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Midori
February 18 & 19 at 8:00pm
February 21 at 7:30pm
Jun Märkl, conductor
Midori, violin
Borodin: In the Steppes of Central Asia (Feb 18 & 19 only)
Shostakovich: Violin Concerto No. 1
Schumann: Symphony No. 1 “Spring”

The Damnation of Faust
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Charles Dutoit, conductor
Susanne Mentzer, mezzo-soprano (Marguerite)
Gregory Kunde, tenor (Faust)
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Berlioz: The Damnation of Faust

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Carnival is the world turned upside down, the poor disguised as the rich, the rich
slumming it, fake priests and bawdy nuns, women dressed as men, men being
walked by dogs dressed as men, and so
on in an interminable, almost mad jumble.

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FEBRUARY 1 - MARCH 7, 2009
FOR OPENERS

Keepin' rainin' all the time

It's going to be a year of significant challenges for lots of us in the arts community. (Notice, please, that I used the word “us” when I said arts community.) WholeNote magazine may not be arts or culture in the way the Arts Councils use the words. But if phrases like labour of love and precariousness of livelihood are part and parcel of your notion of community arts, then count us among your fellow artists.) Now, where was I? Oh yes, significant challenges.

First, it is going to be a challenge to remain confident. “It’s not raining right now, but they say there’s this huge storm about to break. So, better hunker down. Do less. Give less. Save for that rainy day.”

Ever notice that they – i.e. the experts – have jobs, ... being experts. So they think the storm hasn’t hit yet. Well I have some news for them. Down here, in community arts land, it’s raining already! In fact, in community arts land, as the song says, it keeps rainin’ all the time.

So to those of you, hand in pocket, weighing up whether to give or save for a rainy day, I say give! In community arts land, stormy economic times are good planting weather.

An even bigger challenge for the arts in these times is how to avoid becoming the whipping boy for ugly spirited governments like some of the ones we tend to get. You know the scenario: “Of course we can still find money for the Canada Council so they can give it to some artist to make a meat dress and then film it as it turns maggoty. We’ll just take the money from the local food bank.” And zap! there we are again. The arts and culture scapegoat prancing around in the rain with a public opinion lightning rod tied to our tail.

Well, to those of you getting ready to launch a thunderbolt’s worth of righteous indignation if government dares to spend on “frills” in these times of uncertainty, I say give it a rest!

In community arts we make a dollar go further than any other sector of the economy.

Want to know who “we” are? Take a walk through our listings pages and see. And then, take your hands out of your pockets, with cash in them, and head on out! Now’s the time to keep local music alive.

David Perlman, editor
editorial@thewholenote.com
The Nathaniel Dett Chorale is no stranger to prominent people and occasions: over its ten-year history, the Toronto-based choir has sung at events honouring Nelson Mandela, Desmond Tutu and Mohammed Ali.

But last month’s engagements in Washington DC were in many ways unprecedented, thrusting the group onto the world stage.

“We were pleased and flattered by the invitations,” said the choir’s director, Brainerd Blyden-Taylor (with understated delight), shortly before his choir sang at the festivities surrounding Barack Obama’s inauguration. “We not only represent Afrocentric music, but also a kind of diversity that’s responsive to Obama’s ideas about community and coming together.”

The only Canadian musical group to take part in the inauguration events, the choir performed on January 19 (Martin Luther King Day) at the Smithsonian Institution’s Museum of the American Indian. On January 20—the day of Obama’s inauguration—the choir sang a concert at the Canadian Embassy.

I first heard the Nathaniel Dett Chorale about a year ago, in rehearsal at St. Timothy’s Anglican Church. In many ways, this was a typical choir rehearsal, as the conductor, Brainerd Blyden-Taylor, coaxed a longer line from one section and a more pronounced dotted-rhythm from another.

However, it was obvious from the bright focus of the voices that this group of 21 singers is no amateur choir. And the repertoire they were singing was unusual: Hiawatha’s Wedding Feast, by the 19th-century Afro-British composer Samuel Coleridge-Taylor. As well, the ensemble has a distinctive appearance: it’s the only professional choir in Canada made up largely (but not entirely) of singers of African descent.

A few days later, the 55-year-old Trinidad-born conductor talked to me about his choir over lunch. He’s clearly proud of how his group has developed—but he also notes that his reasons for creating the Nathaniel Dett Chorale haven’t changed since its founding, a decade ago.

“The idea was to do more that just sing notes well. There was also a social component to it— to build bridges of caring, understanding and appreciation through the medium of music. And we wanted to do that within what is perceived to be the larger black community. When I started it, I decided that I didn’t want to name the group after myself—I wanted a name that would honour black Canadian heritage somehow.”

So who was Nathaniel Dett? According to the Encyclopedia of Music in Canada, he was born near Niagara Falls, Ontario, in 1882. He studied music in the USA (where he spent most of his life), and in 1925 went to Paris to receive instruction from the famous musical pedagogue Nadia Boulanger. Returning to America, Dett established himself as a distinguished organist, composer and teacher, who performed in Carnegie Hall and for...
American presidents. He died in 1943.

The encyclopedia makes no explicit mention of Dett’s race—although the entry notes that he served as president of the National Association of Negro Musicians. However, a little more research reveals that his ancestors made their way to Canada, via the Underground Railroad, before the American Civil War. “The name has served us well in Canada, and internationally,” says Blyden-Taylor. Dett was very well known in the United States, certainly among black circles, and even beyond.

Since its establishment, the Nathaniel Dett Chorale has become a regular fixture of Toronto’s choral scene. The choir currently maintains an annual three-concert season, including its “Indigo Christmas” programme. They’ve performed with jazz pianist Joe Sealy and soprano Kathleen Battle, among other prominent artists.

The choir has toured extensively, performing at France’s Polyfollia Festival, and throughout the United States: at New York’s Dance Theater of Harlem, Washington’s Library of Congress, and in other venues. There have also been tours to both Western and Eastern Canada, including a recent trip to Halifax, where the choir sang at a benefit concert for the Black Loyalist Heritage Society. This month they’re out west again, singing in Alberta, BC and the Yukon.

And there have been recordings. The Nathaniel Dett Chorale can be heard on two CDs: “Listen To the Lambs” (which American Record Guide magazine called “most excellent”) and “An Indigo Christmas.” There’s also an “Indigo Christmas” DVD available, and a documentary film called “Carry Me Home.”

In addition to these accomplishments, Blyden-Taylor points out that his choir has also made progress in the arena of public perception. “When the choir was starting, some people assumed we existed just to support the music of Nathaniel Dett. That was a bit of a misconception.” And there were other misconceptions to overcome. It’s often been assumed that the group is a gospel choir—an impression that Blyden-Taylor has worked hard to dispel. “We can do gospel, but we can also do spirituals and jazz. We’ve done whole programs of Cuban, Brazilian and Ghanaian music. We can do a lot of things—we could sing Mozart, Brahms or Poulenc, if we wanted to.”

From the start, the group’s diverse repertoire made it essential for each and every member to be a classically trained musician, and so Blyden-Taylor was highly selective when putting his choir together. (One of the members in the first year was soprano Measha Brueggergosman.) “I needed singers who could read well,” he told Toronto’s Globe and Mail newspaper, in 1998. “There are any number of phenomenal singers in the black community in Toronto, but many of them are not formally trained in music—they learned by rote.”

Blyden-Taylor soon came to the conclusion that it simply wasn’t possible to assemble an elite professional choir in Toronto entirely made up entirely of singers of African descent. And so, with some reluctance, he decided to open up membership in the group to people of all races, while maintaining a policy of preference towards black musicians. In adopting these criteria, he encountered inevitable criticisms: on one hand, there were those who believed that the choir should be entirely black; on the other hand, some people felt that musical skill should be the only basis for membership, and race should not be a factor at all.

“If I had been able to find enough people of African heritage at the beginning,” he says, “maybe it would have been all black. I wanted black youth to know that if they want to have a career in music, or to do something with their voices, there’s a place they could come where they’ll be welcome. They need to be able to hear their own music done by people whom they recognize as being predominantly of their kind, in order to feel empowered.”

He continues: “But it soon became clear that there was a real benefit to the ensemble not being entirely of African heritage. We have people who are white, South Asian, and mixes of various things.” (He points out that he himself is part Scottish.) “People understand that we’re an Afrocentric choir—but they also understand that you don’t have to be of African heritage to embrace and perform this music.”

The musical and social ideals he speaks of are echoed by members of his group. “This choir feels like a musical home to me,” says Ali Garrison, a blonde-haired contralto who has sung in the choir since it
first started. "We sing many kinds of music, but there's always a strong sense of spirituality — in a non-denominational way — in everything we do." She also explains that the choir has a strong personal significance to her, as her Quaker ancestors ran a station on the Underground Railroad in Michigan in the 19th century, and helped slaves escape into Canada.

Another member of the chorale is tenor Akufuna Sifuba, originally from Brained Blyden-Taylor Zambia, who joined the choir when he came to Canada, two years ago. "When I came here," he recalls, "I knew African music — but I've learned a lot about music from other countries."

The choir makes sense as an expression of Canadian multiculturalism — but elsewhere the unique ensemble can raise eyebrows. When the Nathaniel Dett Chorale performed at a convention of America's National Association of Negro Musicians, in Detroit in 2004, Blyden-Taylor noticed a distinctly different attitude.

"Some people were openly skeptical about who we were, and why we were there," he recalls. "They said things like, 'So you're the integrated choir — you've got white folks singing with you.' But after our concert, people said, 'You are performing what we consider "our music" at the highest level — and have literally shown us how it can be done.' The ripple effects from that performance can still be felt."

Like many other choral conductors in Canada, Blyden-Taylor holds down more than one job. He's also director of St. Timothy's Church choir, often works with the Toronto Board of Education and recently served as Artistic Director of the Roots Festival, in Chatham, Ontario.

But the Nathaniel Dett Chorale takes up most of his time — and he's always looking for new ways to expand upon the group's activities. This season he established a training programme for young singers.

"We asked teachers across Toronto to nominate students for the programme," he explains. "The apprentices come out to our rehearsals and are taught by members of the professional choir." He also recently struck a deal with the Corporation of Massey Hall and Roy Thomson Hall, which is co-presenting the choir's 2008-09 season at the Glenn Gould Studio.

And he has big plans for the future. "We have not yet done anything with dance, and that's something I'd like to do. It's something that's going to happen soon. And we haven't had the financial wherewithal to get into the orchestral repertoire with Afrocentric composers, just because of the cost of presenting an orchestra. But there are several large works like that that I'd like to approach."

Beyond all that, he's open to proposals — and he receives them with increasing frequency. "People are starting to compose things for us, or to submit scores. In the early days it was difficult to find repertoire, but now people are saying, 'Oh, there's a group in Canada that is not just sacred, or not just secular.'"'

"As well," notes Blyden-Taylor, "people write to us from all over the world, asking for Nathaniel Dett's music. We're considering re-setting it — going into the publishing business — because nobody else is doing it."

The Nathaniel Dett Chorale returns home Wednesday and Saturday February 25 & 28, at the Glenn Gould Studio, in a programme titled Voices of the Diaspora...Dett to Africa.
From humble beginnings to painstaking struggles and ultimately heroic triumphs, the jazz life of Sheila Jordan could inspire an epic play with a challenging lead to cast. Blessed with a haunting voice that is at once innocent and worldly, the animated jazz legend nicknamed Lady Bird shares the same birthday as Mickey Mouse. Sheila Jeanette Dawson was born on November 18, 1928 in Detroit to unwed teenagers. As a toddler she was sent to live with her grandparents in Summerhill, a poverty-stricken coal mining town in rural Pennsylvania.

“I lost a lot of self-esteem as a kid,” Sheila recalls. “Being one of the two poorest families in town, we were always hounded in this coal mining area. There was a lot of alcoholism in the family. My grandfather was an alcoholic and most of the kids in the family turned out to be alcoholics, including me, but not at that time...”

It was in Summerhill that she began singing regularly in the beer gardens for an inebriated crowd of coal miners. She returned to Detroit at fourteen, but her alcoholic mother’s abusive husband drove the precocious child to early independence. Thankfully by now she had discovered her saviour in bebop. The innovations of modern jazz, especially those by its magical main man, Charlie “Bird” Parker, struck a chord deep within the adolescent. She inspired the song “Chasing the Bird” and he lauded her “million dollar ears”. They were close friends until his death in 1955.

“Bird was always very supportive...he was just wonderful to me...he never made a pass at me, he treated me like I was his little sister. Even with his heavy drug use and his heroin addiction, there was a very sweet side of him.”

In Detroit and even in New York of the day, Sheila was persistently hassled for belonging to a predominantly black community of jazz musicians.

“There was a lot of racial prejudice, but I knew I was right. These men would stop me and ask me why I was hanging out with black people - of course that’s not the word that they would use - but I never let them scare me into not being what I believed in...I mean, I loved these people! I loved the excitement of finding this music and finding people like Tommy Flanagan and Kenny Burrell and Barry Harris, and Skeeter Speight and Leroy Mitchell who took me in and taught me how to scat sing. I loved these people. They changed my whole life. I finally found a place where I could be comfortable within...it was
the only thing that made me survive, in a sense...".

"The last time I got stopped in Detroit, the officer took me in a room. He said to me "I've got something to tell you. Do you see this gun in this holster? I've got a 9-year-old daughter at home, and if I thought I was going to find her like I did you tonight, with those N's, I would take this gun out of its holster and go home and blow her brains out. And that's when I thought oh my God, I have to get out of here!"

A short-lived marriage to Bird's piano player, Duke Jordan, brought daughter Tracy (born 1955) into this world and the two remain very close. Like most people in her family, Sheila battled with addiction for years but thankfully managed to get out just in time. Very rarely a composer, she wrote a poignant song, "The Crossing", about hearing her addictions.

"I had a spiritual awakening. I just realized, I don't want to end up like my mother, I have many songs to sing and many kids to teach, I don't want to go out like that. I knew my spiritual awakening came from somebody much more powerful than I was, and it was this message: 'I gave you a gift, and if you don't respect it and take care of it, I'm going to take it away from you.' I stopped on my own for 8 years, but in the interim I got involved with cocaine because I didn't know it was addictive. I just thought it was a rich person's drug. It was very popular then, a lot of musicians were into it because they didn't know. But thank God that didn't last. That voice came back to me again, and I said, oh, I gotta get out of this, too." For the past 32 years and in a sense, since childhood, Sheila's drug of choice has been the music. "It's the best addiction I've ever tried!" she chuckles warmly.

Sheila Jordan is known in the jazz world for being the first vocalist to work exclusively with the acoustic bass in a duo format; no one has devoted more albums to this concept. Her first public performance was at a jam session with Charles Mingus in 1950, but only in 1977 did she release the first "bass & voice" album with Arild Andersen. Currently she works with the breathtaking Cameron Brown. Apart from the importance of being strongly connected, bass & voice demands that both musicians have excellent pairs of ears and a rich musical imagination. When an audience member once famously asked her where the piano and drums were, Sheila said "In my head, man, in my head!" Unable to depend financially on her singing career, Jordan was a legal secretary for over twenty years while supporting daughter Tracy. At age 58 she finally retired to focus on performing and teaching.

Sheila's most recent recording, her 21st as leader, is on the prominent Canadian jazz record label, Justin Time. Just in time for Valentine's Day 2008, Winter Sunshine was recorded live at Upstairs in mid-February of last year. Sheila's performance on this highly recommended recording is inspiring. She is sharp as tack throughout the album. "Lady Be Good" is a precious cut that's a testament to the artist's sincere modesty. An impressive medley of "All God's Chillun' Got Rhythm" and "Little Willie Leaps" culminates in a memorable scat solo. Also included on the album are three tracks of dialogue, all examples of her spontaneous sense of humour. Has she always been the consummate entertainer?

"Oh no! That only happened after years of doing it, and relaxing, and getting my self-esteem back. Actually, a lot of it was because I was in AA and I was dealing with my demons and realizing I'm not such a bad person. Before that, I was really scared... if I stopped to try and talk, I'd stutter and that would take away from the music... now it feels like I'm related to my audience and we're having a conversation."

Although she does scat sing on this recording and many others since the 1970s, she has expressed a concern about a "scat virus" that has been going around. Back at the Art of Jazz Celebration of '07 she elaborated: "Jazz singers sometimes feel a pressure to scat -
actually I don’t really like that word, let’s call it taking a solo – or they don’t know why they are doing it. I like if you don’t do it the instrumentalists won’t dig what you do. Well Billie Holiday never scat sang and who wouldn’t call her a jazz singer? SINGERS: If you don’t feel it, then why do it?”

Sheila’s workshops are consistently enlightening because she is a fantastic teacher. In high demand as a jazz educator, she has mentored thousands of students over the past 30 years. Jordan began teaching in New York’s City College 1978, is a current faculty member of “Jazz in July” at the University of Massachusetts at Amherst and a visiting professor at Stanford University.

“I’m totally dedicated to this music, whether I’m singing it or teaching it or going out to support it.” Now 80 years young, the treasured performer, recording artist, educator and jazz ambassador maintains a busy schedule. One might say she’s in the prime of her career.

“I’m not as successful as most people think I am...not in America anyway. But I don’t care! I never wanted to be, you know, ‘a star’. That’s not my purpose, that’s not my calling. My calling is to be a messenger of this music, and I’m very happy being that. I’m very thrilled with the awards I’ve won and the recognition that I’ve gotten.”

Fans are still waiting on the National Endowment of the Arts, but recently Sheila has accepted numerous prestigious awards, including the Manhattan Association of Cabarets & Clubs Lifetime Achievement Award (2006), the International Association of Jazz Educators Humanitarian Award (2007) and the Mary Lou Williams Women in Jazz for Lifetime of Service Award (2008).

“I used to just put all my little awards in the closet and my daughter got very upset. She said ‘Mom, you earned those. Put ‘em up on the wall.’ I said ‘Brag’. She said ‘Brag’.”

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Two Cities, Four Orchestras, a Flutist and her Nephew

This is a story about Louise and Ron Royer. Louise is a flutist and Ron is a composer. They are both related to each other. Louise was born into a family of musicians in Los Angeles, and she grew up in a highly cultivated musical milieu. Her father and three uncles were all members of the Los Angeles Philharmonic's string section as young men. Her brother-in-law, Kurt Reher, later became a first stand partner in the cello section of the 20th Century Fox orchestra. Reher later returned to the L.A. Philharmonic as the principal cellist.

In the 1940s when Louise was still a child, her father and uncles were instrumental figures in a series of concerts of contemporary music, "Evenings on the Roof," on the roof deck of the home of concert pianist Francis Mullen Yates and her husband Pete Yates, which overlooked the city. The series became popular with a host of the century's most prestigious composers who had come from Europe in the 1930s seeking refuge from Nazi persecution. They included Igor Stravinsky, Arnold Schoenberg, Erich Korngold, Darius Milhaud, Max Stein, Nadia Boulanger, Ernst Krenek, Serge Rachmanoff and a good many others. It was in this stimulating and nurturing environment that she grew up and at an early age began piano lessons, but at the age of eleven began playing the flute.

Her instruction on flute was highly unorthodox. Her first and primary teacher was her father, who was a cellist, not a flutist: "Dad was instrumental in keeping me on the straight and narrow. He helped me a great deal." His methods were highly original, as when he taught her how to produce a vibrato. He simply demonstrated vibrato on the cello and asked her to do the same thing on the flute. This was so effective that none of the flutists with whom she later studied ever asked her to change the way she produced vibrato.

In her teens she studied briefly with several flutist-teachers, one for only six months, but "I've never worked so hard in my life as when I studied with him," and gained secure technique. Another introduced her to a lot of repertoire.

About the same time she, her sister Virginia and her father formed the Di Tullio Trio, which performed chamber music all over California and gave her a love of playing with others. Louise and Virginia would play their newest repertoire at family get-togethers, enabling her to practise in front of a very supportive but highly discerning audience.

In her late teens and early twenties she played in the Los Angeles Philharmonic and various other orchestras. In the early 1960s, the music contractor Phil Kahgan introduced her to Stravinsky, a meeting which resulted in her playing principal flute for the recordings of his music done in California under his supervision. Eventually she left the Los Angeles Philharmonic to pursue a freelance career which allowed her the freedom to take advantage of the vast and varied musical opportunities in L.A. which included both classical performance and recording for films, TV and records.

This brings us to Louise’s nephew, the son of her pianist sister, Virginia, Ron Royer. Himself a studio musician in L.A., Ron’s marriage to clarinettist Kaye Powell brought him to Ontario in the late 1980s. He played cello as a TSO sub for a year, among other things, before a repetitive strain injury curtailed his ability to play.

He became the string teacher at UTS and continued his education at the Faculty of Music at U of T, graduating in 1997 with a Ph.D in composition. Since then he has maintained a multi-faceted career as a teacher, composer and conductor.

Back in the early 1980s Ron and his Aunt Louise both played in the first of our story’s four orchestras, The New American Orchestra. This was founded in 1979 by conductors, Jack Elliott and Allyn Ferguson, to perform contemporary American music. It was, according to Ron, an amazing orchestra and a really incredible experience to play in it, rubbing shoulders not only with the crème de la crème of Los Angeles musicians but also with leading composers who conducted works they had been commissioned to write for it. Louise, who was the principal flute, with Elliott’s blessing asked David Rose, one of the best and most prolific Hollywood composers of the time, to write a work for her to perform with the orchestra. He wrote Le Papillon, which she performed several times with The New American Orchestra as well as with the Boston Pops. The work, however, was never published and never recorded.

Fast forward to Toronto in late 2008.

Louise wanted to get the work out into the world so that it could take its place in the flute repertoire, be performed and receive the recognition it deserved. Family and friends had been urging her to make a CD. There was, of course, the question of what else should be on such a recording. All the mainstream flute repertoire has been recorded many times over, but what hadn’t been recorded, and which had been such a central part of her life, were flute solos from Hollywood soundtracks.

She talked to Ron (who had just recently been involved in another recording project, and also had just finished writing the score for the film “Gooby”) about the idea of making a CD which would include Le Papillon, concert arrangements of some of her favourite movie themes, and something for all four flutes that she frequently is called upon to play in recording sessions: the “normal” flute, the piccolo, the alto, and the bass flute.

Ron agreed to write arrangements of the film music, to re-orchestrate the Le Papillon for chamber orchestra (thereby making it possible for more organizations to do), and to write a new work—a suite in which each of the four movements would be played on a different flute.

The other indispensable person on the team would be producer, musicologist, composer and author, Jeannie Pool, who, with myriad contacts in the film and music industries, has been able to arrange the rights to perform and record the music.

This is where the other three orchestras come in. Ron is composer-in-residence of Sinfonia Toronto, interim conductor of the Scarborough Philharmonic, and has had a long association with the Niagara Symphony, which has commissioned his work and in which his wife, Kaye, plays clarinet.

What has been arranged is that Louise and Jeannie are coming to Toronto in mid February. Louise will play two concerts with the...
Niagara Symphony on February 21 and 22, before which Ron, Jeannie and Louise will give a pre-concert talk, and in which Ron will guest conduct the premiere of his piece, *Short Stories for Flutes*, and his arrangement of *Le Papillon*. The following Saturday, February 28, Ron will conduct the Scarborough Philharmonic in a similar program, and the next day, Sunday March 1, he will conduct Sinfonia Toronto, again in a similar program at Hart House.

On Monday and Tuesday, Louise and Sinfonia Toronto with Ron conducting will record the whole program at Kick Audio’s studio with engineer, Jeff Wolpert. The CD will be released by Cambria Master Recordings in California.

Thus Louise De Tullio, probably the flutist whose playing has been heard by more people than any other flutist ever, will give the world a truly unique recording of solo flute music that has never been recorded beyond the soundtracks that brought it into being, and will provide a memento of her long and fascinating musical journey. Fortunately for us, and thanks in large part to Ron Royer, we will have the opportunity to experience Ms. Di Tullio’s remarkable playing at these four concerts he has arranged.

**Two More Visiting Artists**

There are two other visitors I’d like to mention here. First, Russian viola virtuoso, Yuri Bashmet, and the Moscow Soloists will perform at Roy Thomson Hall on February 17.

Led by the charismatic Bashmet, the Moscow Soloists is comprised of exceptional young musicians nominated by professors at the Moscow Conservatory as the very best of their generation. Formed in 1992 it is one of the world’s most highly acclaimed chamber ensembles, and has thrilled audiences in Moscow, Athens, London, Amsterdam and Paris. Their program will include Grieg’s *Holberg Suite*, Stravinsky’s *Apollo Concerto in D* (for which the Moscow Solos won the 2008 Grammy Award in the Best Small Ensemble Performance category), Tchaikovsky’s *Souvenir de Florence* and Bruch’s *Kol Nidrei* and Paganini’s *Concertino in A Minor*, in both of which Bashmet will be the viola soloist.

Just two days later on February 19 at Glenn Gould Studio American pianist Ivan Ilic will make his debut Canadian recital with a programme that includes new works by Canadian composers as well as six of Debussy’s *Préludes*, of which he has just released a CD (reviewed in this issue of the magazine on page 56). In addition, part of the program will be repertoire for the left hand alone, works which according to Ilic are rarely played but are enriching for the performer.

Canadian composer, Brian Current, whose composition, *Banjo/Continuum*, is being premiered at the recital, will give a pre-concert chat at 7:30.
In with the New
By Jason van Eyk

From Motion Ensemble to Continuum SHIFT

Even in these sharply cold months, Toronto’s new music community offers some incredibly enticing events that encourage us to venture out into the frost and snow.

First up, I’m eager to hear the New Brunswick-based Motion Ensemble at the Music Gallery on February 21st. This post-classical sextet hasn’t performed in Toronto since 2004, when they passed through on a cross-country tour. Motion is best known for presenting new, experimental music that on occasion merges electronic and visual media with live performance. They also have a penchant for new Canadian works, especially those by their Atlantic colleagues. This time around, they are bringing a mix of Canadian music from composers stationed across the country, and even south of the border, in pieces specifically written for the ensemble. Many of these works have never been heard outside of Atlantic Canada and all are receiving their Toronto premiere.

The concert will lead off with Martin Arnold’s Water Lens; Water Limbus. Arnold was the toast of the Amsterdam leg of the SHIFT Festival (more on that later), so now is the time to catch more of this Toronto-based talent. Also on the program are recent works by Montreal’s Michael Oesterle and Sackville’s W.L. Altman. Closing out the concert will be Mnemosyne by Los Angeles-based Canadian Veronika Krausas, which was developed as a collaborative project with writer André Alexis and photographer Thaddeus Holownia.

If you want to prepare your ears for this concert, you can listen to other works by Oesterle and Krausas online at the Canadian Music Centre’s CentreStreams audio service (visit www.musiccentre.ca). In fact, there is an alternate performance of Mnemosyne there, which you can use for comparison’s sake.

I am a sucker for all things Dutch, and so the arrival of SHIFT certainly is going to have me on the move from February 25th to March 3rd. Curated by Continuum Ensemble’s Jennifer Waring, this ambitious festival of Canadian and Dutch music, film and literature arrives from Amsterdam, where all reports assure us that the hard work has paid off. The name says it all: SHIFT follows centuries of migration from Europe to North America and the resulting transformations that have taken place. It also creates a platform for contemporary shifts in understanding between the Netherlands and Canada, challenging old clichés and offering fresh insights. SHIFT gets going with readings by Dutch authors and film screenings at Harbourfront Centre; the music gets going on February 27th at the Music Gallery in a Canadian/Dutch mixed program by new music mavens Toca Loca, titled e1gh+y 31gh7. No, it’s not a typo. The concert brings together new works by Canadians Aaron Gervais and Chris Paul Harman, as well as existing pieces by crossover artists Laura Barrett and Myra Davies, with their transatlantic counterparts Hanna Kulent, Guus Jansen and Mayke Nas. Toca Locans Simon Docking and Gregory Oh will tackle keyboards of all shapes and sizes alongside collaborators on banjo, tape recorder, saxophone, bass, drumset and voice.

While I’m a Toca Loca fan, SHIFT’s true musical treats will be local repeat performances of the critically acclaimed joint Ives Ensemble/Continuum concert (Feb 28), and the Bozzini Quartet at Harbourfront Centre’s Brigantine Room (Mar 1). On February 28th, Continuum and the Ives Ensemble will combine in works by Linda Bouchard and Guus Jansen (Ex Tempore for mirrored ensembles), while also each performing “solo” in new works by Mayke Nas (Douce Mains, in which Continuum’s musicians play inside a single piano) and Gyula Csapo. According to Festival Director Jennifer Waring, this concert program embodies SHIFT’s spirit: two ensembles from different musical cultures coming together — not always easily but with huge good will, determination and commitment — to make something new. The result of their hard work was proclaimed “dazzling” in the Dutch premiere, for which we will all hope for a repeat in Toronto. The original concert was broadcast live on VPRO.
radio and can still be found online at http://www.vpro.nl/program-ma/avondconcert/afeveringen/40045256/.

Quatuor Bozzini will perform their well-received program, which includes premieres of two Dutch works by Hanna Kulenty and Richard Ayres, the latter of which admittedly has had a previous partial performance. The Bozzini's are the first quartet to handle the whole work to date, including its difficult middle movement. Other string quartets on the program include those by Martijn Voormeli, Michael Oesterle and Martin Arnold. The prize of the concert in Amsterdam was Arnold's contact: vault, which Jarko Aiken's (Artistic Coordinator of the Muziekgebouw) declared he would have Dutch string quartets performing before the end of the year.

Finally, if I can sneak into the Ives Ensemble composer workshop on March 3rd at the Music Gallery, you know I will. This unique ensemble, instrumental to the development of so many composers and aesthetic movements, has much to offer music creators. To be able to witness their creative process at work would be a great experience.

In between Motion and SHIFT, I hope to catch a performance of Inês, the new opera project from Queen of Puddings. It has a five-show run February 22nd to March 1st at the Enwave Theatre. Inês is based on the famous medieval Portuguese story of Inês de Castro, but adapted to depict life within Toronto's Portuguese community in the 1960's. Composer James Rolfe, known for his excellent operas (Beatrice Chancey, Rosa, Swoon), takes influences from Portuguese Fado for this project - a living form of urban folk music for solo voice. A deeply emotional genre, Fado matches well with the expressiveness of opera and intimacy of theatre. Portuguese singer Inês de Santos and opera singers Shannon Mercer, Beth Turnbull, Giles Tomkins, and Tom Goerz perform Rolfe's setting of librettist Paul Bentley's text. Director Jennifer Tarver rounds out a high-powered creative team.

And on those nights when it is absolutely too cold to go out, I'll most likely be curling up with Paul Steenhuisen's new book Sonic Mosaics: Conversations with Composers. Beyond being a highly accomplished composer in his own right, Steenhuisen is also a recognized interviewer of his creative colleagues. Over numerous years, he has conducted and recorded dozens of one-on-one conversations with some of our country's leading composers (many of which appeared in these pages between 2001 and 2005). Now, after much anticipation, these insightful interviews are available in one volume. Paul's well-documented conversations offer the reader entry into the creative process and ways of listening to new musical works. He calls on his own experience as a composer to lend these 32 interviews a colleague's openness, understanding and expertise. Sonic Mosaics: Conversations with Composers will be officially released on February 18th by the University of Alberta Press. It is available for purchase through the Canadian Music Centre, the U of A Press website at www.uap.ualberta.ca, and through Amazon and Indigo online stores. 50% of the royalties generated from sales of the book will be donated to the Canadian Music Centre, in celebration of its 50th Anniversary.
Early Music
by Frank Nakashima

Love letters, stars, and chocolate roads

Last month, Tafelmusik co-produced a marvellous concert program, “The Galileo Project,” with The Banff Centre — an immersion in the stories, people, and times of the 16th century, through a fusion of arts, science, and culture. It was in 1609, you see, that Galileo Galilei’s first demonstration of the telescope took place, and Monteverdi’s Ofeo was published. So, 400 years later, it was a natural to jointly celebrate Galileo’s work and the music from that period. The collaboration included the Orchestra, astronomers, a stage director, a filmmaker, a set and lighting designer, astronomical photographers, and a recording engineer. It was the kind of sensory experience that gives us a context for our musical relationship with the world, and a reminder that “the music of the spheres” is not a phrase to take lightly.

This month, celebrating their 30th anniversary, and just returned from their Carnegie Hall debut, Tafelmusik features a suite from Rameau’s Dardanus and Handel’s Water Music (February 18 – 22). Website: www.tafelmusik.org / www.myspace.com/mytafelmusik

Meanwhile, the Academy Concert Series also presents Handel (February 7) – his charming Tre Sonatas performed by Nicolai Tarasov (baroque oboe), Rona Goldensher (violin), Laura Jones (viola da gamba), Paul Jenkins (organ). Website: www.academycconcerseries.com

A couple of days later, and a short way down the road, the ensemble known as Folia (Linda Melsted, baroque violin; Terry McKenna, lute and baroque guitar; Justin Haynes, viola da gamba; Borys Medicky, harpsichord) explores The Chocolate Road, featuring the music of chocolate-loving 17th century composers from Mexico, Spain, Italy, France and England, accompanied by tasty readings about chocolate from period diaries, letters and recipes (February 9). In this historical exploration, the fusion is not music and astronomy, but love, passion, chocolate addiction, and music. Chocolate has been blamed for many things, but was it the cause of Baroque music? Perhaps members of the Florentine camerata were “under the influence” when they invented opera!

Speaking of love, Scaramella’s “Lettera Amorosa” (Love Letter) program brings the sweet harmony of Monteverdi and his Venetian contemporaries (February 14) with special guests, the Toronto Continuo Collective and their plucked and bowed instruments. Katherine Hill (soprano), Lucas Harris (lute, theorbo), Julia Seager-Scott (treble harp), Joelle Morton (violas da gamba), Valerie Sylvester (baroque violin), Sheila Smyth (baroque violin), and Linda Deshman (viola da gamba) all perform. www.scaramella.ca

Sine Nomine explores another perfect relationship their program of Medieval musical on February 20). The relationship of earthly and heavenly time was a subject of great fascination to cosmologists of the Middle Ages. See the Sine Nomine Ensemble for Medieval Music website: www.pims.ca/arci/sinenomine.html

Nymphs and shepherds cavort in song when The Musicians In Ordinary perform a concert entitled “Fair, Cruell Nymph: Songs and Dialogues from 17th Century England” (February 28) with tenor Darryl Edwards joining soprano Hallie Fishel and lutenist John Edwards. These songs are a strong reminder of the importance of communication in a good relationship. Settings by Ferrabosco (of texts by Ben Jonson), and Henry Lawes (of John Milton), are exemplary of this period’s refined marriage of music and words. Visit www.musiciansinordinary.ca

Making a Canadian stop on their North American tour, The Flanders Recorder Quartet presents “Banchetto Musical” (February 27, 28). The Toronto Consort (www.torontoconsort.org) proudly presents the world’s foremost recorder quartet in a program which includes virtuoso recorder music from many centuries, including works by Johannes Ciconia, J.H. Schein, and J.S. Bach. The FRQ was presented not too long ago by the Women’s Musical Club of Toronto (www.wmct.on.ca). If you missed their previous appearance, be sure to catch this one. By the way, the WMCT is presenting the inimitable and phenomenal Red Priest which is, sadly, sold out.

Capella Intima, the newest member of Toronto’s early music community, is an ensemble of singers and musicians specializing in the sacred music of the 17th century. Their debut program, “Music from the Collegium Germanicum,” will include motets for three voices by Cavalli, Sances, Valentini, as well as a Mass by Giocomo Carissimi (February 21, 22, 25). Bud Roach (tenor), Joseph Lev- eau (tenor), and Neil Aronoff (baritone) are accompanied by Sara-Anne Churchill (organ) and Lucas Harris (theorbo).

Frank T. Nakashima (franknak@interlog.com) is the President of the Toronto Early Music Centre, a non-profit charitable organization which promotes the appreciation of historically-informed performances of early music.
Choral Scene
by mj buell

Wake up and SING!

FROM Harmony, from heavenly Harmony
This universal frame began:
When Nature underneath a heap
Of jarring atoms lay
And could not heave her head,
The tuneful voice was heard from high,
Arise, ye more than dead!

(John Dryden, Song for St. Cecilia’s Day, 1687)

A freezing FEBRUARY morning makes a person want to play dead - especially if you have to get up while it’s still dark outside. The birds are NOT singing. A rooster with even half a brain in its head would be snuggled up in the warmest corner of the henhouse, muttering “cock-a-doodle-don’t”.

No accident that we choose to wake to music, or try to, anyway. We use clock-radios tuned to favourite or most annoying stations. We programme computers and cell-phones with our favourite upbeat tunes, and use them like alarm clocks. This February is a short dark month: we brood about the economy, essential arts funding, and RRSPs. It’s the month of Valentine’s Day – somehow we’re meant to feel romantic about expensive chocolates and bouquets of roses. We have a brand-new holiday called “Family Day” – family in February represented by either the mixed blessing of too many filthy shoes, boots and mitts in the hall, or the barely disguised gloating of relatives who have skipped the country to warm up.

Interestingly this is also a month when our choirs close ranks with other choirs and other kinds of artists to co-present. Preparing and performing these kinds of concerts and events involves extraordinary feats of scheduling and communication. The results are invigorating and heartening: true labours of love, all.

It’s well worth venturing out for these: and it really is a “something for everyone” kind of month.

On the first of the month: The Toronto Mendelssohn Choir closes ranks with some of their favourite singers: you! Raised in Song is their sing-along programme of hymns and choral favourites: a fine opportunity to be part of one great and powerful voice. On the same day, same time, Hart House will be hosting The Inter-Varsity Choral Festival Gala Concert with a massed choir of The Hart House Chorus, Simply Sweetly (McGill University), Trent Concert Choir (Trent University), and The University of Western Ontario Choir.

And there’s more. The Toronto Mass Choir, the York University Gospel Choir and As the Spirit Moves Dance Troupe offer us some potent recharging energy in The Evolution of Gospel Music (Feb. 6&7). The Amadeus Choir’s Celtic Celebration (Feb 7) shares the stage with the Celtic band Kettle’s On, fiddler Chris MacDonald, and some highland dancers. On the same day, the North York Concert Orchestra and the NYCO Symphony Chorus offer us Faure’s Requiem; and the Mississauga Festival Choir hosts a Festival of Friends concert which includes the Cawthra Park Chamber Choir, the Mississauga Festival Youth Choir, and the Queensmen of Toronto.

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East Meets West
Richard Sparks, Guest Conductor

Exultate welcomes guest conductor Richard Sparks to share his musical passion with us. Richard is conductor and artistic director of Pro Coro Canada, Edmonton’s professional choir. In this concert, Richard leads Exultate in music from Alberta, as well as choral treasures old and new from England and other parts of Canada.

This concert is generously supported through special funding from the Canada Council for the Arts.

TICKETS
Regular $25, Senior $20, Student $15
To order or for more information: 416.971.9229
www.exultate.net
exultate@exultate.net

Wishing you felt chirpier?
Did you know that singing actually triggers the release of endorphins — those fabulous little hormones that make you feel good? What better way to chase the February blues than by joining a choir?

WholeNote’s 2008 directory of choirs, “The Canary Pages” is still available for you to look at online. It’s easy! Just go to www.thewholenote.com on your computer. You’ll find the Canary Pages with our other online Directories.

In May 2009, we’ll be publishing a brand-new Canary Pages in print and online.

Even more to sing about!

The UofT Faculty of Music offers us Choirs in Concert — Vox Femina (Feb 13) in which the University Women’s Chorus shares an evening with the University of Guelph Women’s Choir. On the same day, in Cambridge, Ben Heppner will add his voice to the Heritage Alumni Choir, with the Cambridge Community Orchestra in Opera and Oratorio — a Benefit Concert.

How much more romantic can you get than the French Romantic composer Hector Berlioz? Would you sell your soul to the Devil in return for great knowledge? Dare to find out! Charles Dutoit conducts the Toronto Symphony Orchestra, The Toronto Mendelssohn Choir, the Toronto Children’s Chorus and a luminous solo line-up in The Damnation of Faust (Feb 26 & 28).

In commemoration of International Holocaust Remembrance Day the Bach Elgar Choir will perform Oratorio Teretzia (Hamilton, Feb 28), with the Hamilton Children’s Choir, the Talisker Players Orchestra and some fine solo singers. This full length work by Ruth Fazal uses children’s poetry which miraculously survived from the ghetto of Terezin, woven together with passages from the Hebrew scriptures: powerful and unique.

On the same evening, in Toronto, the Jubilate Singers will heat up the night as they invite us to An Evening in Spain with guitarist Michael Savona and dancer Esmerelda Enrique. And as we sing our way through the slush to March 1, Toronto Mass Choir is back inviting us all to Power Up — this massed choir concert is the grand finale of a two day gospel workshop.

Thursday, January 22, 2009, Noel Edison was invested into the Order of Ontario. With him is The Honourable David C. Onley, Lieutenant Governor of Ontario. Noel Edison is the founder of the Elora Festival Singers, and has been the principal conductor of the Toronto Mendelssohn Choir since 1999. He has a number of recordings to his credit, and is a regular juror for the CBC, the OAC and the Juno awards.

Noel Edison also serves on the board of directors of the Association of Choral Conductors of Canada. The Order of Ontario is the highest individual honour bestowed by the province, and Noel Edison is the only member of the arts community to be recognized this year.

GREAT CHORUSES FROM GREAT ORATORIOS

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World View
Small world, big difference
by Karen Ages

Since 1997, Alan Davis, curator of Small World Music, has been introducing Toronto audiences to some of the finest non-Western musicians from around the world. We missed acknowledging Small World’s tenth anniversary season, but there’s no time like the present to have a chat with Alan about what’s been, and what’s coming up.

How did Small World Music come into being?
Small World grew out of my love of world music, of course. I’ve known about world music for a long time. Rock and jazz had always been my ‘world’ and remain very important to me, but somewhere around the early 80’s my ears opened, largely by some very influential ‘mainstream’ artists - Peter Gabriel and Brian Eno. Without a doubt, Gabriel’s creation of WOMAD, the festival which still takes place in various locations around the globe each year, was a sea change in my life. The festival’s presence in Toronto for several years at Harbourfront was a huge revelation to me and many others, who discovered a world of music that, while sung in languages we didn’t understand, touched a spiritual place that resonated deeply.

My work at the Music Gallery during those years gave me a platform to begin to ‘share’ the music. In those days, the notion of ‘world music’ was still pretty obscure and it was a tremendous pleasure discovering local musicians who were playing under the radar in Toronto, and putting them on stage in front of wider audiences. We were able to present many Toronto firsts during that time. When things changed at the Music Gallery, I stumbled into a situation where I took it upon myself to continue that activity.

Fortunately, the idea coincided with a gradual awakening on the part of institutions like the funding agencies and CBC, that to represent Canadian culture meant going beyond supporting ‘white culture’ and including a wider spectrum of communities. Obviously, that support has been key in the growth of the organization and has enabled us to survive over ten years and more than 300 presentations.

What was the very first concert you presented, and what were some of the challenges in making it happen?
The Vancouver-based Vietnamese ensemble Khuc Chi at Harbourfront. Often I think of the projects I embarked on and what it took to do them on my own and I think, ‘dang I must’ve been crazy’. Well, I certainly had more energy then, anyway.

How do you select groups/artists that you’d like to perform, and how do you go about contacting them? What are some of the challenges you face when looking international artists?
Our profile internationally generates a lot of approaches from artists and agents from around the world, so there’s a fair degree of ‘push’. The ‘pull’ side of the equation includes our special projects like the Canadian Cross-cultural Collaborations that have been presented in the last three fall festivals. With these, we’ve taken Canadian artists from a variety of traditions and given them time to create new repertoire, offer public workshops and a concert. Drum Nation, World on a String and last year’s One Voice, have focused on various instrument groupings. These have been tremendously satisfying on a variety of levels. The music has been outstanding and it addresses what’s become increasingly important for me, the fostering of intercultural exchange. Without being too cliché or naive, the future has to be about breaking down the barriers which still exist in the multi-cultural mosaic that Toronto’s so proud of. In terms of the logistics of getting people into the country to play, let’s just say it’s not getting any easier. We’ve had significant challenges getting entry for South Asian and Iranian artists in particular in recent years. All we can do is try our best within the existing rules and systems.

Small World concerts take place in all kinds of venues, from the Lula Lounge to Roy Thomson Hall. What’s the most unusual venue you’ve performed on?
Hmm... A toss-up between the ‘Fermenting Cellar’ at the Distillery District four or five years ago, when it was still a very raw industrial space, or our collaboration with the local Afrobeat band Mr. Something Something, who performed on their bicycle-powered stage at the Don Valley Brickworks this fall.

Looking back over the years, is there a particular concert or two that stands out for you as being particularly memorable?
Well, with over 300 to choose from, it’s not exactly easy to say! There’ve been so many great moments. The vast majority of concerts are of incredibly high quality, so it’s the combination of great music and great audience response that really resonates with me. Just in the last year, there’s the Bajo-fondo and Timariven nights at the Mod Club - full houses and fantastic vibes. Working with an artist over the years as they grow is very fulfilling - Mariza’s February 13th performance at Massey Hall will be the fifth time we’ve been lucky enough to work with her and the crowds have gone from 500 to 2,000 in that time.

Tell me more about the fundraiser before the Feb. 26 show, and how can our readers reserve VIP reception tickets?
February 26th is a night to celebrate Small World as it enters its second decade and acknowledge its contribution to Toronto and to South Asian culture. The fundraiser, including the VIP reception and silent auction is in support of our annual South Asian series in the spring. It’s going to be a great party and concert. This is the third appearance by the Dhoad Gypsies in town and they put on a spectacular show. Tickets and info can be found at www.smallworldmusic.com.

What else do you have coming up this season that we should definitely not miss?
Attend all shows! But maybe that’s asking too much - there’s lots of good stuff, including Mali’s Habib Koite as part of the Semaine de Francophonie on March 26th, the return of Japan’s amazing Yoshida Brothers June 2nd and three days later, Iran’s rising star singer, Homayoun Shajarian doing his first tour as soloist.

Can you give us a glimpse into what you’ve got planned, or who’s on your “wish list” for the 2009/10 season or beyond?
More free programming when we can, more family programming in association with a new Putumayo Kid’s project in fall of 2010. A possible world music conference to coincide with the fall festival. Onward and upward! ****

Other events this period, in brief: From Mali, west Africa, kora master Ballaké Sissoko gives a solo concert February 5 at York University’s Tribute Communities Recital Hall. York’s music department also presents a West African drum and dance showcase at Founders Assembly Hall, February 28. Persian musician and composer Reza Manbachi, along with several musicians from the Chakavak Ensemble give a CD release concert February 7 at the Arbor Room, Hart House. Harbourfront Centre presents KUUMBA, African Heritage Month festival, February 7,8 and 14, 15 (www.harbourfrontcentre.com). Latin-jazz singer Elaina Cuevas and her band perform February 19 at the RCM, and March 7 at the Toronto Symphony after-concert party.

COBA (Collective of Black Artists) celebrates Black History Month with Bantu, a program of dance and live music including a tribute to the late South African singer Miriam Makeba, February 20-22 at the Fleck Dance Theatre. Noylo Shaheen (Japanese Taiko ensemble) performs March 6 at McMaster University’s Conversation Hall. The Toronto Classical Turkish Music Ensemble performs March 7 at the Noor Cultural Centre. See our listings for more information.

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Small World as it enters its second decade and acknowledge its contribution to Toronto and to South Asian culture. The fundraiser, including the VIP reception and silent auction is in support of our annual South Asian series in the spring. It’s going to be a great party and concert. This is the third appearance by the Dhoad Gypsies in town and they put on a spectacular show. Tickets and info can be found at www.smallworldmusic.com.

What else do you have coming up this season that we should definitely not miss?
Attend all shows! But maybe that’s asking too much - there’s lots of good stuff, including Mali’s Habib Koite as part of the Semaine de Francophonie on March 26th, the return of Japan’s amazing Yoshida Brothers June 2nd and three days later, Iran’s rising star singer, Homayoun Shajarian doing his first tour as soloist.

Can you give us a glimpse into what you’ve got planned, or who’s on your “wish list” for the 2009/10 season or beyond?
More free programming when we can, more family programming in association with a new Putumayo Kid’s project in fall of 2010. A possible world music conference to coincide with the fall festival. Onward and upward! ****

Other events this period, in brief: From Mali, west Africa, kora master Ballaké Sissoko gives a solo concert February 5 at York University’s Tribute Communities Recital Hall. York’s music department also presents a West African drum and dance showcase at Founders Assembly Hall, February 28. Persian musician and composer Reza Manbachi, along with several musicians from the Chakavak Ensemble give a CD release concert February 7 at the Arbor Room, Hart House. Harbourfront Centre presents KUUMBA, African Heritage Month festival, February 7,8 and 14, 15 (www.harbourfrontcentre.com). Latin-jazz singer Elaina Cuevas and her band perform February 19 at the RCM, and March 7 at the Toronto Symphony after-concert party. COBA (Collective of Black Artists) celebrates Black History Month with Bantu, a program of dance and live music including a tribute to the late South African singer Miriam Makeba, February 20-22 at the Fleck Dance Theatre. Noylo Shaheen (Japanese Taiko ensemble) performs March 6 at McMaster University’s Conversation Hall. The Toronto Classical Turkish Music Ensemble performs March 7 at the Noor Cultural Centre. See our listings for more information.
Jazz Notes
by Jim Galloway

Brother, Can You Spare A Dime

Greed and corruption have triumphed yet again. The financial world is in meltdown — and we are all worse off than we used to be, with every indication that, to borrow a line from President Ronald Reagan (who in turn paraphrased a line spoken by Eddie Cantor in the 1927 "The Jazz Singer") "You ain't seen nothin' yet!"

The temptation is to compare today's crises to the crash of 1929. We haven't had reports of businessmen throwing themselves from skyscraper windows — but then maybe that's because the windows in today's high rise buildings can't open.

It is, however, impossible to compare the social circumstances of then and now. We live in a different world and seventy years have seen it transformed at an unprecedented rate. The winds of change became a hurricane with television, LPs, Cassettes, iPods, MP3s, DVDs, downloads — as well as music trends such as hip-hop, rap, heavy metal, disco funk and whatever comes next. The innocence is gone.

Nonetheless, it did seem like an interesting idea to look at some of the aftereffects of 1929 and their impact on jazz musicians. Who knows, maybe there are some lessons (which we won't learn, of course) to be had.

The easy street of the 20s became the dead end of the 30s. Musicians found themselves out of work. Bear in mind that there were two main forms of mass communication in these years: radio and the phonograph record. After the crash, record sales dropped from 104 million in the late 20s to 6 million by 1932. Warehouses were full of unsold product and with people spending less, musicians were not making much money from the recording industry. Many of the record companies went out of business. Columbia Records declared bankruptcy early in the depression and the Victor Company even stopped producing record players. Meanwhile, radio allowed people to hear music free (after you bought the radio), but whatever work there was in radio for musicians declined and fees fell.

Radio was the first mass medium and played a hugely important role. It ended rural isolation, provided entertainment and connected people with the outside world. I have spoken with musicians who lived through those times and they all remember nightly broadcasts. Radio spread music and in particular jazz across the country. "Name" big bands (Chick Webb, Fletcher Henderson, Duke Ellington) did enjoy something of a boom and by the late thirties, a number of band leaders were enjoying commercial success, among them Benny Goodman, Glenn Miller, and Tommy Dorsey. Jazz in the form of danceable swing music had become popular among millions, and radio played a huge role in this.

But the downside is that in 1928 the American Federation of Musicians had 146,236 members and by 1934 the numbers were down to 101,111. The Chicago local for example, held weekly dances, hiring local members so that they could earn a few dollars and membership fees were reduced from $50.00 to $25.00. By 1932, Cook County, Chicago, was firing firemen, police and teachers and soup kitchens were showing up all over the U.S.A. We didn't recover from the great depression until the end of the 30s, even although it hit rock bottom in 1933, by which time stocks had declined by 80% and wages by an average of 60%.

We can only hope that it doesn't get as bad this time around.

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We can only hope that it doesn't get as bad this time around.

Otherwise not only will they be passing the jar at The Rex in Toronto, they might be passing collection plates at T.S.O. concerts!

The repeal of prohibition in 1933 was another blow to musicians. Speakeasies and bootleg nightclub used music to attract customers and membership fees were reduced from $50.00 to $25.00. This was a world of music that was really enjoyed by the people with money to spend. Not fancy, these were what would be described as "joints" - bare floors and a minimum of trappings - but they were certainly popular. More upscale was Connie's Inn on St. Catherine Street. One of the bands to play there was the first organized Black jazz band in Canada, The Canadian Ambassadors, led by an alto player called Myron Sutton. Indeed, Montreal attracted some of the jazz greats because at a time when most North American clubs were segregated, Montreal offered a much more integrated and tolerant environment.

Oh, and by the way, one of the local musicians who was playing in churches and community halls with the family band during the thirties was a young piano player called Oscar Peterson.

A sense of humour was an essential part of survival. It still is and being able to laugh at ourselves is part and parcel of the game.

So I leave you with this one:-
Q: What kind of calendar does a jazz musician use for his gigs?
A: Year-at-a-Glance.

And just remember, what goes down might come back up.

Good news and bad, I suppose.
Jazz in the Clubs:

By: Ori Dagan

In 2005, fans of Canadian jazz singer-songwriter Georgia Ambros were saddened to learn that she was battling non-Hodgkins lymphoma and had a benefit in her honour, “Georgia on My Mind”. After chemotherapy and two invasive throat operations, Georgia has made a remarkable recovery and last month played her first gig in four years at the intimate Upstairs Cabaret at Stalners. Singing an elegant cocktail-themed 90-minute set with venerable gentlemen Gary Williamson at the piano and Steve Wallace on bass, her voice was in pretty good shape and as always, every word was sincere. The lady’s talents as a clever songwriter were proven when fans ended up singing along to “The Limousine Song”. Congratulations to sweet Georgia on coming back in style! To learn more about the artist visit: www.agerecords.com

February concludes with two extremely promising shows at Hugh’s Room. The first: Jane Bunnett and the Spirits of Havana with Voices featuring Elizabeth Shepherd and Telmary Diaz on Friday, February 27. Bunnett is an award-winning multi-instrumentalist internationally recognized as one of Canada’s most significant jazz artists. The latest album, “Embracing Voices”, is a large-scale collaborative effort of epic proportions, remarkable depth and haunting beauty. Tickets are selling fast!

On Saturday February 28, Hugh’s Room presents a tremendously talented singer: Betty Richardson. Born to a supremely gifted musical family that includes sister/actress Jackie, Betty started singing professionally at fifteen with Dr. Music’s Doug Riley and the Silhouettes. Most of her career has been spent as a background vocalist, but fans insist that powerhouse Betty belongs in the foreground. Her soulful performances are so heavenly that they border on religious experiences. Reservations are strongly recommended.

PLEASE NOTE: as of February 18, Lisa Particelli’s Girls Night Out vocalist-friendly jazz jam moves to WEDNESDAY nights at Chalkers Pub. For more information visit www.girlsnightsoutjazz.com

And there’s more. See our CLUB LISTINGS starting on page 44.

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BandStand and Podium

by Jack MacQuarrie

On the serious side of the silly season

In last September’s issue we talked about the challenges facing community musical groups at the beginning of a new season, as if the “advent of a new season” only happens once a year. No such luck! For most community bands and orchestras there are two or three seasons in each year. Now, for example, the dust has settled on the fall season with its final December rush, trying to fit in all of the traditional offerings expected by audiences. Most groups are now entering a new winter season. With a clean slate, so to speak, many will explore previously untried works, and embark on new musical challenges for their members.

For concert bands, available repertoire, one of the major differences between the modern concert band and a traditional symphony orchestra, will be a major influence in shaping their program content, and may indeed be a stumbling block. For the traditional symphony orchestra, there is an enormous legacy of what is often referred to as the Standard Repertoire. True, there have always been changes in orchestral instrumentation over the years. In the 250 years since the days of Haydn, Handel and Mozart, however, the changes have been relatively minor. With the exception of the introduction of valves on brass instruments and modifications to the fingering systems of some woodwind instruments, the instrumentation of a modern symphony orchestra has remained relatively unchanged for over two centuries.

The modern orchestra can trace its roots back to sponsorship by the nobility, their courts and the religious institutions of Europe. The modern concert band, on the other hand has evolved into its present form much more recently, with its origins stemming principally from British and European military traditions. So, while the top symphony orchestras of the world today are almost without exception civilian organizations, to this day the finest bands of the world are almost all financed and operated by military organizations. With the exception of bands raised for specific occasions, such as Olympic Games or Expo 67, one would be hard pressed to name many truly professional concert bands which have performed regular concert schedules in this country in the seventy years since the outbreak of World War II.

Perhaps as a consequence, few composers of so called serious music have seen fit to write for concert band instrumentation. If they wished to present a program made up entirely of works from the so called serious canon, a community band would have to resort almost exclusively to transcriptions from orchestral scores.

In the early 1920s, officials at The Royal Military School of Music at Kneller Hall, lamenting this lack of original music for concert band, commissioned Gustav Holst to write his Suites in E flat for concert band. Aside from a few such notable exceptions, and a plethora of excellent marches, little of music written specifically for band over the past century has stood the test of time. To appeal to audiences with a taste for the standard repertoire bands have had to rely on transcriptions of varying degrees of merit. While
there were many excellent such transcriptions in the early part of the twentieth century, most are now out of print and hard to find. In recent years, Colin Clarke, a young Toronto based conductor and clinician, produced a first rate transcription of Holst's orchestral suite The Planets. Unfortunately, such endeavours are rare.

A century ago concert bands reached their zenith with several famous ones touring the world. The bands of John Philip Sousa, Arthur Pryor, Edwin Franko Goldman and Giuseppe Creatore were household names in the early 1900's. Although not as well known today as Sousa, in his day, The Great Creatore was the darling of concert audiences throughout North America and in Europe. Creatore's Band was featured at the Canadian National Exhibition no fewer than ten times between 1914 and 1926. Some years later, the great Canadian author Robertson Davies reminisced about a childhood visit to the CNE to hear one such concert in an essay entitled I Remember Creatore.

What repertoire did The Great Creatore select for his concerts? A brief internet search turned up a copy of a complete program for one of this band's concerts. A concert in the National Theatre in Washington D. C. on May 3, 1908 included selections by Mozart, Thomas, Clementi, Massenet, Sousa, in his day, the Whitby Brass Band) and re­ hearals would be held on Wednesday evenings. Past members of the Lydian Wind Ensemble and any others interested in the proposed new Whitby Concert Band are asked to contact Bill Patton at patton62@sympatico.ca.

Coming Events - Down the Road
Sunday, March 1, 3:00 pm Hann­ naford Street Silver Band with Artistic Director Curtis Metcalf continues the celebration of its 25th Anniversary season with Brass & Steel: A Caribbean Celebration featuring steel pan virtuoso Liam Teague. Jane Mallett Theatre, St. Lawrence Centre, 27 Front Street East, Toronto.

Friday, March 6, 8:00 pm The Etobicoke Community Concert Band, John Edward Liddle, Music Director present Last Night of the Proms with Pomp and circumstance and much flag-waving - A nostalg­ic tribute to all things British from Parry's Jerusalem to Elgar's Pomp and Circumstance and Thomas Arne's Rule Britannia. Etobicoke Collegiate Auditorium, 86 Montgomery Road, Etobicoke.

Sunday, March 8, 2:00 pm The Northdale Concert Band, with Stephen Chenette, Music Director, present a concert at Hope United Church, 2550 Danforth Avenue (corner of Main Street and Danforth Avenue).

Please write to us: bandsband@thewholenote.com

Classical Guitar Virtuoso

John Williams

Tuesday, March 31

Toronto Centre
for the Arts

416-872-1111
A HIGHLIGHT OF FEBRUARY will be the world premiere of the new Canadian chamber opera “Inês” produced by Queen of Puddings Music Theatre. Founded by musicians John Hess and Dáirine Ni Mheadhra in 1995, the company has an enviable record of creating forward-looking but immediately appealing new music theatre works like “Beatrice Chancy” by James Rolfe and George Elliott Clarke in 1999 and “The Midnight Court” by Ana Sokolovic and Paul Bentley in 2005. The latter became the first Canadian opera invited for performance at the Linbury Studio of the Royal Opera House, Covent Garden. Currently, “Love Songs”, a song-cycle by Ana Sokolovic that debuted in Toronto in 2008 is booked for tours to Montreal, Ljubljana, Zagreb and Paris.

“Inês” combines the talents of composer James Rolfe, who also wrote the highly acclaimed “Swoon” for the COC, with those of Paul Bentley, now famous for his libretti for Poul Ruders’ operas “The Handmaid’s Tale” and “Kafka’s Trial”. “Inês” is inspired by the famous Portuguese tale of Inês de Castro and will make use of Portuguese “Fado” music. Interested in the genesis of new operas, I wrote Ms. Ni Mheadhra, who explained how the idea for the work came about. The seeds for “Inês” were planted about six years ago when she and Hess went to hear the now-superstar Portuguese Facto singer Mariza at Harbourfront. “It was the first time we heard Facto and we were hooked.” “Facto”, which can be translated as “fate”, is a uniquely Portuguese music form that can be traced to the early 19th century but likely has its origins in Moorish song. As Ni Mheadhra explains, “Portuguese Facto is a living form of urban folk music developed in Lisbon for solo voice. A deeply emotional music form, it shares a visceral expressiveness with opera and a poetic intimacy with theatre. In Fado, tears are communicated in worthy fashion, with a loneliness that fadistas make attractive through their graceful and supple singing.” They immediately thought, “Wouldn’t it be nice to do an opera with Fado in it.”

Hess and Ni Mheadhra felt the opera would require a composer of a particular sensibility. “James Rolfe has displayed through his music an appetite for contrast of diverse musical styles and has frequently incorporated critical non-Western musical components. And we’ve worked with James before on ‘Beatrice Chancy’ in which he incorporated extant African-Canadian music.”

For a story they went to Ricardo Sternberg and Joe Blackmore of the Portuguese Department at University of Toronto. Of the many tales they heard, the one that stuck most was the story of Inês de Castro (1325-55). Inês came to Portugal in 1340 as a maid of princess Constança of Castile, recently married to Prince Pedro, the...
Inês de Castro (1325-55). Inês came to Portugal in 1340 as a maid of princess Constança of Castile, recently married to Prince Pedro, the heir to the throne. Pedro, as fate would have it, fell in love with Inês and neglected Constança. Eventually Pedro’s father Afonso IV exiled Inês from court and ultimately ordered her murder. Pedro never wavered in his devotion to Inês and in 1357 when he became king, he declared the now-deceased Inês as his lawful wife, had her exhumed and made the court swear allegiance to her corpse. Numerous plays and over twenty operas have been written on the subject.

Yet, Hess and Nf Mheadhra wanted the opera to be relevant rather than another retelling of the famous tale. In the QoP version the legend is placed within Toronto’s Portuguese community in the 1960s. Pedro is married to Constança but falls fatally in love with the beautiful fadista Inês. The opera unfolds against a backdrop of Portugal’s war in Angola, the Salazar dictatorship and the Portuguese immigrant experience in Canada. “We asked Paul Bentley if he was interested in writing the libretto and he came on board. He did loads of research, even going to hear Fado in London and incorporated everything we talked about—the nightmare for immigrants during their first winter in Toronto, Portuguese cleaning ladies, the Catholic church, etc. and came up with a libretto.” After their fourth workshop in May 2008, they knew they could proceed to a world premiere.

The opera has four opera singers and one Fado singer. In “Inês”, some of the music is Fado inflected, and there are also some songs that are James’ version of a Fado and of course our Portuguese singer sings with Fado inflection. The instrumentation is piano, violin, amplified/acoustic guitar, clarinet, double bass/electric bass”. Meanwhile Mariza, is coming to Toronto on February 13th. Mariza, a Grammy award-winner, piano, violin, amplified/acoustic guitar, clarinet, double bass/electric bass and bass, will be starring in Ainadamar, the title role. The production also features Giles Tomkins, Shannon Mercier, Elizabeth Turnbull and Thomas Goerz with stage direction by Jennifer Tarver. “Inês” premieres at the Enwave Theatre at Harbourfront on Sunday, February 22 at 4pm and subsequently plays February 25, 26, 28 and March 1. For tickets call 416-973-4000 or for more information visit www.queenofpuddingsmusictheatre.com.

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**THE MURDER OF FREDERICO GARCIA LORCA:**

Oswaldo Golijov’s *Ainadamar* (Fountain of Tears)

The fascist militia of Grenada, Spain, abducted one of Europe’s great literary voices, Frederico Garcia Lorca, and then murdered him on August 19, 1936. The corpse of this landmark poet-playwright-director-composer-artist was dumped in an unmarked and still unknown grave. Lorca was only 38 when his life was stolen, and all that he would have created was stolen from posterity.

Murdering Lorca was an early act in the Spanish Civil War of 1936-38, which was itself a dry run for World War II. Lorca’s fate announced a campaign of targeted mass murders that helped pave the way for General Francisco Franco’s dictatorship, a regime that lasted until the General’s death in 1975.

Oswaldo Golijov’s first opera bears the title of a location where many think the fascist militia “disappeared” Lorca, to use modern parlance: That location is a public fountain bearing the Arabic name Ainadamar, meaning “fountain of tears.” Indeed.

The artistry of Ainadamar, which premiered at Tanglewood in 2003, and was then revised and premiered for the 2005 Santa Fe Festival, does full honour to Lorca’s life and work. It’s a partnership between a very hot and unorthodox composer with two frequent collaborators, the librettist David Henry Hwang and the New Music diva Dawn Upshaw, plus Peter Sellars as the stage director. Sellars, from my perspective, is beyond brilliant when he directs contemporary operas. He’s an invaluable ally to a composer as an opera travels from an initial gleam in the eye to its premiere. (When Sellars gets his hands on Mozart however, oy.)

My original intention for this month’s column had been to tackle Puccini’s penultimate opera, La Rondine, via a review of the recent Met production plus a better than fine Hardy DVD which remasters a 1959 Italian television production. But on the way back from viewing Obama’s inauguration from a comfortable perch in the Canadian embassy, I managed to slip Deutsche Grammophon’s recording of Ainadamar into the appropriate slot in my car’s radio despite the best efforts of DG’s packaging people to make shrink wrapping impene­trable. Having reviewed earlier Golijov recordings, I had high expectations. But this one bowled me over, as was evidently the case for the powers that be at the Metropolitan Opera, which has given a prized commission to Golijov to create a new opera for the 2011 season.

Golijov was born and raised in Buenos Aires’ large Jewish community. Anyone born in Argentina has a very direct knowledge of government and para-military thugs “disappearing” people. Lorca’s plays were kept alive in Latin America while Franco banned them in his native Spain. (In fact the central female character in Ainadamar is an aging actress in Uruguay – Margarita Xirgu, the actress who unsuc-
The complex mathematics of power is almost indistinguishable from the simple arithmetic of age. Take the Canadian Opera Company for example.

The COC was shepherded to safe haven in its House for All Seasons by the indefatigable Richard Bradshaw bearing the double burden of General Director and Music Director heroically up the hill. His passing sent shock waves of loss that still reverberate.

The COC started the process of filling the organizational void with the appointment as General Director of Alexander Neef in June 2008. Hiring a new Music Director, the 34-year old Neef announced, would be top priority. January 7, at the COC's 09/10 season launch, Neef announced "proudly" that the search was over. Johannes Debus, also 34 years old, would be the COC's new Music Director, commencing with the 2009 season, with tenure till 2012/13.

So, thirty four plus thirty four equals sixty plus. Please do not mistake my irreverence for disrespect. Richard Bradshaw's legacy is beyond dispute. And I really think he would have approved. What could have been worse right now than one of those drawn-out audition processes, bringing likely Music Directors to conduct, one production at a time, over the course of a year or two (with one of the better opera orchestras around pining for a boss)?

Instead swift action, and rapturously received, I might add, albeit by a highly involved crowd. Granted, this is not your "So did you hear the Leafs traded for Debus" water-cooler stuff. I didn't remember Debus by name from War and Peace in the fall but I sure remember the music and the rapport. Funny, the launch also had a "well-conducted" feel to it.

Will the COC's two 34s be the formula for the times? That's something to follow.

David Perlman

...... Postscript

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WHOLENOTE LISTINGS

SECtIONS 1-4: INTRODUCTION

WholeNote listings are arranged in FOUR DISTINCT SECTIONS:

1) Toronto & GTA (Greater Toronto Area)
2) Beyond the GTA
3) Jazz in Clubs
4) Music-related events

(a.k.a. "Announcements ... Etcetera")

This issue contains listings from

Friday, February 1, to Tuesday March 9, 2009

SECTION 1: Toronto & GTA (pages 28-41) covers all of the City of Toronto plus the adjoining “905” area - more or less corresponding to the areas accessible from Toronto by phone without long distance charges. Section 1 includes communities as far west as Oakville, as far north as Aurora and as far east as Pickering. In this issue Section 1 includes:

Brampton, Kleinburg, Markham, Mississauga, Oakville, Thornhill, Toronto and GTA, Vaughan

SECTION 2: Beyond the GTA (pages 41-44) covers many areas of Southern Ontario, outside Toronto and GTA. The towns and cities vary from month to month. In this issue Section 2 includes:

Bancroft, Barrie, Burlington, Cambridge, Chatham, Cobourg, Dundas, Guelph, Hamilton, Kingston, Kitchener, Lindsay, London, Newmarket, Norval, Orillia, Oshawa, Owen Sound, Port Hope, St. Catharines, Waterloo

SECTION 3: Jazz in Clubs (pages 44-45) is organized alphabetically by club, and provides as much detail on what the clubs are offering as we had at the time of publication, which varies greatly from club to club. Phone numbers and website addresses are provided to facilitate access to more up-to-date information.

SECTION 4: Announcements, Lectures/Symposia, Master Classes...Etcetera (page 45-46) is for music-related events and activities, other than performances, which in our judgment will be of interest to our readers.

A general word of caution: a phone number is provided with every WholeNote listing; in fact, we won’t publish a listing without one. Concerts are sometimes cancelled or postponed; artists or venues change after the listings are published; or occasionally corrected information is not sent to us in time.

So please check before you go out to a concert.

HOW TO LIST

Listings in WholeNote Magazine in these four sections are a free service available, in our discretion, to eligible presenters. If you have an event, send us your information NO LATER than the 15th of the month prior to the issue or issues in which your listing is eligible to appear. Please note, the next issue covers the period from March 1-April 7 2009 so listings must be received by February 15th.

Listings can be sent by e-mail to listings@thewholenote.com or by fax to 416-603-4791 or by regular mail (address on page 6).

We do not receive listings by phone, but you can call 416-323-2232 x21 for further information on listings.
Music Toronto

Cecilia Quartet
Thursday February 5 at 8 pm

Hsin-Yun Huang, viola; Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-386-7723; 411-445; $45; accompanying adult pays half price; pay your age (18-35).

- 8:00: Scarborough Music Theatre. Featuring: Christophers, Marnie (Soprano); Mark Whale, violin; Brett Kingsbury, piano. Saturday, February 7, 2009, 8 pm. Tickets: $15 regular, $5 students.

Music on the Donway

Saturday, February 7, 2009, 7:30 p.m.

Mark Whale, violin; Brett Kingsbury, piano; Music by Bartok, Beethoven, Brahms, & Messiaen.

Tickets: $15 regular, $5 students

Sunday, February 15, 2009, 3 p.m.

Organist in Recital—Thomas Fitches

Dance music for the organ. See Feb. 5.

Music at St. Clement's

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Dance music for the organ. See Feb. 5.
1: CONCERTS: Toronto and GTA

- 8:00: Acoustic Harvest Folk Club. Nathan Rogers, St. Nicholas Anglican Church, 1412 Kingston Rd. 416-284-2235. $18.
- 8:00: Brampton Lyric Opera. La Traviata in Concert. Ford, Giovanna Ciani, soprano; Laura Votruba, mezzo; Maria DeRosa, tenor; John Tremaine, bass-baritone; Jennifer Ansell, pianist. Motors Theatre, 1 Theatre Lane, Brampton. 905-874-2000.
- 8:00: Markham Theatre. Improvised music and dance. Aimee Dawn (Alfredo); Jay Stephenson, baritone (Ger- man); Shahram Dehkhodaei, Persian music. Reza Manbachi, tar; Shahrzad Dehkhodaei, vocals. Artur Room, 7 Hart House Circle, 416-872-3642. $10.

Sunday February 08

- 10:00am: Eglington St. George's United Church. Jazz Epiphany: Dixie Dames. 35 Lytton Blvd. at Duplex. 416-481-1141. Free.
- 3:00: Canadian Opera Company. Resale. Door. See Feb. 5.
- 5:00: Canadian Opera Company. Arts and Culture, 145 Queen St. W. 416-393-9231. Free.

Monday February 09

- 8:00: Jazz FM 91. Sound of Jazz. Lovesongs, featuring Guido Gessa, Hughan. Old Mill Inn, 21 Old Mill Rd. 416-595-4044 x2530. $20; $27 (students).

Tuesday February 10


Wednesday February 11

- 7:30: York University Department of Music. Faculty Concert Series: "Flying with Mr. Darcy." Music and dance from the time of Jane Austen. Dorothy de Val, piano; Stephen Fuller, fiddle; Barbara Ackerman, flute; Karen Millard, caller; Regency Dances. Tribute Communities Recital Hall. 736-5888. $15; $5 (sr/st).
Vax Femina. lagher, Barbara Barsky, Thom Allison, Juan Orchardviewers. Chioran; Daryl Cloran, director; Mitchell+

2:00: Northern District Library.

Johnson Building, 80 Queen's Park. 416 -

the studio of Lawrence Pitchko. 40 Orchard

923· 7052. SOLD OUT !wait list for single

Noon at the Met.

tartini, leclair and Corelli. red priest

series.

st. e. 416-961-8116. Free.

363-8231. Free.

- 12:10: St. Paul's Bloor Street Angli·

theatre, Four Seasons Centre for the

performing arts, 145 Queen St. W. 416·

Upchurch, piano. Richard Bradshaw Amphi­

heim; traditional songs from Greece, Ireland

and Scotland. Frances Pappas, mezzo-

delssohn, Brahms, Fauré, Faure, Weill, and Sond·

with a love theme by Monteverdi, Men­

Vocal Series: Chansons d'amour .

music.

- 8:00: Rose Theatre. Dirty

Rotten Scoundrels. See Feb 13.

- 2:30 & 8:30: Art of Jazz/Girls Night

Out. Valentine's Day Concert. Shelia

Jordan, vocalist; Dave Rovisto, piano; Don

Thompson, bass. Chalks Pub, 247 Marlee

ave. 1-888-222-6608. $35; $25 advance.

- 4:30: Canadian Opera Company.

Ruazuka, Davak, See Feb 15.

- 8:00: Harbourfront Centre. Kumba

festival. Mahat International drumming.

Lakehead Terrace, 255 Queen's Quay W. 416-673-4000. Free.

- 7:30: Toronto Opera Repertoire.

Cindarella. See Feb. 11.

- 8:00: Acting Up Theatre Company. A

New Brain. See Feb. 12.

- 8:00: Guitar Society of Toronto. Eilon


- 8:00: Massey Hall & Roy Thomson

Hall. The Jim Cuddy Band. Guests: The

Skydiggers, Massey Hall, 16 Shuter St. 416-872-4255. $48-$52.

- 8:00: Massey Hall & Roy Thomson

Hall. Valentine's Day Show with Robert


ELMER ISELER SINGERS

Lydia Adams, Conductor

2008-2009: 30TH ANNIVERSARY SEASON

Friday, February 13, 2009 at 7:00 pm

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Berliner Mass

J.S. Bach

J.S. Bach

J.S. Bach

John Taverner

Evelyn Glennie

Arvo Pärt

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www.elmerisleiersingers.com
- 8:00: Toronto Symphony Orchestra. Lupa Plays Beethoven. See Feb. 13 (no pre-concert chat).

Sunday February 15


MUSIC AT GLENVIEW

February 2008-2009 Series
Sunday Evenings at 7:30pm

February 15: Organ Sparks with Michael Capon, Organ and Marty Spellerberg, Visuals
March 15: Choral Concert with Glenview Concert Choir
April 26: Hymnus/Concert (at Eglinton St. George’s Church) with Glenview and Eglinton St. George’s Choir and the Salvation Army North Toronto Band

Jazz Epiphanies: Don Valentine with Andrew Burashko, piano

www.glenviewchurch.ca 416-488-1156

www.saintblaise.ca

Bring your sweetheart to this evening of Romantic favourites!

MUSIC AT GLENVIEW

Saint Blaise

A vocal group

An evening of three-part madrigals in English, French, German, Italian, and Spanish
14 February 2009 8 pm
Trinity College Chapel U of T
6 Hoskin Ave
$20/$15 senor/$5 student
Tickets available at the door

MUSIC AT GLENVIEW

2008-2009 Series
Sunday Evenings at 7:30pm

February 15: Organ Sparks with Michael Capon, Organ and Marty Spellerberg, Visuals

March 15: Choral Concert with Glenview Concert Choir

April 26: Hymnus/Concert (at Eglinton St. George’s Church) with Glenview and Eglinton St. George’s Choir and the Salvation Army North Toronto Band

Freewill offering

Reception follows

Glenview Presbyterian Church
(Glenview and Yonge, 3 blocks South of Lawrence Subway)
416-488-1156

St. Valentine

An evening of three part madrigals in English, French, German, Italian, and Spanish
14 February 2009 8 pm
Trinity College Chapel U of T
6 Hoskin Ave
$20/$15 senator/$5 student
Tickets available at the door

MUSIC AT GLENVIEW

2008-2009 Series
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February 15: Organ Sparks with Michael Capon, Organ and Marty Spellerberg, Visuals
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Freewill offering

Reception follows

Glenview Presbyterian Church
(Glenview and Yonge, 3 blocks South of Lawrence Subway)
416-488-1156
Friday, February 20

- 8:00: Toronto Symphony Orchestra. Midori. See Feb. 18. 7:15: pre-concert chat. Saturday, February 21

- 7:00: Concert-In-Studio. 9 Davies Ave, Suite 301. Also Feb. 21. 8:00: Scarborough Music Theatre. Unintown. See Feb. 5.
- 8:00: Civic Light Opera Company. Silk Stockings. See Feb. 16.
- 8:00: Civic Light Opera Company. Silk Stockings. See Feb. 16.
- 8:00: Sine Nomine Ensemble for Medieval Music. See Feb. 5.
- 8:00: Scarborough Music Theatre. Unintown. See Feb. 5.
- 8:00: Sine Nomine Ensemble for Medieval Music. See Feb. 5.
English Handbells ring for a cause...<br>Questaune Handbell Ensemble<br>In concert Saturday, February 21 7:30 pm<br>St. Andrew's Presbyterian Church, 115 St. Andrews Rd, Scarborough Admision - Free
Donations gratefully accepted for The James Fund for Neuroblastoma Research at SickKids


- 7:00: Project Hope. Bridge to Palestine. Dance, poetry and music. Maryem Tollar, vocalist; Mraya, Samah Sabawi and Nana, Lula Lounge, 1585 Dundas St. W. 416-879-8939. $35. Proceeds to Project Hope.

- 7:00: Rose Theatre. Louise Pitre. Songs from Broadway. 1 Theatre Lane, Brampton. 905-874-2800. $55-$70.

**M A R C H**

**Jazz Series: Midwinter Latin Heat.**

[Contact information]

- **1:00:** St. James Cathedral. Music of the Baroque: Peter Kooy, organ. Free.
- **2:00:** Queens Park United Church. Organ Recital: Neil Papworth. Free.
- **3:30:** St. James United Church. Sacred Organ Recital: Richard Bradshaw. Free.
- **7:00:** ACC. Sinfonietta, Martin Buchholz, conductor. Free.
- **8:00:** Zabludowicz Theatre. Choros by P. Chabowski. Soundscapes by P. Chabowski. Free.
- **8:00:** Roy Thomson Hall. Mendelssohn Choir; Toronto Children's Orchestra; soloists: Sarah-Joy noodles, baritone; Jennifer Podles, soprano. $10-$15.
- **8:00:** Rose Theatre. Rose Ensemble. Free.
- **8:00:** Civic Light Opera Company. Semi-Professional Repertoire. Free.
- **8:00:** Oueen of Puddings Music Theatre. See Feb 22.
- **8:00:** Continuum Contemporary Music. Shift: Piano Concert and Opening Reception. Free.

**Wednesday February 25**

- **12:30:** York Mills Baptist Church. Noon Hour Recital. Free.
- **1:30:** Acting Up Theatre Company. Free.
- **7:30:** University of Toronto Faculty of Music. Music Series. Small Jazz Ensembles. Free.
- **7:30:** Toronto Opera Repertoire. Free.
- **7:30:** Civic Light Opera Company. Silk Stockings. Free.
- **8:00:** Capella Intima. Vocal Chamber Music: Beethoven, Brahms, Bach. Free.
- **8:00:** Via Salzburg Chamber Orchestra; guest: Coco Trivisonno, bandoneon. Glenn Gould Studio, 250 Front St. W. 416-593-7610.

**Thursday February 26**

- **12:00 noon:** Canadian Opera Company. Dance Series: String Trio Classics. Music for string trio by Beethoven and Schubert. $30; $27 (student).
- **7:30:** Toronto Opera Repertoire. Free.
- **8:00:** Capella Intima. Vocal Chamber Music: Beethoven, Brahms, Bach. Free.
- **8:00:** Via Salzburg Chamber Orchestra; guest: Coco Trivisonno, bandoneon. Glenn Gould Studio, 250 Front St. W. 416-593-7610.
- **9:00:** Continuum Contemporary Music. Shift: Piano Concert and Opening Reception. Free.
Royal Canadian College of Organists
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English virtuoso organist
Thomas Trotter
February 27, 2009
8:00 pm
music of Bach, Handel, Mendelssohn & Tchaikovsky

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Toronto ON M4N 3K7
Tickets: $20 ($15 Senior/Student/RCCO Members)
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www.lawrenceparkchurch.ca

The Flanders Recorder Quartet Presents
BANCHETTO MUSICALE

February 27 & 28 at 8 pm
As our guest ensemble this season, the Toronto Consort presents the world’s foremost recorder quartet in the only Canadian stop on their North American tour. Their program is a veritable musical banquet, ranging over many centuries of virtuoso recorder music, including works by Johannes Ciconia, J. H. Schein, and J. S. Bach. Don’t miss the chance to hear this ensemble of whom the New York Times wrote, “The players swayed and swooned with the expressive interplay of a fine string quartet”, while Fanfare Magazine raved over their “beguiling lightness of touch and clarity of texture...The performances are brilliant.”

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For Tickets call 416-964-6337
Toronto Welsh Male Voice Choir
William Woloschuk, Artistic Director
Julie Loveless, Accompanist
presents
St. David's Day Concert
Cyngerrid Dydd Gwyl Dewi
featuring
Christopher Thomas ~ M.C.
Gwyndaf Jones ~ Welsh tenor
Merched Dewi
Clement Carelse ~ organ
Gerald Martindale ~ carillon
Saturday, February 28, 7:30 pm
Metropolitan United Church
56 Queen Street East, Toronto
Tickets $25.00
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1-877-410-2254 (905/705 only)
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Songs and dialogues from 17th century England
Pastorial poems set to music by the Lawes brothers, Lanier and Ferrabosco with guest Darryl Edwards, tenor. Hollie sings and John plays theorbo and lute.
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For more information email musicinordinary.ca or call 416.535.9956
www.musiciansinordinary.ca
Sunday March 01

- 1:00: CAMMAC/Michael Gallery, Christopher Lee and Adam Shankin, lute and piano, 10385 Islington Ave, Kleinburg, 905-858-1121, $15 (3hr/tr)

- 2:00: City of Toronto. Sunday Concert Series. BOC Arts Centre, Scarborough Civic Centre, 150 Borough Dr, 416-489-3111.

- 2:00: Civic Light Opera Company. Stark St, 18

- 2:00: North York. Toronto Players. lanolto, or the Fairy and the Freedom. See Feb. 20.

- 2:00: Off Centre Music Salon. Russian, Hungarian, Hungarian. George. Works by Russian and Hungarian composers. Atloq Angelou, Joni Henson, soprano; Kristelie Scobe, mezzo; Glass Tomkins, baritone; Marie Berard, violin; Winona Zelenka, cello; Joel Gunn, double-bass; Iona Perkins, Boris Zaremski, pianists. Glenn Gould Studio, 250 Front St W, 416-872-4255. 150; 440 (3hr/tr)


- 2:00 & 7:00: Massey Hall & Roy Thomson Hall, International Vocal Recital: Cecilia Bartoli. Program includes Mendelssohn: Infinito; Perisic: Caric giordg; Rossini: Tempesta di Bibari di Siviglia. Roy Thomson Hall, 65 Simcoe St. 416-872-4255. 197.

- 3:00: Mississauga Choral Society. The Creation. Haydn. Mississauga Sinfonia Orchestra. Janet Obermeyer, Sean Clark, Michael Downie, soloists; Marvin Fick, interim conductor. St. Patrick's Church, 821 Flagship Drive, Mississauga, 905-308-6090, $15 (3hr/tr)

- 3:00: Hannaford Street Silver Band. Brass & Steel a Caribbean Celebration. Progarm includes: Berge, Calypso; De Han: Caribbean Variation; Ross: new work; Curtis Metcalfe, conductor; guest: Liam Teague, steelpan. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St E. 416-386-7723. 150; 330 (3hr/tr)

- 3:00: Markham Concert Band. Family Concert. Popular music from classical to Broadway. Doug Manning, artistic director. Markham Theatre, 171 Town Centre Blvd, Markham. 905-305-7488. $20. 15 (3hr/tr)

- 3:00: Syrinx Sunday Salons. Quatuor Arthur-Leblanc. Ravel: String Quartet; Pre@st: String Quartet No 3; Hayden: String Quartet Op. 64 No 2 in b. Halcyon Hall, 35 Hazelton Ave, 416-864-6877. 150; 15 (3hr/tr)

- 4:00: Queen of Puddings Music Theatre. Toronto. See Feb. 22.

- 4:00: St. James Cathedral. Twilight Reclci Series. Andrew Agor, organ. 85 Church St. 416-394-7855. $224. Free.


Syrinx Sunday Salons presents Quatuor Arthur-Leblanc Ravel: String Quartet Pre@st: String Quartet #3 Haydn: String Quartet Op. 64 #2 in B - Sunday March 1, 2009 3pm Heliconian Hall, 35 Hazelton Avenue Tickets $20, students $15 info: 416.654.0877 www.syrinxconcerts.org

MISSISSAUGA Choral Society

Mervin Fick, Interim Conductor
Haydn's joyous oratorio The Creation

Sunday, March 1 at 3:00 pm
St. Patrick's Church, 921 Flagship Drive, Mississauga
Map @ www.mcs-on.ca

GUEST SOLOISTS:
Janet Obermeyer, Soprano; Sean Clark, Tenor
Michael Downie, Bass

ACCOMPANIED BY:
Mississauga Sinfonia Orchestra

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Adult $25, Senior $20, Student $15

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www.mcs-on.ca 905-278-7059

MISSISSAUGA Choral Society

Directed by Peter Mahon

Holy Week & Easter in the Renaissance
Jocquim Massa Pange Lingua
Taverner: Deo Gratias Salutatum

Incomparable masterpiece of grief and resurrection from the dawn of the Golden Age of Polyphony.

SATURDAY, FEBRUARY 28, 7:30 PM
St. Patrick's Church, 141 McCaul St. (north of Dundas)
Tickets: $25, $20 seniors, $10 students with ID
Info: 416.286.9798

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... 1: CONCERTS: Toronto and GTA

**Wednesday, March 04**
- 7:00: Civic Light Opera Company. Silk Stockings. See Feb. 18.

**Thursday, March 05**
- 12:15: Metropolitan United Church. Variations on a Theme of Magyar-Russki' by Andrea Vasil Garvanliev, violinist Marie Berard, cellist Winona Zelenka, and, of.
- 8:00: Rose Theatre. African Footprint. See Mar. 1.

**Monday, March 02**
- 8:00: Massey Hall & Roy Thomson Hall. Lisa Milne. Roy Thomson Hall, 68 Simcoe St. 416-872-4255. 456-50-4166.D0.
- 8:00: Rose Theatre. African Footprint. See Mar. 1.

**Tuesday, March 03**
- 1:00: St. James Cathedral. Music at Midday Series. Matthew Szego, organ. 65 Church St. 416-366-7723. Free.

**Off Centre Music Salon**

2008 2009

March 1, 2009

Russian-Hungarian Salon

What unites Hungarians and Russians? No emotional inhibitions, a shared appreciation for gypsy melodies, and, of course, a love of borscht and goulash. Join lecturer Dr. Julia Zarankin, soprano Allison Angelo, mezzo soprano Kristzina Szabo, baritone Vasil Garvanliev, violinist Marie Berard, cellist Winona Zelenka, and the entire Zarankin Family on this Magyar-Russki' journey.

Single Tickets $40 SN/ST $50 AD

All concerts begin @ 2 pm and take place at Glenn Gould Studio, 250 Front Street West

For Tickets and Information, please call 416.466.1870 or visit www.offcentremusic.com

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**Music Toronto**

**PRAZAK QUARTET**

Thursday March 5 at 8 pm

- 8:00: Rose Theatre. Derwisch Music from Ireland. 1 Theatre Lane, Brampton. 605-574-2500. 440-455.

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The Toronto Mass Choir presents

**Power Up 2009 Gospel Music Conference**

February 27, 28, & March 1

Featuring mass choir rehearsals, workshops, and a Saturday evening showcase

Registration information at www.tmc.ca

Price: $65 adults, $40 students or groups of 10 or more

**Power Up 2009 Finale Concert**

Sunday, March 1st at 6:30 p.m. Free Admission

Toronto International Celebration Church

190 Railside Rd., Toronto, ON (DVP/Lawrence)

for more info visit www.tmc.ca or call 905 794 1139
Friday March 06

- 7:30: Israeli-lettich and Goodman. 
  * The Project of Peace. 
  * Ovation: A Symphony for Peace.

Saturday March 07

- 1:30: Gianni Puccini. 
  * Music for Peace. 
  * The Last Night of the Proms.

- 8:00: University of Toronto Faculty of Music. 
  * The Music of Mozart. 
  * The Music of Beethoven.

- 7:30: University of Western Ontario. 
  * The Music of Schubert. 
  * The Music of Brahms.

- 8:00: McMaster University. 
  * The Music of Dvorak. 
  * The Music of Mahler.

- 7:30: Queen's University Department of Music. 
  * The Music of Mendelssohn. 
  * The Music of Tchaikovsky.

- 8:00: Newfoundland Symphony Orchestra. 
  * The Music of Haydn. 
  * The Music of Mozart.

- 7:30: Kamloops Symphony Orchestra. 
  * The Music of Shostakovich. 
  * The Music of Prokofiev.

Sunday March 08

- 2:00: Gallery Players of Niagara. 
  * The Music of Mozart. 
  * The Music of Beethoven.

- 7:30: Kamloops Symphony Orchestra. 
  * The Music of Schubert. 
  * The Music of Brahms.

- 8:00: Newfoundland Symphony Orchestra. 
  * The Music of Haydn. 
  * The Music of Mozart.

- 7:30: Kamloops Symphony Orchestra. 
  * The Music of Schubert. 
  * The Music of Brahms.

- 8:00: Newfoundland Symphony Orchestra. 
  * The Music of Haydn. 
  * The Music of Mozart.

LISTINGS: SECTION 2 CONCERTS BEYOND THE GTA

N.B. For a list of communities in section 2 see LISTINGS INTRODUCTION, page 28

Sunday February 01

- 2:00: Gallery Players of Niagara. 
  * The Music of Mozart. 
  * The Music of Beethoven.

- 8:00: McMaster University. 
  * The Music of Dvorak. 
  * The Music of Mahler.

Tuesday February 03

- 12:30: McMaster University. 
  * The Music of Schubert. 
  * The Music of Brahms.

- 8:00: McMaster University. 
  * The Music of Dvorak. 
  * The Music of Mahler.

Wednesday February 04

- 12:00 noon: Midday Music With Shigeru, Jey Rothbun, piano. 
  * Guests: students from the music programme of Banff North Collegiate. 

- 7:30: McMaster University. 
  * The Music of Schubert. 
  * The Music of Brahms.

- 8:00: McMaster University. 
  * The Music of Dvorak. 
  * The Music of Mahler.

Thursday February 05

- 10:00am: University of Western Ontario. 
  * Wind Ensemble: Making Connections. 
  * Sousa: Nobles of the Mystic Shrine. 

- 12:30: McMaster University. 
  * The Music of Schubert. 
  * The Music of Brahms.

- 8:00: McMaster University. 
  * The Music of Dvorak. 
  * The Music of Mahler.

Friday February 06

- 12:30: University of Western Ontario. 
  * The Music of Schubert. 
  * The Music of Brahms.

- 8:00: McMaster University. 
  * The Music of Dvorak. 
  * The Music of Mahler.
Sunday February 07

7:30: Queen’s University Department of Music. Purcell’s Dido and Aeneas. See Feb 6.

Monday February 09

8:00: University of Western Ontario. A Mozart Operatic Gala. Arias, duets and ensembles from Le nozze di Figaro and Così fan tutte. Members of the UWOpera Workshop; Opera Orchestra; Theodore Ganp, director; James McCoy, conductor. Windsor on the Mount, 1486 Richmond St., London. 519-879-8878. 115; 110. Also Feb 7.

Tuesday February 10

12:00: University of Waterloo. Early Music Studio. viola da gamba; Mary-Elizabeth Brown, violin. Centre in the Square, 101 King St. W., Waterloo. 519-885-6611. 204; 203.

Tuesday February 10

12:00: University of Waterloo. Early Music Studio. viola da gamba; Mary-Elizabeth Brown, violin. Centre in the Square, 101 King St. W., Waterloo. 519-885-6611. 204; 203.

Wednesday February 11


Wednesday February 11


Thursday February 12


Friday February 13


Friday February 13


Saturday February 14


7:30: Hamilton Philharmonic Orchestra. An Evening in Tyn Pan Alley. Broad way to the Silver Screen. James Vander Sahle, conductor; Kathleen Brett, soprano; Kurt Lehmann, tenor. Hamilton Place, 1 Summers Lane. Hamilton. 905-578-7556. 119; 120; 103; 102. (advance)

8:00: Kitchener-Waterloo Chamber Orchestra. Romance the Violin. See Feb 13.


Saturday February 14

Sunday February 22


1:45: pre-concert chat.

3:00: Guelph Symphony Orchestra. Pop Art. Arias, duets and trios from Carmen, Faust, Tosca, LeTrouviste, The Barber of Sevilla, and other operas. Katie Murphy, soprano; Andrew Teens, baritone; Leonard Whiting, tenor; Guelph Young Singers; Simon Irving, conductor. River Run Centre, 30 Woolwich St., Guelph. 519-763-3000. 205; 204; 197; 196.

3:00: Niagara Symphony Orchestra. A Flute in the City of Angels. See Feb 21.


Friday February 20


Saturday February 21


MARCH 2009 WWW.THEWHOLENOTE.COM

Thursday February 27

- 7:30: Kitchener-Waterloo Symphony Orchestra. Hall and Brass. Works by Wagner, Ellington and others. KWSO brass section; Alain Trudel, guest conductor. Humanities Theatre, 200 University Ave. W., Waterloo. 519-745-4711. $35, $20 (st.).

Friday February 27


- 7:30: Brock University. Encore Professional Concerts: John Sherwood and The Jazz Venue. Sean O’Sullivan Theatre, 500 Glendale Ave., St. Catharines. 905-688-6530 x2267, 42850; $12.50 (sr./st.).

- 7:30: Kitchener-Waterloo Symphony Orchestra. Bold and Brassy, River Run Centre, 35 Woolwich St., Guelph. See Feb 26.

- 7:30: Lindsay Concert Foundation. Tafelmusik Baroque Orchestra. Howard Couck, conductor; guests: Hamilton Children’s Choir, Hamilton Place, 1 Simcoe Lane, Hamilton. 905-526-5959. 2245; $24-$44 (sr.); $10 (st.).

- 7:30: Kitchener-Waterloo Symphony Orchestra. Great Hall, Hamilton Place, 57 Young St. W., Waterloo. 519-725-5780. 5; $20; $15 (sr.); $10 (st.).

- 7:30: Torynian: The Curse of the Ninth. Orchestra for the 20th Century; Mahler: Symphony No. 6. Howard Terzian, conductor; Joel Quarrington, double bass; Jean Desmarais, piano. Newmarket Theatre, 50 Anne St. N., Barrie. 705-726-1181. $5; freel (sr./st.).

- 8:00: Barrie Concerts. nick: Concertino for Violin; Tchaikovsky: Suite No. 4. Rivka Golani, violin & guest conductor; Jean Desmarais, piano. Newmarket Theatre, 50 Anne St. N., Barrie. 705-726-1181. $15 (sr.); $10 (st.).


- 7:30: Kitchener-Waterloo Symphony Orchestra. Great Hall, 1 Scholar’s Rd., Hamilton. 905-525-4343. 7.


- 7:30: Midday Music With Rivka Golani. Samuel Briston, cello, and Adaifa Boucher, piano. Hi-Way Pentecostal Church, 50 Ann St. N., Barrie. 705-726-1181. 45; freel (sr./st.).


- 7:30: Hamilton Philharmonic Orchestra. Church Chamber, 33 Queenston St., St. Catharines. 905-688-6519. 45; freel (sr./st.).


- 7:30: Gallery Players of Niagara. Iugura Wood. Tafffen: Quintet; Milhaud: La Chemines du roi; Francais: Wind Quintet No. 1; Barba: Passacaglia; Douglas Miller, flute; Christie Goodwin, oboe; Zoltan Kalman, clarinet; Christian Shuppe, bassoon; Tim Lockwood, French horn. St. Barnabas’ Church, 33 Dunrobin St., St. Catharines. 905-481-1525. 424-

- 8:00: Barrie Concerts. nick: Concertino for Violin; Tchaikovsky: Suite No. 4. Rivka Golani, violin & guest conductor; Jean Desmarais, piano. Newmarket Theatre, 50 Anne St. N., Barrie. 705-726-1181. $5; freel (sr./st.).


Chalkers Pub Billboards & Bistro
427 Markham Avenue, 416-783-2931
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Every Mon Brand New Jazz Series 7:11
Every Tue Starting Feb 9: Blues and Cars
Every Wed as of Feb 16: Girls Night Out Vocals by Judy, Jazz Jam w/ Lisa Pardock 6:30-10 Thu, 5:12 Girls Night Out Vocals - Friendly, Jazz Jam w/ Lisa Pardock 6:30-10 Thu Every Thu of Feb 10: International Latin Night with the Hiran Daran Orchestra; Sat Solo Oh Jazz 9; Sun, Sun Jazz Up Your Sundays 7:10, as of Feb 15 Thursday Matinee 2:00 Feb 1 LenaLeadferriguest duet, Feb 2 Don Thompson Reg Schwager Big Band, Feb 7 John Machledduet, Feb 8 Bono Dickerson Duet, Feb 9 TBA. Fri 14 Girls Night Out and Act of Jazz prenant; SHELA JORDAN w/ Dave Rattray and Don Thompson: two shows, 200 and 60, $9 tickets, Feb 25. Feb 18 Dave Young Trio, Feb 18 The Sisters of Shayville, Feb 21 TBA, Feb 22 Richard Whitmore CD Release. Feb 23 Humor College Jazz Ensembles. Feb 28 Dave Resivoir Quartet.

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NO COVER

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Corktown, Th
175 Young St. Hamilton 905-572-9242
www.tinyurl.com/corktown
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Dave’s Gourmet Pizza
730 Clair Ave. West 416-652-2000
Live music, call ahead. PWYC.
Every Thu Uncle Herb Dave & Friends Open Mic; Feb 5 Dave Austin Jazz Jam; Feb 7 The Collector.

Dorothy’s Guesthouse
37 Spadina Ave. 416-977-1210
www.dorothysguesthouse.com
Every 19 Joel Hartt Trio with Leon Kingstone and Rachel Moobs. Feb 26 Jake Mohindra.

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SECTION 4: announcements, masterclasses, etcetera

**ANNOUNCEMENTS**


*February 21: Toronto Wagner Society. Richard Paul Fink, the Alberini of Toronto’s Ring Cycle, speaks to the Society on singing Wagner. The Arts and Letters Club, 14 Elm St. www.torontowagner.org*  

**MASTER CLASSES**

*February 3 10:00am: University of Toronto Faculty of Music. Chamber music master class with Miró Quartet. Dining Hall, 90 Wallaybe St. West. 416-878-3745, Free.

*February 20 9:30-5:00: Singing Studio of Deborah Stahman. Master class in musical theatre/audition preparation.*

**LECTURES/SYMPOSIA**

*February 9 8:00: Toronto Wagner Society. Richard Paul Fink, the Alberini of Toronto’s Ring Cycle, speaks to the Society on singing Wagner. The Arts and Letters Club, 14 Elm St. www.torontowagner.org Members free, non-members by donation (5$-10$ suggested).*

*February 9 8:30: Toronto Eco Music. Gala performance with guest speakers, bands, and discussions. Details at www.therex.ca*

*February 9 8:00: Toronto Eco Music. Gala performance with guest speakers, bands, and discussions. Details at www.therex.ca*
 SECTION 4: announcements, masterclasses, etcetera

*February 6 7:15: Recorder Players’ Society. Recorder and/or other early instrument players are invited to participate in small, informal groups (uncoached) to play Renaissance and Baroque music. Church of the Transfiguration, 111 Manor Rd. East. 416-694-9298. $10 (members), $12 (non-members).

*February 14 10:30am -1:00: Toronto Mendelssohn Choir. Singalong Saturday: Mendelssohn’s Elijah. Presented by TMC Assistant Conductor Ross Inglis, Cameron Hall, Yorkminster Park Baptist Church, 1585 Yonge St. Pre-register: 416 598-0422 x24. $10 including refreshments.

*February 15 1:00-5:00: Girls Night Out! Jazz/Art of Jazz Intensive Vocal Jazz Workshop with Shela Jordan. Explore the art of improvisation, vocal technique, methods of practice, repertoire choices and proper lead sheets. Open to a limited number of participants; auditors welcome. Art of Jazz Studio, Distillery District; 55 Mill St. 416-222-6608. $80 (participant), $30 (auditor).


*February 21 9:20am-1:30: CAMMAC, Toronto Region. Chamber music workshop for pre-formed string, wind or mixed ensembles & stand; music available at the door. The Church of the Transfiguration, 111 Manor Rd. East. 416-694-9298. $10 (members), $15 (non-members), members free.

*February 24 8:00: Toronto Folk Singers’ Club. An informal group that meets for the purpose of performance & exchange of songs. Audiences are welcome. Tancz, 22 Brunswick Ave. 416-552-0900.

*February 27 7:15: Recorder Players’ Society. Recorder and/or other early instrument players are invited to participate in small groups, coached by Scott Paterson, to play Renaissance and Baroque music. Church of the Transfiguration, 111 Manor Rd. East. 416-694-9298. $10 (members), $15 (non-members).

*February 27 to March 1: Toronto Mass Choir. Power Up 2009. Gospel music workshop weekend where the public is invited to learn how to sing gospel music as well as take a variety of workshops to improve musical skills. Ends with a massed choir concert (see daily listings). Toronto International Celebration Church, 130 Railside Rd. For more info: 905-794-1139, www.tmc.ca. $65.

*March 1 2:00: CAMMAC, Toronto Region. Chamber music workshop. For details: 416-920-5025. $5 (non-members), members free.

*March 7 2:30-5:00: CAMMAC, Toronto Region. Chamber music workshop. See Feb 21.

*March 1 9:00am-4:00: Toronto Early Music Society. Featuring Goethem and Bart Spanhove of the Flanagan Recorder Quartet. Bring your recorded works and share them with other early music enthusiasts. Church of the Transfiguration, 111 Manor Rd. East. 416-694-9298. $10 (members), $15 (non-members).

*March 1 2:00: CAMMAC, Toronto Region. Singers and instrumentalists are invited to participate in a reading of Schubert’s Mass in A flat under the leadership of Eric Gare. Elliot Hall, Christ Church Deer Park, 1570 Yonge Street. 416-421-0776. $10 (members), students free.

*March 7 2:30-5:00: CAMMAC, Toronto Region. Workshop in Spanish dance, led by Esmeralda Enriguez. Location tba. 416-421-0776.

Musical Life: A Choral Life Q&A

Compiled and edited by mJ buell

Featuring Karen Burke

What was your first ever choral experience?

My earliest choral memories: singing in the May Festivals that were held in Brantford, Ontario, where I grew up, and run by Frank Holton for selected singers from elementary schools. We all had to wear white dresses and we felt so important. These were tremendous experiences. My grandmother, Florence Drake, had a huge musical influence in my life: we spent weekends at her house, listened to great choral music on Sunday mornings on CBC radio before church. She was also my first choral director!

What choirs have you sung with?

Grandma’s choir at the small British Methodist Episcopal Church that I grew up in, of course, and our youth choir. I sang in the McMaster University Choir under Wayne Strongman for 4 years. He was an excellent conductor and helped me not only to broaden my knowledge of choral repertoire but recognized my keyboard skills by having me accompany the choir in my second and third year. In my final year, I was president of the McMaster University Choir.

I also sang in the Bach Elgar Choir in Hamilton for a couple of years which was a thrill. In my third year at McMaster, I took a vocal methods course under visiting professor Denise Narcisse-Mair and she took me under her wing and mentored me. Both Brainerd Blyden -Taylor (Nathaniel Det Choralie) and myself were proteges of Ms. Narcisse-Mair. She got me my first job as a conductor and I never looked back.

Currently?

It’s been a very long time since I’ve sung in a choir and frankly, I miss the experience of being ‘directed’. My joy these days is educating and mentoring: I am especially interested in encouraging young people who have conducting skills. Our schools and communities need good conductors. I believe in choirs and particularly gospel choirs as a wonderful communal activity which is accessible and powerful. I enjoy offering gospel music workshops in a variety of venues. I especially enjoy teaching teachers how to energize their students/choirs by including gospel music in their repertoire.

I’ve directed and recorded with the Toronto Mass Choir for the past 20 years and we are out on the road two to three times a month. The York University Gospel Choir also keeps me busy.

What kind of concerts do you like to attend?

I am so busy performing, I have to admit that I don’t get to as many concerts as I would like to. But when I can... definitely jazz! I am a huge jazz fan and I have gotten to ‘scratch that itch’ more since joining the Department of Music at York University full time in 2005. We have such great talent here. I own many great vintage recordings of jazz music, but I am especially pleased to hear the next generation of young Canadians discover, fall in love with and then lend their own interpretation of this great music.

What qualities make you admire a choral conductor?

I admire a clear, strong and accurate conducting ‘hand’ – I pre-
fer the hand to the stick; a confident stance which ‘draws out’ your singers; thorough preparation of the music (don’t waste your chorister’s time!); an obvious love of the music but evidence of even more love and respect for your choristers; contagious passion for choral music and choirs in general; and height! I have always wished that I was about 6 inches taller!

Coming up?
The Evolution of Gospel Music (Feb. 6&7) is my first time role as a co-producer and conductor of such a large event. It features some of Toronto’s finest singers, actors, dancers and musicians in a cast of 80+, taking the audience on a 2 hour journey from spirituals to present day gospel.

Power Up 2009 (Feb. 27/28/Mar. 1) The 5th annual offering of this event by the Toronto Mass Choir: it’s always a highlight of my year. One to two hundred people on average come out to this workshop weekend. I teach gospel music in a massed choir setting for choral conductors.

We cap off the weekend with a finale concert by TMC which includes this huge section. It is always an electrifying evening. An event not to be missed. (www.tmc.ca)

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MUSICAL LIFE:
WE ARE ALL MUSIC'S CHILDREN
DECEMBER'S CHILD ... Denise Djokic
Halifax-born cellist Denise Djokic has appeared with orchestras across the continent. As a recitalist, she performs with her long-time musical partner, pianist David Jalbert. They also tour with Piano Plus, an organization which brings live performances to rural communities across Canada. Denise’s love of chamber music brings her to many festivals. A BRAVO! TV documentary entitled “Seven Days, Seven Nights” follows Denise through a week-long recital tour.

Denise’s self-titled debut recording (Sony Classical) received a 2002 East Coast Music Award. Her next recording, “Folklore”, (Allegro/Endeavor) received a JUNO nomination as well as an ECM, and hit the Billboard Chart’s top 15 Classical CD’s. “Folklore” was also featured on NPR’s “All Things Considered”.

Denise has been speaker at IdeaCity in Toronto and keynote speaker at the Queen’s Women In Leadership Conference. She was named by MacLean’s Magazine as one of the top 25 Canadians who are Changing our World”, and by ELLE Magazine as one of “Canada’s Most Powerful Women”.

Earliest musical memory?
I was lucky to be born into a musical family; my mother and father play piano and violin. In fact, I probably heard them rehearsing before I was even born! There was always music in our house...my younger brother is a violinist, and I have an uncle and aunt who are both cellists.

At the time the photograph was taken?
Hearing music around me was very natural. My parents tell me that I liked to dance to music when I was little. (I still do!) Later in my childhood, I sat next to my brother in formal concerts. We had to behave quietly during the concerts, but we would always find ourselves trying not to laugh! It took a while for us to get used to this, because music-making was more casual at home.

First experiences of making music?
My parents say that I liked singing fragments of tunes, or finishing tunes that were left unfinished. I had a toy xylophone that I loved. At 4 I started violin, and played with a Suzuki group - my first experience making music with others. I remember feeling a bit overwhelmed, being in the same room with so many other musicians! I studied piano for a while too. But at 9 when I started playing the cello I knew it was my voice.

My first cello was a little cello that my uncle used when he first started. I think it’s still sitting in my grandparents’ closet, waiting for the next generation. I moved on to a full size cello that belonged to my uncle. I feel very fortunate to have had such nice instruments to play when I was beginning.

The point at which you began to think of yourself as a musician?
For sure that feeling was always there. Surrounded by musicians all the time, I thought of myself as part of a big family. Being a musician never seemed like a profession to me, but rather a way of life.

Did you ever think you would do anything else?
I’ve always really loved animals, and thought about work with animals. I was also fascinated with genetics, and was a competitive swimmer. While I never considered pursuing any of those things as seriously as the cello - the cello was really my calling - all of those things remain very close to me as interests.

If you could travel back through time and meet face to face with the young person in that childhood photo (or maybe just a little older), is there anything you would like to say to her?
I might have told her to stick with the violin so that I wouldn’t have to pay for an extra seat every time I travel with my cello! Maybe I would have told myself to be more patient, or to not be so serious, because I used to get frustrated very easily if I couldn’t tackle something right away.

DECEMBER’s CHILD ...
Photo: circa 1958, near Belleville Ontario. Don’t be fooled by the Grand Salon gravitas! This young man would later be known as “extroverted”: Toronto-based with a life in international touring.

Mother says it’s all about how you conduct yourself. If I’m really good maybe she’ll let me drive! Hmmm ... Montreal ... Vienna ... Prague ...

Think you know who DECEMBER’s child is? Send your best guess to musicschildren@thewholenote.com (Be sure to send as your mailing address, just in case your name is drawn!) Winners will be selected by random draw among correct replies received by February 15, 2009.

More Blue Pages Contest Winners!
Remember the contest in the October issue?
We announced our two early-bird prize winners in the November issue, and gave an official deadline of November 10th for entries.
Here’s an update!
Myrna Foley was the third reader to correctly identify all eleven photos. She and a guest will enjoy a pair of tickets to the Canadian Opera Company’s production of Beethoven’s Fidelio, on Tuesday February 24 2009 (7:30pm).
Of the remaining entries, we drew four from among those who correctly identified 10 out of 11 photos. We’ll be contacting them and announcing their prizes in the March issue.

CONGRATULATIONS TO OUR WINNERS
Phoebe Cleverly and Shirley MacDougall each win a pair of tickets to hear Sinfonia Toronto’s Cellissimo! (March 6, at Grace Church on-the-Hill) The programme includes Shostakovitch, and a performance of the Saint-Saëns’ Cello Concerto #1. Denise Djokic is the soloist.
Erika Nielsen and Peggy Walt each win a copy of Denise’s brand new recording Benjamin Britten THREE SUITES FOR CELLO (ATMA 22524). "...a project that I’ve always wanted to dig in to, and it feels nice to have finally recorded it," Britten wrote his Three Suites for Cello between 1964 and 1971 for his friend, the legendary cellist Mstislav Rostropovich.

Music’s Children gratefully acknowledges Margaret Chasins, Sinfonia Toronto, Luisa Trîsî, Richard Paul, Linda Liwack, the good folk at ATMA, and the moms of Music’s Children everywhere.
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Dresden
by Lord Berners
forward by Peter Dickinson
Turtle Point Press & Helen Marx Books
134 pages, paper; $9.95 US

British composer Gerald Hugh Tyrwhitt-Wilson was decidedly eccentric - even among his notoriously odd fellow British aristocrats. He was famous for dazing the pigeons on his ancestral estate in bright colors (aided by the woman who became Stravinsky's second wife) and keeping a caviar-honed chauffeur-driven Rolls Royce. But in fact he devoted his life to artistic activity, especially after 1918, when he inherited a title, money and estates from his uncle and became the fourteenth Lord Berners.

Berners was a fine and entertaining writer. His paintings sold well. Songs like *Come on Algerian* were popular. His ballet scores were commissioned by Diaghilev and set by Balanchine and Ashton, and his chamber works are still performed. He even shows up in novels, including his own *Far From the Madding War* (included in *Collected Tales and Fantasies* (Turtle Point)), as Lord FitzCricket, and his friend Nancy Mitford's *Madding War*

The pursuit of love as Lord Merlin.

*Dresden* is the fourth installment of Berners' autobiography. Like his songs, this volume is short but eloquent. It covers a period starting in 1901, when he was eighteen, and went to Germany to study for his degree, observant and enthusiastic young man. And while he acknowledges that readers don't know the meaning of basic concepts like 'aria' and 'recitative', a frequently misused term like 'rococo' is left unexplained. Indeed, some of his definitions are not very helpful, such as describing 'carstati' as 'carstrated men'.

But when it comes to the history and meaning of the opas, Hunter offers informed and thought-provoking insights. Her thorough knowledge of all things Mozartean - not just the opera - illuminates this study. Her emphasis not only on Mozart's setting of voices but also his use of the orchestra provides fruitful perspectives on Mozart's ability to bring the librettos to life.

*Opera-goers will especially appreciate Hunter's examination of performance values as documented in historical accounts, recordings, film and video. She looks at the existing theatres where Mozart's operas were first performed, as well as audiences of the times, who would bring servants to cook and serve food during the performance. Needless to say, audiences tended towards boisterous inattentiveness.

Although Hunter has criticisms of director-centered performances, she emphasizes the benefits of modernizing operas. 'If Mozart and his librettists' characters are made to live and act in circumstances that the audience deeply recognizes, it makes Mozart an essentially modern man,' she writes. Further, by updating Mozart's operas, 'every age has found its own meaning in them.'

The text is clearly laid out, with each opera discussed in a separate chapter. On each page the chapter heading is placed clearly at the top - an obvious but too-rare convenience for readers.

Berlioz: Scenes From The Life And Work
edited by Peter Bloom
University of Rochester Press
270 pages, musical examples; $75.00 US

For those of us whose passion for the music of Berlioz is greater than his usual position in music history, this collection of twelve essays holds special appeal. For one thing, rather than merely offering analyses of individual works, it examines the place of his music in his own time and milieu. The emphasis on his writings about music throws light on both the music and the man.

Editor Peter Bloom has gathered essays from the heavyweights of Berlioz scholarship to pin down what makes Berlioz unique. Cultural historian Jacques Barzun, whose pioneering two volume biography *Berlioz and the Romantic Century* revolutionized the study of Berlioz's music when it was published almost sixty years ago, sets the tone for this collection by linking Berlioz's music with his life and his writings. It's not, as is often said, his use of descriptive titles, most notably in *Symphonie fantastique*, that makes his music sound like no-one else's. "Nobody but the tone-deaf", writes Barzun, "could believe a piece of music could tell a story." Instead, for Barzun, it's his use of melody as a structural element that defines him.

Gérard Condé, like Berlioz both a critic and composer, reveals Berlioz's "astonishing capacity to find equivalents in speech to the subjective effects produced by the music." In this way he accentuates why something is done in the music rather than how it's done.

David Cairns, translator of Berlioz's *Memoirs* and author of his own biography of Berlioz, recalls how he first encountered Berlioz through the *Memoirs*. Cairns quotes Berlioz's dying words, "They are finally going to play my music," to show that he never lost his irreplaceable playfulness. But Bloom, who has also written a biography of Berlioz, underscores how crotchety and spiteful Berlioz could be as well. In fact, it would seem, Berlioz needed enemies to stimulate his writing. In his *Memoirs* he says farewell to his friends by writing "I curse you and hope to forget you before I die." Through their evident passion for Berlioz, the contributors to this book all communicate their conviction that Berlioz is, as Bloom puts it, "a contender, one of the B's, one of the best."

The Toronto Symphony Orchestra performs The Damnation of Faust by Berlioz on February 26 and 28 at 8:00 in Roy Thomson Hall.
Mus.Ed Musings

Summer & beyond

compiled and edited by Nick Torti

February may be the month of love, but its glum weather is not the most affectionate. To entertain with the thought of warmer times, we've quizzed a handful of musicians on summer flings with their love, including advice based on their many experiences.

Featured below are summer musings from four musicians of varying ages, and at different stages in their musical lives—tidbits of their summers, what it is they look forward to, and what keeps them coming back year after year.

Rozalyn Chok (studying at Juilliard Conservatory in New York with Matti Raekallio).

"I got a relatively late start—by today's standards," Rozalyn says of her summer music involvement, which only stretches back to '07. "...it was not until my first summer program that I realized how exciting and energizing it is to be in an environment where everyone shares common interests and experiences."

Unhindered by the late start, she seems headed in the right direction—in recent years winning top prizes in the TSO Bosendorfer and the IIYM (International Institute for Young Musicians) piano competitions. But if she could start all over again, she'd send herself right back where she started, to IIYM, only "at a much earlier age... I was one of the older students."

Rozalyn appreciates the benefits of a solo performance program, but summer has brought home to her the value of the company of other musicians. "[My opinion of music has] changed from being a somewhat isolating, solitary pursuit to an invigorating dynamic choice. My interactions with other musicians through summer programs have led me to a deeper understanding of the relevance and importance of classical music."

And while the musical environment is of great importance, the natural environment itself isn’t to be forgotten. "...the combination of quiet and the beauty of nature is extremely conducive to productive, inspiring practice," she says, recalling an experience at the Adamant Summer School in Vermont. "Located in the tiny town of Montpelier, Adamant is nestled amongst thickets of trees, wild flowers, and even running brooks. There are thirty practice cottages scattered throughout the forest, each with a Steinway grand piano and a uniquely decorated interior, complete with art on the walls and rustic furniture. Almost all of the participants agreed that we practiced more at Adamant than anywhere else, because the setting was so tranquil and idyllic."

MusEd Musings continues next page
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MusEd Musings – Summer and Beyond
Margaret Little
(viola da gamba player in duo Les voix humaines)
From age four to eighteen, Margaret spent her summers studying at CAMMAC Lake MacDonald, 80 minutes north of Montreal. “At CAMMAC you are either beginner, intermediate, or advanced for any course in particular. You just participate at whatever level you are and enjoy.”

It was where she discovered the viola da gamba at age 11, which she has played ever since. From her numerous experiences at the camp, she observes: “Music and musicians cannot thrive in a stressful environment. Music is about people, about communicating, having a good time together, be it at any level.”

Margaret continues her involvement at CAMMAC to this day as an instructor, where the open and wide-ranging setting allows her to extend her experience to both students and colleagues. With such a variety of mixed activities, it can’t help but be inclusive. “Once you’ve spent a whole week with [others], playing tennis and ping pong with them, ... you meet in the concert hall and something very special happens. You’ve already shared so much that it’s only natural to feel very connected during the performance.”

And what else can one expect from a retreat up in the Laurentians? “No laundry or cooking to do, no tv, no radio, no computer, no phone, etc. Total disconnection is GREAT!”

Avan Yu
(studying at the University of Fine Arts in Berlin with Klaus Hellwig)
Avan is in concert throughout the year, giving a mix of solo and group performances. When the time arrives to choose a summer program, solo and group options are both equally attractive to him. “I don’t really have a preference,” he says, having participated in several piano programs since 2001. “It depends on which area [I] want to focus on.” Of the Young Artists Program in Ottawa, he recalls: “...my friends and I would actually sight-read until 2 o’clock in the morning! We didn’t have schoolwork to worry about, and we could experience music in a relaxing setting.”

The element of learning is never an exclusively solo experience, even in a solo program: “When I listened to other students’ lessons or masterclasses, sometimes I learned more than if I were the student taking the lesson. When you are the one playing, you can get so stressed out trying to do what the teacher is telling you that you stop listening.”

Learning with others and learning from them both appear to be valuable selections. “Summer programs are a great way to broaden your repertoire, share musical ideas with others, learn from great teachers and make good contacts.” This time of the year brings a scenic change for Avan, with varied options as it is during the year. Solo or with others, he’s in a change of place—though never out of place.

MusEd Musings continues page 54

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Aisslinn Nosky
violinist with Tafelmusik Baroque Orchestra, I FURIOSI Baroque Ensemble, Eybler Quartet, and Kirby String Quartet

Aisslinn’s early summers were quite distinct from one another, bringing her to places all over Canada as well as south of the border.

“I feel very lucky to have gone to so many fun music programs as a child, [but] I was a pretty single-minded young person… if I could go back, I think I would tell myself to go to a camp that had nothing to do with music, or at least something that wasn’t violin, just to broaden my extra-musical horizons a little.” That said, she wouldn’t remove her later teenage self from repeated musical visits to the Banff Centre, where she would “get inspiration for the rest of the year.”

Having gained so much as a student, Aisslinn in turn runs a program with fellow Kirby Quartet members Julia Wedman, Max Mandel, and Carina Reeves. The week-long chamber music workshop allows her to maintain her summer involvement from a teaching role. “When all the students perform the works they have been pouring their heart and souls into [it is] invariably the most moving concert I attend all year.”

As it had been at Banff, it appears as though Aisslinn is once again inspired by her musical endeavours of the summer.
December 2008 marked the 100th birthdays of two very significant 20th century composers, Olivier Messiaen and Elliott Carter. Carter is still very much alive and continues to make significant contributions to the repertoire. You can read Pamela Margles’ comments on some of his recent works in her review of Ursula Oppens’ recording of his complete (at least to this date) piano works elsewhere in these pages, and next month we will feature a review of Toronto’s New Music Concerts centenary tribute to the American master. As for Messiaen, who died in 1991, there is a wealth of material being released to celebrate his centennial. I would highly recommend La Fête des belles eaux, a new Ensemble d’Ondes de Montréal release (ATMA ACD2 2621). This work is scored for six ondes Martenot, one of the first commercially produced electronic instruments, and one which Messiaen used extensively. Due to the rarity of the ondes this breathtaking work is seldom performed. In addition the CD includes four Peulettes inédites (late, unpublished works) for ondes and piano performed by Estelle Lemire and Louise Bessette and an arrangement of the first movement of Ravel’s String Quartet for four ondes Martenot. I find the haunting sound of the ondes particularly well-suited to Ravel.

We are still four years away from Benjamin Britten’s Centenary year, but Bruce Surtees’ debut recording of music by Barber, Martinu and Martenot is a welcome addition to the available discography of these highly revered works. Both the Norwegian Truls Mørk (Virgin Classics 453998) and Dutchman Peter Wispelwey (Channel Classics CCS 17198) bring a wealth of technique and experience to their interpretations, and they both seem to have made these pieces their own.

Mstislav Rostropovich himself never recorded the third suite in which Britten incorporated several Russian melodies. My first exposure to that piece was through a 1995 recording featuring a young Israeli-born cellist Matt Haimovitz who at the Julliard described it as “probably the greatest talent I have ever taught”. At 17 Haimovitz signed an exclusive recording contract with Deutsche Grammophon and several of his recordings of standard and non-standard repertoire won international awards over the next 12 years. Three of those discs have been re-issued on DG’s budget “Trio” line. The 20th Century Cello (800040505) now comprises 3 CDs and almost 4 hours of music including all three Benjamin Britten Cello Suites along with important works by Crumb, Kodaly, Duport, Henze, Berto, Ligeti and many others.

I’m here to tell you now that the playing field has become even more crowded with the new ATMA (ACD2 2524) release of the Britten Cello Suites performed by Denise Djokic. This Halifax native who comes from a large musical family - her father Philippe is a former concerntmaster of Symphony Nova Scotia - was at the tender age of 21 named by MacLean as one of “25 Young Canadians who are changing our World”, and by ELLE as one of “Canada’s 30 most Powerful Women”. Djokic has shown a strong affinity for modern repertoire; in her debut recording of music by Barber, Martinu and Britten (Suite No. 3) for Sony Classical which won an East Coast Music Award for Best Classical Recording in 2002, and the subsequent “Folklore” on Endeavour Classics which included works by Vaughan Williams, Stravinsky, Janacek and Cassadó. On the current ATMA release, recorded at Domaine Forget last February, the cellist revisits Britten’s third suite with even more confidence and aplomb than the Sony recording from six years earlier, and adds brilliant performances of the first and second suites to complete the set. With this recording Djokic proves herself to be living up to the high expectations generated in her formative years.

My final selection for the month combines the cello playing, singing and song-writing skills of multi-talented local musician Kevin Fox. The self-stated purpose of Songs for Cello & Voice (www.kevinfox.ca) was to produce a pop record which would feature only Fox’s voice and cello. There is some overdubbing involved, but nevertheless the result is a stunning achievement. Comprised of eight original compositions and two covers - Kate Bush’s Army Dreamer's and the Eurythmics’ Sweet Dreams (are made of this) - the collection rises above usual “pop” fare with its thoughtful lyrics, sparse orchestration and pure, undorned vocal stylings. The diverse offerings touch on swing, doo-wop and straight ahead pop with a fine balance of melodic flair and emotional expression. The instrumental final track cleverly invokes memories of such iconic cello pieces as Saint-Saëns’ The Swan and Bach’s solo suites without seeming unduly derivative. This is a very refreshing disc.

We welcome your feedback and invite submissions. CDs and comments should be sent to: The WholeNote, 503 – 720 Bathurst St. Toronto ON M5S 2R4. We also welcome your input via our website, www.thewholenote.com.

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Excessive breathing took Robert half a human, half a beast, developing arguably took considerable time, considerable time.

It is heartening—and rare—to be able to watch a composer and librettist come on stage. And transposing three scenes instead of up close on this DVD. And transposing three scenes.

What opera can so effectively provide searching commentary when it was premiered at London’s Royal Opera House last spring. This DVD, recorded during the run, shows why—and why Birtwistle is generally considered the leading composer of his generation in England.

In this telling of the ancient Greek myth, the Minotaur—half human, half beast—develops a soul. By the end, he comes to realize that he must die unloved because his actions are so vile. As John Tomlinson sang the Minotaur’s dying aria, I actually felt sympathy for this lonely guy just looking for love—Tomlinson’s acting is as riveting as his singing.

Ariadne is not merely devious here. She is complicit in her half-brother’s murderous rampages. She does help Theseus into the labyrinth to kill the Minotaur, but only after the beast has dispatched the twelve young innocents sent from Athens as annual tribute. And not without bargaining with Theseus—the robust Johan Reuter—to take her away with him. Christine Rice’s nuanced performance justifies the composer keeping Ariadne on stage for the whole opera.

Birtwistle’s pacing is expert. His angular but lyrical vocal lines have a natural flow, and he sets David Harsent’s poetic libretto so that the voices can project over the colourful, often violent orchestrations. The staging is powerful, although during the graphic on-stage rape and slaughter of the youths I did wish I was seeing this opera from a seat in the Royal Opera House instead of up close on this DVD.

It is heartening—and rare—to be able to watch a composer and librettist come on stage to accept cheering curtain calls. When Theseus claims that only the shedding of blood can stop bloodshed, little does he understand how futile that is. This landmark production reminds us how opera can so effectively provide searching commentary on our times.

Pamela Margles

EARLY, CLASSICAL AND BEYOND

Schumann - Kreisleriana; Fantasie
Henri-Paul Sicsic
(www.henripaulsicsic.com)

For those who believe, the Bible tells us that the Lord created the world in six days—it took Robert Schumann only four to write his famous piano set Kreisleriana in 1838, not bad for a mere mortal!

The equally famous Fantasie Op. 17—arguably his most famous piano work—took considerably longer, almost two years from conception to completion. Both pieces require extraordinary technique, a deeply rooted sensitivity, and most importantly, a keen understanding of Schumann’s own complex personality. Fortunately, all these qualities are in abundance in this recording featuring French-born pianist Henri-Paul Sicsic, released on a private label. Originally from Nice, Sicsic studied in his native city where he was awarded a first prize with highest honours in piano, a first prize in chamber-music, and a diploma in orchestral conducting. Between 1986 and 1992, he taught at Rice University, Houston, and then at the University of British Columbia before accepting a position with the University of Toronto’s Faculty of Music in 2007.

Schumann wrote of his Kreisleriana: “My music seems so wonderfully complicated, for all its simplicity.” Indeed, the set is truly a study in contrasts, as emotionally complex as Schumann himself. Not surprisingly, Sicsic rises to the challenges admirably—how effectively he conveys the contrasting moods within, playing with a solid self-assurance, while treating the more languid movements with a quiet introspection. Similarly, his treatment of the Fantasie is always boldly coloured from the noble and grand opening measures to the tender finale, music clearly written with his beloved Clara in mind. In all, this is a fine performance by an artist the Music Faculty should be rightly proud to have on staff!

Richard Haskell

Concert Note: Henri-Paul Sicsic joins Jacques Israelевич, Teng Li and Shuna Rolston for piano quartets by Chausson and Faure in a Faculty Recital at Walter Hall on February 6. The quartet can be heard live in a preview showcase at noon on February 3rd on Classical 96.3 FM.

Debussy - Preludes for Piano Books 1 & 2
Ivan Ilic
PARATY 108.105

We are fortunate to have this recording come out this particular time. Although Debussy’s Preludes have been recorded a number of times previously, I find this issue far more successful. Many earlier releases have been discontinued or suffer from outdated recording quality or somewhat unengaged playing. This new high

VOCAL

Be Thou My Vision
Oriana Women’s Choir; William Brown
Independent WRC8-8072

While this fifth recording by Oriana consists of popular hymns, anthems and psalm settings, it is a treat to hear them set for women’s voices with six new arrangements commissioned by the choir by John Beckwith, Eleanor Daley, Derek Holman, Leonard Einis, Jon Washburn and Ruth Watson Henderson. Added to the stellar list of Canadian composers represented on this CD are psalm settings by Srul Irving Glick, two of which are sung in Hebrew. The women’s voices blend superbly and this repertoire is performed with skilful beauty thanks to the direction of William Brown, with expert accompaniment by James Brown on piano or Michael Bloos on organ.

Two absolute gems stand out on this recording: Fairest Lord Jesus arranged by Leonard Einis and All Things Bright and Beautiful in an arrangement by Mack Wilberg. Both employ the services of Leslie Newman, flute and Clare Scholtz, oboe with parts creatively interwoven through the fabric of these well-known melodies. Add to that the light-hearted There’s a Little Wheel A-Turnin’ in my Heart (arr. Robert A. Harris) and a heartfelt Kumbaya (arr. Paul Sjolund) at the end of the recording; this is an offering sure to inspire the spirit.

Dianne Wells

Bellini - La Sonnambula
Bartoli; Florez; D’Arcangelo; Orchestra La Scintilla; Alessandro De Marchi
Decca 478 1084

The raison d’être of any recording of Bellini’s La Sonnambula, one of the most charming bel canto operas, is a great coloratura soprano. This recording offers something different—a great coloratura mezzo. Cecilia Bartoli is a remarkable singer, commanding a huge range, stunning agility, and overwhelming dramatic inclinations. But her idiosyncratic mannerisms—excessive breathiness, quiet cooing noises, heavily aspirated coloratura—are cloying, especially when she is allowed to indulge in them as often as here.

While she makes great efforts to lighten and soften her voice, her rich mezzo with its tightly wound things is the wrong colour for the sleep-walking Amina. And transposing three scenes down to accommodate her lower range makes the recording more about Bartoli than Bellini.

No transpositions are needed for tenor Juan Diego Florez, who gives one of the finest performances of Elvino on record. Florez sails through this difficult part with accuracy and élan, confirming his reputation as the finest bel canto tenor on stage today. Rideurando D’Arcangelo gives a warm, commanding performance as Rodolfo, though the smaller roles are taken by singers of lesser talents. The Orchestra La Scintilla of the Zurich Opera House provides authentic period instrument accompaniment, and is beautifully conducted by Alessandro De Marchi. Though there is much here to enjoy, those looking for a recording of the opera in modern sound would be better off with Natalie Dessay in the title role on a recent Virgin Records release.

Seth Estrin

Concert Note: Orchestra La Scintilla accompanies Cecilia Bartoli in a program celebrating the life and art of the great 19th century opera singer Maria Malibran, a superstar of her era and inspiration for such composers as Rossini and Donizetti, at Roy Thomson Hall on March 1.

Harrison Birtwistle - The Minotaur
Tomlinson; Reuter; Rice; Watts; Langridge; Royal Opera House Orchestra and Chorus; Antonio Pappano
OpusArte OA 1000 D

Harrison Birtwistle’s most recent opera created its most promising new voice. He realized that is. This landmark production reminds us that is. This landmark production reminds us that is. This landmark production reminds us...
quality disc on the French Paraty label played on a magnificent Steinway by young American artist of Serbian origin, Ivan Ilic, is now an outstanding recommendation.

Debussy, like his predecessor Chopin whom he admired tremendously, also wrote 24 Preludes in two books. While Chopin's Preludes are short pieces of emotional states and based on varying techniques, Debussy's Preludes invoke impressions of an imaginary universe and are generally longer and more complex than Chopin's. Nature, in form of water, fog, winds and landscapes figure heavily, but some capricious humour and dances also occur.

Due to the many images of varying moods, impressions and atmospheres, it requires a pianist of phenomenal technique, utmost sensitivity and playing with elan, colour, restrained but pronounced emotional engagement and an extraordinary imagination. All these are presented here in abundance, with the natural resonances of the Steinway just as Debussy intended it. Each piece has its own atmosphere and structure that the pianist never fails to bring out. As random examples, Ce qu’a vu le Vent d’Ouest is a very dynamic piece simulating the powerful, menacing wind, perhaps the loudest in the series, but even here the pianist never pounds the piano. It comes as a breathtaking climax. Or La Cathedrale engloutie with its archaic harmonies and long sustained pedal notes suggesting the texture of deep water. I could go on...

Janos Gardonyi

Concert Note: Ivan Ilic performs music of Debussy and Canadian premières of works by Brian Current, Keeril Makan and John Metcalf at Glenn Gould Studio on February 19.

Homage
James Ehnes
ONYX 4038

David Fulton has spent years assembling an astonishing collection of instruments by the great Cremonese makers, and Canadian violinist James Ehnes has selected nine violins - 6 Stradivari, 2 Guarneri del Gesu and a Pietro Guarneri - and three violas for a dazzling recital programme designed to showcase the specific qualities of each instrument. Several, like the 1709 Stradvarri 'La Poucelle', have never been recorded before, and one - the 1715 Stradivari 'Marsick' - has been Ehnes' concert instrument since 1999. Seven different bows from Fulton's equally superb collection of bows by Tourte and Pecatte were used in the recording, each hand-picked to complement the strengths of the particular instrument.

In addition to a CD, the ONYX release includes a 100-minute DVD which features the entire 21-piece CD recital, with Ehnes describing the instrument and its qualities before each track, plus selection options and a 30-minute extras chapter that includes the audio comparison of each track from the CD and extended commentary clips by Ehnes and Fulton.

Ehnes hardly moves when he plays, but the close-up camerawork still manages to make it difficult to see exactly what he's doing at times, especially his deceptively effortless bowing. The filming of the instruments is beautiful, though, and Ehnes is in spectacular form, with the opening track, Bazzini's La Ronde des Lutins, worth the price of the set on its own.

The violinist remarks in his outstanding booklet notes that "the difference in tone between instruments is often very subtle indeed", especially when it's the same player, of course, and it will take a professional ear to identify significant differences between the instruments. Still, a wonderful record of a remarkable project.

Terry Robbins

Sibelius - Compositions for Piano
Heidi Saario
Independent
(www.CDBaby.com/heidissaario)

As a young boy, I used to delight in leafing through my grandmother's old sheet-music from the 1920s, and one piece I recall in particular was the Sibelius Romance Op.24 #9. I can still envision it - the heavy yellowed score with the bright orange cover, and the title in a bold black script across the front. Admittedly, I had forgotten all about the piece until I came across it on this disc of piano music by Sibelius played by Heidi Saario on the Aspasia label. Native of Finland, Saario moved to Canada six years ago in order to undertake graduate-work at the Glenn Gould School. Since completing her studies, she has made a determined effort to promote the piano music of Sibelius, a genre too often overlooked. After all, the composer is much better known for his vibrant and nationalist tone-poems and symphonies than for his small output for the piano.

In the past, certain critics have dismissed Sibelius' piano works as nothing more than salon-music. Unfair? While perhaps not great, these miniatures nevertheless seem well-crafted, containing a charm all their own, and such, have much to offer the listener. What is particularly striking is the wide variety of moods achieved on a relatively small scale. These range from the gentle introspection of the gentle introspection of the elegant and heartfelt interpretation makes Sibelius' Piano Sonata in D major, a welcome antidote to the comparative bucolic placidity of its neighbours. The recording boasts outstanding sound engineered by celebrity sound engineer Terry Robbins.

Richard Haskell

MODERN AND CONTEMPORARY

El Dorado
Caroline Leonardelli
Centaur Classics
CEN1021

Ottawa-based harpist Caroline Leonardelli's fourth album to date offers an entrancing mix of old and new: a program of beloved French standards by Debussy, Tournier and D'après book-ended by compositions by Canada's leading composer for the harp.

Devising convincing music for the so-called "naked piano" involves technical and conceptual challenges exasperating enough to discourage many a composer. Marjan Mozetich, however, composes in a style ideally suited for the instrument and has contributed greatly to its repertoire. His El Dorado was commissioned in 1981 for harpist Erica Goodman by Toronto's New Music Concerts and was followed by several further works for the instrument. There is a pronounced minimalist influence detectable in the evocative oscillations of Mozetich's early works which have since given way to a more complex and idyllic approach. Originated with string orchestra and formerly available on a now deleted CRC recording of the premiere performance, El Dorado is admirably revived here in a budget-conscious arrangement featuring the Penderecki String Quartet and double bassist Joel Quarrington. The album also features the third (1) recording of Mozetich's 1988 cycle of four solo pieces, Song of Nymphs, in an exceptionally stimulating performance. Among the French solo pieces placed between these Canadian works Marcel Tournier's Féeire stands out for its rhapsodic and dramatic sweep, a welcome antidote to the comparative bucolic placidity of its neighbours. The recording boasts outstanding sound engineered by celebrity sound engineer Terry Robbins.

Daniel Foley

Quos Ego - Complete Piano Works of Zoltan Kodaly
Mary Kenedi
Echiquier Records ECD009
(www.marykenedi.com)

Zoltan Kodaly, Hungary's Composer Laureate of the latter half of the 20th century, is mostly known by his orchestral, chamber and choral works. His piano music was mostly neglected, so this collection, performed by acclaimed Toronto pianist of Hungarian origin, Mary Kenedi, is welcome. Although by no means complete, it is still rewarding to follow the composer's evolution from his youthful attempts towards his mature style.

The 9 Pieces for Piano, Op.3 date back to 1907, when the 25 year old Kodaly in Paris fell under the spell of Debussy. The talent, somewhat rebellious young fellow experimented by mingling impressionism with radical new rhythms and original harmonies of the pentatonic scale, which is the basis of Hungarian folk. 
idiom. His predominantly serious mood is sometimes relieved with humorous pieces showing Kodaly's lighter side that later became so irresistible in his famous Harry Janos singspiel.

In the 7 pieces, Op. 11 one can see how much Kodaly developed in less than 10 years. Themes are more meaningful, full of feeling and the ideas previously experimented with have become integrated into the music's message. Some of the pieces are based on haunting, lamenting melodies of Transylvania, that forerunning, mysterious region of the Carpathians where much of Kodaly's research took place. Ms Kenedi's firm, authoritative hands are most impressive in No. 18 Rubato where she carries the assertive, long melodic line with wonderful atmosphere. The pièce de résistance is the well known Dances of Maroszek (1927) in its original version, a formidably difficult, colourful bravura piece that reminds me of Liszt's piano transcriptions. Here Kenedi pulls out all the stops and brings this disc to an exciting close.

Perhaps due to the recording, some harsh tones are noticeable that detract from the otherwise very fine performances.

Janos Gardonyi

Remembered Voices
Ralitsa Tcholakova; Elaine Keillor
Carleton Sound CSCD-1012

As a violin and piano recording, this one is immediately evident as being at the top of the genre. Performers are first rate, and playing with a passion. Audio production is unusually well done, with none of the bizarre qualities one finds so often nowadays, either of the violinist sounding as if she is larger than the accompanist, or the listener being right inside the piano.

Excellent choices were made for the music on this CD, with special emphasis on Bulgarian icon Pancho Vladigerov, who is represented by the Chant from his larger Bulgarian Suite, the widely-known Rhapsody Vardar, a Humoreske, plus an encore arrangement of Dinicu's Hora Siacciata.

Tcholakova and Keillor show an admirable commitment to Canadian repertoire, beginning with Gena Branscombe's unjustly neglected A minor Sonata, well represented in this performance. Violet Archer's Fantasy and Prelude and the Prelude and Allegro are equally well served. But the best is saved for last: we get to hear the violin version of the late Patrick Cardy's Liessel, Suse, Liz, and Gerda, and Mary Gardiner's monumental Remembered Voices, here finally blossoming in a hall vastly superior to the Heliconian Club.

The Glenn Gould Studio's hand-picked Steinway is on its best behaviour. No fewer than three sound engineers did the microphone wizardry. All photos are posed, with none showing the actual recording sessions.

An excellent CD.

John S. Gray

Manhattan Music
Canadian Brass; Eastman Wind Ensemble
Opening Day Records OD 7368

The Eastman Wind Ensemble (EWE) is a celebrated student ensemble at the University of Rochester with a tradition of very high standards honed through extensive rehearsals. Tuba player Chuck Dallenbach of the Canadian Brass was a student at the Eastman School of Music in the 1980s, where he shared lodgings with the producer of this recent souvenir album, fellow tubist Dixon van Winkle.

The title track, British composer and conductor Bramwell Tovey's Manhattan Music, is a brash and bountiful set of seven variations which somehow manages to hang together quite nicely. Originally commissioned for the Canadian Brass, Tovey has recast the work for wind ensemble since leading the premiere with the Vancouver Symphony in 2005. A subsequent suite carved from Leonard Bernstein's controversial Mass wrests the most attractive sections of music from this sadly dated 1971 work, while sparing us the cringe-worthy theatrical scenario. The arrangement by Michael Sweeney highlights the quintet most effectively. Rayburn Wright's Shaker Suite reimagines the familiar ground appropriated long ago by Aaron Copland but lacks Copland's level of inspiration. Jeff Tyack's eclectic, over-the-top New York Cityscape suite brings the proceedings to an appropriately rambunctious close. Mark Scatterday conducts the fine-sounding, slightly slap-happy ensemble with vigour.

The perplexing liner notes include a pneumatic encomium touting the virtues of the 1950s Mercury record label (marketer of some two thousand albums, to the nostalgic use of cheesy 1980s heavy metal albums. When I close my eyes, a smile crosses my face. After listening to it over and over, it's apparent: Nicole Lizee knows the good stuff. I began doing anthropological studies by having this recording playing in the backgrounrd and watching people's reactions. What I deduced is that "This is not background music" could have been an easy alternate title to "This Will Not be Televised."

The title composition is a wonderfully creepy musical adventure. The music goes in so many interesting directions. In the liner notes of this 2008 Centrediscs release, it's mentioned that this piece was named a Top 10 recommended work at the 2008 International Rostrum of Composers. I would agree that this piece sets the bar for great contemporary music!

The piece RPM blends turntables with a larger orchestra. I love this sound, and I think the symphony orchestras of the future should make it standard to include an entire turntable section. It's very difficult to describe the magical combination of turntables and ensemble that Lizee has achieved. It is obvious that every sample she uses is carefully chosen and appropriately placed. I love the sense of play in this music, from the live mimicking of skipping records, to the nostalgic use of cheesy 1980s heavy metal albums. When I close my eyes, a lot of this music is the soundtrack to the cartoon in my mind.

Girl You're Living a Life of Crime is a pop-based piece, reminding the listener that the composer is also a multi-instrumentalist in the successful Montreal pop outfit Besnard Lakes. This piece certainly is not a standard pop tune though it meshes with the idea of tape-splicing and in the end the musicians create a shaky estrope and eventually drive it off a cliff.

Oppens plays Carter - Elliott Carter at 100
The Complete Piano Music
Ursula Oppens
Cedille CDR 900000108

In 1997 Charles Rosen recorded all of Elliott Carter's piano music for a disc called "The Complete Music for Piano". At that time, the composer was over ninety years old. Now, some ten years later, Ursula Oppens offers "The Complete Piano Music", with six new works. All shorter than the earlier pieces, none is a masterwork like Night Fantasies. But what they lack in monumentality, they compensate for in warmth and charm, especially the lovely "Meditation and the Ebuliently Viruose Caténaires. Both are recorded here for the first time.

Oppens has long been recognized as a singularly eloquent interpreter of contemporary music. She has worked closely with Carter for many years, and was one of the four pianists responsible for commissioning Night Fantasies, along with Rosen, Paul Jacobs and Gilbert Kalish. In fact, she gave the premiere performance at the Bath Festival in 1980.

Oppens' luminous performances of Mozart piano concertos with Mark Morris' dance troupe during last summer's Luminato Festival in Toronto attested to the breadth of her musical scope. This stands her in good stead here as she illuminates Carter's complex textures with musical insight, revealing the poetry in this expressive music. This is a disc to treasure, and would serve as a fine introduction to a seminal composer of our time.

Carter just turned one hundred, and is still composing brilliantly - a miracle of creative activity surely unmatched in the history of music. I hope the next complete piano recording offers even more new works.

Pamela Margles

Nicole Lizee - This Will Not Be Televised
Various artists
Centrediscs CMCCD 13508

Not all CDs were created equal. This CD wipes a smile across my face. After listening to it over and over, it's apparent: Nicole Lizee knows the good stuff. I began doing anthropological studies by having this recording playing in the background and watching people's reactions. What I deduced is that "This is not background music" could have been an easy alternate title to "This Will Not be Televised."

The title composition is a wonderfully creepy musical adventure. The music goes in so many interesting directions. In the liner notes of this 2008 Centrediscs release, it's mentioned that this piece was named a Top 10 recommended work at the 2008 International Rostrum of Composers. I would agree that this piece sets the bar for great contemporary music!
This CD does such a genuine job in celebrating jazz music, improvisation, pop music, contemporary music and everything in between. Lizé’s music clearly reflects the many identities of Canadians, and the next generation of its composers. Her fearless approach is engaging and I highly recommend raising children on this music...

Richard Marsella

JAZZ AND IMPROVIZED

Phénix
Les Poules
ambiances magnétiques
AM 176 CD

Sampling everyday sounds while electronically mixing them with extended and unusual techniques; the Montreal-based Les Poules produces music that is both subtly feminist and sonically expressive. On their own, each of Les Poules (“the hers” in English) - alto saxophonist Joane Hétu, percussionist Danielle Palardy Roger and sampler-manipulator Diane Labrosse - also composes for dance and theatre companies and performs with such associates as guitarist Fred Frith (Roger); pianist Marilyn Lerner (Labrosse) and saxophonist Jean Derome (Hétu). Arriving at their second decade as a trio however, “Phénix” is an unbeatable demonstration of their interactive prowess.

Over the course of 24 miniatures, lasting from barely a minute to slightly less than three, the trio creates unique juxtapositions that for example contrast the percussiveness of bass drum thumps and a sewing machine motor; or alternate compositions of infant cries, the power of a passing freight train and the rattling of a bell tree. Mostly narrowing her focus to timbres scraped and scratched on cymbals, Roger’s abrasions dovetail with the forces from her horn. Meantime Labrosse’s rings modulation hanging, droning loops of buzzing static and motor-driven grinding undertone or connect the shifting tonal centres.

With each woman vocalizing a babble of nonsense syllables, gargles, scat singing, snores and juicy quacking, the jocular result is as much musique de maison as musique concrete. In a few lesser known pieces such as the old rag, Trombonium, the 1924 Armand Piccon Bright Star Blues and, adding a Jamaican touch, the 1925 Sly Mongoose.

The musicians convey an infectious enthusiasm and loves of traditional jazz will find much to enjoy in this recording.

Jim Galloway

Extended Play – LOCAL JAZZ

By Ori Dagan

The artistry of Ron Davis is revealed not solely by his playfulness on the piano, but all the more by his creative decisions as leader. Davis has achieved critical acclaim for his pristine presentation of, and devotion to, the jazz tradition.

On The Bestseller

Minerva/Davinor 233377), his sixth recording, he has pared it way down. Aside from two solo piano tracks, this is an entire album of piano/clarinet duets with Sasha Boychouk, a formidable Ukrainian musician who has recently relocated to Canada.

Playing with remarkable virtuosity and a fine sense of humour, Boychouk is an ideal musical match for Davis. In addition to nine collaborative interludes, the original material is mostly penned by Davis, with several gems worth citing: Rhythm in a Dream, a fresh twist on the Gershwin standard I Got Rhythm, Alleluia, which is a luminous, pensive waltz and Street Stomp is the Klezmer answer to Dancing in the Streets. For good measure, a few covers, including the Sesame Street/Muppet Show anthem Manha, Martha, humorous, bold, engaging and energetically, “The Bestseller” is a sure-fire winner.

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(www.rondavismusic.com)

Known for his fiery tone and flair for burning tempi, Juno award winner Kirk MacDonald is one of Canada’s pre-eminent jazz saxophonists. Since the release of his first album nearly twenty years ago, MacDonald has gradually gravitated towards the strength of his own original compositions.

Family Suite (Ronnhg Records 116), MacDonald’s sixth album as leader, is a personal affair. The poignant opening and closing theme, Dark Autumn, refers to the fall of 2002, an arduous time in which MacDonald lost his mother while still mourning the deaths of long-time collaborators Jerry Fuller and Joe Bendosa. Each movement in the suite is meaningfully titled and dedicated. One of the liveliest, Four Shades of Light, features an electrifying tête-à-tête between the leader and Barry Romberg on drums, as well as Romberg trading fours with the exquisite Brian Dickinson on piano. Along with bassist Jim Vivian, the sensitive rhythm section is as good as it gets. Musically multifaceted as always, MacDonald delivers a highly rewarding, emotionally raw performance on this unique composition.

(www.kirkmacdonald.com)

A first-rate guitarist, composer and arranger, Michael Occhipinti is best-known for co-leading the spirited NOIO (Neufeld-Occhipinti Jazz Orchestra) and has also previously released four titles under his own name. His 2000 release, “Creation Dream”, offered jazz renditions of Bruce Cockburn’s music. Conceptually similar, Occhipinti’s ambitious fifth outing The Sicilian Jazz Project (True North Records TND 516), pays tribute to his roots by reinventing traditional Sicilian folk repertory. The selected material is tastefully steeped in jazz without sacrificing its authentic folk flavour. Occhipinti’s arrangements emphasize strings and percussion, along with Kevin Turcotte on trumpet. Louis Simao on accordion and Ernie Tollar on saxophone and flute. Five of the nine tracks feature heartfelt vocals by Dominic Mancuso and Maryem Tollar, both impeccable storytellers. Brother Roberto Occhipinti lays down the bass and wears the producer’s hat. Ultimately what comes through in this recording is a deep dedication to the material. Extensive liner notes effectively introduce the listener to each song’s meaning, origin and the leader’s intention.

If one is Sicilian lineage, this recording is essential; for everyone else, it is a recommendable labour of love.

(www.michaelocchipinti.com)

The elder brother of Michael and a cousin of guitarist David, Roberto Occhipinti has enjoyed a productive career primarily as bassist, secondarily as producer. Initially mentored by Joel Quarrington and Dave Young, he spent decades as an orchestral player and sideman before releasing his first album as leader at the turn of the century. Occhipinti’s fourth release, A Bend in the River (Alma Records ACD1118), showcases his refined skills as player, producer, arranger and composer. The core personnel consists of pianist David Virelles, drummer Dafnis Prieto, one of Canada’s pre-eminent jazz saxophonists. Since the release of his first album nearly twenty years ago, MacDonald has gradually gravitated towards the strength of his own original compositions.
to, Occhipinti on bass and Luis Deniz on alto saxophone. Collectively the group outlines each composition's shape, but the canvas is splashed with many other colours, including guest appearances by flautist Les Allt, bass clarinettist Jon Johnson, trumpeter Kevin Turcotte and a full string orchestra on three of the seven cuts. The title track is a memorable standout for its logically flowing melody, sweeping harmonic movement and a rhythmically inventive saxophone solo by Deniz. Occhipinti’s string arrangements, especially those featuring the Globalis String Orchestra, create a lush lyricism that lingers long after the disc plays out. (www.robertootoochichipinti.com)

Extended play – VOCAL JAZZ

By Cathy Riches

A passel of new discs by Canadian singers – some relative newcomers, others more experienced – ended off 2008 in style. The first, and most notable, is by Yvette Tollar, an independent release entitled Ina (ROM 10). The Tollar name may be familiar to some, as brother Ernie is an established woodwind player in Toronto who lends his talents to this collection of Canadian songs. Most are written by local players like keyboardist Dave Restivo (the gorgeous Prayer for Human Kindness appears twice on the disc, once with just piano accompaniment and the other with nimble tabla playing by Ravi Naimpally), guitar guru Kevin Breit and Tollar herself, but Jon Mitchell’s Edith and the KIngpin is also here and given a funky but reverential treatment. Tollar sings with a jazz sensibility underpinned with a gospel/soul sound that makes for a rich, appealing combination. But what is most compelling is her complete lack of affectation. She is a singer who has chosen and written songs that have a lot of meaning for her and while she takes care with her craft, it’s apparent her main aim is to get the songs across rather than to sound a certain way. Having some of the heaviest and most inventive players in Toronto collaborating on your disc helps too – warranted contributions from tenor saxophonist Dan dela – presents concerts featuring visiting musicians interacting with locals, and has organized a large improvisers orchestra. One of AIMToronto’s highest profile gigs took place at the Guelph Jazz Festival in 2007, where 18 AIMToronto members followed the ever-shifting tonal centres in five Braxton compositions. Throughout these sequences and intervals it’s evident that overtones and undertones are as audible as the melodies, so the aural coloration takes on a 3-D-like effect. Germane to these tracks are the bravura contributions of vocalist Christine Duncan, who personifies the program not only with guttural or bel canto warbling plus inflated or truncated syllables, but also with parlando declarations. Another connecting thread is percussive – with strokes, vibrations and rattles apparent in varied pitches and pressures from Nick Fraser’s and Joe Sorbara’s drums and Brandon Valdavia’s clattering xylophone. Most characteristic of the pieces is Composition 307, a variation of speckles in tune, with Duncan’s falsetto dramatizing space with amorphous vamps from the horns or gong-ringing and rim shots from the percussion. As the resonance arranges itself architecturally, slurs, syllables and sequences seep from the layering, with particularly noteworthy contributions from tenor saxophonist Colin Fisher, grooves from Ronda Rindone’s clarinet and Scott Thomson’s shaky trombone triplets. (www.spoolmusic.com)

The Orchesta’s artistic director, saxophonist Kyle Braxton, studied with Anthony Braxton at Wesleyan University and his recording Flows and Intensities suggests one of Braxton’s solo outings. Each of the eight compositions – all but two by Braxters – is oriented around a specific theme or motif played on soprano or tenor saxophone. Working with extended reed techniques and circular breathing, the results are alternately
pretty or gritty. Not conventionally “pretty” however, since the modulus operandi involves chunky air blown through the horns’ body tubes, echoing ghost notes, adagio pitch-shifting plus extended meditative and undulating textures where audible air intake alternates with flutter tonguing. Repetition of selected clusters or tones are part of the strategy as are times where Brenders seems to be playing two parallel reed lines – one consisting of puffing notes, the other ornamenting them with ghost tones.

(www.aimtortonto.org)

Another alumnus of the orchestra’s Guelph foray is guitarist Ken Aldcroft, whose solo guitar lexicon on VoCaBuLaRy (Trio Records TRP-TRP-008) is as varied as Brenders’ for saxophone. Using diverse tunings, the guitarist’s distinctive flattened tone mimics full use of flanging and reverb. Some tracks become exercises in controlled feedback, others are built around metallic micro tones and snapping flat picking. Sometimes his spiky runs reference Monkish licks; other times, loops, claw-hammer banjo tones or serrated rock-music extensions are present. Like Brenders he creates a call-and-response pattern as if a guitar duo is present. However his repeated phrases often fade into silences or transform themselves into patterns that form a combination of slack-key and micro tones. These spidery, interlaced textures reverberating back onto one another are most accessible on Sterling and reverb. Some tracks.

Bringing this game plan to group improv, Trolleys (Trio Records TRP-009) finds Aldcroft’s Convergence Ensemble meandering between group and solo work. Trombonist Thomson, alto saxophonist Evan Shaw, drummer Joe Sorbara and bassist Wes Neal join Aldcroft here for an outing where pauses are as much a part of the sound as polyphony, though there are points at which dissonance is evident between soloists and band. Individually each player impresses, especially Sorbara with drum stick nerve beats, thick riffs and distinct hi-hat bops; Shaw, who undulates accentuated lines with a wide vibrato and soaring obligato; plus Thomson’s tongue-blurring plunger work and staccato grace notes. As points on the trombonist’s blustery braying corrales the others into a bluesy stop-time amble which moves forward for a period until all the players disperse on individual paths. A rubato near-ballad, Apples showcases the most co-operation, involving multilayered counterpoint from each player. Shaw’s irregularly shaped reed oscillation makes common cause with Aldcroft’s rhythmically sophisticated echoing fills, while walking bass propels the intersection of barhopping trombone runs and ringing guitar licks. Before the climax, Sorbara goes the tempo as the piece speedily doubles then triples in time, adding discursive riffs from Thomson and Shaw.

Impressive as part of an orchestra, AIMTortonto members are just as estimable individually.

**POT POURRI – Extended Play**

**WORLDS OF MUSIC IN TORONTO**

**by Karen Ages**

The Toronto area boasts some of the finest talent representing non-Western and traditional music, and four recently released CDs attest to the rich diversity of this city’s cultural fabric. The Georgian vocal ensemble Darbazi has been active since around 1995, performing music from the Caucasus region that bridges Europe and Asia. While director Gvantsa Makharashvili hails from that region, the other nine or so members are primarily local, but you wouldn’t know it, listening to this CD entitled Yakhantuguri. This is folk music and vocal polyphony at its finest, and it’s easy to hear why Darbazi has been so well received during visits to Georgia. The ensemble and soloists deliver each number on that wonderful open-throated vocal style characteristic of Georgian music, good diction, and outstanding harmonic intonation. The title song, described as a table song, is one of the most intricate, and features yodelling from member David Anderson (of Clay and Paper Theatre fame). The dance song Kakhuri Saselvao features Makharashvili as melismatic vocal soloist. Some of the numbers are accompanied by traditional instruments: both plucked and bowed, expertly played by ensemble members. All songs are traditional, and include “tasting” songs, dance, love, and work songs, liturgical and epic poem settings, and songs about life in general. The CD is dedicated to the memory of ensemble member John Martin, who passed away in 2007. (www.darbazi.com)

Having celebrated its tenth anniversary, Nagata Shachu (formerly the Kiyoshi Nagata Ensemble) recently released its sixth CD, Tsuzure (Tapestry). Toronto’s best known Japanese Taiko ensemble delivers polished performances of eleven works, composed by founder and director Kiyoshi Nagata and ensemble member Aki Takahashi. These compositions are very much rooted in Japanese tradition, however with what Nagata, a former Kodo Drummers protégé, refers to as “looking within the box”. What distinguishes this ensemble is its use of instruments in addition to Taiko drums. The title piece of this CD is a good example of this, employing the zither-like koto, shihobue (transverse flute) and ankle bells alongside the drums, weaving a delicate texture of sound. Other instruments used include shakuhachi (end blown flute), and shamisen (lute), with various others added for the final piece, Maryem and Ernie Tollar need no introduction here: Maryem is probably this country’s best known Arabic vocalist, while Ernie is a multi-instrumental wind player and composer. Cairo to Toronto (ROM 09) is their third CD together, and is to a certain extent an autobiographical account of Maryem’s own journey, exploring themes from alienation and longing to freedom and hope for a better future. The title also refers to the two guest artists on this recording, Dr. Alfred Gamliel (violin) and Mohamed Aly (violin and oud), who came here from Egypt to work and perform with Maryem and her ensemble this past year. This is a stunning recording all around - a melding of traditional Arabic-rooted melodic style with jazz and pop nuances. The vocal selections are sung and primarily composed by Maryem, with some of the lyrics by her uncle Ehab Lotayef. Some of my favourite tracks however are among the five purely instrumental numbers, three of which are composed by Ernie Tollar, the other two by Alfred Gamliel. These sound the most authentically traditional Arabic, though not quite. The track Dueto Nahawand, a violin duet featuring Gamliel and Aly closes the CD. The other musicians are familiar to Toronto audiences: Levon Ichkhanian (guitar), Andrew Stewart and Rich Brown (bass), Deb Sinha (various percussion), Alan Hetherington and Daniel Barnes (drums).

When we think of tarab and tabla, the vast tradition of Indian classical music comes to mind. But United Voices departs from this path. Described as “An Indo-Canadian venture of world Christian hymns”, produced by Hamilton-based sitarist Neeraj Prem, this is gospel with an Indian twist. While the overall sound is definitely Indian, the texts and musical settings are indicative of another East meets West endeavour. The recording opens with a lively rendition of The Lord’s Prayer (composed by Maniek Deep Mash), and includes settings of other Christian hymns arranged by Prem. Two songs (My Heart and My Offering) written by Prem, were inspired by ancient Hindi hymns. The “band” includes sarangi (bowed lute), shenai (Indian oboe), keyboards, saxophone, guitar, percussion, and several fine vocalists. The closing number, Amazing Grace, is a seventeen minute meditation (Prem and Margaret Bárðarsdóttir vocals), retaining the melody that we’re all familiar with but employing Indian vocal/melodic techniques.
and instrumental accompaniment that reminds me of the arrhythmic "alap" section of some Indian classical pieces. This CD is dedicated to the memory of Prem's parents.

(www.ragamusicschool.com)

OLD WINE IN NEW BOTTLES
Fine old recordings re-released
by Bruce Surtees

The Hidden Heart is a DVD of a 2001 TV documentary by Jake Martin concerning Benjamin Britten, his compositions and his relationship with Peter Pears (EMI 50999 21657191). Following the immediate success of Peter Grimes in 1945, Britten was acclaimed and music lovers around the world waited for his next opera. Then came The Rape of Lucretia in 1946, Albert Herring in 1947 and The Beggar's Opera in 1948. The relationship between the composer and his tenor was no secret but it was against the law in Britain in those days. "The Hidden Heart" leads us through their lives to Death In Venice. Some of their private correspondence is read and it is their last words which close this exceptionally well-fashioned appreciation of their special relationship. Film clips of Britten, the operas, rehearsals, and many new and archival videos around The War Requiem are featured in this memorable presentation. Get It.

A recent Britten-Pears DVD from the BBC archives (DECCA 0743257) contains a formal Winterreise produced by John Culshaw in 1970 with Britten accompanying off-stage and also three of the songs filmed in rehearsals at home. Many of Britten's arrangements of folk songs are heard in a recital before a select audience in 1946. For me, these little songs were worth the price of the disc.... The Foggy Foggy Dew; The Ploughboy; O Waly, Waly; Oliver Cromwell; and many others. Oh, by the way... Decca has assembled their Britten recordings into several packages: Operas, volume 1 on 8CDs (4756020); Operas, volume 2 on 10CDs (4756029); Choral works on 10CDs (4656040); and a mainly instrumental collection of 7CDs (4756035). Check out the contents with your dealer or on the Decca site at http://www.deccaclassics.com.

Last year's MET production of Peter Grimes, as seen live in high definition on movie screens around the world, is available on an EMI DVD exactly as seen live, plus interviews and behind the scenes activities (EMI 509921 741494, 2 DVDs). Donald Runnicles conducts with Anthony Dean Griffey perfectly cast as the unfortunate Grimes. Watching at home is quite an experience, arguably better than sitting in the opera house, especially with the (optional) English subtitles to clarify the text.

Among the foremost violin exponents of the 20th Century, Christian Ferras (France 1933-1982) holds a special place. He had a rather short career but while his playing was well in the league of the supers of the era, Heifetz, Oistrakh and Francescatti, he suffered from severe depression which eventually led him to end his life. His achievements from an early age were so sensational that EMI placed him in their top line-up along with Menuhin and Oistrakh. His success was such that the powerhouse DG picked him to assume the top position on their roster. In short time he recorded the four most popular concertos of the repertoire, Tchaikovsky, Brahms, Beethoven and Sibelius with Karajan and his Berlin Philharmonic. These marvellous recordings remained in the active catalogue for over forty years. DOREMI's 2nd set of four live concerto performances from Paris confirms his place in the violinists' pantheon (DHR-7880/1). The Mendelssohn E minor (1965) is beautifully communicative; Tchaikovsky (1968) impassioned; Mozart K.219 (1955) pure and stylistic while Jean Martinon's intriguing, post-Berg 2nd concerto (1968) is brilliant. Derived from recently discovered pristine radio archives, this is an attractive collection.

The illustrious Zino Francescatti (France 1902-1981) had a totally different kind of career and personal life. For more than half a century he was a frequent and favourite guest of almost every important orchestra in the world. We know him from his many Columbia recordings with the New York, Philadelphia and Cleveland orchestras but none with Boston, with whom he often performed.

DOREMI has corrected this in Volume 3 of their Francescatti discs (DHR-7888) with Charles Munch conducting the Tchaikovsky (1958, stereo) and Brahms Double (1956) with first chair cellist Samuel Mayes. Hear Francescatti in his prime and his distinctive sonority and characteristic artistry. I have reservations about the sound but the three bonus tracks from The Bell Telephone Hour of 1952 are very good.

Silvia Marcovici (Romania b.1952) had a sparkling career during the last three decades of the century. Lesser known than the above, judging from these live performances she was well deserved prime billing on a major label but was only heard on a number of lesser ones, except for the Sibelius on BIS and the Glazunov with Stokowski on Decca. Marcovici's complete mastery of the instrument is amply conveyed playing seven concertos in the new DOREMI set (DHR-7942-4) containing 2 CDs and a DVD. Her characteristic sensitivity and warmth illuminate the Tchaikovsky, Brahms, Beethoven, and Saint-Saëns No.3 on the CD. On the DVD she plays Lalo, the Bruch no.1 and the Bartok 2nd to perfection, made all the more enjoyable by her sailing, charismatic stage presence.
goes on the piece speedily double then triples in time, adding dissonant runs from Thomson and Shaw. Impressive as part of an orchestra, AIMToronto members are just as estimable individually.

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Another alumnus of the orchestra’s Guelph foray is guitarist Ken Aldcroft, whose solo guitar lexicon on VoCulBaLaRy (Tri Records TRP-SS01-008) is varied as is Brenders’ for saxophone. Using diverse tunings, the guitarist’s distinctive flattish tone remains full, yet angular and reverberating. Some tracks become exercises in controlled feedback, others are built around metallic micro tones and snapping flat picking. Sometimes his spiky runs reference Monkish licks; other times, loops, clawhammer banjo tones or serrated rock music extensions are present. Like Brenders he creates a call-and-response pattern as if a guitar duo is present. However other times, loops, claw hammer banjo tones or Mikro tones and snapping flat picking. Some of his spiky runs reference Monkish licks; other times, loops, clawhammer banjo tones or serrated rock music extensions are present. Like Brenders he creates a call-and-response pattern as if a guitar duo is present. However other times, loops, clawhammer banjo tones or serrated rock music extensions are present. Like Brenders he creates a call-and-response pattern as if a guitar duo is present. However other times, loops, clawhammer banjo tones or serrated rock music extensions are present. Like Brenders he creates a call-and-response pattern as if a guitar duo is present. However other times, loops, clawhammer banjo tones or serrated rock music extensions are present. Like Brenders he creates a call-and-response pattern as if a guitar duo is present. However other times, loops, clawhammer banjo tones or serrated rock music extensions are present. Like Brenders he creates a call-and-response pattern as if a guitar duo is present. However other times, loops, clawhammer banjo tones or serrated rock music extensions are present. Like Brenders he creates a call-and-response pattern as if a guitar duo is present. However other times, loops, clawhammer banjo tones or serrated rock music extensions are present. Like Brenders he creates a call-and-response pattern as if a guitar duo is present. However other times, loops, clawhammer banjo tones or serrated rock music extensions are present. Like Brenders he creates a call-and-response pattern as if a guitar duo is present. However other times, loops, clawhammer banjo tones or serrated rock music extensions are present. Like Brenders he creates a call-and-response pattern as if a guitar duo is present. However other times, loops, clawhammer banjo tones or serrated rock music extensions are present. Like Brenders he creates a call-and-response pattern as if a guitar duo is present. However other times, loops, clawhammer banjo tones or serrated rock music extensions are present. Like Brenders he creates a call-and-response pattern as if a guitar duo is present. However other times, loops, clawhammer banjo tones or serrated rock music extensions are present. Like Brenders he creates a call-and-response pattern as if a guitar duo is present. However other times, loops, clawhammer banjo tones or serrated rock music extensions are present. Like Brenders he creates a call-and-response pattern as if a guitar duo is present. However other times, loops, clawhammer banjo tones or serrated rock music extensions are present.
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Last year’s MET production of Peter Grimes, as seen live in high definition on movie screens around the world, is available on an EMI DVD exactly as seen live, plus interviews and behind the scenes activities (EMI 5099921 741494). 2 DVDs). Donald Runnicles conducts with Anthony Dean Giffey perfectly cast as the unfortunate Grimes. Watching at home is quite an experience, arguably better than sitting in the opera house, especially with the (optional) English subtitles to clarify the text.

Among the foremost violin exponents of the 20th Century, Christian Ferras (France 1933-1982) holds a special place. He had a rather short career but while his playing was well in the league of the superstars of the era, Heifetz, Oistrakh and Francescatti, he suffered from severe depression which eventually led him to end his life. His achievements from an early age were so sensational that EMI placed him in their top line-up along with Menuhin and Oistrakh. His success was such that the powerhouse DG picked him to assume the top position on their roster. In short time he recorded the four most popular concertos of the repertoire, Tchaikovsky, Brahms, Beethoven and Sibelius with Karajan and his Berlin Philharmonic. These marvellous recordings remained in the active catalogue for over forty years. DOREMI has corrected this with Charles Munch conducting the Tchaikovsky (1958, stereo) and Brahms Double (1956) with first chair cellist Samuel Mayes. Hear Francescatti in his prime and his distinctive sonority and characteristic artistry. I have reservations about the sound but the three bonus tracks from The Bell Telephone Hour of 1952 are very good.

Silvia Marcovici (Romania b.1952) had a sparkling career during the last three decades of the century. Lesser known than the above, judging from these live performances she well deserved prime billing on a major label but was only heard on a number of lesser ones, except for the Sibelius on BIS and the Glazunov with Stokowski on Decca. Marcovici’s complete mastery of the instrument is amply conveyed playing seven concertos in the new DOREMI set (DH-7942-4) containing 2 CDs and a DVD. Her characteristic sensitivity and warmth illuminate the Tchaikovsky, Brahms, Beethoven, and Saint-Saëns No.3 on the CD. On the DVD she plays Lalo, the Bruch no.1 and the Bartok 2nd to perfection, made all the more enjoyable by her striking, charismatic stage presence.

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