Steve Reich
Then and Now
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FEATURES
6. OPENER | In The Cracks Between The Stones | DAVID PERLMAN
8. In Step With Time: Steve Reich, Then & Now | WENDALYN BARTLEY
10. Vesnivka at 50 | LESLIE FERENC
14. Monumental Milestones: Anticipating “Babi Yar” | DAVID PERLMAN
67. REMEMBERING | Robin Engelman | ANDREW TIMAR
68. HALFTONES HIGHLIGHTS | Peter Maxwell Davies’ Canada Connection | SARA CONSTANT
66. WE ARE ALL MUSIC’S CHILDREN | Mireille Asselin | MJ BUELL
84. ENDING | Return of The Littlest Oboe! | KAREN AGES
86. CBC RADIO TWO: Coming of Age in the 1990s | DAVID JAEGER

BEAT BY BEAT
16. Early Music | DAVID PODGORSKI
18. Jazz Stories | ORI DAGAN
20. On Opera | CHRISTOPHER HOILE
24. Classical & Beyond | PAUL ENNIS
28. In with the New | WENDALYN BARTLEY
30. Choral Scene | BRIAN CHANG
32. Art of Song | HANS DE GROOT
34 World View | ANDREW TIMAR
36. Bandstand | JACK MACQUARRIE
60. Mainly Clubs, Mostly Jazz! | BOB BEN

LISTINGS
38. A | Concerts in the GTA
54. B | Concerts Beyond the GTA
57. C | Music Theatre
59. D | In the Clubs (Mostly Jazz)
62. E | The ETCeteras

DISCOVERIES: RECORDINGS REVIEWED
69. Editor’s Corner | DAVID OLDS
71. Strings Attached | TERRY ROBBINS
72. Keyed In | ALEX BARAN
75. Vocal
76. Classical & Beyond
77. Modern & Contemporary
79 Jazz & Improvised
81. Pot Pourri
81. Something in the Air | KEN WAXMAN
83. Old Wine, New Bottles | BRUCE SURTEES

MORE
6. Contact Information & Deadlines
7. Index of Advertisers
64. Classified Ads

COVER PHOTOGRAPH
Jay Blakesberg
In the Cracks Between The Stones

In the cracks between the stones, new soil gathers and waits, just as in the interstices between clearly defined genres of music and canons of taste, new collaborations arise; musical preferences and practices morph and change.

Between and around and beyond and outside of our temples of art, our cathedrals of culture, our venues custom-built for this or that, music creeps and seeps and sprouts and shouts in new and unexpected places.

As the clearly defined lines between the “this” and the “that” start to erode – this is a proper concert, that is not; this is classical, that is jazz; this is the performer, that is the audience; this is art, that is politics; this is music, that is noise – so too, opportunities for growth, new and hopeful, take root in the soil in the cracks between the stones.

And as those cracks widen and expand, the stones themselves, the hard chunks of convention, of dictum and dictate and decorum, begin to fragment under the relentless, battering, grass-root pressure of the hopeful, take root in the soil in the cracks between the stones.

This is music, that is noise – so too, opportunities for growth, new and unexpected places.

CASE IN POINT #1: Is this a concert or a what?

I wrote a note to David Goldbloom the other day. His day job is psychiatry, at College and Spadina, within the walls of what in the neigh- bourhood we still collectively refer to as “The Clarke.” He also plays the piano and for a while, many years ago, helped steer Off Centre Music Salons, pianists Inna Perkis and Boris Zarankin’s eclectic concert-cum-salon series, now entering its third decade. I last got in touch with Goldbloom in September 2005 in connection with a story I was writing about Off Centre Music Salon for the October 2005 issue, at the time of their tenth anniversary. Just prior to that, Goldbloom had helped bring about, and spoken at, an Off Centre event built around the theme of composers and their doctors – Mozart and Mesmer; Brahms and Billroth; Rachmaninov and Dahl.

This time I wrote to him because I noticed he had just been announced as a speaker at this year’s “High Notes Gala for Mental Health” which takes place April 28 at the Richmond Hill Centre for the Performing Arts. It’s an event that’s hard to describe – a blend of speakers, professional and personal, and performers across a wide range of musical genres – think Luba Goy, Richard and Lauren Margison, Ron Korb and David Goldbloom and you start to get a sense of the range. And it’s not so much a fundraiser (although it is that) as part of the attempt to bring the conversation about creativity and mental illness out of the shadows. “What’s changed over the ten years since we last talked?” I asked.

“I would say that we have come a long way and we have not come far enough” he replied. “When I spoke [at Off Centre] a decade ago, it was about long dead composers and their long dead therapists, knowledge that was already in the public domain. ‘High Notes for Mental Health’ is not an historical exegesis as much as a bold state- ment about problems facing every Canadian family now. It’s a conver- sation about the present, not the past, about those people close to us, not distant admired musicians. Today I would aim for the kind of personal disclosure that requires both courage and candour, that illus- trates that people with talent and success – as well as those without – can be vulnerable to the impact of mental health problems and illnesses, without it necessarily eroding their identity or their gifts.

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FOR OPENERS | DAVID PERLMAN
If any of the performers were to ask the audience to raise their hand if someone they know and care about has experienced some form of mental illness, every hand would be up in the air.”

**Case in Point #2: The “Garage” is not a garage, it’s Galloway’s:**
I think it was six years ago that Jim Galloway and I, three times, took the freight elevator from just outside The WholeNote office on the fifth floor at 720 Bathurst Street down to the then-abandoned ground floor and surveyed the space, rife with potential, its high ceilings, exposed brick walls, old wooden pillars and beams. I remember how his eyes gleamed at the thought of what a jazz venue it might be, in the spirit of the Montreal Bistro and some of the other venues he loved and lamented in the 16 years he wrote his column for The WholeNote. The building at 720 Bathurst was between owners then, and for a few heady weeks, oh how we dreamed and schemed.

Almost miraculously, after five years of ownership by the Centre for Social Innovation, that ground floor space still exists, with room for dreams and schemes and for a “wee big band” to play in, right in front of that selfsame freight elevator. So that, dear friends, is what will be happening April 14 from 7pm to 10. For one shining moment the back half of the space, whimsically called “The Garage” because of its large rollup door, will become “Galloway’s” as the “Wee Big Band” under the direction of Martin Loomer makes the building ring with music in memory of Jim.

Join us! (Invite details are on page 18.)

**Case in Point #3: Salon West Meets the 18th Century**
I found myself ever so slightly out of my comfort zone the other day, attending a gathering of something called Salon West, in a little rooftop solarium, with seating for around 25 people, on the fifth floor of the Spoke Club at Portland and King. Salon West bills itself as “a forum for much-needed dialogue on the arts and public policy in Toronto,” with the goal of “creating positive change through the arts” and inspiring “actionable solutions to the issues facing our great city.”

Guests on this particular day (March 23) were both from Tafelmusik - violinist Julia Wedman - and the orchestra’s recently appointed managing director, William Norris, described in the Salon West program note as being “dedicated to pushing the boundaries of a traditionally conservative art form to attract new audiences.”

It was a fascinating encounter. As readers of last November’s magazine may recall, Norris, from his description of his previous role with London’s Orchestra of the Age of Enlightenment, is already firmly committed to finding new ways of taking this music that he is clearly passionate about to new audiences, on their own turf. And he has strong views too about how some of the more rigid aspects of concert etiquette impose on how we listen to music constraints that the composers of that music would themselves have been uncomfortable with. “The music tells you when to applaud and not to,” for example, is a tenet with interesting implications. Just think of the cracks in decorum that might result if it were applied without qualification to our town’s typical concert halls.

Wedman’s contribution was to interweave brief moments of music and musical treatise (Telemann, Mattheson) with detailed information about the unique characteristics of her baroque-style bow and instrument, before concluding with two movements from Bach’s Set Solo Sonatas and Partitas. It was an object lesson in everything, from technical and intellectual skill to visceral and emotional commitment, that this music demands of its practitioners.

I left with a spring in my step – with the image in my mind of this music demands of its practitioners.

Happy reading! There are many more musical moments inside! publisher@thewholenote.com
In Step With Time

STEVE REICH, THEN & NOW

WENDALYN BARTLEY

THEN: My first experience of meeting the renowned American composer Steve Reich was in a master class he gave for composition students at the University of Toronto’s Faculty of Music. It was early in 1976 and he was in town as the guest of New Music Concerts who presented performances of his music during both an afternoon and evening concert. In the master class, I remember sitting spellbound as I listened to him speak about his musical ideas that challenged all I was being taught in school.

This was at a time when the serialist aesthetic dominated the new music world. Hearing about this radical new approach was a breath of badly needed fresh air. He spoke about the importance of being able to hear and perceive the shifts and changes as they occurred in the music, and about how, for this to work, the process needed to be gradual – a musical process that resembled setting a swing in motion and watching it come to rest. It made complete sense to me.

To back up his words, he asked if anyone in the room would be up for joining him in playing his piece Piano Phase to demonstrate his phasing technique, the process he had developed to create this slowly evolving musical structure. Composer and pianist Henry Kucharzyk, at the time a student at the faculty, immediately volunteered. I remember Reich’s surprise that anyone even knew the piece and his being completely astonished at Kucharzyk’s skill in playing a work that requires intense focus to perform the shifting rhythmic patterns.

A few days later at the NMC afternoon concert, Piano Phase was performed again on marimbas by Russell Hartenberger and Bob Becker, longtime members of the Steve Reich and Musicians ensemble. The afternoon program also included Clapping Music, Music for Pieces of Wood and Music for Mallet Instruments, Voices and Organ, and the evening concert culminated with one of Reich’s favourite pieces, the hour-long Drumming. I remember too the instantaneous and roaring standing ovation this piece received, a rare occurrence at a new music concert.

When I recently contacted New Music Concerts to access the programs from those concerts, I was told that they had marked the first time Reich’s music had been performed by anyone other than members of his own ensemble. This was only possible because of the presence of Hartenberger and Becker. Both at the time were teaching percussion at U of T and York, and were members of the Toronto-based Nexus percussion ensemble. In a recent phone conversation, Hartenberger told me that to make the concert happen, he gathered together musicians from other members of Nexus, some of his students, and other Toronto-based musicians he knew. Just how significant a moment in time was this concert? “Steve was wary of other people playing his music,” Hartenberger said. “But he knew that Bob and I knew the music and were able to coach, so there was some trust there that it would be the way it was supposed to be. He allowed us to do it, but it was quite a while before anyone outside the group played those pieces.”

Hartenberger first met Reich in 1971 when he was a graduate student at Wesleyan University and was invited to join the Drumming rehearsals; Reich needed percussionists to help him develop the ideas for this work. The rehearsal and composition process were interwoven and it took weekly rehearsals over the course of several months before the piece was finished. “Steve would demonstrate the new parts each week, we would play and learn that part, and then tag it onto what we had learned the week before.” At the time there wasn’t a really clear score, so in order to perform the piece it was necessary to learn from someone who had already played it and could coach performers on what was supposed to happen. Thus the difficulty in anyone outside of the members of Reich’s ensemble being able to perform not only Drumming, but most of his music written up to that point, particularly the pieces with multiple performers.

As I dug further into the story of Reich’s music in Toronto, the impact of the 1976 concerts became even more evident. At least two of Hartenberger’s percussion students who performed there went on to become members of the Arraymusic Ensemble, which Kucharzyk himself joined in 1976 as pianist, later becoming artistic director from 1982-88. It was under Kucharzyk’s tenure that Array began performing some of Reich’s music, including the larger pieces Sextet and Six Pianos. In 1988, Arraymusic’s clarinetist Robert W. Stevenson performed New York Counterpoint, one of Reich’s pieces in which a solo performer plays against multiple recordings of the same instrument. Rather than using the prepared tape available from Boosey & Hawkes, Stevenson recorded his own tracks and his performance of the piece became part of Array’s touring repertoire throughout Canada and Europe in the late 80s and early 90s. In 1991, it was released on Arraymusic’s CD, Chroma.

NOW it is 2016, 40 years later, and Reich is returning to Toronto amidst a plethora of events that Soundstreams has organized to celebrate his 80th birthday. The momentous visit will culminate in a concert at Massey Hall on April 14. Coincidentally, the concert will open with a performance of Clapping Music, the same piece that began the 1976 afternoon concert, and performed by the same two...
musicians – Reich and Hartenberger. Armed with all these stories of the impression Reich’s 1976 visit in Toronto had made on me and on others, I was mildly surprised and a bit disconcerted, when I spoke to him recently on the phone, to realize that he had only the vaguest memories of that particular trip (which of course makes sense given the number of times he has toured around the world).

Once we got past my expectation that he would be able to provide his own memories of that 1976 concert, to counterpoint my own, we launched into a conversation about the two main pieces that will be performed on April 14 – Music for 18 Musicians and Tehillim, which to his knowledge have not been performed on the same program before. I was sure I had heard Music for 18 Musicians before somewhere in Toronto, I told him, although neither of these works appeared on any of the concert programs for New Music concerts, Arraymusic or Soundstreams (which has presented two previous concerts of his music). Later I asked Hartenberger about this, and he confirmed that “about 10 to 15 years ago,” he performed the work at the MacMillan Theatre with a group of U of T students who worked for an entire semester to learn the piece. (The actual date, it turns out, was January 21, 2005.)

Rather than digging up anecdotes from memory’s scrapbook, the conversation Reich and I embarked upon focused on the steps his compositional ideas and discoveries have taken over time and how the explorations of one piece or series of works led quite organically to the next phase. In order to illustrate how the composing of Music for 18 Musicians in 1976 marked a turning point in his compositional approach, he backtracked even further, explaining talk about how all the music that had preceded it was based around a basic rhythm or melodic pattern. He illustrated this by tapping out the rhythmic basis of Drumming saying: “That’s Drumming, and everything else is elaboration – pitch, timbre, and canonic placement. The entire hour of music comes from that tiny little module.” The shift that happened in the composing of Music for 18 Musicians came when he sat down at the piano and made up a series of harmonies, “admittedly something composers have been doing for thousands of years, but I hadn’t been.”

His goal up to that point, he said, had been to keep the harmony and timbre the same, and have rhythm be what moved the music forward. He stressed that what made these earlier pieces work with their interlocking patterns and resultant complex counterpoint was “to have identical instruments playing against each other. That’s an acoustic necessity.” In the four sections that make up Drumming, the first three parts are for multiples of the same instrument (8 bongos, then 3 marimbas, then 3 glockenspiels), but in the last part all the instruments are mixed together. This was for him the big breakthrough that led directly into Music for 18 Musicians and the use of a mixed instrumental ensemble. He admits that although this was a step forward for him and at the time resulted in a very new piece, it was also simultaneously one step back into traditional western ways of making music.

The work is scored for a large ensemble made up of a combination of clarinets, violin, cello, marimbas, xylophones, vibraphone, four pianos and four women’s voices. Harmonically, it is based on a series of 11 chords that unfold over an hour with the cues of when to move forward to the next section coming from the vibraphone player. “The excitement for me” Reich said “was in using mixed orchestration for the first time, because I’ve been doing it ever since. The tension of going from one way of writing to another way is embodied in that piece. That makes it very unique.”

The other work on the April 14 program is Tehillim, composed in 1981. This work marks another break from
what Reich had been doing up to this point, both rhythmically and in his treatment of the voice. Previously, his rhythmic patterns were created by dividing up triple metres in various ways, and vocally he had relied on using vocalise – syllables or vocal sounds rather than text. “For the first time since I was a student, I decided I was going to set words, like the normal use of the human voice.” While working, he began chanting the original Hebrew words of Psalm 19 over and over until “suddenly a melody popped into my head, while at the same time this rhythm popped into my head – one, two; one, two, three; one, two; one, two, three.” Wondering what was happening, “I suddenly realized it was the unconscious dredging up of my previous knowledge from years ago of Stravinsky’s Rite of Spring, and Bartok’s Bulgarian rhythms, which was basically the use of fast changing metres. And somehow, and who knows how, the Hebrew text attached itself to those rhythms.”

As he continued to work on the piece, with each of the remaining three movements built upon the texts of different psalms, he realized that this process wasn’t going away. Rather it ended up staying not only for the entire piece but became the basis for The Desert Music (composed in 1983) and continues to appear in many other instrumental works to this day. “It became a spontaneous discovery of another musical language through the setting of the Hebrew text.”

This story of progressive and transformative discovery has been the hallmark of Reich’s compositional career, going back to his initial explorations, in the mid-1960s, of what would happen sonically when playing back a series of tape loops with the same recorded fragment and listening as they gradually moved out of sync or phase with each other. The ensuing musical structure manifests itself in its pieces It’s Gonna Rain and Come Out, and forms the foundation of how his musical aesthetic itself has slowly morphed and changed throughout the years. It’s as if his own musical ideas and discoveries were having and continue to have a conversation amongst themselves, as became evident when we talked about his recent compositions.

In 2013, for example, he wrote Quartet for the Colin Currie Group, a UK virtuosic percussion ensemble devoted to playing Reich’s music. By deciding to score the piece for two vibraphones and two pianos, he was using the same core instrumentation that has been the foundation for many of his previous pieces. What’s distinctive about Quartet, though, is that it changes key more frequently than in any other piece. “Harmonically, it’s all over the map, just the opposite of what you’d associate with me, especially in the early pieces. When I first finished it, I thought it was a mess, but when I heard it, I found it interesting and the performers loved it.” Two years later, in 2015, Reich composed Pulse, scored for a small group of strings and winds, piano and electric bass. “The pulse is constant, creating a very hypnotic work with static harmonic changes and just the kind of thing you’d think I would have written 20 to 30 years ago. Maybe I wrote it in reaction to the previous piece (Quartet). Sometimes that happens.”

Currently, he is working on a co-commission from The Royal Ballet in London and Ensemble Signal, based in New York. Titled Runner, the piece will be premiered on November 10 at the Royal Opera House in London’s Covent Garden with choreography by Wayne McGregor. What distinguishes this piece is the incremental changes in rhythmic values, despite the fact that the tempo doesn’t change. This musical progression of different note durations reflects the idea that runners have to pace themselves.

What intrigued me in listening to Reich speak about his music some 40 years later was how, even though in the early days his music offered a radically different approach to music making, he remains, now as he was then, almost bemused by how the evolutionary process of his musical explorations continually brings him back to the pillars of western musical tradition and more normal ways of composing.

And as we, the audiences of Toronto, gear up for his April visit, we can look forward, now as we did then, to the way the magnetic pulse of the sound weaves its own magic within our ears, and once again we engage, step by step, with the timeless music of Steve Reich.

The WholeNote’s regular new music columnist, Wendalyn Bartley, is a Toronto-based composer and electro-vocal sound artist.
by I.B. Vesolowskyj, featuring his popular dance songs of the 40s and 50s with Vesnivka accompanied by Toronto’s Burya Band.

Fittingly in this anniversary year, last month, Vesnivka launched the first phase of its e-Library of Ukrainian Choral Music. The project represents a significant milestone for Vesnivka in its mandate of promoting Ukrainian choral music, says e-Library manager and long-time Vesnivka member Lesia Komorowsky. “Vesnivka has an impressive repertoire of Ukrainian classical, folk, contemporary and sacred music in its archives which it wants to share with singers around the world – thus leaving a musical legacy for generations to come.”

The e-Library gives users access to this music online, the ability to download the sheet music in either the original Ukrainian or transliterated form for performance. Music lovers can explore it at vesnivka.com and clicking on the e-Library link.

**While I haven’t** been in the choir for many years, it feels as if I’ve never left as I walk into the room where old friends welcome me.

“Does this mean you’re coming back to the choir?” they ask before I take a seat in the back row and wait for the rehearsal to begin.

Aside from the padded chairs and music stands, little has changed in the hall. It’s still buzzing with energy as it always did before a concert.

While there are many new faces, there are also familiar ones. Olena Wasley, the longest-standing member of the choir, joined in 1965 and hasn’t missed a season yet. “Quite often commitments such as school, work, family responsibilities or health matters have affected the membership of many, but I pride myself on being able to manage all of these and still be an active member,” she says.

Wasley recalls being impressed by Kondracki’s enthusiasm, creativity and dedication. That hasn’t changed either.

“We all marvelled at her talents,” Wasley tells me, adding that Vesnivka has been a big part of her life and that of her family which has supported her every step of the way, knowing how much she loves singing in the choir. “I would encourage young women to come out and join Vesnivka and celebrate music through song,” she says.

I’m hoping *The Nightingale*, (arrangement by Borys Lystopal based on a traditional Ukrainian folk song), will be part of the evening’s practice. Its haunting melody, sung a cappella, transports me to Llangollen, Wales and the 1993 International Eisteddfodd as the judges announce that Vesnivka’s performance of *The Nightingale* placed first in the folk category at the prestigious choral competition. I remember leaping out of my seat and jumping for joy. It’s how athletes must feel winning Olympic gold.

While I loved the concerts, participation in music festivals and competitions opened up the world of international choral music and opportunities to meet people who love to sing as much as I do.

It was also amazing to bring home the awards – whether it was from a CBC Choral Competition or the Choral Olympics in Linz, Austria.

Not bad for amateurs. As the choir warms up, I slip into the adjoining music room where the walls are covered with photographs, concert posters,
certificates, awards and mementos. They tell the story of Vesnivka’s history beginning with Kondracki who was studying at the University of Toronto’s Faculty of Music when she established Vesnivka to share her rich musical heritage. It wasn’t easy and some said a youth choir wouldn’t last. Tenacious and determined, Kondracki would prove them wrong.

Encouraged by her father Bohdan Zorych, who had conducted his own choir in Ukraine, Kondracki was inspired by the beautiful music she sang growing up. “There is nothing to compare to the pure joy of singing – of using that fabulous instrument within us to express our passion for life and love of our Ukrainian culture,” she says. “This gift is a treasure that gains greater value when shared with others.”

Back in the 60s, few had heard of Ukraine or knew that Mykola Leontovych, who composed the internationally renowned Carol of the Bells, was Ukrainian. Over the years, Vesnivka has helped put Ukrainian choral music on the map attracting culturally diverse audiences.

Even a lack of Ukrainian music for girls’ voices didn’t keep her from her métier. When she couldn’t find suitable music, Kondracki rewrote arrangements from male choir TB scores to SSA. In 1968, she commissioned Ukrainian composer Andrij Hnatyshyn, living in Austria, to write an Eastern Rite Byzantine mass for Vesnivka in three- and four-part harmony which is the foundation of the choir’s sacred repertoire. Some sections are still part of the liturgy the choir sings at St. Nicholas. Kondracki also searched archives in Ukraine for original folk songs and classical music expanding Vesnivka’s repertoire. She made connections with contemporary composers there and at home and continues to commission new works to broaden Vesnivka’s musical horizons bringing new music to audiences and showcasing talented composers.

Vesnivka’s repertoire. She made connections with contemporary composers there and at home and continues to commission new works to broaden Vesnivka’s musical horizons bringing new music to audiences and showcasing talented composers.

Vesnivka owes a great deal of its success to the incredible talent and creativity of composers who have given us such wonderful works to perform over the years,” says Kondracki.

Ukrainian-Canadian composers such as Roman Hurko, whose Liturgy No.4 (Vesnivka) launched the choir’s anniversary season last fall, as well as Zenia Kushpeta, Larysa Kuzmenko and Zenoby Lawryshyn will be featured at this month’s concert.

Kondracki continues to blaze new trails for Vesnivka by collaborating with ensembles such as the Elmer Iseler Singers, conducted by Lydia Adams, the Toronto Ukrainian Male Chamber Choir, Roman Borys, cellist with the Gryphon Trio, and violinist Halyna Dziuryn – guest artists at the gala concert.

Looking ahead, Vesnivka has been invited to the Ottawa International Chamber Music Festival this summer. Next year, Vesnivka will be on stage at Koerner Hall with Orpheus Choir of Toronto as well as other artists and musicians for a marquee concert celebrating Canada’s 150th birthday and the 125th anniversary of Ukrainian settlement in Canada. It will showcase the works of Canadian composers John Estacio (The Houses Stand Not Far Apart) and Larysa Kuzmenko (The Golden Harvest).

When Robert Cooper, artistic director of Chorus Niagara and Orpheus Choir of Toronto, took on the project, Kondracki was the first person he called. They were introduced back in the 80s while Cooper was a producer of choral music at the CBC Radio and headed up the national choral competitions. “Vesnivka always won,” (in the multicultural category) says Cooper who is also artistic director of Opera in Concert Chorus and Ontario Male Chorus. Cooper worked with Kondracki in 2006 when Vesnivka joined more than 250 Canadian singers and musicians onstage at Roy Thomson Hall for “Chernobyl 20,” commemorating the 1986 Chernobyl nuclear reactor disaster in Ukraine.

“I’m very aware of Kvitka’s good work,” Cooper continues noting under Kondracki’s leadership that Vesnivka has maintained “a very high order of choral sophistication…I enjoy working with Kvitka who is very authentic, very serious about her music, is an expert when it comes to Ukrainian choral music and makes things happen.”

While the future is exciting, the focus this evening is on the 50th anniversary program. I settle into my seat as Kondracki raises her arms and Vesnivka begins to rehearse. The room fills with the glorious sound of music. I close my eyes and let my spirit soar.

Leslie Ferenc is a member of the Vesnivka 50th anniversary committee.
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A scene from Carmen (COC 2010), photo: Michael Cooper
Monumental Milestones: Anticipating “Babi Yar”

Sterling Beckwith has been waiting a long time for this symphony to be performed here. Not just for it to be done, but to be done right. David Perlman explains

Publishing monthly as we do, it has to be said that it’s not every March that we would prepare for the April issue a story about a concert that won’t take place until mid-May (May 13 and 15, to be precise). But Sterling Beckwith, York University professor emeritus, and founding chair of the music department there, is a man on a mission. And, as he explains, he has been waiting a long time, not just for this performance, by the Toronto Symphony Orchestra conducted by Andrey Boreyko, of Dmitri Shostakovich’s Symphony No.13 “Babi Yar,” to be performed here, but for it to be done right.

“It’s an amazing work and I have been nervously and excitedly awaiting this performance all year, since I heard about it, in fact,” says Beckwith. “But I am still wondering whether it’s going to live up to expectations – not the music itself or the orchestra, they are marvellous, but wondering if, and how, it can really connect with our audience. It’s not enough just for it to be done. It deserves to be done right.”

Parsing what “done right” means to Beckwith in this case is a rigorous exercise. It means, for one thing, assertive outreach to the communities that should be there to witness it, because it is part of their collective history. It means rising adequately to the challenge of assembling an adequate chorus of authentically Russian-sounding basses (“the bass soloist’s cheering section” as Beckwith describes them), so that they are sonically on the same page as Bolshoi-trained bass soloist Petr Migunov. It means ensuring that the TSO, and all concerned, understand the historical importance of using Yevtushenko’s original uncensored texts. It means program notes that address what the monumental work meant in its own time (no easy task, in a part of the world where people’s histories often lie buried at different depths in the same piece of land). And perhaps the greatest challenge of all, it means trying to figure out how to enable “our audience,” most of whom will not understand the language being sung, to immerse themselves fully in a work of art whose universal truths are so completely grounded in the particular.

So let’s back up a bit, shall we? Fortunately there’s a good starting point for all this in The WholeNote itself – a review written by columnist Bruce Surtees in October 2014 of a Praga SACD release of a recording of the very first performance of this work. Here’s what Surtees wrote:

On December 18, 1962, defying admonitions from Premier Khrushchev and the Soviet Presidium, the first performance of Shostakovich’s Thirteenth Symphony was given in Moscow and dutifully ignored by the press. The composer had set five of Yevgeny Yevtushenko’s poems, including the recently published Babi Yar, the subject of which was anti-Semitism and the well-documented, wholesale massacre of Jews in Kiev by the Nazis in WWII. Further performances were banned until Yevtushenko altered the text, which he did, but not before December 20 when there was a repeat performance with the original text...with Kirill Kondrashin conducting the Moscow Philharmonic, two choirs and Vitaly Gromadsky, bass and speaker...More than a performance, this is a declamation. I know of no other recorded performance to come even remotely close to the intensity and impact of this significant and valuable document.

“It’s a piece I’ve had a hankering to be connected to ever since then,” Beckwith explains. “I was an exchange research scholar in the Soviet Union, way back in the 60s. In fact I arrived a month after the first performance of this symphony. It was in Moscow on December 18, 1962, and I arrived in January of 63. As part of the official academic exchange, since my topic had to do with Russian choral culture, I was attached to the choral department of the then Leningrad, now St. Petersburg, Conservatory and I soon found out that the choir of the school was looking forward to participating in the Leningrad premiere of the work – one of the most unusual
choral works ever, written entirely for Russian basses and being a bass myself I was assured that I would be asked to join the chorus! It was tremendous, unexpected, the highlight of my stay in the Soviet Union.

“Except unfortunately the performance never took place.”

In Beckwith’s view the fact of the work falling into instant disfavour and the resultant censorship was all about the words, not the music. “Of course it was all about the poem in this case, not the music. Although I suspect musical censorship in Russia at least, and probably elsewhere, is usually about the words. In this case, of course the words are the music. The music exists only powerfully to project the words.”

As Beckwith explains it, the spark for the work was Shostakovich reading Yevtushenko’s recently published poem Babi Ya’d. “It starts with this very powerful statement, ‘On Babi Ya’d, there are no monuments’.”

The “no monuments” remained true until 1976, Beckwith says, but not for want of trying. “It’s not true that no attempts were made,” he says. But there was no agreement as to what exactly should be said.

From that one poem, and then others by Yevtushenko, “at some point Shostakovich went on to say why don’t I make this into a larger work, which at some point he decided to call a symphony.”

“If not a symphony, what would you call it?” I ask.

“I would call it a civic oratorio,” he says “although even that...a cantata, maybe...or something like that. It’s for a powerful, male, no-nonsense singer to deliver the text backed up by a cheering section. The choir is really his support – his cheering section. Occasionally taking part in some of the events being recounted they become participants briefly. But most of the time commenting, echoing or reinforcing what the singer is saying. The whole idea is to say this is ‘the people’ talking through the singer.”

It’s important to Beckwith to convey that even though that poem was the spark for the work, it was only the springboard. There are in fact five movements, each based on a separate poem, and each encapsulating a different facet of life in the Soviet Union so recently out of the Stalinist doghouse.

“The second movement is Humour – humour after the Holocaust, now there’s the opera composer’s sense of timing! Then there’s At the Store, anchored in the realities of postwar life, particularly women’s life; then there’s Fears, the poem that Shostakovich asked Yevtushenko to write for the emerging work. ‘Fears are dying in Russia’ it says, and catalogues them (although it goes on to list some that are a little newer, perhaps blunting the idea that they are all dying.”

“And the fifth?” I ask.

“The fifth, Career, is wonderful capstone about careerism” he says. “About the great careers of men of science and daring who risk all, including opprobrium, persecution etc. to stick to their guns, Galileo for example. And they are contrasted with the apparatchiks and sellouts, careerists who flourished through the Stalin era, and just as completely today in Moscow...and Washington, I dare say, and, who knows, just maybe even in Toronto.”

As for Beckwith’s checklist of what “done right” will mean, there’s room for cautious optimism on some fronts. The Elmer Iseler Singers and Amadeus Choir bass sections are the core of the bass cohort, with Beckwith and Iseler/Amadeus conductor Lydia Adams working closely together, using Beckwith’s system of transcription (another lifelong passion of his) to enable English speakers to get the sound of the Russian words right. “She reached out to me,” he says, “which was great, or I would have been after her to do it!”

Recruitment of other singers is under way, although it remains to be seen whether Beckwith’s healing vision of a bass cohort made up of singers from the Russian, Ukrainian and Jewish communities can be realized. All concerned are now aware of the nuances of which texts get used. And as for enabling “our audience,” most of whom will not understand the language being sung, to immerse themselves fully in a work of art whose universal truths are so completely grounded in the particular, well we will all have our part to play in that as the next six weeks unfold.

David Perlman can be reached at publisher@thewholenote.com

Sterling Beckwith in conversation with David Perlman

Watch for this complete videotaped conversation at THEWHOLENOTE.COM UNDER NEW MEDIA, COMING IN MID APRIL
count Hieronymus Joseph Franz de Paula Graf Colloredo von Wallsee und Melz, by the grace of God both spiritual and temporal ruler of the city of Salzburg, had ambitious plans for his new city. Although an unpopular choice with other church officials, as his election on the 13th ballot would indicate, Colloredo had no intention of currying favour with the common people either. His intentions were loftier. He wanted reform.

Reform, in any age, means not worrying over the popularity of your policies, and a certain optimism that you’ll be appreciated for them later. For the archbishop, a well-educated eighteenth-century modernizer and would-be statesman, this also meant embracing the ideals of the new Enlightenment. The religious superstition that still clung to Catholicism after a millennium was to be officially suppressed. No more pilgrimages, and worshipping relics was frowned upon. There were to be no more religious processions through the streets, no kitschy decorations hung in churches and no lengthy orchestral musical interludes during the Mass. Colloredo’s new modern church was to shed medieval superstition for the new ideals of reason and science – and if this meant he could save himself a bit of work, and a bit of money, along the way, then so much the better.

For the 16-year-old Wolfgang Amadeus Mozart, Colloredo’s reform, especially the part that involved budget cuts, was an unmitigated disaster. As the prince-archbishop’s new concertmaster, less music in church (call it cuts to arts funding) meant fewer commissions, and therefore less money, for composers like him. Furthermore, as what we might today refer to as an emerging artist, there was less opportunity for the young Mozart to distinguish himself by writing large-scale works that could get him a better appointment in the future. So faced with fewer opportunities Mozart did what artists typically do – he left to find work elsewhere. In this case, Mozart left for Milan to write an opera.

The result of Mozart’s journey to Milan was Lucio Silla, an opera seria based on the story of Julius Caesar’s predecessor (and Rome’s first dictator) Lucius Sulla. As a career move, the idea of putting on an opera in Milan circa 1772 seemed like a bit of a sure thing. This was the third opera the teenage wunderkind would be writing for the Milanese stage and he would be working with a capable librettist, the Teatro Ducale’s new appointment, Giovanni di Gamerra. Mozart also had a few months to devote to the project, more than enough time for a hyper-prolific composer who had already written some 25 operas. In the new city and having to begin rehearsing behind schedule. Not only did they bomb in the premiere, but the opera was considerably longer in performance than during rehearsal – imagine, if you will, a poorly sung opera that seems to never end, and you’ll probably have some idea of how the premiere went. Lucio Silla would be the last opera written by Mozart for an Italian audience, and after a catastrophic run the chastened young composer crawled back to Salzburg and the archbishop, a failure at 16.

I think it’s safe to say that Opera Atelier’s Canadian premiere of Lucio Silla will raise the admittedly low bar set by its initial premiere. But they will likely do a lot better than that! Atelier’s artistic directors, Marshall Pynkoski and Jeannette Lajeunesse Zingg played a significant role in the show’s triumphant return to Milan at La Scala last year, under the baton of Marc Minkowski, and an even more extensive role in the triumphant production of the opera in Salzburg two years prior to that (including the participation of the Atelier Ballet in the Salzburg run). Now they get to bring the opera, in their very own production, to Toronto audiences from April 7 to 16 at the Elgin Theatre, including the stars of of the Salzburg and La Scala runs (Kresimir Spicer and Inga Kalna). Unlike Mozart’s Milanese collaborators, Opera Atelier never fails to put on a great show, and this is a Canadian premiere that is long overdue! If you see one concert this month, make it this one.

THE ORLANDO CONSORT, with over 25 recordings to their name, doesn’t come to town very often (although as a soloist their tenor, Charles Daniels, is well known to Tafelmusik audiences, and a welcome guest), but any chance to hear them live is certainly welcome. The medieval-themed a cappella vocal group is known for their imaginative concert programming as well as some exceptional singing. Their latest project is certainly as imaginative as choral concerts get; they’ve devised a program of music known to have been extant in France during the lifetime of Joan of Arc and used it to score a compilation...
soundtrack to the 1928 silent film classic La passion de Jeanne d’Arc, by Carl Theodor Dreyer.

As either a work of scholarship or of film scoring, this would have been a formidable workload. The fact that the Consort has accomplished both demonstrates incredible artistic vision and dedication, and I have no doubt the veteran singers will be able to pull it off splendidly. You can catch this at Koerner Hall at the Royal Conservatory of Music, April 3 at 3pm.

Zelenka at Tafelmusik: One composer who’s been getting some well-deserved attention in recent years is the Czech composer Jan Dismas Zelenka. Since his rediscovery by fellow Czech composer Bedřich Smetana in the mid-19th century and the publication of a catalogue running to nearly 200 works, early music audiences have had more and more chances to hear him over the last few decades. Indeed, Tafelmusik audiences should already be familiar with the composer – the group performed his concert overture, Hippocondrie, earlier this concert season, and an excerpt from one of his sonatas made it on to their fantastic Galileo Project.

A double bassist, kapellmeister and avid contrapuntalist, Zelenka had the good fortune to work in the epic Dresden court of Augustus the Strong, where he wrote sacred works for choir and orchestra. Zelenka was also well-connected. Besides working with the great violinst, Johann Georg Pisendel, he was also a personal friend of Bach and was much admired by both composers. This month, Tafelmusik honors both Bach and Zelenka as composers of sacred music with a concert of Zelenka’s Missa Omnium Sanctorum and Bach’s cantata Weichet nur, betrübte Schatten at their home base at Trinity-St. Paul’s Centre, April 28 through 30 and May 1.

Bland by name only! A good trumpet player is hard to find, and an excellent one harder still. It’s again still rarer to find a great player of the baroque trumpet, since the instrument is considerably harder to play than its modern counterpart (smaller embouchure, no valves) and this may explain why Justin Bland is so darn busy and why he plays with, well, basically everyone. The Copenhagen-based musician will be visiting Toronto to play with Scaramella in a concert dedicated to music for baroque trumpet, and featuring the music of Bach, Melani, Merula and Purcell at Victoria College Chapel on April 16. The up-and-coming virtuoso will be playing with Scaramella artistic director Joëlle Morton on violone, the talented young soprano Dawn Bailey and local hotshot violinists Michelle Odorico and Rezan Oonen-Lapointe, which means that this concert will feature a considerable amount of talent as well as youthful exuberance. (In the interest of full disclosure, I should also say that the concert also features this columnist on harpsichord, whose talent and/or exuberance you will have to judge for yourselves.)

David Podgorski is a Toronto-based harpsichordist, music teacher and a founding member of Rezonance. He can be contacted at earlymusic@thewholenote.com.

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O R I D A G A N

DREAM BARRIERS: David Braid’s artistry continues to find new directions, moving steadily forward towards the unexpected, fuelled by tremendous musical gifts. Fresh off a media appearance to discuss his role as composer for the Ethan-Hawke-starring Chet Baker biopic, Born to Be Blue, the two-time JUNO winner sat down for a one-on-one interview to discuss his latest project.

The project revolves around his 12th recording, Flow, which is on the Steinway & Sons label. Later this year he will perform in Russia, Norway, Scotland and Australia to support the album; this month he tours across Canada including a stop in Kingston on April 1 at St. Mark’s Church, April 4 at London’s Aeolian Hall and April 5 at Jazz Bistro in Toronto.

The new recording is a collaboration with Prague’s Epoque String Quartet. “We have a world tour coming up this year, and I really wanted to bring the Epoque Quartet to Canada, so we’re doing a cross-country tour.” But in keeping with the project’s genesis, it’s a tour that will feature three different quartets. “The first ten days are with [Epoque]; our last concert before they go home is at Jazz Bistro. Then I fly to Calgary on the sixth and pick up the Borealis Quartet, then central Canada with the Penderecki String Quartet. So I’m having a great time working with these amazing musicians and learning a lot about their world, and intermingling their music with my world.”

Flow is a unique departure from Braid’s previous efforts, and not only because of the instrumentation. Courageously conceived, the bold recording blends Western classical, folk, ancient and world music forms. Jazz, Braid’s musical home turf, is perhaps more evident in the spirit of the risk-taking than the sound. So will this effort net another JUNO nomination and if so, in what category? Braid does not seem to care, and that’s precisely the point.

“I found it very liberating to cut myself off from thinking in practical terms – to lose my identity as a ‘jazz pianist’ and just think about making a program of music that feels like it’s fresh and alive and not influenced by any practical decision, i.e. not being jazz, or classical. Not limited by the performance practices of a particular style. I just wanted to build something that was beautiful, that was artistic, that people could connect to.”

So why now for this change of direction? “Probably… with me growing increasingly frustrated playing in jazz venues where the sound is so ridiculously loud. I feel like I’m not performing at my best because I’m fighting to create energy. I found that collaborating more with classical musicians opened up the sonic playing field fully for me. I’m really interested in playing my instrument and making a good sound at the piano and using the full range of dynamics, which could be very expressive. I wanted to go back to acoustic fundamental vibrations: strings resonating in a room, piano hammers hitting strings in a room, and nothing that’s modified by technology. Revitalizing the beauty of natural sound.”

The actual catalyst though, he says, was Werner Herzog’s acclaimed documentary, Cave of Forgotten Dreams, which debuted at the Toronto International Film Festival in 2010. The film recounts the experience of French backpackers, who in 1994 discovered ancient caves containing paintings covered by mineral deposits, which took thousands of years to grow.

Braid’s wonderment at the film is still evident as he speaks. “It turns out these paintings are 32,000 years old, the oldest art work in the world – twice as old as what was previously considered the oldest. And if you see these images, we’re not talking about stick figures or primitive ideas – these are sophisticated three-dimensional drawings with very contemporary ideas. There’s a painting of a bison with eight legs – one set of legs extended, the other closed – where else do you see a single image with multiple movements? It’s a cinematic idea – and they had the same type of thinking 30,000 years ago – they were explaining in the film that when you hold torchlight up to the images on the rocks, the flickering of the torch makes it seem alive and moving. It’s mindboggling. I had never even seen a film twice before, but I saw this film nine times! One thing that really came through for me was that art has the potential to be transformative. This film made me remember that art can have a much deeper, more fundamental, ancient purpose.”

In keeping with the theme of visual inspiration, Flow, which will be released on vinyl as well as compact disc, features a stunningly vibrant painting on its cover, courtesy of Beijing artist, Sophia Gao. Currently hanging in Braid’s living room, the work is fittingly titled Qi and will be on display with several other original works by Gao at Jazz Bistro when Braid and the Epoque String Quartet play on April 5.

Why did Braid choose the Epoque String Quartet to record with?
“The last couple of years, I played with a lot of string quartets in a lot of different countries, and although they are all great, with the Czech quartet, early on in our collaboration, we talked about recording. We had done a couple of demo recordings, and a pile of concerts in Prague. They weren’t sure if it was going to connect with audiences – we were playing in this jazz club in Prague, the Jazz Dock, and it’s a real jazz club – here we are with a string quartet and piano, and they were like – ‘I don’t know if people are going to like it, let’s see what happens’ – and people went nuts! I felt as though with them, I broke through my dream barrier in terms of making that special type of connection with completely fresh new music. We did two more concerts that tour and we had a similar, deeply emotional response from the audience which was kind of unexpected. With new music this is unusual and so it meant a lot.

“At one of the concerts, the Canadian culture attaché was in attendance and he said ‘I hadn’t seen a reaction like this before – Czech audiences are usually very critical, especially of new music.’ So that audience in Prague, which is the first place I put the program out for public consumption. These guys – all they do is play music. Three out of the four play in the state orchestra, really well taken care of, their families are musical royalty. When I wanted to do the recording, they just said, ‘We’ll just do it at the best recording studio at the Czech television station with the best engineer, we work there all the time,’ and boom, there it happened! So for many reasons, it just felt very natural to do it with these guys.”

Czech Mates part two: Jazz singer, educator and impresario, Lynn McDonald, is no stranger to Prague herself; next month will mark her nineteenth visit to the Czech capital, where she has sung countless tunes and absorbed bountiful inspiration. On April 19 at 6pm, she will be sharing the stage with Prague’s star guitarist Roman Pokorny at 120 Diner (where in the interest of full disclosure I should state that I have a significant hand in the programming).

continues on page 58
Isis and Osiris Bring In The Old!

Christopher Hoile

With more companies scheduling operas in March and May, April does not quite overflow with opera performances as it used to. Nevertheless, an astonishing variety of works are on offer from warhorses to rarities and from the eighteenth century to the present.

The month begins with the world premiere of the Canadian opera Isis and Osiris, Gods of Egypt composed by Peter Anthony Togni to a libretto by poet Sharon Singer. The opera, presented by Voicebox: Opera in Concert, concerns the central figures of ancient Egyptian myth.

Via email Singer explained the importance of the myth and the genesis of the opera: “I have been working on this project since before Peter became involved. My fascination with ancient Egypt goes back many decades. The myth of Isis and Osiris is the overarching myth of ancient Egypt since it explains and describes the creation of the world and how evil came into the world and the afterlife. The spine of the myth is the concept of ma’at which is the Egyptian word for law, order, truth and justice.

“The opera, Isis and Osiris, Gods of Egypt is inspired by this strange and compelling myth that centres on one of the world’s great love stories. Four siblings, children of the gods – Isis, Osiris, Seth and Nepthys – come to earth to live as human beings. The idealistic King Osiris and his sister-wife, Queen Isis, bring their people the gifts of civilization: agriculture, weaving, a code of laws, the arts, and worship of the gods. Their brother Seth, however, is jealous of their power, their wisdom and their devotion to each other. He murders Osiris and usurps the throne, provoking a conflagration that Isis with all her strength, love, and magic, must try to extinguish.

“This story cried out to be created as an opera, which had never been done before. It’s a larger-than-life tale filled with sibling rivalry, jealousy, fratricide, brutal murders, magic and resurrection. In spite of this bedrock of a story from prehistory, the opera is very contemporary in the issues that it explores such as the eternal battle between good and evil, the selfish and power-mad Seth, versus the idealistic Osiris, who seeks to create a peaceful kingdom founded on justice, fairness and compassion.”

“I had written the first draft of the libretto for the opera and I was looking for a composer. Peter and I were introduced by a mutual friend, mezzo-soprano Andrea Ludwig, who was enthusiastic about my libretto and recommended it to Peter. When he read it, he emailed me these words, ‘I read the libretto and I love it! Very dramatic, very singable… I would love to make this happen!!!’ Four years later, it is having its world premiere.”

Though the story deals with gods, Singer sees them as very human: “Since Isis and Osiris are incarnated as human beings, they had to have human as well as divine qualities.”

For his part, Togni explained his approach to composing the opera: “I have tried to be true to Sharon Singer’s wonderful libretto. In my musical response I am going for the humanity – a bright and rich sound rather than an approximation of what the music might have sounded like or a tip of the hat to Verdi! Much of music is already influenced by mystical and exotic sounds such as medieval chant and eastern scales. You will find this in my choral music for example – music that is ancient and modern at the same time. I am telling the story in my own harmonic language. I really wanted the opera to dance and as result I use many Arabic rhythms and scales.

“There is a slightly baroque influence mixed with that and the influence of some of the Russian romantic composers. Like a film score, the sound changes from scene to scene and the range is wide,
everything from ancient sounding chords to shreking jagged, blood-on-the-floor orchestral screams! The Egyptians were very forward thinking and I hint at this with my use of the electric organ and harmonies not unlike Pink Floyd and Coldplay. If anything, my music depicts them as a futuristic people.

“I have scored it for a chamber orchestra – two violins, viola, cello, double bass, oboe, clarinet, harpsichord, harp, organ and percussion – lots of percussion! Rather like a baroque band. It has to be tight and crisp sounding.”

Ivany states his goal: “What I’m going for is a good, character-driven spectacle event of what this piece is, within this set and within this company. The best approach is to celebrate what is best about this production and this piece and use its visual strengths and the chorus to the best advantage.”

About the contrast between working with his own company and with the COC, Ivany says, “It’s great to be able to do the big, but also to be doing experimental work with Against the Grain and seeing where that can lead. I think that’s what’s unique and great about Canada, and Toronto as well, and I think there are some good days ahead with leaders who are taking chances on those ideas to make sure that this art form keeps evolving and moving forward. It’s variety that spurs the creativity.”

**SIVA-MARIN’S ZARZUELA LOVE AFFAIR:** From April 27 to May 1 Toronto Operetta Theatre presents the Canadian premiere of the 1923 zarzuela Los Gavilanes (The Sparrow Hawks) by Jacinto Guerrero (1895-1951). TOT artistic director Guillermo Silva-Marin introduced the zarzuela, the Spanish version of operetta, to Toronto audiences, starting in 2003, immeasurably broadening the palette of music theatre in Toronto.

The action is set near a Provençal fishing village in 1845. Juan, now aged 50 and known as the “Indian,” has returned to the village after having made his fortune in Peru. He left hoping to make enough money to marry his beloved Adriana, but he finds that in his absence she married, had a daughter, Rosaura, and is now a widow. Because Rosaura so much resembles the Adriana he left behind, Juan vows to marry her, much to the anger of the village and of Rosaura’s boyfriend Gustavo.

The area where Ivany can most exercise his creativity is in directing the acting, especially since the company is doing the original version with dialogue instead of recitatives. Ivany says, “For me so much happens in those dialogues. The storytelling is so incredibly crucial.”

Ivany states his goal: “What I’m going for is a good, character-driven

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The COC last presented Carmen in 2010 and premiered the current production designed by Michael Yeargan and François St-Aubin in 2005. The most exciting aspect of this revival is that it will be directed by Joel Ivany, the artistic director for the Toronto alternative opera company Against the Grain Theatre, which has presented such innovative productions as La Bohème staged in a real pub and recently a fully staged and choreographed Messiah.

I spoke with Ivany about what challenges there are in directing a pre-existing physical production where others have made the design choice to move the location to Cuba and the time to the 1940s.

Ivany says, “I’ve had to try and get inside the mind of the original artistic team to see what they were after. Thankfully the COC had all their reference material, including the original sketches, to find out why it was important for them to set Carmen in this time period. Ivany tells me that he noticed “that some elements of those original sketches weren’t implemented into the production. I had a design person [Camellia Ko] look at it with me to see if we actually could add anything anywhere or change some elements from how this production had been done before.” The result will be that “the first three acts therefore are going to look a little bit different from what Toronto audiences have seen before.”

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**Lucia Cesaroni sings the role of Isis**

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**THE WHOLE NOTE**

- **April 1, 2016 – May 7, 2016 | 21**
Los Gavilanes will be the sixth full zarzuela that Silva-Marin has programmed, but this one has a special meaning for him. As he wrote via email, “Los Gavilanes was the first zarzuela I attended when it was performed in San Juan while I studied at Universidad de Puerto Rico. Actually, it was my first encounter with the lyric theatre during a time when I had little thought that I would someday become a singer.”

Silva-Marin notes that Guerrero’s music may remind TOT fans of another great operetta composer. As he says, “Years later, I found myself thinking about Los Gavilanes in Toronto. By this time I had researched and presented Imre Kálmán’s works Countess Maritza, The Gypsy Princess and Der Zigeunerprimas. On revisiting Los Gavilanes years ago, I was struck by Guerrero’s similarity to Kálmán in sonority, orchestration and predilection for melodic invention, and smiled at recognizing that Madrid and Budapest were not truly too far apart. Being 1923, verismo in operetta was not at all an anomaly. Los Gavilanes cannot avoid a Spanish musical sensitivity, but it is not committed to a folkloric palette, rather a more universal sound evolving from the purely comical and satirical in operetta of previous decades.”

The dialogue will be in English and the songs sung in Spanish. Miriam Khalil will sing Adriana, Sarah Forestieri will be Rosaura and Ernesto Ramirez will be Gustavo. Guillermo Silva-Marin himself will sing the role of Juan. Larry Beckwith conducts the TOT Orchestra and Silva-Marin directs, assisted by Virginia Reh.

COC’s SEVENTH ROSSINI: The month closes with the COC’s company premiere of Rossini’s Maometto II from April 29 to May 14. Acclaimed Italian bass-baritone Luca Pisaroni makes his COC debut in the title role in this production created for Santa Fe Opera in 2012, directed by David Alden and conducted by early music expert Harry Bicket. This will be the seventh Rossini opera the COC has staged and only its second Rossini opera seria, after Tancredi in 2005. Many people will know the opera better under the title Le Siège de Corinthe, the name Rossini gave it when he rewrote the work for Paris in 1826.

Loosely based on history, the central character of Maometto II is the Ottoman Sultan Mehmed II (1432-81) who conquered Constantinople in 1453 and later, in 1470, the Venetian colony Negroponte on the Greek island of Euboea where the opera is set. In Maometto II, the Venetian debate how to deal with the Turkish threat. Calbo counsels the governor, Paolo Erisso, to continue to fight while General Condulmiero counsels surrender. Yet, as with most operes serie, the focus is more on love than politics. Erisso wishes his daughter Anna to marry Calbo but she confesses that she is in love with a man known to her only as “Uberto.” As one might expect Uberto turns out to be none other than Maometto II. Joining Pisaroni is tenor Bruce Sledge as Erisso, soprano Leah Crocetto as Anna, mezzo Elizabeth DeShong in the trousers role of Calbo, tenor Andrew Haji as Condulmiero and tenor Aaron Sheppard as the Muslim noble Selimo.

These five operas are only the largest scale works on offer in April, yet one could hardly hope for more varied and unusual fare.

Christopher Holle is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
STRINGS
Oct. 13  Juilliard Quartet
Nov. 10  Quatuor Arthur-LeBlanc
Dec. 1  Suzie LeBlanc, Robert Kortgaard, Blue Engine String Quartet
Dec. 15  Gryphon Trio
Jan. 26  St. Lawrence Quartet
Feb. 16  Eybler Quartet
Mar. 2  Prazak Quartet
Mar. 16  Philharmonia Quartett Berlin

PIANO
Oct. 25  Janina Fialkowska
Nov. 15  Danny Driver
Jan. 10  Sean Chen
Feb. 7  Ilya Poletaev

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Born at the height of the Cold War in 1958, the International Tchaikovsky competition (held every four years, most recently in 2015) has a checkered history; beginning with its first winner, the American Van Cliburn. Conceived by the Soviet regime to celebrate the pre-eminence of its own musicians in a contest that welcomed contenders from around the world, Cliburn’s first-place finish (the jury included Shostakovich, Richter and Gilels) was acclaimed by music lovers in Moscow and the West. Last year’s competition likely produced the biggest surprise since 1958, although it wasn’t the winner, Dmitry Masleev, a by-the-book Russian.

LUCAS DEBARGUE: The surprise was an unheralded Frenchman, Lucas Debargue, who swept through the first two rounds captivating audiences and critics with his playing. Seymour Bernstein (Seymour: An Introduction) was so moved, he sent an email to his list of followers concentrating on Debargue’s artistry: “First, the Medtner is unbelievable! But I doubt that anyone will ever hear Ravel’s Gaspard performed like this. The French pianist Lucas Debargue must be in another world. Simply the most miraculous playing. Perhaps because of this alone he may win the competition.”

Reportedly, though, Debargue faltered in the final round concert performances (he had limited experience in playing with an orchestra) and was awarded Fourth Prize. More importantly, the Moscow Music Critics Association bestowed their top honours on him, and SONY signed the 25-year-old pianist to a record contract.

And now Show One impresario, Svetlana Dvoretsky, has had the acumen to bring him to Toronto! In what promises to be one of the most exciting events of the season, Debargue and fellow Tchaikovsky winner, Lukas Geniušas, will give a unique, joint recital at Koerner Hall, April 30.

(Debargue’s first CD – which he chose to record live in Paris’ Salle Cortot to preserve a sense of risk and spontaneity – with works by Scarlatti, Chopin, Liszt, Ravel (Gaspard de la nuit), Grieg, Schubert and his own variation on a Scarlatti sonata has just been released. In a brief sampling, I was struck by the ethereal quality in his playing of Scarlatti’s K208/L298 Sonata and the breathtaking articulation of K24/L195. He made K132/L457 of his own, ruminative, other-worldly. K141/L322 was Horowitz-like but with fresh emphases. He also found the melodic quality of Grieg’s Melody from Lyric Pieces Book III and brought an exquisite elegance to Schubert’s familiar Moment Musical Op.94.)

If Debargue’s backstory weren’t true, few would believe it as fiction. He heard the slow movement of Mozart’s Piano Concerto No.21 K467 when he was ten, fell under its spell and into the world of music. He played a friend’s upright piano by ear before beginning lessons at 11 with his first teacher, Madame Meunier, in the northern French town of Compiègne. He credits her with helping him to find his way as an artist, but when he moved to Paris to study literature at Diderot University – yes, he learned English by reading Joyce’s Ulysses – he stopped playing piano (“I had no great guide, no one to share great music with,” he told the BBC), using the bass guitar as a musical outlet. After being away from the piano for years, he accepted an invitation to a competition in his home province. He won and began an intense pupil-teacher relationship with Rena Sherevskaya in Paris at 21.

In a recent interview Debargue gave the German magazine Crescendo right after he recorded his second solo album in Berlin, he was asked if he is living differently now, after the competition: “Externally everything’s changed but internally not. I’m looking for the clarity in my interpretation and I always feel that I need to progress. I’ve always had it that way. It is far more difficult for me to put up with many people around me than to concentrate on the music. Music gives me a new strength.”

Just a few days before his March 24 Paris recital, Debargue graciously took the time to answer a few of my questions via email.

His answers were brief, to the point and illuminating:

What is your goal as an interpreter of music?
To find out and then keep as much as possible the spirit of the music I play. Let it live and reach the listener by being clear and expressive.

Which pianists from the past or the present do you especially admire? And why?
Horowitz: for his boldness and freedom. Sofronitsky: for his boldness and freedom. Gould: for his boldness and freedom. I strongly think that no other pianist reached the dimension of Rachmaninov’s playing though. Sokolov and Pletnev are my favorite living pianists. But how can one forget Art Tatum, Monk, Powell and Erroll Garner? Speaking strictly about piano playing they’re the best so far. [Debargue is also a jazzer who’s played clubs in Paris; his Ravinia Festival appearance in August will see him give one classical and one jazz recital on the same day.]

I asked about two pieces on his Toronto program. What is your approach to playing Gaspard de la nuit?
Live it from the inside after having found the right tempo and sound for each note.
And Scriabin’s Sonata No.4?
It’s music of fantasy and terror but one has to be very precise in choosing the right pictures and dynamics for each episode.

LUKAS GENIUŠAS: Coming from a musical family, headed by his grandmother, Vera Gornostaeva, a well-known Russian pedagogue, Lukas Geniušas took a more conventional path to his second-place Tchaikovsky finish, which followed second place in the 2010 Chopin Competition. Geniušas, like Debargue, is just 25 years old and also took time to answer my email questions. He told me that his grandmother’s importance in his musical life “both early and current is impossible to overrate.” It went beyond the bounds of music in building a foundation for the overall comprehension of art.

Geniušas told me that he has three goals as an interpreter of music: to create his own personal interpretations without harming
the composer’s intentions; to seek moments of spiritual presence in a concert; and to pass on traditions that were passed on to him by his teachers.

He told me that he grew up admiring Richter and Michelangeli. “Something, intuitively, I have chosen them to be my favourites among many others whom I listened to on CD and DVD (yes, before YouTube!),” he said. “Their playing still appears to me the most complex, multi-layered and profound. Out of contemporary pianists, I would point to Radu Lupu, Gilels and Lupu, among many others from 1922 to 1964.

He called the Prokofiev Sonata No.7 one of the central pieces of 20th-century piano music: flawless in form, matchless in its violent brutality inspired by the outrage of WWII. Instead of taking a stormy virtuosic approach that may mislead the listener with flashy tricks, Geniušas prefers an articulated rendering that conveys its depth of meaning.

With eight CDs to his credit already, Geniušas’ path to an international career is well on its way. The Guardian wrote of his recent Southbank recital that he “plays with a prizewinner’s brilliance, yet with a mature ability to recreate a work’s architecture, and an expressiveness that doesn’t overly draw attention to itself.” I can’t wait to hear him play the two-piano version of Ravel’s La valse with Debargue, the final piece of their Koerner Hall concert.

Geniušas has been in Toronto before: he came last December (and will return in April) to play for Dmitry Kanovich’s Looking at the Stars project that brings professional musicians to unusual venues. “This experience sweeps beyond words,” he said. “I never expected that performing in hospitals, shelters and jails could be so emotional and inspiring.”

LEONID NEDIAK: A student of Michael Berkovsky, Leonid Nediak (b. 2003) already has extensive concert experience. (He made his debut with the Montreal Symphony Orchestra under Kent Nagano in February 2014.) The grand prize winner of the 2013 and 2014 Canadian Music Competition, both times receiving the highest marks ever awarded in this event, Nediak makes his TSO debut next January playing Mozart’s Piano Concerto No.27 K595 under the baton of Peter Oundjian. At the recent announcement of the TSO’s 2016/17 season, Nediak played Rachmaninov’s Prelude in G Minor, a performance that touched all who were there. If you want to get a sense of this wunderkind before next January, there are two contrasting opportunities in the next few weeks. On Apr 16, Nediak joins with Norman Reintamm and the Cathedral Bluffs Symphony in Beethoven’s kinetic Piano Concerto No.3 Op.37. On May 7, he is the soloist in Rachmaninov’s romantic masterpiece, his Piano Concerto No.2 Op.18, with the Kindred Spirits Orchestra, conducted by Kristian Alexander, the second time Nediak has appeared with this Markham-based ensemble. (In 2014, they performed Chopin’s Piano Concerto No.1 Op.11 together.) In an email exchange, Alexander told me that Nediak played the first movement of the Rachmaninov concerto at a Kindred Spirits audition in 2014. “Leonid played very well, with the right balance of musicality, expression and technique. His performance was convincing and offered qualities that resonated with my interpretational concept about the piece,” he said, explaining the origin of the May 7 concert. Their Chopin collaboration came about just after that audition – Nediak already had it in his repertoire – and “Leonid’s approach to Chopin’s melodic line was free-spirited and fresh and required a much higher level of elasticity and flexibility from the orchestra than usual.”
Describing Nediak’s qualities as a pianist, Alexander said: “Leonid is a great communicator, able to unlock the emotional content of the piece and unfold the storyline of the composition. He also has a reach and versatile palette of colours, natural sense of phrasing and flawless energy flow.”

**QUICK PICKS**

**Royal Conservatory:** Young organ virtuoso Cameron Carpenter brings his contemporary sensibility to Koerner Hall Apr 1. (Two days later, Apr 3, he moves his new custom-designed organ to the Isabel in Kingston, where, four days later, on Apr 7, the Korean-born Minsoo Sohn, will give a live version of his acclaimed recording of Bach’s Goldberg Variations). Continuing with the Royal Conservatory, legendary pianist/conductor/teacher/mentor, Leon Fleisher, conducts the Royal Conservatory Orchestra, Apr 8. On Apr 12, the current crop of Rebanks Family Fellows performs a free concert (tickets required) in Mazzoleni Hall; on Apr 19, another free concert there is an opportunity to gauge the future as the Glenn Gould School presents its Chamber Music Competition Finals.

**Syrinx** presents Ensemble Made in Canada Apr 3 playing piano quartets by Beethoven, Mendelssohn and Omar Daniel at the Heliconian Club. The following week Ensemble Made in Canada travels to Kitchener-Waterloo Chamber Music Society for a double dose, Apr 8 and 9, including more Beethoven, Schumann and John Burge as well as the three pieces the group are doing in Toronto. The group’s cellist Rachel Mercer returns to KWCMS Apr 24 as part of Ménage à six, in a program of string trios by Dohnányi and Schubert along with Brahms’ Sextet No.1. And May 3 Till Fellner (whom I profiled in the March 2015 issue of The WholeNote) also returns to the Narvesons’ house in Waterloo – that “amazing place” – for a recital of works by Schumann, Berio and Beethoven.

The Cecilia String Quartet is joined by James Campbell at U of T’s Walter Hall for a performance of Brahms’ Clarinet Quintet, a cornerstone of the clarinet repertoire. Apr 4 Sunday, May 1 at 11am, the Cecilia invites children on the autism spectrum and their families to the next in its series of free Xenia Concerts. The one-hour performance, “Bach, Beethoven, and Brahms by the Numbers,” takes place in the Sony Centre’s lower lobby performance space.

The COC orchestra’s top two violinists, Marie Bérard and Aaron Schwebel, give a live version of his acclaimed recording of Bach’s Goldberg Variations. Their 118th season concludes on May 5 with a crowd-pleasing program by Honens Laureate, Pavel Kolesnikov.

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**THE TSO:** Danish conductor Thomas Sondergård and Swiss pianist Francesco Piemontesi make their TSO debuts, Apr 6 and 8, with Sibelius’ cyclic, texturally rich Symphonic No.1 Op.39 and Beethoven’s poetic Piano Concerto No.4 Op.58. Associates of the TSO present the Halcyon String Quartet (TSO principal and associate principal second violins, Paul Meyer and Wendy Rose, and TSO violist Kent Teplee and cellist Marie Gélinas) playing Schoenberg and Mendelssohn, Apr 11. Angela Hewitt remounts her Bach hobbyhorse to perform two keyboard concertos, BMV1052 and 1056 on Apr 13 and 14. (On Apr 16, only BMV1052 will be played.) Peter Oundjian accompanies Ms. Hewitt on all three days and leads the orchestra in Shostakovich’s Symphony No.8 Op.65, written in the shadow of the horror of WWII. The exciting composer/conductor Matthias Pintscher follows a performance of his own work, towards Osiris, with Mahler’s perpetually positive Symphony No.1 “The Titan” on Apr 28 and 30. Israeli pianist Inon Barnatok is the soloist in Mozart’s dark-hued Piano Concerto No.24 K.491.

**WMCT:** The Women’s Musical Club of Toronto showcases the eminent violist Steven Dann, his family and friends, Joel Quarrington and Jamie Parker, in an eclectic recital dubbed “Dannthology,” on Apr 7. Their 118th season concludes on May 5 with a crowd-pleasing program by Honens Laureate, Pavel Kolesnikov.

**Blythwood Winds’** program on Apr 7 “explores the musical geography of continental Europe, contrasting old-school German romanticism with the French school of the early 20th century.”

In an intriguing concert at Alliance Française Toronto on Apr 8, Belgian pianist Olivier de Spiegeleir, plays works by Bach, Beethoven, Schumann, Berio and Beethoven, among others.
Chopin and Schubert that the movies made even more famous.

In the third concert of a Beethoven String Quartet Cycle that concludes next season, Jeffery Concerts presents the Pacifica Quartet, quartet-in-residence at Indiana University, performing the master’s youthful Op.18 Nos.4 and 6 and the incomparable Op.59 No.1 (“Razumovsky”) on Apr 8.

Apr 9, one day after the Conservatory Orchestra’s concert, the U of T Symphony Orchestra (led by Uri Mayer) performs two masterpieces of the orchestral canon, Brahms’ Symphony No.3 and Shostakovich’s Symphony No.5.

Gallery 345 presents the indefatigable cellist, Rachel Mercer, in a solo concert, Apr 13. On Apr 15, the versatile violinist, Andréa Tyniec, joins forces with the sensitive collaborative pianist, Todd Yaniw, in a wide-ranging program of works by Sokolović, Ysaye, Piazzolla, Franck and Brahms.

The dynamic Eric Paetkau leads the Hamilton Philharmonic in Elgar’s ineffable Serenade for Strings and Tchaikovsky’s eternal Symphony No.4 on Apr 16.

Mooredale Concerts presents the infectious Afiara String Quartet in works by Haydn, Mendelssohn and Dvořák (where they will be joined by the redoubtable bassist Joel Quarrington) on Apr 17.

Finally, don’t let this under-the-radar concert presented by Music at St. Andrew’s/Austrian Embassy/Austrian Cultural Forum slip by. Austrian cellist, Friedrich Kleinhapl, and German pianist, Andreas Woyke, bring their romantic European sensibility to Mendelssohn, Franck, Beethoven, Piazzolla and Gade, Apr 22. Steve Smith wrote this about their September 2009 NYC recital: "Mr. Kleinhapl and Mr. Woyke supported their idiosyncratic vision of Beethoven with unimpeachable virtuosity and a thrilling unanimity of spirit. The intensity with which they listened and responded to each other’s impetuous gestures was its own reward, but they also shed new light on these familiar pieces."

Paul Ennis is the managing editor of The WholeNote.
That’s Curious!
WENDALYN BARTLEY

This month’s column takes a behind-the-scenes look at two quite different upcoming events in April – the Curiosity Festival presented by the Toy Piano Composers and an upcoming concert by the independent pianist/improviser/composer Marilyn Lerner which while different in nature from the TPC event was also surprisingly similar to it, in some very interesting ways. There was the piano connection of course; but also the artists’ interest in combining different elements, influences and genres to create their own unique creative statements. This is certainly a theme that comes up regularly in this column, but I wasn’t necessarily expecting to find this commonality when I set out to interview both parties.

Monica Pearce: Beginning early in April, the TPC’s first festival, the Curiosity Festival, aims – in the words of co-founder Monica Pearce – to “bring together three unique musical explorations that go beyond what the collective already does.” Known primarily for their chamber concerts highlighting music written by their composer members, this festival has three strikingly different components: a series of operas performed in collaboration with the Bicycle Opera Project on April 1 and 2; a sound installation at the Canadian Music Centre created by TPC member Nancy Tam on April 6 and 7; and a chamber concert on April 9 that highlights all things metal, including the presence of metal music, that genre of rock that developed in the late 60s and 70s with the rise of bands such as Led Zeppelin and Deep Purple.

The TPC, now in their eighth season, began from a desire by co-founders Pearce and Chris Thornborrow to create opportunities for their music to be performed once they had completed their music studies. At the same time, Pearce acquired a used toy piano and started writing pieces for the instrument. They both agreed that calling their new collective Toy Piano Composers would be a playful and imaginative name. Although the toy piano does not always appear in all their concerts (a risk, Pearce admits, in terms of managing audiences’ expectations), they have decided to stick with a name that reflects so clearly the group’s spirit of playful adventure.

The first concert of the festival, “Travelogue,” celebrates TPC’s ongoing vigorous collaboration with the Bicycle Opera Project. Bicycle Opera cycles from concert to concert as a way to make the operatic art form more relevant, intimate and accessible. Their environmentally friendly approach to travel merged with their vision of showcasing emerging talent has won them enthusiastic crowds wherever they happen to go. At the Curiosity Festival, they will be performing four operas – three composed by TPC members Pearce, Elisha Denburg and August Murphy-King, and the fourth composed by Tobin Stokes on recommendation from the Bicycle Opera directors. All four pieces include aspects of travel – from the bicycle to the space shuttle – with each work tapping into the terrain of human struggle with life’s circumstances.

Playback, the sound installation by Nancy Tam at the Canadian Music Centre’s Chalmers House home, features her expertise and interest in sound art and theatre. It’s a site-specific work for ten players. Tam’s audio walk will contain excerpts from interviews she conducted with composers across Canada, as well as recordings of Tam’s music and soundscape elements. For the interviews, composers were asked such questions as “What is Canadian music, what is your relationship to composition and to the CMC?” as well as being asked to try to remember what the Chalmers House used to look like before the renovations.

The “Metal” concert includes works by TPC members Fiona Ryan, Chris Thornborrow, Bekah Simms, Daniel Brophy, Ruth Guechtal and Alex Eddington. Both Brophy and Guechtal have incorporated the metal genre influence into their overall compositional style, and this concert will give them an opportunity to let this influence become an integral part of a chamber concert. Other thematic approaches to the idea of metal include Thornborrow’s exploration of the metals of industry, Ryan’s interest in metal at a chemical level, and of course the use of metallic instruments. And, in keeping with their name, music for the toy piano will also appear on this concert.

The inaugural Curiosity Festival takes its place among the other new music festivals in the city, and although not as big and well-funded as New Creations or 21C, it is the first festival coming from the younger generation of presenters. Pearce told me. As for its future, TPC will assess the impact of the festival to see if it has made a positive contribution and if so, how often to repeat it. Other future visions include recording, touring and collaborating with ensembles such as Chamber Cartel from Atlanta who also present music for the toy piano. And even though they now have a core ensemble made up of flute, clarinet, piano, percussion, piano, double bass and conductor, they are committed to remaining composer-focused, despite the various challenges such as lack of sustainable funding opportunities that this presents.

Marilyn Lerner: No stranger to collaboration with a wide variety of ensembles and individual artists, pianist/composer and improviser Marilyn Lerner decided to take a leap into solo performance for her upcoming concert at Gallery 345 on April 16. For those not familiar with Lerner’s music, she has created her own unique and dynamic blend from a variety of influences, the most central ones being jazz, free improvisation, contemporary classical and klezmer. Within her current ensemble, The Ugly Beauties, with cellist Matt Brubeck and drummer Nick Fraser, she is able to navigate these various genres and bring a compositional style that combines the notated with the improvised. This way of working is in fact, she says, a genre unto itself, with the main question being “How do we get from one composed section to another?” That’s where the improvisation kicks in. The art of lieder combined with Yiddish poetry is another love of hers and has been behind her collaborations with singers such as Toronto’s David Wall and New Yorker Adrienne Cooper.

So what to expect on April 16? I suspect it will be a fine blended soup of all of it. In our interview, Lerner told me her plan is to pull out many pieces she has previously written but which haven’t yet been performed. “I love harmony, and even though I play a lot of improvised and free music, this side of me doesn’t get to come out of the closet. I’ve written a lot of beautiful songs, and would like a chance to play them, as this seems truer to my own sensibilities.” She used the phrase “abstract lyricism” to define her approach, with an interest in an unfolding, restless harmony much like that which you find in the music of Wagner and Strauss. Influences from French impressionists Ravel and Debussy also find their way in there, as well as her love of playing Bach.

And even though these pieces have a composed element to them, she will bring her improviser self into the mix. In her preparation for the concert, she will practise various improvising approaches, but in the moment of the performance it will be a spontaneous treatment. “I strive to play the piano as a horizontal multi-voiced instrument, no matter what I’m playing. Interesting, considering that I love harmony,” she comments. No matter what style or genre she embarks upon however, ultimately, “my heart is in writing pieces that express how I’m feeling.”
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Ensemble Goings-on:

New Music Concerts concludes its busy season on Apr 24 with “Flutes Galore,” a concert featuring 24 flute players performing several works and premieres by Canadian composers. NMC artistic director and flautist, Robert Aitken, has three works on the program, including the world premiere of his latest work Caracas. Other world premieres include Impulse, a NMC commission by Alex Pauk and Two Fancies by Robert W. Stevenson. Works by Bruce Mather and Christopher Butterfield complete the extravaganza concert in what promises to be a unique sound event with the presence of multiple flutes on stage.

Kitchener-Waterloo: This year marks the 40th anniversary of the music faculty at Wilfrid Laurier University in Waterloo and the new music organization NUMUS is celebrating this milestone with orchestral concerts on Apr 2 and 5 featuring world premieres by Stephanie Martin and Glenn Buhr. In their Apr 23 concert, SlowPitchSound presents his hypnotic rhythms and unconventional uses of the turntable as an instrument in conjunction with cinematic images and the movements of modern dancer Lybido. Also in the area, Ensemble Made in Canada performs works by Canadians Omar Daniel, Apr 8, and John Burge, Apr 9, for the Kitchener-Waterloo Chamber Music Society.

The Music Gallery presents “Emergents III” on Apr 8 in a show curated by Alex Samaras. The program begins with a set by the duo The Science of What? with Jessica Chen and Justin Orok performing improvisations and deconstructions of popular song. The second set presents the music of Jeremy Bellaviti, an emerging composer whose style merges contemporary classical with the rhythmical influences of folk music. The concert will also feature the premiere of his new work for violinist Sarah Fraser-Raff.

Arraymusic’s Apr 5 concert, “Four New Works,” presents world premieres by Anna Höstman, Gregory Newsome, Adam Scime and Scott Wilson, with guest soprano Carla Huhtanen. Continuum is heading west in April for a tour of British Columbia in collaboration with Ballet Kelowna and four choreographers. Reimagined Renaissance Music is the theme that will be explored musically in works by Rodney Sharman, Jocelyn Morlock and Michael Oesterle. Toronto audiences will have the chance to see and hear this show in the fall.

Additional Listings


Apr 8: Essential Opera. Several contemporary operas, each focused on a different facet of women’s lives featuring composers Leslie Uyeda, Anna Pigdorna, Anna Höstman, Fiona Ryan, Elizabeth Raum, John Estacio and Jake Heggie.


Apr 27: Canadian Music Centre. Three commissions of Canadian works by Katarina Curcin, Nicole Lizée and Kati Agócs performed by the Cecilia String Quartet.

April 28 and 30: Toronto Symphony. towards Osiris (2005) by German composer Matthias Pintscher.

Wendalyn Bartley is a Toronto-based composer and electro-vocal sound artist. sounddreaming@gmail.com.
Gjeilo’s Dark Night of the Soul makes an appearance as part of the Hart House Chorus spring concert, April 3 at 4pm. Conductor Daniel Norman leads the Gjeilo and Haydn’s Missa in tempore belli (Mass in Time of War). For this free concert, donations are being accepted on behalf of Sistema Toronto, a free, accessible childhood music education organization that started in Venezuela. Great Hall, Hart House, Toronto.

The Kingston Choral Society and Kingston Community Strings present “Sunrise: A Musical Celebration.” Gjeilo’s Sunrise Mass will be performed along with Spring from Haydn’s Seasons, selections from Schubert’s Mass No.2 in G Major and Aaron Copland’s The Promise of Living on April 22 at 7:30pm.

The Cantores Celestes Women’s Choir present Gjeilo as part of “Songs of the Universe” on April 23 at 7:30pm. Director Kelly Galbraith features Gjeilo’s Song of the Universal which was inspired by the Walt Whitman poem of the same name. Also included are the world premiere of Sergey Khvoshchinsky’s Hymn to Her Hands and the Canadian premiere of Mozart’s Missa in C Major (Sparrow Mass) arranged for female voices, and more. Cantores will mark this performance with a donation to support Syrian refugees to Toronto. April 23, 7:30pm, Runnymede United Church, Toronto.

Markham’s Village Voices present “Faces of Love,” featuring Gjeilo’s The Ground, an adaptation of the final movement of his Sunrise Mass. Other works include Bernstein’s West Side Story and Whitacre’s Five Hebrew Love Songs. May 7 at 7:30pm.

Voca Chorus of Toronto presents “Vast Eternal Sky” on May 7 at 7:30pm. Artistic director Jenny Crober has chosen to feature Gjeilo’s Across the Vast, Eternal Sky, a beautiful musical setting to text by Charles Anthony Silvestri, inspired by the idea of a phoenix. The first half of the concert will feature the Fauré Requiem accompanied by the Talisker Players. Other works by Daley, Lauridsen and more promise to make this a most lovely evening.

**JUST THE FIRST WEEKEND?** On the first weekend of April alone, there is so much happening on the choral landscape it’s almost demoralizing.
It’s as if every choir in the region has conspired to compete for your attention. From Kingston to London, there is a performance on everything from Broadway to Gospel. Here are some highlights:

Hilary Apfelstadt is well-known in the choral community and has had a hand in the choral education of many conductors and students around town as director of Choral Programs at the University of Toronto. As well as director of several choirs at U of T, she also conducts Exaltate Chamber Singers. April 1 at 8pm Exaltate presents “Stories of Love and Longing,” featuring Brahms Op. 52 Liebeslieder Waltzes, Palestrina’s Sicut Cervus and several other works by Britten, Vissell, Jeff Enns, Mechem and more on.

On April 3 at 2:30pm, Apfelstadt is back, leading the University of Toronto choral ensembles in “Heart Songs,” an end-of-term concert featuring the University of Toronto Symphony Orchestra, Women’s Chamber Choir and Men’s Chorus. Highlights include music by Timothy Corlis set to a poem by Mohawk poet Pauline Johnson: Heart Songs of the White Wampum (which was a joint commission with Elektra Women’s Choir, Vancouver, and Bella Voce Women’s Chorus, Vermont). Beethoven’s Choral Fantasy will join all the musical forces together. Doctoral Choral Conducting Candidates Elaine Choi (Timothy Eaton Memorial Church), Mark Ramsay (Exaltate) and Tracy Wong (Mississauga Festival Youth Choir and Young Voices Toronto) join Professor Apfelstadt in marshalling the choral forces.

The Toronto Northern Lights Chorus is the 2013 Barbershop Harmony Society World Champions. These “Silly plants” (You Tube them, seriously, it’s amazing) made Toronto proud with their award-winning top-place finish at the Air Canada Centre and are returning for one last time. On April 3 at 8pm, they will join all the musical forces together. Doctoral Choral Conducting Candidates Elaine Choi (Timothy Eaton Memorial Church), Mark Ramsay (Exaltate) and Tracy Wong (Mississauga Festival Youth Choir and Young Voices Toronto) join Professor Apfelstadt in marshalling the choral forces.

Hilary Apfelstadt

Musical Friends

Sunday, May 8 at 4:00 pm

Eglinton St. George’s United Church
35 Lytton Blvd., Toronto

with the

Bach Chamber Youth Choir

Linda Beaupré, Conductor

Programme will include works by Imant Raminsh, Peter Togni and a world premiere by Jason Jestadt, winner of the 2015 Ruth Watson Henderson Choral Composition Competition.

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The Etobicoke Centennial Choir presents “When Daffodils Begin to Peer,” featuring Paul Halley’s Love Songs for Springtime and Holst’s Choral Hymns from the Rig Veda amongst others on April 2 at 7:30pm.

The Karen Schuessler Singers present “London Composers Exposed! Creativity Up Close and Personal.” Featuring works by local composers, the event is followed by a post-concert reception and a chance to meet the composers and artists on April 2 at 8pm.

Carmina Burana – Carl Orff’s unrivalled musical masterpiece of medieval monkish debauchery – continues to be an impressive display for an effective choir. The Amadeus Choir will doubtless do the work justice, with the added support of the Buffalo Master Chorale and the Bach Children’s Choir on April 3 at 4pm.

O N T H E R G R E A T W O R K S T H I S E A R L Y S P R I N G:

The Elmer Iseler Singers and Toronto Ukrainian Male Chamber Choir join Vesnička Choir’s “50th Anniversary Gala Concert” on April 17 at 3pm in Glenn Gould Studio. Conductor Halyna Kvitka Kondracki founded the Vesnička Ukrainian Women’s Choir in 1965.

The Oakville Choral Society presents “Wings of a Dove,” featuring works by Mendelssohn, Haydn, Mozart, Beethoven and Brahms on April 22 and 23 at 7:30pm.

The Achill Choral Society presents “Celtic Spirit,” featuring Irish, Scottish and Eastern Canadian songs including Londonderry Air and Fogarty’s Cove. In true Celtic fashion the Achill Choral Society will be joined by NUA, a traditional trio featuring fiddle, guitar and bodhrán (Celtic drum) on April 23 at 3pm in Alliston and April 30 at 7:30pm in Caledon.

Just before the end of the month you can catch the Toronto Mendelssohn Choir’s presentation of Haydn’s The Creation. An ever-popular piece, Haydn’s classical masterpiece fits very comfortably in the ear and is always a treat. Look for me in the tenor section on April 27 at 7:30pm in Koerner Hall.

Echo Women’s Choir presents “Songs of Hope and Resistance: Celebrating May Day and International Workers’ Day.” A bold idea, Becca Whitter and Alan Gasser lead Echo in a variety of labour-themed works including Chilean Victor Jara’s Plegaria a un Labrador (Worker’s Prayer); French revolutionary song Le temps des cerises and more, on May 1 at 3pm.

The combined talent of Chorus Niagara, Choralis Camerata and Chorus Niagara Children’s Choir join with TorQ Percussion Ensemble and pianists Karin Di Bella and Lynne Honsberger in a compact, but no less powerful version of Carmina Burana on May 7 at 7:30pm. The Toronto Mendelssohn Choir used a similar format in its performance with TorQ in 2012 and it was very effective.

Univox will join Masterworks of Oakville in a presentation of Mendelssohn’s grand Elijah on May 7 at 8pm in Oakville and May 8 at 4pm in Toronto. Always a pleasure to hear, this magnificent piece of music was once more popular than Handel’s Messiah.

Finally, make sure to check out singtoronto.com to see all the fun of Sing! The Toronto Vocal Arts Festival running from May 4 to 15. We will have much more about this festival in the May issue of The WholeNote.
an imaginative move, Mazzenoli Songmasters have put the two together with music by Liszt and Bartók on the one hand and Sibelius and Saariaho on the other. The singers will be Erin Wall, soprano, and Stephen Hegedus, bass-baritone. The pianists are Rachel Andrist and Robert Kortgaard. Of special interest is Saariaho’s Changing Light, in which the violinist Erika Raum will perform with Erin Wall; at Mazzenoli Concert Hall, May 1.

**LUNCH FOR ALL SEASONS:** The free lunch-time concerts in the Richard Bradshaw Auditorium at the Four Seasons Centre will resume on April 19 with Clémentine Margaine, mezzo, and Stephen B. Hargreaves, piano. Subsequent recitals will be given by Russell Thomas, tenor, and Michael Shannon, piano on April 21; Simone Osborne, soprano, and Stephen B. Hargreaves, piano on April 26; artists of the COC Ensemble Studio and the Atelier lyrique de l’Opéra de Montréal on April 28; Anita Rachvelishvili, mezzo, and David Aladashvili, piano on May 3; and Ambur Braid, soprano, with Steven Philcox, piano, in a celebration of Canadian art song, May 5.

**QUICK PICKS**

A staged and costumed program of romantic opera, “The Art of the Prima Donna,” with music by Bellini, Donizetti, Verdi and others, will be given on **Apr 1** at Walter Hall.

Carla Huhtanen will be the soprano soloist in Abigail Richardson-Schulte’s setting of Alligator Pie by Dennis Lee; with the Toronto Symphony Orchestra at Roy Thomson Hall, **Apr 2**.

Pandora Topp will be the singer a program of Piaf songs at The Extension Room, **Apr 2**.

Leslie Fagan, soprano, Christopher Mayell, tenor, and Peter MacGillivray, baritone, will be the soloists in a program that includes *Carmina Burana* by Orff and *Psalm of David* by Dello Joio at Toronto Centre for the Arts, **Apr 3**.

Kati Agócs will be the soprano soloist in a newly commissioned piece by her, with the Cecilia String Quartet at Walter Hall, **Apr 4**.

Carla Huhtanen, soprano, will sing in a program of new works by Höstmann, Newsome, Scime and S. Wilson with the Array Ensemble at Array Space, **Apr 5**.

Ilana Zarankin and Robin Dann will perform in a Women’s Musical Club concert, “Dannthology,” given by Steven Dann, viola, with family and friends at Walter Hall, **Apr 7**.

**Essential Opera** presents four sopranos (Erin Bardua, Maureen Batt, Maureen Ferguson and Julie Ludwig) in a program of contemporary operas by Uyeda, Raum, Höstmann, Pidgorna, Estacio and Heggie at Heliconian Hall, **Apr 8**.

Darlene Shura, soprano, Jacqueline Gélineau, contralto, Asitha Tennekoen, tenor, and John Holland, baritone, give a free performance of Bach’s *Easter Oratorio* at Heliconian Hall, **Apr 10**.

Leslie Bouza, Carla Huhtanen, Michele DeBoer and Laura Pudwell will be the singers in a concert devoted to the music of Steve Reich in honour of his 80th birthday at Massey Hall, **Apr 14**.

“At the Ball: Social Dance through the Ages” showcases works by Purcell, Dan Godfrey and Joplin, as well as items from the Playford and Lowe collections. The singer, at Heliconian Hall, is Paula Arcciniega, mezzo, on **Apr 15**.

**Scaramella** presents a concert of works by Purcell, Melani, Bach, Merula and Odorico at Victoria College Chapel, **Apr 16**. The singer is the soprano Dawn Bailey.

**Gallery 345** presents Beth Anne Cole singing Gershwin, **Apr 17**.

**Castle Frank House of Melody** presents works by Offenbach, Puccini, Verdi, Gershwin and others that will be sung by Cara Adams, soprano, Patricia Haldane, mezzo, and Justin Welsh, baritone, **Apr 23**.

Jessika Whitfield, soprano, and Matthew Whitfield, piano, will perform a free concert at Metropolitan United Church, **Apr 28**.

Mira Solovianenko, soprano, and Andrew Tees, baritone, will be the soloists with the Oakham House Choir of Ryerson University on **Apr 30**. The major work to be performed is Carl Orff’s *Carmina Burana* (Part 1).

Charlotte Burragge, mezzo, and Clarence Frazier, baritone, will sing at Metropolitan United Church, **May 1**.

On **May 3** and **4**, Krisztina Szabó, mezzo, and Aaron Durand, baritone, will perform with the Talisker Players in a program that includes works by Purcell, Gluck, Burry, Mahler and Bernstein.

Julia Morson, soprano, and Rashaan Allwood, piano, will give a free recital at Metropolitan United Church on **May 5**.

**And beyond the GTA:** Sheila Dietrich, soprano, Carolyne Davy, mezzo, and Chris Fischer and Lanny Fleming, tenors, will be the soloists in a program of works by Handel, Montevedi and Mondoville at St. George’s Anglican Church, Guelph, **Apr 9**.

Jennifer Enns Modolo, mezzo, Bud Roach, tenor, and David Roth, baritone, will be the soloists in the *Spiritus Ensemble* performance of two Bach cantatas, *Christ lag in Todesbanden* and *Erfreut euch*, in Kitchener, **Apr 10**.

**Georgian Music** presents Marie-Josée Lord, soprano, and Hugues Cloutier, piano, performing works by Granados, Rodrigo, de Falla, Bernstein, Porter and others in Barrie, **Apr 24**.

**Jeffrey Concerts** presents Kristzina Szabó, mezzo, and Benjamin Butterfield, tenor, in a concert that includes Janáček’s *The Diary of One Who Disappeared* and *Zigeuneralieder* by Brahms, **Apr 30** at Wolf Performance Hall, London.

Hans de Groot is a concertgoer and active listener who also sings and plays the recorder. He can be contacted at artadsong@thewholenote.com.

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Musideum and Small World: Two Tales of A Single City

ANDREW TIMAR

This month I have two tales to tell of musical diversity in this city: a tale of two presenters. One is of beginnings and continuity, while the other of (perhaps temporary) endings. Each story has a different focus, yet they run parallel in their organizers’ mission of service to our city’s heterogeneous communities of musicians sounding the music of the world’s peoples and in their sincere dedication to serve globally curious listeners.

ONE DOOR CLOSES: The first story began early in March 2016 when I read Donald Quan’s post on his “Musideum Performers & Supporters” Facebook group page. I’ve often written about what happens at Musideum - A World of Musical Instruments in these pages. Quan opened its doors in late 2007. He summed up his retail music store enterprise as a “look at music through the eyes of [ethnically diverse] musical instruments.” He explained the name is an amalgam of three concepts: museum, music and deum. Inspired by his own challenging life journey over the past six years, he then morphed the Musideum into a special live concert room, inspired by an inclusive vision in which “everyone, regardless of their beliefs, religion, age or what part of the world they are from, can truly love one another and coexist in peace simply by speaking the magical language of music.” And he’s kept the place buzzing until today.

For those unfamiliar with its activities, Musideum has been a unique fixture in Toronto’s music scene. It serves as a retail world-music instrument store by day. By night, starting about five years ago, it’s been the venue for a very dense schedule of concerts in its intimate living room-like space - that’s if your living room was chock-a-block with working instruments from around the world.

It’s also the only store I can recall where John Cage’s seminal score 4’33” was on prominent display, not as a prop but as a potent symbol of musical diversity - and merchandise.

John Terauds put his fingers on the special mojo of Musideum in a May 24, 2008, article The Star. “One customer was so inspired by the movie Kill Bill that he had to go out and get himself a Chinese bamboo flute. Until now, finding an ethnic folk instrument from a culture not one’s own [...] was quite problematic. But the mix of world cultures in Toronto has finally reached a point where an enterprising local musician thinks it worthwhile to open a store that offers musical instruments from several cultures from around the globe.”

Quan’s recent Facebook announcement, however, signalled a fundamental change in direction: “As I am extending my personal hiatus until late 2016, I am sad to announce that Musideum will be closing its doors as a store and venue at 401 Richmond on April 2, 2016. The Musideum name will live on and will be parked until a new opportunity arises. It will reawaken when the time is right.”

The Toronto-born Quan, a musican and multiple award-winning composer of hundreds of television, film, radio and multimedia productions, stated that he needed to “take a well-deserved break, travel to see family, rest [his] weary brain and formulate some new and exciting projects for perhaps late in the year.” He continued that although the impetus for this “change was mostly for health reasons, it is also [because of] the need to watch my kids grow up and to spend more time with family and friends. I also need a few months dedicated to practising to get my playing up to where I was before the [2007] stroke.”

Musideum will be sorely missed. From the earliest days, Quan has thrown its doors open across numerous musical genres that thread through the city. I counted over 20 active Facebook pages he set up with straightforward names like “Musideum Invites Indigenous Music.” (Long a contributor to the Canadian Aboriginal music scene, Quan was honoured in 2007 with the Music Industry Award at the Ninth Annual Canadian Aboriginal Music Awards.)

Other communities were encouraged to participate too on their own Facebook pages. “Musideum Invites Indian, South Asian Music,” “Musideum Invites Experimental/Improvised/New Music,” “Musideum Invites Singer-Songwriters” and “Musideum Invites World” are just a few examples of his global embrace. These pages collectively garnered thousands of “likes.”

Within a week of his announcement to close, Quan reached out to community musicians, again on social media, to help in programming six concerts during the second half of March. Or as he put it, “to squeeze some final concerts in before Musideum closes up shop.” True to form, each show had a different genre focus. I was invited too, and that’s how I found myself on the pocket-sized stage playing Indonesian suling (bamboo ring flute) with Iranian drummer Naghme Farahmand and cavaquinho player Nuno Cristo on the designated World Music night, Thursday, March 17. About 14 other Toronto musicians took their turns too, including flutist Ron Korb, recently nominated for Best New Age Album at the 2016 Grammy Awards.

Fittingly, Quan served as MC. He spoke passionately about his dream space where he had tirelessly programmed well over 1,600 concerts in the last five-or-so years. Given that pace, and the fact that Musideum has been a hands-on manifestation of one man’s passion, it’s no wonder he needs an extended break.

Though closing his store/venue was “one of the most difficult decisions in my life to make,” Quan nevertheless views it as a “decision that heralds a new positive, healthful, personal and creative direction for me.” As a parting gift to the larger Musideum community of musicians and store customers, he has announced a “special inventory sale” for performers on April 3 and for the public on April 4. I already miss Musideum. I, for one, will treat Quan’s wish to “awaken [the space] when the time is right” as a promise, not just a hope.

ANOTHER DOOR OPENS: From April 6 to May 29, in some 14 staged
concerts and many more events at several venues across the GTA. Small World Music presents its 14th Asian Music Series, with the financial support of the TD Bank and in partnership with an array of other presenters. Fittingly, this year the series marks Asian and South Asian Heritage Month.

This year’s AMS program features “a strong female presence, with two of the most significant artists in South Asian music - Anoushka Shankar and Abida Parveen - performing.”

As well as Indian and hybrid Indian music on stage, GTA audiences will also have the opportunity to witness leading performers of Japanese, Chinese, Pakistani and Iranian music, along with Latin, ethnic chaos and "tele-matic music." The latter is described on the Small World Music website as “live performance via the internet by musicians in different geographic locations, celebrating the notion of a smaller world.”

In a bid to reach core audiences, AMS concerts take place at venues big and small, in and out of town. Roy Thomson Hall and Koerner Hall alternate with the Flato Markham Theatre, Japanese Canadian Cultural Centre, Aga Khan Museum Auditorium and Lula Lounge. The charming, intimate Small World Music Centre holds down home base.

New this year, Small World Music Society executive director Alan Davis and his team have cooked up an intriguing way to bundle concerts for audiences. These curated concert sets are conveniently tagged City, Fusion, Soul, Global, Classical and Legends. Those buying into a set of concerts also receive additional coupons for South-Asian themed self-improvement activities such as yoga, tabla or bansuri lessons, in addition to more typical bundle benefits of a coupon (e.g. admission to the Royal Ontario Museum) and of course discounted prices. It’s an interesting way to systematically extend the tools of partnership, a presentational and marketing skill that Davis and Small World has honed to a keen edge over the years. It is perhaps a key ingredient in the company’s success, a success which in turn enriches our entire community. It echoes a central aspect of Small World’s mission: “to promote understanding between cultures.”

Equitably reflecting such a sprawling mosaic of concerts is certainly beyond my means here. Probably the best tack is to put the spotlight on a select few April AMS concerts, leaving the later May shows to the next issue of The WholeNote.

April 6 AMS launches with a Koerner Hall presentation of the reigning diva of the world music sitar, Anoushka Shankar. About eight years ago, I reviewed her last appearance there with her late father, Ravi Shankar, for readers of this magazine. She has emerged since with increasing assurance not only as a sitar player, but also as a composer in her own right, and as a collaborator with DJs, dancers, flamenko musicians and singers and with Western orchestras. In her commercially successful albums, she has explored the interstices between Hindustani music and other genres, plus paying musical tribute to her father’s vast legacy. Her fourth album, Land of Gold, is slated to be released just days before the concert, so I have no details to share of it yet. I am, however, sure that the audience will hear Shankar and her accompanists featuring music from the new album.

The next day on April 7 the venue switches to the Japanese Canadian Cultural Centre which presents a concert titled “Tsumugu.” Featuring Japanese musicians, Keita Kanazashi, Anna Sato and Chie Hanawa, it’s a mixed program: folk songs from Amami Island along with “bluesy” Tsugaru shamisen of Aomori prefecture, and coming to a thunderous climax with taiko drumming aimed to evoke the Japanese spirit.

Saturday April 9 Wu Man and the Shanghai Quartet take the stage of the Flato Markham Theatre, just north of Highway 7. That’s unfortunately well beyond the reach of the TTC for those who love “The Better Way,” but judging from pipa virtuosa Wu Man’s moving performance last year with the Silk Road Ensemble at Massey Hall, it’s a journey this downtown music lover will want to make. Presented in association with Flato Markham Theatre, the concert headlines Wu Man; abundantly gifted as a musician she has been called a “force of nature” by Gramophone magazine. Dusted magazine also praised her performance, describing it as deftly combining “earthly energy and celestial delight.” Her masterful musicianship has also inspired several composers, including Terry Riley and Tan Dun. The Shanghai Quartet, among today’s leading string quartets, will join Wu Man in a program of music composed or arranged by Chinese musicians called “A Night in Ancient and New China.” Perhaps I’ll see you there.

Our last peek into the Asian Music Series this issue: Indian master sitarist Shujaat Khan and Toronto vocalist Ramneek Singh take us deep into North Indian cultural poetics and centuries-old mystical traditions. Presented by Aga Khan Museum on April 29, the double bill concert, titled “Reflections on Kabir and Khusrav,” is presented in the museum’s Great Poets Series. Kabir was an important fifteenth-century Indian mystic, poet and saint. Amir Khusrav (or Khusrav, CE 1253–1325) of Delhi was a Sufi musician and is often regarded as the father of Qawwali. His contributions to the advancement of poetry and music were immense and place him at the heart of the cultural history of the Indian subcontinent. In music, Khusrav is credited with the introduction of Persian, Arabic and Turkish elements into Hindustani classical music, as well as with originating khayal and tarana forms, features still central to the music today. It’s a pretty safe bet we will hear vivid performances in both forms by Shujaat Khan and Ramneek Singh.

From Anoushka Shankar, one of the newest and most syncretistic voices in Hindustani music today, we get to sonically travel to one of the tradition’s oldest innovators, represented by Khusrav – all in the space of one Toronto festival!

Like Donald Quan’s Musideum, that’s some story too!

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com
What HSSB Has Built On Brass Band Beginnings

Jack Macquarrie

Last month, you may recall, the Canadian Band Association, Ontario had just held its first "Community Brass Band" weekend, which got me going in this space, on the subject of the characteristics of the brass band, the British Brass Band Style, Company Bands and Brass Band Contests.

There’s a whole other story to tell about how brass bands in the British tradition, sometimes sponsored by employers, began to be established on this side of the Atlantic in the late 19th and early 20th centuries. But first let’s look at an upcoming event which encapsulates not only what the brass band community is all about but also how far the brass band genre has come.

Hannaford Street Silver Band’s Festival of Brass: Just as there are few, if any, professional concert bands in Canada there are few professional brass bands. The notable exception is the Hannaford Street Silver Band, established some 30 years ago by a group of Toronto professional musicians who wanted to give the full virtuosic range of brass band idioms a voice and showcase in Toronto. Their concerts have consequently explored a much wider range of music than would usually have been considered part of the brass band repertoire. A recent example: with guest artist Fergus McWilliam, they presented the Strauss Horn Concerto No. 1 this past February 21. Here was a top musician from the Berlin Philharmonic performing with a brass band on the only major brass instrument that is not part of the usual brass band instrumentation. Also note, the HSSB commitment to broadening the repertoire has gone beyond rearranging standard repertoire into a vigorous commitment to commissioning new Canadian works.

Another important outgrowth of the HSSB’s activities has been their youth program. In 1999 they launched the Hannaford Street Youth Band under the direction of Anita McAllister. In 2005, another youth band was created for beginning brass players known as the Hannaford Junior Band. Soon a third, Intermediate, band known as the Hannaford Community Youth Band was also formed. All three bands, under the same director, provide musical growth opportunities for young musicians ranging in age from 11 to the early 20s.

So, for devotees of the Hannafords and brass band fans in general, the HSSB’s annual Festival of Brass (this year on the weekend of April 15 to 17) is a must. This festival will be packed with almost every form of brass music. Friday evening will feature “Rising Stars” where the finalists of the Hannaford Youth Solo Competition will be judged on their performances by Alain Trudel and Stephane Beaulac. The winner will perform with the Hannaford Band in the Sunday afternoon concert. Saturday will be devoted to a master class in the morning followed by a series of performances by “Festival of Brass” participating bands. On Sunday there will be an open dress rehearsal in the morning and the “Entre Amis” concert in the afternoon. This year, Stéphane Beaulac, formerly principal trumpet with Orchestre Métropolitain in Montreal, now with the Los Angeles Philharmonic, will be the featured soloist. He will perform Canadian composer Johnny Cowell’s Concerto in E Minor with the band, under the direction of another Hannaford distinguished visitor, Alain Trudel.

Crossing the Atlantic: Now back to our previous topic. Certainly the geography of Canada, with large distances between communities, made some aspects of the British Brass Band tradition, such as regular contests, impractical. On the other hand, relative isolation and lack of other recreational opportunity may have assisted with other aspects, such as the company band. Certainly, into the 20th century there were still a few distinguished company bands around, including the Taylor Safe Works Band, the Heintzman Piano Company Band, where the famous Herbert L. Clarke was featured, and the Anglo-Canadian Leather Company Band in Huntsville, Ontario where Clarke was the conductor from 1918 to 1923. Originally trained on the viola, Clarke was smitten by the cornet and began practising on his brother’s instrument. He then joined the band of the Queen’s Own Rifles in 1882 at age 14, in order to obtain his own government-issue cornet on which to practise.

Few, if any, company bands are still operating in Canada. There are still a number of Salvation Army bands, but the total number of British-style brass bands probably does not exceed 30. Most of these are in Ontario, operate as recreational or “community” bands and have long histories going back over a century in some cases. The most well-known include the Oshawa Civic Band, the Whitby Brass Band, the Weston Silver Band and the Metropolitan Silver Band of Toronto. Professor Henry Meredith’s Plumbing Factory Brass Band in London is one which has risen to stature in recent years.

South of the Border: About the same time brass bands were springing up in Canada similar bands were forming in the US, principally in the New England States. It wasn’t long, though, before brass bands caught the attention of one John Sullivan Dwight in Boston. Ordained as a minister in 1840, Dwight had abandoned the ministry and developed a deep interest in music, in particular that of Beethoven. By the 1850s music was becoming a big business in America and Dwight was soon to become the country’s first music critic, launching frequent tirades against the popular music of the day, particularly the brass band. In one memorable instance he wrote: “All at once the idea of a Brass Band shot forth: and from this prolific germ sprung up a multitude of its kind in every part of the land, like the crop of iron men from the infernal seed of the dragon’s teeth.”

NABBA: Dwight notwithstanding, by 1983 the desire for some form of umbrella organization to coordinate the activities of bands and to further the brass band movement had resulted in the establishment of the North American Brass Band Association (NABBA) with stated aims to “Foster, promote and otherwise encourage the establishment, growth and development of amateur and professional British-type brass bands throughout the United States and Canada.”

Cautionary note: if you decide to ask Mr. Google for information on this organization, type in the full name, not NABBA, or you will learn more than you ever wanted to know about the National Amateur Body-Builders’ Association. (Unless of course you are a tuba player and need some muscle toning.)

While some Canadian bands have participated in NABBA competitions over the years, the most recent highlight was in the summer of 2014 when the North American Brass Band Summer School (NABBSS) was first held in Halifax as an integral component of the Royal Nova Scotia Institute of Technology (NSIT) and the Nova Scotia School of the Arts (NSSA) as part of the University of Nova Scotia (UNIS) Summer Festival of the Arts (SFoA) in Halifax, Nova Scotia. Participants in the 2014 edition of NABBSS included the NABBSS itself, the Canadian Brass, the Canadian National Brass Band, the Amherst College Brass Ensemble, and the University of Guelph Brass Ensemble.
Scotia International Tattoo. We were participants in that first school and in the tattoo. We would not have missed it for the world. The 2015 event was equally successful and enrollments are well on the way for this coming summer.

**OTHER BRASS BAND NEWS FROM THE GTA:** I was very surprised and pleased recently to receive a copy of a new history of the Metropolitan Silver Band. As the title says, it covers “80 Years of Music-Making at Metropolitan United Church.” This history was written by the band’s longest-serving member, Ken Allen, who has been in the band for 71 of those 80 years, 43 of them as its manager. He was fortunate in having access to meticulously maintained records over the years by a fellow band member.

Elsewhere I have mentioned, on various occasions, those revolutionary times when a female musician was “permitted” to join a band. For the MSB, this occurred in January 1981, when Bill Martyn, a member of the cornet section and a high school English teacher, invited one of his students to join the band. Now, 35 years later, Michele McCall is still in the band and has been the band’s manager since 2005, when she took over from Ken Allen. Another milestone was in 2002 when the band appointed its first woman conductor. Fran Harvey is still the conductor after 14 years at the helm. The history includes a good selection of pictures, all with dates and identification of all band members. As I scanned these pictures, lo and behold, there I was during those years when I was a band member in the 1970s and 1980s. Late last year the band released a new CD to celebrate its 80-year association with Metropolitan United Church. Titled *Amazing Grace - A Gospel Celebration*, it is a compilation of traditional hymns, including one selection, *My Lord What a Morning*, featuring a solo by none other than 71-year veteran Ken Allen.

**SALVATION ARMY BANDS** have long been a mainstay of the brass band movement, so it was good to hear of an SA concert coming up later in the month. Featured will be the Ontario Central East Divisional Singing Company (Junior Choir) conducted by Elizabeth Colley, Divisional Young Peoples’ Band – Blood and Fire Brass under bandleader Bob Gray, and Divisional Reservists’ Band – Heritage Brass also led by bandleader Gray. The concert will take place Saturday, April 23 at 7pm, in the Agincourt Community Church of The Salvation Army, 3080 Birchmount Rd, Toronto. A freewill offering will be received during the concert.

**STARTUPS** are always a good sign of the resurgence of interest in brass band music, and here’s another one. They are inviting other brass players to join them. They rehearse Wednesday evenings in Newmarket and would particularly welcome cornet and tuba players. If you play a brass instrument, and are interested in exploring that genre, contact Peter Hussey by email at pnhussey@rogers.com.

**NEW HORIZONS:** From time to time I have reported on the activities of the many New Horizons groups since their introduction into Canada about six years ago. The number of groups in Toronto alone has grown to the extent that the original conductor, Dan Kapp, has relinquished his duties at the Long & McQuade main store to channel all of his energies into the many New Horizons groups. With the title of creative director, Dan will oversee the operations of all Toronto bands, as well as conduct two or more. While on the subject of New Horizons, a few days ago I learned of a New Horizons group now thriving in Sudbury. Where will the next NH group spring up?

**OBITUARY:** Unfortunately I must report on the passing of Alex MacDonald a long-serving member of the Metropolitan Silver Band. I first met Alex when he and I were living in the same residence at university many years ago. We played together in the U of T Varsity band. On one occasion Alex startled us all. We were rehearsing Sousa’s *Stars and Stripes Forever*, but we didn’t have anyone to play the piccolo part. Alex tucked his euphonium under his arm and pulled a slide whistle from his inner pocket. Suddenly we had a piccolo.

Jack MacQuarrie plays several brass instruments and has performed in many community ensembles. He can be contacted at bandstand@thewholenote.com.
The WholeNote listings are arranged in four sections:

A. **GTA (GREATER TORONTO AREA)** covers all of Toronto plus Halton, Peel, York and Durham regions.

B. **BEYOND THE GTA** covers many areas of Southern Ontario outside Toronto and the GTA. Starts on page 54.

C. **MUSIC THEATRE** covers a wide range of music types: from opera, operetta and musicals, to non-traditional performance types where words and music are in some fashion equal partners in the drama. Starts on page 57.

D. **IN THE CLUBS (MOSTLY JAZZ)** is organized alphabetically by club. Starts on page 58.

E. **THE ETCETERAS** is for galas, fundraisers, competitions, screenings, lectures, symposia, masterclasses, workshops, singalongs and other music-related events (except performances) which may be of interest to our readers. Starts on page 60.

A GENERAL WORD OF CAUTION. A phone number is provided with every listing in The WholeNote—in fact, we won’t publish a listing without one. Concerts are sometimes cancelled or postponed; artists or venues may change after listings are published. Please check before you go out to a concert.

HOW TO LIST. Listings in The WholeNote in the four sections above are a free service available, at our discretion, to eligible presenters. If you have an event, send us your information no later than the LISTINGS DEADLINE. The next issue covers the period from Midday Friday April 1 to Friday April 8. Listing can be sent by e-mail to listings@thewholenote.com or by fax to 416-603-4791 or by regular mail to the address on page 6. We do not receive listings by phone, but you can call 416-323-2232 by fax to 416-603-4791 or by regular mail to the address on page 6.

LISTINGS DEADLINE. The issue this week covers the period from May 1 to June 7, 2016. All listings must be received by Midday Friday April 1.

LISTINGS can be sent by e-mail to listings@thewholenote.com or by fax to 416-603-4791 or by regular mail to the address on page 6. We do not receive listings by phone, but you can call 416-323-2232 x277 for further information.

LISTINGS ZONE MAP. Visit our website to see a detailed version of this map: thewholenote.com.
and Tobin Stokes. Members of the Bicycle Opera Project, Arts and Letters Club, 14 Elm St. 647-829-4219. $30(festival pass). Also Apr 2. Festival runs until Apr 9.


Saturday April 2


2:00: OrchestraFocus. Northern District Ensemble from the University of Toronto Faculty of Music. Northern District Public Library. Room 224, 40 Orchard View Blvd. 416-393-7610. Free.

2:00: Toronto Northern Lights Chorus. Genius of Music. Barbershop choral music. Guest: Toronto All-Star Big Band. George Weston Recital Centre, 5040 Yonge St. 1-866-744-7465. $25; $15(st); free(student ticket with purchase of adult ticket); free(under 3). Also 7:30.

2:00: Toronto Symphony Orchestra. Alligator Pie. Abigail Richardson-Schulte: Alligator Pie. Carla Huhtanen, soprano; Dennis Lee, poet; Kevin Frank, narrator; Earl Lee, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $20.50–$32.75. Also at 7:30.

3:00: Victoria College Choir. Patience. See Apr 18 (00).

4:00: Toronto Children’s Chorus/Cawthra Park Chamber Choir. Good Vibrations. Michel Ross and Alex Wang, piano; Elise Bradley and Bob Anderson, conductors. Church of the Redeemer, 162 Bloor St. W. 416-832-8666 x231. $25; $20(st); $10(child). Also at 4:00.

4:00: Toronto Symphony Orchestra. Alligator Pie. Abigail Richardson-Schulte: Alligator Pie. Carla Huhtanen, soprano; Dennis Lee, poet; Kevin Frank, narrator; Earl Lee, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $20.50–$32.75. Also at 2:00.


8:00: Mississauga Festival Choral Choir. Spring Serenade. Gjelio: Sunrise Mass; other works. First United Church (Port Credit), 151 Lakeshore Rd W., Mississauga. 905-278-3714. $25; $15(child).

8:00: Mississauga Symphony Orchestra. Spring. Copland: Appalachian Spring; Debussy: Danse sacrée et profane; Dvorak: Symphony No. 6. Erica Goodman, harp; Denis MacManus, oboe; Barbara Nettleton; Richard Durrant, concert piano; Alexander Shelley, conductor. Roy Thomson Hall, 60 Simcoe St. 416-366-7723. $35/$30(adj); $20(at).


8:00: Scarborough Philharmonic Orchestra. Shakespeare in Love: Romeo and Juliet. Salvation Army Scarborough Citadel, 2021 Lawrence Ave. E. Scarborough. 416-429-0007. $30; $25(st); $15(adj); $10(child).

9:00: Tafelmusik Baroque Orchestra. The Heart of Sybil. Libretto: Jean-Baptiste Lully. Music: Jean-Philippe Rameau. Alice Coote, soprano; Michael Chance, tenor; Robert McPhail, bass-baritone. Toronto Performing Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. $35/$30(adj); $20(at).


9:00: Toy Piano Composers/Bicycle Opera Project. TPC Curiosity Festival: Travelogue. Works by Monica Pearce, August Murphy-King/Colleen Murphy-King, Elisa Chlapik, Dada, Jazz and the String Sextet: Porfirio Pie. Carla Huhtanen, soprano; Dennis Lee, poet. Toronto Performing Arts Centre, Arts and Letters Club, 14 Elm St. 647-829-4213. $30(festival pass). Also Apr 1. Festival runs until Apr 9.


12:00: Harmonia Hungarica. Spring Concert. Works by Aichinger; Lassus, Brahms, Bartok; Kodaly and others. Katalin Vegh, conductor. First Hungarian Presbyterian Church, 439 Vaughan Road. 416-971-9754. Freewill offering.


2:00: University of Toronto Faculty of Music. Heart Songs. Cori: Heart Songs of the White Wampum; Beethoven: Choral Fantasy; and other works. University of Toronto Symphony Orchestra; Women’s Chamber Choir; Men’s Choir; Beverley Johnston, marimba; Hilary Afpelstiel, Elaine Choi, Tracy Wong and Mark Ramsay, conductors. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. $30; $20(at); $10(st).

2:30: Voicebox/Opera in Concert. Isis and Osiris: Gods of Egypt. See Apr 1 (00).

Sunday April 3

Ask LUDWIG

If you prefer NOT to read through all 356 listings in this section looking for Leonard Nediak or Koerner Hall or Early Music or Synrux or Zone 3 then don’t.

TheWholeNote.com/index.php/listings/ask-ludwig

thewholenote.com

April 1, 2016 - May 7, 2016 | 39
Sunday April 3, 3pm
SyrinxConcerts.ca

- 3:00: Syrinx. Ensemble Made in Canada. Works by Beethoven, Schumann, and Omar Daniel. Angela Park, piano; Sharon Wei, viola; Elissa Lee, violin; Rachel Mercer, cello. Heliconian Hall, 35 Hazelton Ave. 416-922-3618. $25; $20 (at), post-concert reception.
- 3:00: York University Department of Music. York U Wind Symphony. William Thomas, conductor. Tribute Communities Recital Hall, Accadate East Building, YU, 4700 Keele St. 416-736-5885. $15; $10 (sr/st).
- 3:30: Tafelmusik Baroque Orchestra. Bach Goldberg Variations. See Apr 1. Also Apr 5 (George Weston Recital Hall).
- 4:00: Amadeus Choir of Greater Toronto. Carmina Burana. Orff: Carmina Burana; Dello Joio: Psalm of David. Leslie Fagan, soprano; Christopher Mayell, tenor; Peter MacGillivray, baritone; Amadeus Choir; Buffalo Master Chorale; Bach Children's Choir; Shawn Grenke, piano. Toronto Centre for the Arts, 5040 Yonge St., North York. 416-446-0188. $45; $40 (sr); $35 (under 30); $20 (at).
- 4:00: Church of St. Mary Magdalene. Organ Workshops. Andrew Adair, organ. Church of St. Mary Magdalene (Toronto), 477 Manning Ave. 416-533-7855. Free.
- 7:30: University of Toronto Faculty of Music. Percussion Ensemble Concert. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. Free.

Monday April 4

- 12:30: York University Department of Music. Music @ Midday: Instrumental Masterclass in Concert. Tribute Communities Recital Hall, Accadate East Building, YU, 4700 Keele St. 416-408-0701. Free.
- 7:30: University of Toronto Faculty of Music. Cecilia String Quartet; Kati Agócs, violin; James Campbell, clarinet. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. Free. $45 and up; $41 (members). Two-concert pkg avail.
- 8:00: Music Toronto. Duo Turgenev. Varrilin Gavrin: Sketches; Ravel: Second Suite from Daphnis and Chloe. Vycheslav Gryaznov: new arrangement for two pianos; Lotulovskiy: Variations on a theme by Paganini. Anne Louise-Turgenev, piano; Edward Turgenev, piano. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-386-7723. $55; $50; $10 (at); age 18 to 35 – pay your age.

Music Toronto
duo turgenev

Tuesday April 5

- 7:30: University of Toronto Faculty of Music. Student Woodwind Chamber Ensemble Concert. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. Free.

Bach Goldberg Variations

Wednesday April 6

- 7:30: University of Toronto Faculty of Music. Vocalis Master’s/MDA Series. Emmanuelle Capuilli: Vivaldi; Schubert; Schumann; Haydn. York University Faculty of Music, Tribute Communities Recital Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. Free.
- 8:00: Toronto Symphony Orchestra. Beethoven: Piano Concerto No.4. Agos: Perpetual Summer; Beethoven: Piano Concerto No.4; Sibelius: Symphony No.1. Francesco Pie mantesi, piano; Thomas Sandergard, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $33.75–$148. Also Apr 8(7:30).
Thursday April 7

- 7:00 pm: Japanese Canadian Cultural Centre. Tsunemugu. Amami Island folk songs, Tsuguru shamisen, taiko drumming. Anna Sato, vocals; Chie Hanawa, Tsuguru shamisen; Keita Kanzasaki, taiko drum and Japanese flute. 6 Garamond St. 416-441-2345. $30; $25(JCCC members).
- 7:00 pm: Toronto Secondary School Music Teachers’ Association. 65th Annual “Sounds of Toronto” Concert. Featuring 1,000 students from 3D schools in song, concert and jazz bands, string and symphony orchestras, steel pan, small groups and as student conductors. Works by Bernstein, Williams, Grainger, Tchaikovsky, Mozart and others. Massey Hall, 178 Victoria St. 416-394-7130 x 20044. $10.
A. Concerts in the GTA

- **7:30:** Toronto Symphony Orchestra. Beethoven: Piano Concerto 4; Agócs: Perpetual Summer; Beethoven: Piano Concerto No.4; Sibelius: Symphony No.1. Francesco Piemontesi, piano; Thomas Sendorgerød, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $33.75–$148. Also Apr 9(eve). [See Apr 9(eve).]

- **7:00:** Vocalise at Church. Brahms: Symphony No.3 Op.90; Sibelius: Symphony No.1. Francesco Piemontesi, piano; Thomas Sendorgerød, conductor. St. Jude's Anglican Church, 160 William St., Toronto. 416-922-2014 x37. Free; donations accepted.


- **8:00:** Hirut Jazz. Latin Jazz with Don Naduriak Quintet. Hirut Restaurant, 2500 Danforth Ave. 416-591-7560. By donation.

- **8:00:** Music Gallery. Emergents III: Jeremy Bellavitis and The Science of What? Curated by Alex Samaras, 197 John St. 416-204-1080. $12; $8(members).

- **8:00:** Oakville Centre for the Performing Arts. Don Cooper Concert Series: Gordie MacKeeman and His Rhythm Boys. 130 Navy St., Oakville. 905-815-2021. $42.


- **8:00:** Sinfonia Toronto. Elements. McLean; Mozart: Rondo for Violin and Orchestra K269; Boccherini: Grosso Fuge; Glazunov; Theme and Variations. Brian Lewis, violin. Glenn Gould Studio, 250 Front St. W. 416-499-0403. $42; $35(students); $19(arts/non-profit workers).


- **Saturday April 9**

- **9:00:** Puttin’ on the Ritz. The Irving Berlin Songbook. The Talisker Players Quartet with Whitney O’Hearn, soprano & Bud Roach, tenor. Friday April 8, 2016, 8pm – St. Jude’s Anglican Church. www.OakvilleConcerts.com

- **10:30:** Lawrence Park Community Church. Lion King. Elton John: Lion King medley; J.S. Bach: “Alleluia” from Cantata No.142. Confederation Centre Youth Chorus; Donald Fraser; conductor. 2120 Bayview Ave. 416-489-1551. Free will offering. Religious Service.

- **10:00:** Jacqueline Généreux presents. Easter Oratorio BWV244. J.S. Bach. Darlene Shura, soprano; Jacqueline Généreux, contralto; Annette Tenenker, tenor; John Holland, baritone; Brahms Goldhammer, conductor and harpsichord. Heliconian Hall, 35 Hazelton Ave. 416-922-3618. Free; donations accepted.

- **10:00:** Oakville Symphony Orchestra. The Titan. See Apr 9(eve).


- **8:00:** Markham Theatre for the Performing Arts. Wu Man and Shanghai Quartet. Wu Man, pipa; Shanghai Quartet. 171 Town Centre Blvd., Markham. 905-305-3468. $35–$64.

- **8:00:** Oakville Symphony Orchestra. The Titan. Saint-Saëns: Piano Concerto No.2; Mahler: Symphony No.1. The Titan. Guest: Sheng Cai, piano. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-815-2021 or 888-489-7794. $54; $49(students); $25/adult. Also Apr 10(mat). [See Apr 9(eve).]

- **8:00:** Royal Conservatory. Johnny Clegg presents. Making the Rent 2. Sunday April 10, 7pm. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. $30–$85. [See Apr 9(eve).]

- **9:00:** Opera Atelier. Lucia Silla. Also Apr 9, 10, 12, 15, 16; start times vary.


- **8:00:** Markham Theatre for the Performing Arts. Wu Man and Shanghai Quartet. Wu Man, pipa; Shanghai Quartet. 171 Town Centre Blvd., Markham. 905-305-3468. $35–$64.

- **8:00:** Oakville Symphony Orchestra. The Titan. Saint-Saëns: Piano Concerto No.2; Mahler: Symphony No.1. The Titan. Guest: Sheng Cai, piano. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-815-2021 or 888-489-7794. $54; $49(students); $25/adult. Also Apr 10(mat). [See Apr 9(eve).]

- **8:00:** Royal Conservatory. Johnny Clegg presents. Making the Rent 2. Sunday April 10, 7pm. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. $30–$85. [See Apr 9(eve).]
Monday April 11

9:00am: University of Toronto Faculty of Music. Choirs sing from 9am to noon and 1pm to 3pm. Annual High School Choral Festival. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. Free. See festivals in section E: The ETGutters for more details.

7:00: St. Paul’s United Church (Oakville). In Concert. P.E.I. Confederation Youth Chorus. 454 Rebecca St., Oakville. 905-845-3427. Freewill donation.

Tuesday April 12

12:00 noon: Canadian Opera Company. Jazz Series: Strayhorn @ 100. Strayhorn: Take the ‘A’ Train; Chelsea Bridge; and other works. Hamer Studio Jazz Ensemble. Richard Bradshaw Amphi theatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. Late seating is not available.


6:30: Opera Atelier. Lucia Silla. Also Apr 12, 15, 16, start times vary.

7:30: Royal Conservatory. Reubens Family Fellowship Concert. Solo and chamber works performed by musicians enrolled in Reubens Family Fellowship and International Performance Residency Program. Mazzoleni Concert Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208. Free (ticket required).

Wednesday April 13


Thursday April 14


Friday April 15


7:30: Heliconian Club. At the Ball: Social Dance Through the Ages. Works by Purcell, Dan Godfrey, Joplin, and from the Playford and Love collections. Karen Millard and the Jane Austin Dancers; Dorothy de Val, piano; Playford’s Pleasure and friends; Nadina Mackie Jackson, bassoon; Paula Arciniega, mezzo; and others. Heliconian Hall, 35 Hazelton Ave. 416-922-3618. $25; free(child).

7:30: Opera Atelier. Lucio Silla. Also Apr 15, 16; start times vary.

April 14 at 8 pm

8:00: Music Toronto. Artemis Quartet. Schubert: Quartetttas in D707; Bartók: Quartet No.6 Sz.114; Beethoven: Quartet in F95 No.1 “Razumovsky”. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-368-7722. $15, $10; (age 18 to 35 – pay your age). Toronto Debut.

8:00: Soundstreams/Massey Hall. Steve Reich at 80. Reich: Clapping Music; Tehillim (Canadian premiere); Music for 18 Musicians. Leslye Bouza, Michele DeBoer, Carla Hultanen, Laura Pudwell, voice; Steve Reich, Russell Hartenberg, Garry Kvislak, Bob Becker, Ryan Scott, Michelle Colton, Haruka Fuji, percussion; Leslie Dala, conductor (Tehillim); and others. Massey Hall, 178 Victoria St. 416-872-4255. $22-6750.


thewholenote.com

April 1, 2016 - May 7, 2016 | 43
Great Artist Music Series presents 

Brasil Guitar Duo

Friday, April 15, 8 pm
auroraculturalcentre.ca
905 713-1818

- 8:00: Aurora Cultural Centre. Brasil Guitar Duo. Works by Piazzolla, Rameau, Castelnovo-Tedesco, Gismonti, Brouwer and others. 22 Church St., Aurora. 905-713-1818. $34; $28(sr/st).


- 8:00: Manning Ulster Refugee Project. An Evening with Valery Lloyd-Watts. Works by Chopin, Beethoven, Schumann, Khachaturian and others. Valery Lloyd-Watts, piano.

Manning Ulster Refugee Project presents An Evening with Valery Lloyd-Watts

“The world’s most listened to pianist!” Internationally acclaimed Valery Lloyd-Watts, performs classical masterpieces by Beethoven, Chopin, Schumann, Khachaturian and others.

For Advance Ticket Holders: 15% discount on dinner before the concert at Campagnolo, Flock on Harbord and The Harbord Room.

Friday, April 15, 8 pm
The Church of St. Mary Magdalene (Toronto), 447 Manning Ave. | Pay what you can
Advance tickets at www.murp.ca

This is the first in a series of concerts to raise funds to support the resettlement of a family of Syrian refugees.

A. Concerts in the GTA

Space, 155 Walnut Ave. 416-332-3019. TBA.

- 7:30: Jubilee Order of Good Cheer. Last Night of the Proms. Land of Hope and Glory, The Maple Leaf Forever and other favourites. Audience sing-along. Jubilee United Church, 40 Underhill Dr. 416-447-6848. $10; (freely).

Saturday April 16

- 7:30: Musikay. The World of Dufay. Works by Dufay, Binchois, Ockeghem, Josquin and others. Stéphane Potvin, conductor. St. John’s United Church, 226 Randall St., Oakville. 905-825-9740. $20; $15(sr/$); $15(st)/under.

- 7:30: Opera by Request. Don Giovanni. Mozart. In concert with piano accompaniment. Lawrence Cotton, baritone (Don Giovanni); Douglas Tranquada, baritone (Leporello); Stephanie de Ciantis, soprano (Donna Elvira); and others. William Shook, piano and music director. College Street United Church, 452 College St. 416-455-2365. $20.

- 7:30: St. Paul’s Anglican Church. Lorne Lofsky Benefit Concert. Lorne Lofsky, jazz guitar; Kieran Overs, bass; Robin Claxton, drums. 227 Church St., Newmarket. 905-853-7285. $15. Wine and beer bar. Proceeds to fund the church’s community outreach program.


- 8:00: Cathedral Bluffs Symphony Orchestra. Annual Fundraising Concert and Silent Auction. Williams: Suite from The Star Wars Epic; Williams/Ottman: Selections from Superman Returns; Beethoven: Piano Concerto No.5 in E; Bernstein: Overture to Candide; West Side Story Suite; and other works. Leonard Nediak, piano; guests: Rosemary Galloway Quartet. P.C. Ho Theatre, Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Ave. E., Scarborough. 416-879-5565. $35/$30(ad).


- 8:00: Jazz Performance and Education Centre. Fred Hersch Trio. Fred Hersch, piano; John Hébert, bass; Eric McPherson, drums. George Weston Recital Hall, 5040 Yonge St. 416-461-7744. $40; $20(st).

- 8:00: Scaramella. Sound the Trumpet. Works by Purcell, Melani, Bach, Merula, and others. Dawn Bailey, soprano; Justin Bland, trumpet; Rezan Ozen-Lapointe and Michelle Odorico, baroque violins; Joëlle Morton, violone; David Podgorski, harpsichord. Victoria College Chapel, 91 Charles St. W. 416-780-8610. $30; $25(sr/$); $20(st).

- 8:00: Royal Conservatory. Simon Shaheen’s Zafir. Solo and chamber works performed by musicians enrolled in Rebanks Family Fellowship and International Performance Residency Program. Simon Shaheen,
Sun. 17th April at 4 p.m.
Evensong for St. George
plus St. George’s Tea and at 5:
THE WORLD OF SHAKESPEARE AND BYRD
Douglas Cowling
(of Toronto’s Tallis Choir) takes an entertaining look at the life and works of William Shakespeare and his contemporary, English Renaissance composer William Byrd.
St. Olave’s Church
Bloor and Windmere
416-769-5686 stalaves.ca

Cathedral Bluffs SYMPHONY ORCHESTRA
Norman Reintam
Artistic Director/Principal Conductor

Saturday April 16, 2016 8 pm
BEETHOVEN: Piano Concerto 3 in C minor with rising star pianist LEONID NEDIAK
BERNSTEIN: Candide Overture
West Side Story Suite
featuring the ROSEMARIE GALLOWAY QUARTET

ADVANCE TICKETS: $30 all ages AT THE DOOR: $35 all ages
P.C. HoTheatre 5183 Sheppard Avenue East, Scarborough

35 Lytton Blvd., Toronto 416.481.1141 www.esgunited.org

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### Choral Night

**April 18, 7pm**

Grace Church on-the-Hill

Claudewatson.ca

<table>
<thead>
<tr>
<th>TIME</th>
<th>EVENT</th>
<th>LOCATION</th>
<th>FEES</th>
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<tr>
<td>7:00</td>
<td><strong>Living Arts Centre. Stomp. 4114 Living Arts Dr. Mississauga. 905-306-6000. $5-$85. Also Apr 20.</strong></td>
<td><strong>Royal Conservatory, 230 Yonge St. W. 416-408-0208.</strong></td>
<td>Free (ticket required).</td>
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<td><strong>Royal Conservatory. 300 Lonsdale Rd. 416-395-3210 x20141. $10; music director. Grace Church on-the-Hill, maris stella; Fauré: Cantique de Jean Racine; FAURÉ: MASS.</strong></td>
<td><strong>Grace Church on-the-Hill, 73 Simcoe St. W. 416-593-5600 x213. $25.</strong></td>
<td>Free (ticket required).</td>
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<td><strong>Sony Centre For The Performing Arts. Shen Yun.</strong> Shen Yun. Chinese music and dance. Sony Centre For the Performing Arts, 1 Front St. W. W. 416-867-8800.**</td>
<td><strong>SONY Centre For The Performing Arts, 1 Front St. W. W. 416-867-8800.</strong></td>
<td>Free (ticket required).</td>
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### Tuesday April 19

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<th>TIME</th>
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<th>LOCATION</th>
<th>FEES</th>
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<tr>
<td>12:30</td>
<td><strong>Yorkminster Park Baptist Church. Lunchtime Chamber Music. Rising Stars Recital. Featuring students from the Glenn Gould School, Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1286. Free. Donations welcome.</strong></td>
<td><strong>Living Arts Centre.</strong></td>
<td>Free (ticket required).</td>
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<tr>
<td>12:45</td>
<td><strong>Orratory, Holy Family Church. Oronoium Saccarellum. Bach: Jesus Christus, unser Heiland, der von uns den Zorn Gottes entrindet. Ursaorioum Saeculare 6, 8, 10, 12, 13, 15. Start times vary.</strong></td>
<td><strong>Richmond Church, 2300 Sheridan Garden Dr., 4141 Living Arts Centre.</strong></td>
<td>Free (ticket required).</td>
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<tr>
<td>13:00</td>
<td><strong>Shen Yun. Classical, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano, Trinity-St. Paul's Centre, 427 Bloor St. W. 416-631-4300. PWNC. Concert in chapel, lunch and snack friendly.</strong></td>
<td><strong>Choral Night</strong></td>
<td>Free (ticket required).</td>
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<tr>
<td>13:00</td>
<td><strong>Master Class Players. A Visit to Vienna. Music connected with or inspired by Vienna. Lenore Beatty, piano; Deanne Bogdan, piano; Ron Jordan, piano; Joe Wearing, piano; Joaan Zarry, piano and others. Jubilee United Church, 40 Underhill Dr. 416-951-1855. $20.</strong></td>
<td><strong>Support of the Stephen Lewis Foundation’s Grandmothers Campaign. Marketplace (pre-concert). Complimentary Viennese strudel, coffee and tea (post-performance).</strong></td>
<td>Free (ticket required).</td>
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<tr>
<td>13:00</td>
<td><strong>Brampton Folk Club. The Bombadils. St. Paul’s United Church (Brampton), 30 Main St. S., Brampton. 647-233-3655. $15; $12/sr.</strong></td>
<td><strong>Music at St. Andrew’s/Austrian Embassy/Austrian Cultural Forum. Rebels Against Time: An Evening of Chamber Music with Kleinhapl and Woyke. Sonatas by Mendelssohn, Beethoven and Franck; Tangos by Gade and Piazzolla. Friedrich Kleinhapl, cello; Andreas Woyke, piano. St. Andrew’s Church, 73 Simcoe St. W. 416-593-5600 x213. $25.</strong></td>
<td>Free (ticket required).</td>
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### Thursday April 21

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<tr>
<th>TIME</th>
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<tr>
<td>12:00</td>
<td><strong>Canadian Opera Company. Vocal Series: Songs for Springtime. Russe- tholm, tenor; Michael Shannon, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. Late seating is not available.</strong></td>
<td><strong>A Visit to Vienna. Music connected with or inspired by Vienna. Lenore Beatty, piano; Deanne Bogdan, piano; Ron Jordan, piano; Joe Wearing, piano; Joaan Zarry, piano and others. Jubilee United Church, 40 Underhill Dr. 416-951-1855. $20.</strong></td>
<td>Free (ticket required).</td>
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<tr>
<td>1:00</td>
<td><strong>Oratory, Holy Family Church. Oronoium Saccarellum. Bach: Jesus Christus, unser Heiland, der von uns den Zorn Gottes entrindet. Ursaorioum Saeculare 6, 8, 10, 12, 13, 15. Start times vary.</strong></td>
<td><strong>Choral Night</strong></td>
<td>Free (ticket required).</td>
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<tr>
<td>1:00</td>
<td><strong>Saltzgiver Chamber Competition Finals. Ensembles of The Glenn Gould School compete for over $17,000 in prizes and the chance to perform a Prelude Recital in Koerner Hall pre- ceding a Royal Conservatory Orchestra performance. Mazzoleni Concert Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208. Free.</strong></td>
<td><strong>A Visit to Vienna. Music connected with or inspired by Vienna. Lenore Beatty, piano; Deanne Bogdan, piano; Ron Jordan, piano; Joe Wearing, piano; Joaan Zarry, piano and others. Jubilee United Church, 40 Underhill Dr. 416-951-1855. $20.</strong></td>
<td>Free (ticket required).</td>
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<tr>
<td>1:00</td>
<td><strong>Hirut Jazz. Finger Style Guitar Association. Hirut Restaurant, 2050 Danforth Ave. 416-551-7660. PWNC. Also Apr 5.</strong></td>
<td><strong>Canadian Opera Company. Carmen. Bizet. See Apr 12. Also Apr 23, 28, 30, May 4, 6, 8, 10, 12, 13, 15. Start times vary.</strong></td>
<td>Free (ticket required).</td>
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<tr>
<td>1:00</td>
<td><strong>Orratory, Holy Family Church. Oronoium Saccarellum. Bach: Jesus Christus, unser Heiland, der von uns den Zorn Gottes entrindet. Ursaorioum Saeculare 6, 8, 10, 12, 13, 15. Start times vary.</strong></td>
<td><strong>Choral Night</strong></td>
<td>Free (ticket required).</td>
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<tr>
<td>1:00</td>
<td><strong>Shen Yun. Classical, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano, Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-631-4300. PWNC. Concert in chapel, lunch and snack friendly.</strong></td>
<td><strong>Choral Night</strong></td>
<td>Free (ticket required).</td>
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### Friday April 21

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<th>TIME</th>
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<tr>
<td>8:00</td>
<td><strong>Thomson Hall/Mark/Massey Hall.</strong> Thomson Hall Band Rivoli Residency. Rivoli, 334 Queen St. W. 416-872-4255. $10. Restricted to 19 and over.**</td>
<td><strong>A Visit to Vienna. Music connected with or inspired by Vienna. Lenore Beatty, piano; Deanne Bogdan, piano; Ron Jordan, piano; Joe Wearing, piano; Joaan Zarry, piano and others. Jubilee United Church, 40 Underhill Dr. 416-951-1855. $20.</strong></td>
<td>Free (ticket required).</td>
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<tr>
<td>8:00</td>
<td><strong>Sony Centre For The Performing Arts. Shen Yun. See Apr 21. Also Apr 23(mat &amp; eve), 24(mat).</strong></td>
<td><strong>A Visit to Vienna. Music connected with or inspired by Vienna. Lenore Beatty, piano; Deanne Bogdan, piano; Ron Jordan, piano; Joe Wearing, piano; Joaan Zarry, piano and others. Jubilee United Church, 40 Underhill Dr. 416-951-1855. $20.</strong></td>
<td>Free (ticket required).</td>
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**Divas, Dolls and a Dude: From La Scala to 42nd Street**
Saturday, April 23rd - 7:30pm
St. Andrew's United Church
117 Bloor St. E., Toronto

- 7:30: Castle Frank House of Melody: Divas, Dolls and a Dude: From La Scala to 42nd Street. Works by Offenbach, Puccini, Verdi, Gershwin and others. Cara Adams, soprano; Patricia Haldane, soprano; Justin Welsh, baritone; Steven Kettewell, piano. St. Andrew’s United Church (Bloor St.), 117 Bloor St. E. 416-997-4878. $20. Portion of proceeds to The Red Door.


- 7:30: Manuele Mizzi. An Evening of Love, Laughter and Singing. Operatic, musical theatre and popular favourites. Christina Lianos, soprano; Patricia Haldane, soprano; Justin Welsh, baritone; Steven Kettewell, piano. St. Andrew’s United Church (Bloor St.), 117 Bloor St. E. 416-997-4878. $20. Portion of proceeds to The Red Door.


- 7:30: Sony Centre For The Performing Arts. Shen Yun. See Apr 21. Also Apr 24 (mat).

- 8:00: I Furiosi Baroque Ensemble. I’ll Be Watching You. Works by Corelli, Strozzi, Handel and others. Guests: Lucas Harris, theorbo; Marcus Cera, oboe. Calvin Presbyterian Church, 26 Dellaire Ave. 416-536-2943. $20/$10(dov).

- 8:00: Opera by Request. Norma. Bellini. In concert with piano accompaniment. Chantal Parent (Norma); Sarah Christina Steinert (Adalgisa); Dillon Parmer (Pollione). Andrew Tees (Oroveso); Jennifer Routhier (Clotilde); Fabian Arciniegas (Flavio); William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. $20.


- 8:00: The Musicians in Ordinary Shakespeare Anniversary Series: Shakespeare’s Sorrows. Apr 23. www.musiciansinordinary.ca

- 8:00: I Furiosi Baroque Ensemble. I’ll Be Watching You. Works by Corelli, Strozzi, Handel and others. Guests: Lucas Harris, theorbo; Marcus Cera, oboe. Calvin Presbyterian Church, 26 Dellaire Ave. 416-536-2943. $20/$10(dov).

- 3:00: Classical Music Conservatory. Music For A Cause: Benefit Concert for CAMH. Veins; Headspace; Krya Millan, vocals; Lindsay Foot & Estlin McKay, guitar; voice and violin; Matt Elwood, banjo; Sarah Steeves, cello; and others. Roncesvalles United Church, 214 Wright Ave. 416-537-5995. $20; $10(st/children); or PWYC. All proceeds donated to CAMH, Centre for Addiction and Mental Health.


- 2:00: Gallery 345. Phil Dwyer, Saxophone and Don Thompson, Piano. 345 Sorauren Ave. 416-822-9781. $25; $20(allowed); $15(st).

- 2:00: Shevchenko Musical Ensemble. 125th Anniversary of Ukrainian Immigration to Canada. Songs, music and dance reflect the Ukrainian traditions brought to Canada by the immigrants and of the people with whom they lived and worked. Shevchenko Choir; Toronto Mandolin Orchestra; vocalists.

Music by J.S. Bach, Cochereau, Franck, Langlais, Mouret, Marcello, Tournemire and Vienne.

**Friday, April 22, 2016**
7:30 pm
St. Basil’s Catholic Church
50 St. Joseph St., Toronto, ON.
Admission: $20
RCCO Toronto Centre members: Free
INFO 416-434-7945 / rccotoronto.ca
A.  Concerts in the GTA

and instrumental Soloists; Desna Ukrainian Dance Company, Alexander Vinopinsky, artistic director. St. Michael’s College School, 1515 Bathurst St. 416-533-2725. $35; $20(st).

● 2:00: Sony Centre For The Performing Arts. Shen Yun. See Apr 21.


● 3:00: David Oschepinti. Art Song Quintet. Original works by David Oschepinti. Michael Davidson, vibraphone; Aline Humeau, violin; Jeff LaRochele, clarinet; Soren Nissen, bass; Sheba Thibadeau, bassoon; and others. Alliance Française de Toronto, 24 Spadina Rd. 416-588-4200. $20; $12(st/st).

● 3:00: Orchestra Toronto. Viva Italia! Verdi: Overture to Nabucco; Donizetti: Una furtiva lagrima; Puccini: Nessun dorma and Che gelida manina; Morricone: Gabriel’s Oboe from The Mission; Rota: Love Theme from The Godfather; Bottesini: Elegy No.1 in D. Concerto No.2 in b; Mozart: Steps to Ecstasy. Andrew Walker, tenor; Joel Quarrington, double bass; Kevin Mallon, conductor. George Weston Recital Hall, 5040 Yonge St. 1-855-385-2787. $145(t/t) ($16(child and OTopus). Pre-concert chat (2:15).


● 3:30: Junction Trio. A Cuban-style Earth Day Celebration with Arrollando! Guests: Alejandro Céspedes, Arrollando Carnaval Ensemble; Junction Trio (Jamie Thompson, flute; Ivan Popovic, violin; Raphael Weinrott-Browne, cello). St. Anne’s Anglican Church, 270 Gladstone Ave. 416-536-3160. PWYC; $20 suggested. Refreshments.


April 24, 2016 | 3pm

Viva Italia

Joel Quarrington performs Steps to Ecstasy by M. Mozetich and Grand Concerto in F# minor by G. Bottesini
Gabriel’s Oboe from the Mission by E. Morricone
Love Theme from The Godfather by N. Rota
Andrew Walker, Tenor, performs Che gelida manina from La Bohème and Nessun Dorma from Turandot by G. Puccini
Pre-concert Chat at 2:15

George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St.
Tickets: Adults $43, Seniors $37, Children & OTopus (under 29) $15 available at ticketmaster.ca 1-877-985-2787 or in person at the Toronto Centre for the Arts Box Office

www.orchestraronto.ca

April 24, 2016 - May 7, 2016

www.uucm.ca

8342. $25, $20(st/st).

Storr, clarinet; Baird Knechtel, viola; John Selleck, piano. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-242-2131. $25; $20(st/srt).

 ● 7:00: Canadian Sinfonietta. Chamber Music at St. George on Yonge. Koechlin: Pieces for violin, horn and piano; Mozart: Horn Trio in E-Flat; Brahms: Trio for violin, horn and piano Op.40. Joyce Lai, violin; Chris Gongos, horn; Vanessa May-Lok Lee, piano. St. George Anglican Church, 3350 Yonge St. 416-221-8342. $25; $20(st/st).


● 7:30: Chamber Music at St. George on Yonge Sunday April 24, 7:30 pm

Chris Gongos, horn
Vanessa May-Lok Lee, piano
Joyce Lai, violin

www.canadiansinfonietta.ca

Sun. Apr. 24 | St Luke’s Church

21 Hues galore!

www.NewMusicConcerts.com

● 8:00: New Music Concerts. Flutes Galore. Aitken; Tsunami, Sulemues; Stevenson: Two Fancies; Matcher; Hors Piste - OFF Track; Pauk: Impulse; Butterfield: Bosquet. David Hetherington, cello; New Music Concerts Flute Orchestra; Robert Aitken, Robert W. Stevenson, Alex Pauk and Christopher Butterfield, direction. St. Luke’s United Church, 353 Sherbourne St. 416-981-9534. $35; $25(st/arts worker); $10(st).

Introduction at 7:15.

● 8:00: Somewhere There/Arrowsound. Toronto’s Hottest Improvisers. Array Space, 155 Walnut Ave. 416-532-3019. $10/PWYC.

Monday April 25

● 7:30: University of Toronto Faculty of Music. Felix Galian Music Award Concert. Featuring this year’s prize-winning ensemble. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. PWYC.

Tuesday April 26


● 7:30: Living Arts Centre. Shen Yun. Chinese music and dance. 4141 Living Arts Dr., Mississauga. 1-855-416-1800. $60–$150. Also Apr 27, 28(eve/mat).

Wednesday April 27


● 7:30: Canadian Music Centre. Cecilia String Quartet. Three commissions of Canadian works by Katarina Curcin, Nicole Lizle and Kati Agócs. Min-Jeong Koh, violin; Sarah Nematallah, violin; Caitlin Boyle, viola; Rachel Desover, cello. 20 St. Joseph St. 416-961-6601 x202. $20; $15 (CMC members/artists workers).


● 7:30: Toronto Mendelssohn Choir. Haydn’s The Creation. Noel Edison, conductor. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-598-4202. $35–$87; $35–$81 (sr); $20(Voxtix 30 and under).

● 8:00: Toronto Operaette Theatre. Los Gavielanes (The Sparrow Hawks). By Jacinto Guerrero, Miriam Khalil (Adriana); Sarah Forrestieri (Rosaura); Ernesto Ramirez (Gustavo); Guillermo Silva-Marin (Juan); and others; Larry Beckwith, conductor; Guillermo Silva-Marin, stage director; Virginia Reh, assistant stage director. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-395-3210. Free.
Thursday April 28


- 2:00: Living Arts Centre. Shen Yun. Chinese music and dance. 4141 Living Arts Dr., Mississauga. 1-855-416-1800. $80-$150. Also Apr 26, 27, 28(eve).

- 7:30: Canadian Opera Company. Carmen. Bizet. See Apr 12. Also Apr 30, May 4, 6, 8, 10, 12, 15, 13. Start times vary.

- 7:30: High Notes Avante Productions. Gala for Mental Health. Jean Silvovall, co-host; Luba Goy, co-host; Richard and Lauren Margison; Robert Kortgaard, piano; and others. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 908-787-8811. $65/$535 adel. VIP reception (8:30).

- 7:30: Living Arts Centre. Shen Yun. Chinese music and dance. 4141 Living Arts Dr., Mississauga. 1-855-416-1800. $80-$150. Also Apr 26, 27, 28(eve).

- 8:00: Markham Theatre for the Performing Arts. Kiran Ahluwalia. Guest: Rez Abbasi, guitar. 171 Town Centre Blvd., Markham. 905-305-7469. $59-$64.

- 9:00: Toronto Symphony Orchestra. Mahler Symphony 1. Matthias Pintscher: towards Osiris (Canadian premiere); Mozart: Piano Concerto No.24 K491; Mahler: Symphony No.1 “Titan.” 4141 Living Arts Dr., Mississauga. 1-855-416-1800. $80-$150. Also Apr 26, 27, 28(eve).

Friday April 29


- 7:30: Canadian Opera Company. Maometto II. Rossini. Luca Pisaroni, bass-baritone (Maometto); Bruce Sledge, tenor (Governor Erizzo); Leah Crocket, soprano (Anna); Elizabeth DeShong, mezzo (Calbo); and others; David Alden, director; Harry Bicket, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $50-$435. In Italian with English Surtitles™. Also May 1, 3, 5, 7, 11, 14. Start times vary.

- 8:00: Toronto Symphony Orchestra. Mahler Symphony 1. Matthias Pintscher: conductor. APRIL 28 & 30 | TSO.CA

- 7:30: Cathedral Church of St. James. Last Night of the Proms. Choir of St. James Cathedral; Cathedral Parish Choir; Band of the Royal Regiment of Canada; Ian Sadler, organ; Robert Busiaikiewicz, conductor; Kevin Anderson, conductor. 65 Church St. 416-364-7885 x245. 140/$93 adel.


- 8:00: Curtain Call Players. The Best Little Whorehouse in Texas. Music and lyrics by Carol Hall. Lyrics by Larry L. King and Peter Masterson. Fairview Library Theatre, 35 Fairview Mall Dr. 416-703-6181. $28. Runs to May 7. Dates and times vary.

- 8:00: eVoid Collective/Arraymusic. eVoid Dance Jam. Attendees are invited to dance to improvised music. Array Space, 155 Walnut St. 416-531-3019. PWYC.


- 8:00: Oakville Centre for the Performing Arts. Dan Cooper Concert Series: Patricia O’Callaghan Sings Leonard Cohen. 130 Navy St., Oakville. 905-816-2031. $62.

- 8:00: Roy Thomson Hall/Massey Hall. Live at Massey Hall: Rheostatics. Guest: Amelia Currans. Massey Hall, 178 Victoria St. 416-872-4255. 18.94-$29.50.

- 8:00: Roy Thomson Hall/Massey Hall. An Evening with Alan Frew: Hits of the 80s Revisited. Andrew’s Church, 73 Simcoe St. 416-593-2000. $20. Also Apr 30.


- 8:00: Tafelmusik. Zelenka and Bach. See Apr 28. Also Apr 30, May 1(mat).

Saturday April 30

A. Concerts in the GTA

- 5:00: Toronto Operetta Theatre. Los Gavilanes (The Sparrow Hawks). See Apr 27. Also May 11/13pm.
- 4:30: Canadian Opera Company. Carmen. Bizet. See Apr 12. Also May 4, 6, 8, 10, 12, 13, 15. Start times vary.
- 7:30: Achill Choral Society. Celtic Spirit. Burns: Londonderry Air; Rogers: Fogarty’s Cove; and other favourites. Christopher Dawes, piano; Tvo NUA(fiddle, guitar; Bodhran drum); A. Dale Wood, director. Mayfield Secondary School, 5000 Mayfield St., Caledon. 519-307-1024. $25; $10(ages 13-18); $5(under 12). Also Apr 23(mat; Alliston).
- 7:30: Oakham House Choir of Ryerson University. Celebrate! 30th Anniversary Concert. Off: Carmina Burana (Part I); works by Bach, Mozart, Bizet, Rutter and others. Mira Sololavoniken, soprano; Andrew Teas, baritone; Oakham House Choir; Toronto Sinfonietta; Matthew Jaskiewicz, conductor. Bloor Street United Church, 300 Bloor St. W. 416-960-5551. $30/$20(adv); $15(st); free(12 and under).
- 7:30: Oakville Chamber Orchestra. Concerto Competition Grand Prize Winners. Catherine Ma, piano; Michaela Johns, cello. St. John’s United Church (Oakville), 262 Randall St., Oakville. 905-483-6787. $30; $25(sr/child); $20(st). Also May 1(mat; St. Simon’s Anglican, Oakville).
- 7:30: Toronto Chapter of the Duke Ellington Society. Celebration of the 117th anniversary of Duke Ellington’s birth. Rex Hotel Jazz Orchestra: John MacLeod, trumpet; Mike Murley, saxophone; John Johnson, saxophone; Terry Promane, trombone; Jim Vivian, bass; and others. Walter Hall, Edward Johnson University, building of Toronto, 80 Queen St. W. 416-239-2883. $40. Proceeds to support the TDES.
- 8:00: Mississauga Symphony Orchestra. Star Wars. Hammerling, Hail, Living Arts Centre, 1411 Living Arts Dr., Mississauga. 905-306-6000. From $48.
- 8:00: Roy Thomson Hall/Massey Hall. An Evening with Alan Frew: Hits of the 80’s. Reimagined. Great Hall, 1087 Queen St. W. 416-872-4255. $35. Restricted to 19 and over. Also Apr 29.
- 8:00: Show One Productions. Two Piano Winners of the XV International Tchaikovsky Competition. Lisette de Bargue and Lukas Geniušas. Grieg: Two Norwegian Dances for four hands; Chopin: Seven Mazurkas; Prokofiev: Sonata No.7; Scarlatti: Two Sonatas; Scriabin: Sonata No.4 in F-sharp Op.30; Ravel: Gaspard de la nuit; La valse for two pianos. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $35–$90.
- 8:00: Tafelmusik. Zelenka and Bach. See Apr 27. Also Apr 30(mat).
- 8:00: Toronto Symphony Orchestra. Mahler Symphony 1. Matthias Pintscher: towards Osiris (Canadian premiere); Mozart: Piano Concerto No.24 K491; Mahler: Symphony No.1 “Titan”. Inon Barnatian, piano. Metropolitan United Church, 60 Simcoe St. 416-598-3375. $33.75–$148.
- 9:00: Jazz Bistro. Aadi Braun Sings Kurt Weill. Tom King, piano; Pat Collins, bass; Daniel Barnes, drums. 251 Victoria St. E. 416-363-5299. $20. Also Apr 29.

Sunday May 1

- 2:00: Canadian Opera Company. Maometto II. See Apr 29. Also May 3, 5, 7, 11, 14. Start times vary.
- 2:00: Metropolitan United Church. Second Marg and Jim Norquay Celebration Concert. Charlotte Burrage, mezzo; Clarence Frazer, baritone. Metropolitan United Church (Toronto), 56 Queen St. E. 416-563-0331 x26. $20; $10(18 and under).
- 2:00: Royal Conservatory. The Hungarian-Finnish Connection. Sáraiaho: Changing Light for soprano and violin; works by Liszt; Bartók, Sibelius, and others. Leslie Ann Bradley, soprano; Stephen Hegedus, bass-baritone; Rachel Andrist, piano; Robert Kortgaard, tenor; Erik Raus. Mazellectro: Concert Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208. $25.
- 3:00: Echo Women’s Choir. Songs of Hope and Resistance: Celebrating May Day and International Workers’ Day. Jara: Plegaria a un Labrador (Worker’s Prayer); Barnwell: Would you Harbor Me?; Maruxinia (mine workers’ song); Le Temps des cesaires; Kuchu; and other songs. Jennifer Foster, guitar; Becca Whittall and Alan Gasser, conductors. Church of the Holy Trinity, 10 Trinity Sq. 416-779-5554. $20/$15(adv); $10(sr/child/un/under-waged). Wheelchair accessible.
- 3:00: Oakville Chamber Orchestra. Concerto Competition Grand Prize Winners. Catherine Ma, piano; Michaela Johns, cello. St. Simon’s Anglican Church, 1450 Litchfield Rd., Oakville. 905-483-6787. $30; $25(sr); $20(st). Also Apr 30(eve; St. John’s United, Oakville).

Music at Metropolitan presents
Charlotte Burrage, mezzo-soprano
Clarence Frazer, baritone

Sunday, May 1 at 2:00 pm
The Second Marg and Jim Norquay Celebration Concert
Admission: $20/$10 ages 18 and under
Tickets: www.meteoritic.org or 416-363-0331 ext. 26
56 Queen Street East, Toronto
SyriusConcerts.ca

Sunday May 1, 3pm
Heliconian Hall
35 Hazelton Avenue

Scott St. John, violin
Sharon Wei, viola
Solomiya Ivakhiv, violin
Douglas McNabney, viola
Tom Wiebe, cello

Symphony ~ Band Night

Earl Haig Secondary School
Claude Watson Music presents

May 3, 7:30pm • Crinigan Hall, Earl Haig Secondary School
claudewatson.ca

Wednesday May 4

• 12:00 noon: Canadian Opera Company. Dance Series: Vital Foss. 605 Collective; Lisa Gelley, artistic co-director; Josh Martin, artistic co-director. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Late seating is not available.


• 7:30: Canadian Opera Company. Carmen. Bizet. See Apr 12. Also May 6, 8, 10, 12, 13, 15. Start times vary.

Thursday May 5

LISZT: Wild New Wizardry II

May 3 & 4, 8:00 pm
www.taliskeplayer.ca
Taliske Player Music

Cross'd by the Stars

Tales of true love, doomed by the fates

Pavel Kolesnikov, Honens Laureate, piano

Thursday, May 5, 1:30 p.m.
Tickets $45
416-923-7052
www.wmct.on.ca


Women’s Musical Club of Toronto in Music in the Afternoon

PAVEL KOLESNIKOV
Honens Laureate, piano
Thursday, May 5, 1:30 p.m.
Tickets $45
416-923-7052
www.wmct.on.ca

Monday May 2

• 7:30: Elmer Iseler Singers. GET MUSIC! Gala Concert. Choral music by Canadian and international composers. Secondary school choirs with their conductors: Elmer Iseler Singers (Lydia Adams, conductor). Metropolitan United Church (Toronto), 56 Queen St. E. 416-217-0537. $25; free (full-season EIS subscribers).

Tuesday May 3

• 12:00 noon: Canadian Opera Company. Vocal Series: Georgian Romance. Songs by Rachmaninoff, Falla, Ravel, Fauré and Taktakishvili. Anita Rachvelishvili; mezzo; David Adalashvili, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. Late seating is not available.


Tuesday May 3


Pavel Kolesnikov, Piano

April 1, 2016 - May 7, 2016

April 1, 2016 - May 7, 2016

April 1, 2016 - May 7, 2016

April 1, 2016 - May 7, 2016

Start times vary.


De Temps Antan
The joie de vivre of Quebec’s musical past!

Friday, May 6, 8pm
auroraculturalcentre.ca
905 713-1818

Monteverdi Vespers
May 6, 7, 8
Trinity St-Paul’s Centre
Call 416-964-6337
TorontoConsort.org

8:00: Monteverdi Vespers. La Rose des Vents, cornetto and sackbut ensemble; Charles Daniels, tenor and director. Trinity-St. Paul’s Centre, Jeanne Lamon Hall, 427 Bloor St. W. 416-964-6337. $27-$64; $22-$58(sr); $10(st/30 and under). 7:00: pre-concert talk. Also May 7, 8(mat).

8:00: Aurora Cultural Centre. De Temps Antan in Concert. 22 Church St. www.auroraculturalcentre.ca
905-713-1818. $32/$28(adv).

FRIDAYS @ 8
HYMN FESTIVAL
FRIDAY. MAY 6 @ 8:00 PM
LAWRENCE PARK COMMUNITY CHURCH

Celebrating Welsh tenor Glyn Evans’ Retirement and 40th Anniversary as soloist with the Lawrence Park Community Church Choir

Special Guests
The North York Temple Band
Glenn Barlow, Bandmaster

Free admission – Donations welcome
Reception to follow

2180 Bayview Ave (at Dawlish)
416-489-1551/ www.lawrenceparkchurch.ca

Music of the Spheres
With mezzo-soprano Kristina Szabó
May 3, 7pm

8:00: Toronto Children’s Chorus. Music of the Spheres. Kristina Szabó, mezzo. Toronto Centre for the Arts, 5040 Yonge St., North York. 416-250-3708. $35.50–$45.50.

4:00: Royal Conservatory. Mischa Maisky. Bach: Cello Suites Nos.1, 4 and 5. Mischa Maisky, cello. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $35–$45. Also at 8:00.


6:00: Sing! The Toronto Vocal Arts Festival. Duly Noted. Toronto’s all-women’s a cappella ensemble sings everything from madrigals to Feist. 120 Diner, 120 Church St. 416-792-7725. PWYC ($10-$20 suggested).

The Annex Singers
A Shakespeare celebration
Come hear where fancy is bred...
Saturday, May 7th, 7:30 pm
Grace Church on-the-Hill
www.annexsingersons.ca


7:30: Canadian Men’s Chorus. On Growing Up. Emery: O My Love; Macdonald: Blues for a Green Boy; Vaughan Williams: The Vagabond; Sametz: We Two; Takach: Mad. Guests: ABLAN Boys Choir; Thomas Bell, artistic director. Music Gallery, 197 John St. 519-305-1351. $35/$30(adv); $25(under 30); free(12 and under).


7:30: Village Voices. Faces of Love. Carly Sharpe: Laudate Nomen; Ola Gjeillo: The Spheres. Emery: O My Love; Macdonald: Blues for a Green Boy; Vaughan Williams: The Vagabond; Sametz: We Two; Takach: Mad. Guests: ABLAN Boys Choir; Thomas Bell, artistic director. Music Gallery, 197 John St. 519-305-1351. $35/$30(adv); $25(under 30); free(12 and under).

7:30: Lawn and Order. See Apr 29.

The Toronto Consort
The Reformation, 416-595-4600.

Grace Church on-the-Hill
www.mississaugafestivalchoir.com and at the door

Tickets:
info@mississaugafestivalchoir.com

Choralia
Canadiana
Saturday, May 7 / 8 pm / Hammerson Hall, Living Arts Centre
New works by innovative Canadian composers • Mary Lou Fallis & Peter Tiefenbach with their hilarious version of choral music history.

Tickets: info@mississaugafestivalchoir.com and at the door

@thewholenote.com
Elijah
Charlene Pauls, soprano; Christina Stelmacovich, mezzo-soprano; Chris Fischer, tenor; Daniel Hambley, bass
Saturday, May 7 at 8 pm
St. Matthew Catholic Church, Oakville
Sunday, May 8 at 4 pm
Metropolitan United Church, Toronto
Masterworks of Oakville Chorus & Orchestra
with the Univox Choir of Toronto
Mendelssohn’s
Saturday, May 7 at 8 pm
St. Matthew Catholic Church, Oakville
Sunday, May 8 at 4 pm
Metropolitan United Church, Toronto
Charlene Pauls, soprano; Christina Stelmacovich, mezzo-soprano;
Chris Fischer, tenor; Daniel Hambley, bass
Adults $30, Seniors $25, Student $10, Child 10 and under FREE
masterworksfoakville.ca
univoxchoir.org
Vast Eternal Sky
Fauré: Requiem; works by Lauridsen, Gjeilo, Daley, Arlen and others. Elizabeth Polese, soprano; Lawrence Shirkie, baritone; Talisker Players Orchestra; Jenny Crober, conductor; Elizabeth Acker, accompanist. Eastminster United Church, 310 Danforth Ave. 416-947-8487. $25; $20(sr); $10(st).
A. Concerts in the GTA

- 8:00: Kindred Spirits Orchestra. In Concert. Tchaikovsky: Symphony No.2; Rachmaninoff: Piano Concerto No.2; Brahms: Academic Festival Overture. Alexia Petrenko, host; Kristian Alexander, conductor; Leonid Nedkiov, piano. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. $15-$35.
- 8:00: Masterworks of Oakville/Univosx Choir. Elijah. Mendelssohn. Charlene Pauls, soprano; Christina Stelmachowicz, mezzo; Chris Fischer, tenor; Daniel Hambly, bass. St. Matthew's Cathedral Church, 1150 Monks Passage, Oakville. 905-399-9732. $30; $25(sr); $10(st); free(child). Also May 8(mat; Toronto).
- 8:00: Toronto Consort. Monteverdi Vespers. See May 6. Also May 8(mat).

B. Concerts Beyond the GTA


Friday April 1

- 12:30: Don Wright Faculty of Music. Western University Singers: Jubilant Song. Von Kuster Hall, Music Building, Western University, 1151 Richard St. N., London. 519-661-3767. Free.
- 7:00: Don Wright Faculty of Music. St. Cecilia Singers in Concert with McMaster Women's Chorus: Voices In Splendour. St. Peter's Cathedral Basilica, 156 Dufferin Ave., London. 519-661-3767. Free.
- 8:00: University of Waterloo Department of Music. Balinese Gamelan Ensemble. Students play by ear on various gamelan instruments, consisting of gongs, metallophones, drums and flutes. Theatre of the Arts, University of Waterloo, 200 University Ave. W., Waterloo. 519-885-0220 x24226. Free.
- 8:00: Don Wright Faculty of Music. Wind Ensemble Concert: I Pity the Fool. Bernstein: Overture to Candide; H.O. Reed: La Fiesta Mexicana; and other works. Paul Davenport Theatre, Talbot College, Western University, 1151 Richard St. N., London. 519-661-3767. Free.
- 8:00: Kitchener-Waterloo Symphony Orchestra. Janina Plays Chopin. Morlock: Solace; Chopin: Piano Concerto No.2 in f; Dvorak: Symphony No.7 in d. Janina Fialkowska, piano; Heichiro Ohyama, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711. $19 up and also Apr. 2.
- 8:00: University of Guelph College of Arts. Emotion and Commotion. University of Guelph Concert Winds; John Goddard, conductor. Guelph Youth Music Centre, 75 Cardigan St., Guelph. 519-824-4120 x52991. $10; $5(eyeGO).

Saturday April 2

- 130: University of Guelph College of Arts. Conducting Masterclass Concert. University of Guelph Choirs. Harcourt Memorial United Church (Waterloo), 16 William St. W., Waterloo. 519-885-0220 x24226. $10(st); free(child). Post-concert reception to meet the composers.
- 8:00: Kitchener-Waterloo Symphony Orchestra. Janina Plays Chopin. See Apr. 1.
- 8:00: NUMUS. Main Series: In Celebration – 40 Years of the Faculty of Music at WLU. Stephanie Martin: Babel for Orchestra and Choirs (world premiere). Buh: Concerto for Piano and Orchestra (world premiere); and other works. Keenan Reimer-Watts, piano. Wilfrid Laurier University, Theatre Auditorium, 75 University Ave. W., Waterloo. 519-896-3662. $20; $5(st). Also Apr 3(mat).

Sunday April 3

- 2:00: Kawartha Concerts. Little Big Frog. Masks, puppetry, poetry, music and dance. Faustwork Mask Theatre, Glenn Crombie Theatre, Fleming College, 200 Albert Street S., Lindsay. 705-878-5625. $15; $10/child. Also Mar 5(Peterborough).
- 2:00: University of Waterloo Department of Music. UW Jazz Ensemble. Jazz classics. Conrad Grebel University College, 140 Westmount Rd. N., Waterloo. 519-885-0220 x24226. $10; $5(st). Reception to follow.

Ask LUDWIG

If you prefer NOT to read through this whole section looking for your Town or for Chamber Music or NUMUS or Corelli or Pacifica or Zone 5 then don’t.

TheWholeNote.com/index.php/lists/asking-ludwig

United Church, 31 Askin St., London. 519-455-8885. $22/$20 adv; $20/$18 adv(st); $10(st); free(child). Post-concert reception to meet the composers.
- 8:00: Kitchener-Waterloo Symphony Orchestra. Janina Plays Chopin. See Apr. 1.
- 8:00: NUMUS. Main Series: In Celebration – 40 Years of the Faculty of Music at WLU. Stephanie Martin: Babel for Orchestra and Choirs (world premiere). Buh: Concerto for Piano and Orchestra (world premiere); and other works. Keenan Reimer-Watts, piano. Wilfrid Laurier University, Theatre Auditorium, 75 University Ave. W., Waterloo. 519-896-3662. $20; $5(st). Also Apr 3(mat).
Bildg, 50 Stone Rd. E., Guelph. 519-824-4120 x5291. Free; donations welcome.


Monday April 4


* 8:00: Don Wright Faculty of Music. Contemporary Music Studio Concert. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767. Free.

Tuesday April 5

* 6:00: Don Wright Faculty of Music. Electroacoustic Music: Student Composers Concert. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767. Free.

* 7:00: McMaster School of the Arts. Ensemble Concerts Series. Percussion Ensemble. Robinson Memorial Theatre, McMaster University, 1280 Main Street West, Hamilton. 905-525-9140. $35; $30(st).

Wednesday April 6

* 12:00 noon: Midday Music with Shigeru Lois Leifaie, piano and Music Students from Elmvale High School. Jazz and pop. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $5, free(st).


* 7:30: Kitchener-Waterloo Symphony Orchestra. Performing Baroque. Fasch: Concerto in d; Handel: Concerto Grosso in e Gp.6 No.3; Corelli: Concerto Grosso in B-flat Op.6 No.11; Rebel: Les éléments, simphonie nouvelle; Rameau: Suites Nos.1 and 2 from Dardanus. Allene Chomyn, conductor; guest: Jeanne Lamon, director. Harcourt Memorial United Church, 87 Dean St., Waterloo. 519-745-4711. $36. Also Apr 6(Waterloo); 9(Cambridge).

Thursday April 7

* 7:00: University of Guelph College of Arts. Jazz Concert. University of Guelph Jazz Ensemble; Ted Warren, conductor. Manhattan's Pizza Bistro and Music Club, 951 Gordon St. Guelph. 519-824-4120 x5291. $2 or donation at the door.


Friday April 8

* 8:00: Jefferies Concerts. Pacifica Quartet. Wolf Performance Hall, 251 Hurontario St. London. 519-672-8800. $35; $30(st); $15(st).

* 8:00: Kitchener-Waterloo Chamber Music Society. Ensemble Made In Canada I. Piano quartets of Beethoven, Mendelssohn and Omar Daniel. KCWSM Music Room, 57 Young St. W., Waterloo. 519-885-1673. $35; $20(st).

* 8:00: Kitchener-Waterloo Symphony Orchestra. Performing Baroque. Fasch: Concerto in d; Handel: Concerto Grosso in e Gp.6 No.3; Corelli: Concerto Grosso in B-flat Op.6 No.11; Rebel: Les éléments, simphonie nouvelle; Rameau: Suites Nos.1 and 2 from Dardanus. Allene Chomyn, curator; guest: Jeanne Lamon, director. Harcourt Memorial United Church, 87 Dean St., Guelph. 519-745-4711. $36. Also Apr 6(Waterloo); 9(Cambridge).

Saturday April 9


Sunday April 10

* 1:30: University of Guelph College of Arts. Contemporary Music Concert. University of Guelph Contemporary Music Ensemble; Joe Sorbara, conductor. Silence. 46 Essex St., Guelph. 519-824-4120 x5291. $5 cover charge at the door.

* 2:30: Isabel Bader Centre for the Performing Arts. Minsoo Sohn. Piano. Bach: Goldberg Variations; Brahms: Variations on a Theme of Handel. 390 King St. W., Kingston. 613-533-2424. $27; $22(faculty/staff); $15(50+st).

Wednesday April 12


* 7:30: Guelph Chamber Choir. Virtuoso Baroque. Handel: Dixit Dominus; Vivaldi: Gloria; Mondoville: Dominus regnavit. Sheila Dietrich, soprano; Janice Coles, mezzo; Carolynne Day, mezzo; Chris Fisher and Lanny Fleming, tenors; and others. Musica Viva Ensemble. Gerald Neufeld, conductor. St. George's Anglican Church (Guelph), 99 Woolwich St., Guelph. 763-3000 or 1-877-520-2408, $25; $20(under 18); $35(eyesGE(under 18). On period instruments. ...


* 8:00: Kitchener-Waterloo Symphony Orchestra. Becoming Baroque. Fasch: Concerto in d; Handel: Concerto Grosso in e Gp.6 No.3; Corelli: Concerto Grosso in B-flat Op.6 No.11; Rebel: Les éléments, simphonie nouvelle; Rameau: Suites Nos.1 and 2 from Dardanus. Allene Chomyn, curator; guest: Jeanne Lamon, director. Central Presbyterian Church (Cambridge), 7 Queens Sq., Cambridge. 519-745-4711. $36. Also Apr 6(Waterloo); 9(Cambridge).

Sunday April 10

* 1:30: University of Guelph College of Arts. Contemporary Music Concert. University of Guelph Contemporary Music Ensemble; Joe Sorbara, conductor. Silence. 46 Essex St., Guelph. 519-824-4120 x5291. $5 cover charge at the door.

* 2:30: Isabel Bader Centre for the Performing Arts. Minsoo Sohn. Piano. Bach: Goldberg Variations; Brahms: Variations on a Theme of Handel. 390 King St. W., Kingston. 613-533-2424. $27; $22(faculty/staff); $15(50+st).

Thursday April 14


Friday April 15

* 7:00: Road to Kingsville Folk Festival Concerts. Dave Gunning: CD Release - Lift. Bank Theatre, 10 Erie St. S., Leamington. 519-473-2099. $18(50+adv).


* 8:00: Kitchener-Waterloo Symphony Orchestra. The von Trapps. Edelweiss; Dream a Little Dream of Me; other works. Melanie von Trapp; Amanda von Trapp; August von Trapp; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711. $19 and up. Also Apr 16.
Saturday April 18

- 2:00: Kitchener-Waterloo Symphony Orchestra. Youth Orchestra Program Concert 3. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711. $13 ($11 child).
- 7:30: FirstOntario Performing Arts Centre. Denig Roots. 250 St. Paul St., St. Catharines. 905-688-0722. $35/$25 (university/college st); $5 (high school st).
- 7:30: Hamilton Philharmonic Orchestra. Tchaikovsky’s Fourth. Elgar: Serenade for Strings; Tchaikovsky: Symphony No.4; Richardson-Schulte: Trumpet Concerto (world premiere). Michael Fedyszyn, trumpeter; Eric Paetke, conductor. Hamilton Place, 10 Mac Nab St. S., Hamilton. 905-526-7756. $10-$67. 6:30 pre-concert talk.

- 6:00: Kitchener-Waterloo Chamber Music Society. Kamin-Kesling, Piano; Liszt: Les Jeux d’Eaux à la Villa D’Este; Kodály: Folksong (from Harry Janos); Danz de Moroszké; Bartók: Fantasy No.1; Suite Op.14; Roumanian Folk Dances; 15 Hungarian Peasant Songs, Nos.6-15; Conway-Baker; Sonata for Piano; and other works. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1973. $30; $20 (st).
- 8:00: Kitchener-Waterloo Symphony Orchestra. The von Trapp. See Apr. 15.
- 8:00: Pavlo. In Concert. Pavlo Simtikis, guitar; Olde Walkerville Theatre, 1564 Wyandotte St. E., Windsor. 519-253-2929. $40-$75.
- 8:00: Registry Theatre. Dave Gunning: CD Release - Lift. 122 Frederick St., Kitchener. 519-578-1570. $18 – $20.

Sunday April 17

- 2:00: Gallery Players of Niagara. Tunés y Tangos: The Festive Chóruses of Brazil. Michele Jacot, clarinet; Douglas Miller, flute; Timothy Phelan, guitar; Mike Phelan, percussion. Silver Spire United Church, 366 St. Paul St. S., St. Catharines. 905-468-1525. $5-$8.
- 3:00: Dublin Street United Church. A Legacy of Joy: Works by members of the Bach family including Philip Emmanuel and C.P.E. Bach; other works by Barrie Cabena. Barrie Cabena, organ; Members of the Dublin Street Choir; Neil McLaren, baritone; Margaret Robinson, flute; 66 Suffolk St. W., Guelph. 519-821-0610. Freewill offering. Sponsored by Friends of Music.
- 3:00: Wellington Wind Symphony. Cornetos y Fantasias. Gershwin: Rhapsody in Blue; works by Mussorgsky, Bach and Dello Joio; and TV themes. Heidi Wall, piano; Daniel Warren, conductor. Knox Presbyterian Church (Barrie), 47 Owen St., Barrie. 705-728-1181. $5; free (st).

Friday April 22

- 8:00: Duane Andrews. In Concert. Conception Bay String Quartet. Pearl Company Theatre, 16 Steven St., Hamilton. 905-524-0606. $25/$20 (adv); free (child). Also Apr 21 (Toronto) and Apr 23 (Peterborough).

Saturday April 23

- 3:00: At the first Chamber Music Series. String Extravaganza V: Back to Brahms. Schubert: Trio in B-flat (D471); Dohnányi: Serenade for String Trio; Brahms: Sextet No.1 in B-flat Op.18; Yehonatan Berick and Csaba Koczo, violins; Caitlin Boyle and Theresa Rudolph, violas; Rachel Desoer and Rachel Mercer, cellos. First Unitarian Church of Barrie, 47 Owen St., Barrie. 705-721-9596. $25/$20 (adv).
- 3:00: Achill Choral Society. Celtic Spirit. Burns: Londonderry Air; Rogers: Fogarty’s Cove; and other favourites. Christopher Dawes, piano; Trio NUN (flute, guitar, violin)
Music Theatre covers a wide range of music types including opera, operetta and musicals as well as non-traditional performance genres where words and music are in some fashion equal partners in the drama. These listings have been sorted alphabetically by PRESENTER. Some information here is also included in our GTA and Beyond The GTA listings sections. Readers whose primary interest is MUSIC THEATRE should start their search with this section.

### Acting Up Stage, Reframed.

### Barrie ChoralFest. A Night at the Opera: Bizet’s Carmen in Concert. Beste Kalender, mezzo (Carmen); Michael Nyby, baritone (Don José); Aleksandra Balaburas, soprano (Michica); Scott Hurst, storyteller; Lyric Chamber Choir; King Edward Choir; Braudal; Huronia Symphony Orchestra; Oliver Balsburski, artistic director and conductor. Barrie Central Collegiate, 125 Dunlop St. West, Barrie. 705-738-4228. $25, $10(st), $5(child). April 2, 7:00pm.


### Chorus Niagara. Carmina Burana. Music by Carl Orff. Guests: TorQ Percussion Ensemble; Karin di Bella and Lynne Honsberger; pianos; Choralis Camerata; Chorus Niagara Children’s Choir. FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines. 905-688-0722 or 905-689-0722. $40; $38(sr); $15(st); $25(under 30). $12(child). 6:30-Pre-concert chat.


pianist; Chorallis Camerata; Chorus Niagara Children’s Choir; FirstOntario Performing Arts Centre; Sacred Earth; St. Paul’s Church, 561 King St. W, 416-862-7212. $35-$130. Opens April 12, 8:00pm. Runs to May 8.

Tues-Sat(8pm), Wed/Sat/Sun(2pm).

Mirvish. Kinky Boots. Music and lyrics by Cyndi Lauper; book by Harvey Fierstein. Directed by Tony Award-winning director Michael Greif. Written, directed and choreographed by��


Essential Opera. She’s The One. Contemporary operas by Uyeda, Baum, Hämäläinen, Smiley and others. A project from the Prince Edward County Opera Society and the Lower Ossington Theatre. 416-866-7272. $35-$181. Opens April 12, 3:00pm. Runs to April 21. Days and times vary. Visit civiclightoperacompany.com for details.


Lover Ossington Theatre. Disney’s The Little Mermaid. A Broadway Musical. ��


Lynn McDonald’s Czech Connection continued from page 19

I asked McDonald about her connection to Prague and how she became such a loyal tourist. She was happy to share her memories:

“When a dear friend from Czechoslovakia, now the Czech Republic, died suddenly, I made it my mission to visit his homeland,” she recalls. “In Prague I felt more at home than I do in my own province. I never get lost. My biggest thrill is packaging my music charts and going somewhere I do not speak the language. I smile at the band, I count the tune in, and then we communicate.”

The Czechs are not “touristic,” as she puts it. “They make no effort to be phony or charming. Having suffered both Nazi dictatorship, ghettoization, and then Communist occupation, they are quite serious. However, Czechs form very deep and lasting friendships. I was sincerely welcomed in the 90s. It was rare to get a visitor’s visa and took weeks. They called me ‘Canada,’ saying ‘You must be Canada,’ when I visited them over the years. Back in my early visits to Bohemia, we would practise by candlelight in small flats heated by coal, electricity being an ‘option.’ I swear all the musicians lived on nicotine and caffeine then. Oh, and Pilsen on a good day.”

“They often asked if I was a diplomat, a jazz ambas- sador. The jazz musicians at that time had all learned their craft in secret, behind closed

Beat by Beat | Jazz Stories

Lynn McDonald

Project. TPC Curiosity Festival: Travelogue. Works by Monica Pearce, August Murphy-King/Colleen Murphy-King, Elisha Denburg, and Tobin Stokes. Members of the Bicycle Opera Project. Arts and Letters Club, 14 Elm St. 416-878-6235. $30(festival pass). Opens April 1, 8:00pm. Also April 2.

University of Toronto Faculty of Music. The Art of the Prima Donna. Staged and costumed program of romantic opera works. Works by Bellini, Donizetti, Verdi and others. Paul Widner, conductor. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-978-0208. $20(st). $10(s). April 1, 5:00pm.

Victoria College Chorus. Patience. Music by Arthur Sullivan, libretto by W.S. Gilbert. Isabel Bader Centre, 93 Charles St.W. 416-978-8549. $20, $15(sr); $10(st). April 1, 7:30pm. Also April 2, 3:00pm.

Voicebox/Opera in Concert. Isai and Osis: Gods of Egypt. Music by Peter Anthony Togni, libretto by Sharon Singer. Lucia Cesaroni (Isai); Michael Barnett (Osis); Julie Nes- rallah (Nefbwy); Michael Ny_X (Seby); Stuart Graham (The Grand Vizier); and others; Orchestra and Chorus of Voicebox: Opera in Concert; Robert Cooper, conductor and chorus director. St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7272. $52 and $73. Apr. 1, 8:00pm and Apr. 3, 2:30pm.

doors, mostly from contraband recordings, which they still value. The Communists were pulling out and all kinds of Czech art was coming out of the alleyways and shadows into the bright light of day. Classical musicians were changing to jazz and playing, literally on the bridge all night. I was so exhilarated by the value put on freedom. The Czechs restored their beloved Prague to its former 16th-century glory, with new velvet and gold, recobbled streets and fresh paint and frescoes. Sadly in 2002, the Vltava River flooded its banks and destroyed much of their hard work. They started over. The Czechs are in a constant process of reinventing themselves; tirelessly healing, fixing, repairing.

Over the past few decades, McDonald has become intimately familiar with the city’s jazz club scene, as well as the Praguers’ way of life:

“In Prague, there is a no-talking policy. People value art and come out seven nights a week to hear music, cuddle in the corner and relax. They are smoking less in the clubs today, if at all. Their homes are small flats so Praguers socialize in coffee shops and clubs. “Czechs love the standards. They listen with their eyes shut, experiencing what they had only heard on recordings. I enjoy walking home at 2 am, hearing my solitary footsteps on the cobblestones, feeling safe in the medieval narrow streets and the archaic gas lamplights. Sheer bliss for me. There is no physical crime that I have heard of. The odd beggar, but I always carry provisions for them.”

When she isn’t in Prague, McDonald proudly presents live jazz for people who want to listen; she currently books a series at the Jester’s Court in Port Perry:

“There is a no-talking policy. I was raised in George’s Spaghetti House, the Imperial Room, Café des Copains and Montreal Bistro, where there was attentive silence during the performances. That is why players like to come to Port Perry to be in my music series in the Listening Room at Jester’s Court. I pay them, feed them and guarantee an appreciative audience. People drive from Barrie, Peterborough, Oshawa, Bowmanville, Newmarket and Toronto to sit in a quiet reverie. Similar to the vibe in Prague, if you can believe it!”

McDonald met guitarist Roman Pokorny in the early 1990s; he put together a band for her and booked gigs.

“When I first heard Roman (romanpokorny.com) he was cranky out one blues after another at the Ungelt in Prague. His band, Blues Box Heroes, cleans up all the awards. The next night he was in a Latin band, Brazilian Mood, with Yvonne Sanchez. The third time I saw him he was playing like Grant Green in a fabulous jazz venue. Roman is a force of Nature on the guitar. Powerful and aggressive or tasty and delicate. A child in Europe is handed an instrument at four years of age and expected to practise daily for hours, for years. He did and it shows. During the height of Communist oppression he would ride his bicycle to the forest and practise alone or jam with friends, willing to chance getting caught, learning forbidden American jazz songs. Czech folk know that nothing is free and nothing comes easy. “Roman is recording with a New York rhythm section and visiting me for a few days. Tuesday April 19 at 6pm as you know, we are at 120 Diner. But Jester’s Court (Sunday, April 17, 7pm) is in the works and also Blues and Brews at the Old Flame Brewery with Howard Ross and Dave Restivo. (Wednesday, April 20, 8pm).”

Ori Dagan is a Toronto-based jazz musician, writer and educator who can be reached at oridagan.com.
Sheila’s Back in Town!

BOB BEN

Sheila Jordan. Is it April 1 or April 2 as you are reading this? If so, you should be calling Jazz Bistro to make reservations for tonight for Sheila Jordan’s first appearance in Toronto in, if I’m not missing anything, two years. Almost exactly, in fact: it was near the end of March 2014 when Jordan appeared for three consecutive nights at Chalkers Pub. For two nights she performed accompanied by Don Thompson on piano and Neil Swainson on bass, and on the third night she led a vocal workshop, accompanied by Thompson alone. I was in attendance at all three events, having volunteered, way ahead of time, for door duties.

Sheila Jordan comes across on and off stage as a warm and caring person. You can always tell whether someone has any genuine interest in what other people are saying, or whether they’re waiting for their own turn to talk. Sheila belongs to the former camp. She cares about people. She loves the world. She has a sense of humour and a sense of wonder, and all that is on display when she performs.

When she performs, she’s equal parts singer and storyteller – both during and in between songs. Her songs are both deliberate and spontaneous – rehearsed and subject to change. Each time you hear her, it is worth hearing. As the concerts grow chronologically further away, my memories of them become fuzzier. But almost a year ago, I wrote that “In addition to being a genuine and adventurous performer, [Sheila] is one of the sweetest, most infectiously charming people I’ve ever spoken with.” I stand by that.

I bought two CDs while I was there – one of Jordan’s, Yesterdays, which is a duo album with bassist Harvie Swartz, and the Thompson/Swainson duo album, Tranquility, both of which I will recommend wholeheartedly, and the latter of which was reviewed for The WholeNote by the late Jim Galloway earlier that year.

These concerts will take place at Jazz Bistro on April 1 and 2; the cover charge is $20 and dinner reservations are, as I write this, still available.

NATHAN HILTZ: The following day, April 3, at the same venue, you can check out Nathan Hiltz’s trio, with Pat Collins on bass and Morgan Childs on drums, playing tunes by one of my favourite jazz composers, and by very far my favourite jazz lyricist, Cole Porter. On some tunes, those lyrics will be delivered by Ori Dagan, in whose mouth those lyrics can be said to be in good hands. Or, around good teeth – whatever you like.

I know I’ve taken up all this space talking about a couple of shows which, more likely than not, are in the past as you read this, so before signing off, I want to direct your attention to a weekly engagement which shows no signs of stopping. If you dig or dug Hiltz’s guitar playing in a trio setting, you may dig him in the organ jazz quartet Organic, which generally features Bernie Senensky on the organ, Hiltz on guitar, Childs on drums, and Ryan Oliver on sax. The band has been together since its genesis over a decade ago, Oliver’s brainchild, and their effortless chemistry makes that more than apparent. They play weekly on Sundays at Joe Mama’s. There is no cover or tip jar, so you can take the money you saved on that and buy more drinks at the bar than you normally would.

MUSIDEUM: You’ll notice, if you thumb through the listings this month, that Musideum is conspicuously absent. Early last month, Musideum owner and founder, Donald Quan, announced that the end of March would mark the end of Musideum as a venue for the foreseeable future. Quan is indefinitely – but not necessarily permanently – closing Musideum to focus on other understandably indispensable aspects of his life: his health, his family, his friends and his own musicianship.

Musideum was a remarkable venue, an intimate space in which to interact with other people: as a performer to an audience, as an audience to a performer, or artist to artist to artist. It will remain open as a store for the first few days of April, so I’d encourage anyone who still has the chance to, go now and check it out.

And I hope to see you all soon, in one club or another. Check the listings!
April 23 4th Annual Anniversary A Celebration of Levon Helm! $35(adv)/$40(door).
April 28 Blues in Toronto presents Double Bill - Samantha Martin & Delta Sugar and Cherise Lauson & The Tucson Choir Boys $25(adv)/$30(door).
April 29, 30 Borrowed Tunes – The Music of Neil Young $32.50(adv)/$35(door).

Jazz Bistro, The
251 Victoria St. 416-383-5298
jazzbistro.ca
Every Sun 12pm Piano Brunch with Eli Pasic $5.
April 5, 12 9pm Sheila Jordan with Don Thompson (piano), Kieran Overs (bass) $20.
April 3 3pm Nathan Hiltz Plays Cole Porter $15.
April 5 8pm Chauvet Project Epoque String Quartet (Prague) & David Braud $25.
April 6 7:30pm Andrew Beg Sings Rat Pack Classics $15. April 7 9pm Gillian Margot’s “Black Butterfly” Project $20. April 8 9pm Mandy Langan Sings the Joni Mitchell Songbook and More with Kevin Turcotte (trumpet), Amanda Tosoff (piano), Ted Quinter (guitar), Andrew Downing (bass), Guyuspenders (percussion) $15. April 9 9pm Joel Miller (sax)/ Geoff Keezer (piano) Quartet with Fraser Hollins (bass), Greg Ritchie (drums) $20. April 14 8pm Grandmothers Partnering with Africa – In Support of the Stephen Lewis Foundation with The Heavylights Brass Band and guest vocalists Jackie Richardson and Jay Douglass $45. April 15, 16 9pm Myriad $15. April 17 10pm Daniele Nordal’s (voice) Espresso Manifesto with Ron Davis (piano), Mike Downes (bass), Kevin Barrett (guitar), Steve Heathcote (drums) $20. April 18 8pm Concerta Donato. April 20 8pm Morgan Childs Quartet $15. April 21 9pm Howie Silverman (piano) CD Release “Duets” with Pat Collins (piano), Ethan Ardell (drums), Bill McBirnie (flute), Sarah Silverman (voice) $15. April 22, 23 9pm Steve Holt (piano) Quartet with Kieran Overs (bass), Barry Elmes (drums), Kevin Turcotte (trumpet on Fri, Chris Gale (sax on Sat) $15. April 24 9pm Acoustic Version $25.
April 25, 26 8pm Braun sings Kurt Weill with Tom King (piano), Pat Collins (bass), Daniel Barnes (drums) $20.

Jazz Room, The
Located in the Huetter Hotel, 59 King St. N.,
Waterloo. 226-478-1656
kjawzjazz.com (full schedule)
All shows: 8:30am-11:30pm unless otherwise indicated. Attendants must be 19+.
April 1 Pram Trio: Jack Bodkin (piano), Mark Godfrey (bass), Eric West (drums) CD Release “Saga III” $15. April 2 Chris Wallace’s (drums) Many Names Quartet with Jeff King (saxophone), Adrean Farrugia (piano), Darrin Fort (bass) $20. April 3 Amy & Andy Group
$15. April 9 6:30pm Mike Anderson (piano) & Joe Brand (bass) opening for Johanna Pavia & Soul Drive $25. April 10 8pm Joel Miller (Montreal) & Geoff Keezer Quartet (NYC) $20. April 15 8pm Rovon Rowan Group $15. April 16 NYCC’s Adrian Goodman (guitar) Quintet with Matt Marantz (sax), Eden Ladin (piano), Rick Rosato (bass), Jimmy Macbride (drums) $20. April 22 The Worst Pop Band Ever: Dalvey Hughes (piano), Chris Gale (sax), Gordon Mowat (bass), Tim Shiu (drums) $15. April 23 Brian Dickinson Big Band $25. April 29 Carey West (voice) Quartet with Thomas Hammerton (piano), Tyler Wagler (guitar), Dave O’Neil (drums) $15. April 30 Eric St. Laurent (guitar) Trio with Jordan O’Connor (bass), Michel DeQuedence (percussion) $15.

Joe Mama’s
317 King St. W. 416-340-6469
joomamas.com
Every Tue 6pm Jeff Eager: Every Wed 6pm Thomas Reynolds. Every Thurs 7pm Blackburn: Every Fri 7pm The Grand. Every Sat 10pm Shugga. Every Sun 10pm Organic: Nathan Hiltz (guitar); Bernie Senensky (organ); Ryan Oliver (sax), Morgan Chids (drums).

KAMA
214 King St. W. 416-599-5262
kama.ca
Every Wed 5:30pm Jazz with the Kama House Band.

Local Gst, The
424 Parliament St. 416-961-8425
April 3 4:30pm Artie Roth Trio.

Lula Lounge
1585 Dundas St. W. 416-588-0307
lula.ca (full schedule)

Manhattans Pizza & Music Club
951 Gordon St., Guelph 519-767-2440
manhattans (full schedule)
Every Thurs 7:30pm-10:30pm.
April 1 Coticelli Vocal Trio. April 2 March Madness w/ The Hooligans and Mayhem.

Mezzetta Restaurant
681 St. Clair Ave. W. 416-658-5878
mezzettarestaurant.com (full schedule)
All shows: 5pm, $8 (unless otherwise noted).

Monarch Arch
12 Clinton St. 416-531-5333
monarcharch (full schedule)
April 11 7:30pm Martin Loomer & His Orange Devils Orchestra $10.

Morgans on the Danforth
1288 Danforth Ave. 416-461-3020
morgansontihadanforth.com (full schedule)
All shows: 2pm-5pm. No cover. April 24 Lisa Particelli’s Girls Night Out Jazz Jam.

Navlins Jazz Bar & Dining
299 King St. W. 416-595-1985
navlins.ca
All shows: No cover/PWYC.
Every Tue 6:30pm Stacie McGregor. Every Wed 7pm Jim Heineman Trio. Every Thu 6pm Nothing but the Blues w/ Joe Bowden (drums) and featured vocalists. Every Fri, Sat 8:30pm Navlins All Star Jam. Every Sun 7pm Brooke Blackburn.

Nicestro, The
117 Brock St. N., Whitby. 905-668-8839
nicestro (full schedule)
April 20 Zo Chilco Duo $39.99 (dinner included).

Old Mill, The
21 Old Mill Rd. 416-236-2641
oldmilltoronto.com
The Home Smith Bar: No reservations. No cover. $20 food/drink minimum. All shows: No cover/PWYC.

Paintbox Bistro
555 Dundas St. E. 416-748-0555
Paintboxbistro.ca (Full Schedule)

Pilot Tavern, The
22 Cumberland Ave. 416-923-5716
thepilot.ca
All shows: 7:30pm. No cover.
April 2 Pat Lababara Quartet. April 9 Alison Young Quartet. April 16 Turbo-prop: Kelly Jefferson (alto & soprano saxes), Shrinath Bedage (tenor & soprano saxes), William Carn (trombone), Adrean Farrugia (piano), Jim Vivian (bass), Ernesto Ceruti (drums). April 23 Mike Murray Quartet. April 30 Bob Brough (sax) Quartet with Adrean Farrugia (piano), Artie Roth (bass), Terry Clarke (drums).

Poetry Jazz Café
224 Augusta Ave. 416-589-5299
poetryjazzcafe.com (full schedule)

Reposado Bar & Lounge
136 Ossington Ave. 416-532-6474
reposadobar.com (full schedule)
Every Wed Spv. vs. Spv. Every Thurs, Fri 10pm Reposadists Quartet: Tim Hamel (trumpet), Jon Meyer (bass), Jeff Halischuck (drums), Roberto Rosenman (guitar).

Reservoir Lounge, The
52 Wellington St. E. 416-955-0887
reservoirlounge.com (full schedule)
All shows: 9:45 Every Tue, Sat Tyler Yarema and His Rhythm. Every Wed The Digs. Every Thu Stacey Kanan. Every Fri Dee Davis and the Dirty Martians.

Rex Hotel Jazz & Blues Bar, The
194 Queen St. W. 416-596-2475
therex.ca (full schedule)
Call for cover charge info.
April 1 Kym Hogtown Singers: 6:30pm Artie Roth Quartet; 9:45 Kelly Jefferson
**In the Clubs (Mostly Jazz)**

**Quartet. April 2 12pm The Sinners Choir; 3:30pm Conoran Gains Blues; 7:30pm Nick Teegan Group; 9:30pm Kelly Jefferson Quartet. April 3 12pm Excelsior Dixieland Jazz; 3:30pm Club Django; 7pm Angela Turone Duo; 9:30pm Pram Trio. April 6 6:30pm University of Toronto Student Jazz Ensembles; 9:30pm Humber College Student Jazz Ensembles. April 9 6:30pm Melissa Lauren Quartet; 9:30pm Anna Webber’s Simple Trio. April 6 6:30pm Bugaloo Squad; 9:30pm New York’s Manuel Valera Trio. April 7 6:30pm Ross Woudlidge Trio; 9:30pm New York’s Manuel Valera Trio. April 8 4pm Hootgton Syncopators; 6:30pm Artie Roth Quartet; 9:45pm Eric St. Laurent’s Rough Cocktails. April 9 12pm The Creation. 3:30pm Student Night School; 7:30pm Nick Teegan Group; 9:45pm The Cookers Quartet. April 10 1pm Hart House Jazz Ensembles; 3:30pm Red Hot Rambles; 8pm Israeli Jazz Showcase. Berklee’s Roni Etain Quintet opens for New York’s Avishai Cohen Quintet. April 11 7pm University of Toronto Student Jazz Ensembles; 9:30pm York University Jazz Orchestra. April 12 6:30pm Melissa Lauren Quartet; 9:30pm Kirk MacDonald Quartet. April 13 6:30pm Bugaloo Squad; 9:30pm Kirk MacDonald Quartet. April 14 6:30pm Ross Woudlidge Trio; 9:45pm Alex Goodman Quintet. April 15 4pm Hootgton Syncopators; 6:30pm Artie Roth Quartet; 9:45pm Alex Goodman Quartet. April 16 12pm The Sinners Choir; 3:30pm Mississauga Big Band; 7:30pm Nick Teegan Group; 9:45pm Roberto Occhipinti. April 17 12pm Excelsior Dixieland Jazz; 3:30pm Dr. Nick & The Rolleroasters; 7pm Angela Turone Duo; 9:30pm Dave Young Quintet; 6pm The Foolish Things. April 18 6:30pm Peter Hill Quartet; 9:30pm Brian Dickinson Jazz Orchestra. April 19 6:30pm Melissa Lauren Quartet; 9:30pm Brian Dickinson Jazz Orchestra. April 20 6:30pm Bugaloo Squad; 9:30pm Andrew McInish. April 21 6:30pm Ross Woudlidge Trio; 9:30pm Rob Capparella. April 22 1pm The Creation. April 23 6:30pm Artie Roth Quartet; 9:45pm New York’s Quinnin Nachoff Trio. April 23 12pm The Sinners Choir; 3:30pm Advocats Big Band; 7:30pm Nick Teegan Group; 9:45pm Dave Young Quartet. April 24 12pm Excelsior Dixieland Jazz; 3:30pm Freeway Dixieland; 6pm Ken Akidoro; 9:30pm The Foolish Things. April 25 6:30pm Peter Hill Quartet; 8:30pm John MacLeod’s Rex Hotel Orchestra. April 26 6:30pm Melissa Lauren Quartet; 9:30pm Classic Rex Jazz Jam hosted by Chris Gale. April 27 8:30pm Bugaloo Squad; 9:30pm Ryley Murray. April 28 6:30pm Ross Woudlidge Trio; 9:30pm Rachel Pisacane. April 29 4pm Hootgton Syncopators; 8:30pm Artie Roth Quartet; 9:45pm Joel Haynes’ Jazz Collective. April 30 12pm The Sinners Choir; 3:30pm Laura Hubert Band; 7:30pm Nick Teegan Group; 9:45pm Kiki Misumi Quintet. **Salty Dog Bar & Grill, The**

1980 Queen St. E. 416-849-5064 (full schedule) thesaltydog.ca

**Seven44**

(Formerly Chick n’ Deli/The People’s Chicken) 744 Mount Pleasant Rd. 416-489-7931 seven44.com (full schedule)

All shows: 7:30pm

April 4 Advocates Big Band. April 11 Mega City Swing Band. April 18 George Lake Big Band. **Tonalli Bounli**

156 Cumberland St. 416-967-7676 tonallibounli.com (full schedule)

No cover. Saturday shows: 9pm. $30 food/drink minimum. Sunday shows: 6pm. $25 food/drink minimum.

**E. The ETCeteras**

- **Galas and Fundraisers**
  - April 09 11:30am-1:30: La Jeunesse Youth Orchestra, 6th Annual Soprano and Symphony Fundraiser: Enjoy delicious soups donated by local caterers and restaurants, while you listen to our orchestra rehearsal. Silent auction. Calvary Pentecostal Church, 401 Croft St. E., Port Hope. 866-460-5956. $20.
  - April 28 6:30: High Notes Avant Garde Productions Inc. High Notes Gala for Mental Health. Inspiring and uplifting evening of music, speeches, dance, poetry and laughter. Co-hosted by comediene Luba Goy and Classical 96.3 FM’s mezzo soprano, Jean Stillwell. 6:30: VIP reception and mental health display, 7:30: concert. Richmond Hill Centre for Performing Arts, 10398 Yonge St., Richmond Hill. 905-787-8311; rchcentre.ca $35 and up.

**Competitions**

- April 01 Now open for applications: Etobicoke Philharmonic Orchestra, Young Composers Competition for the 2016/17 season. Canadian composers 32 years of age and under may submit entries. The Grand Prize winner’s composition will be performed at the EPC’s final concert of the 2016/17 season, May 12, 2017. For more information, guidelines and entry form: eperorches.ca Application deadline: November 4 2016.

**Festivals, Fairs, Festivities**

- April 02 7:00: Toronto Gilbert and Sullivan Society, April Meeting. Join us for song, snacks and cheer, with spectacular performers. St. Andrew’s United Church, 117 Bloor St. E. 416-783-0352. $5 for non-members.
  - April 15 (deadline): Coalition for Music Education Canada. 12th Annual Music Monday. All music makers are invited to submit videos that showcase learning and making music in their schools/communities. All videos received by April 15, 2016 will be considered for inclusion in the Music in Canada – Coast2Coast (eMM2CC) powered Music Monday webinar. For more information: musicmonday.ca
  - April 24 2:00-5:00: Classical Music Club Toronto. Monthly sessions offer a prepared program, audio and video recordings and informal discussion with refreshments. This month’s program provides a detailed overview of Shostakovitch’s Symphony No. 13 Babi Yar War II, which is being performed by the TSO in May. Excerpts from various recordings will be presented. For information and location: 416-597-2914 or info@classicalmusicclubtoronto.org $25 (annual membership fee); no charge for first-time visitors.

**Lectures, Salons, Symposia**

- April 07 7:30: Darche Neam Synagogue. Jews’ Muse: Gustav Mahler. A mix of lecture, music and discussion with lecturer Rick Phillips as he explores the music of Mahler – the influences that shaped his music, the impact he left on his times, and his lasting legacy. 864 Sheppard Ave. W. 416-638-4783; darcheinoam.ca/event/JewishComposers $20 or $45 for all four dates.

**Tranzac**

292 Brunswick Ave. 416-923-8137 tranzac.org 3-4 shows daily, various styles. Mostly PWYC. Every Mon 10pm Open Mic Mondays. Every Thurs 7:30pm Bluegrass Thursdays: Hounds-tooth. Every Fri 5pm The Foolish Things (folk). This month’s shows include: April 2, 17 7:30pm Monk’s Music. April 7 7:30pm Al Berkid; 10pm Peripheral Vision. April 10 1pm The Lina Allemano Four. April 17 7:30pm Diane Robin. April 26 1pm Nick Fraser Presents. April 29 10pm The Ryan Driver Sextet.
April 03 4:00 and 7:30:
April 01 7:30:
April 16 10:00am-12:00 noon:
April 24 1:30-5:00:
April 08 7:00:
April 17 2:00-4:30:
April 09 10:30am:
April 16 7:30:
April 23 9:00am-4:00:
April 23 7:30:
April 03 1:00-3:30:

THE WHOLENOTE.COM

Saturdays $10.
416-598-0422, x223; tmchoir.org/singsation-
Haydn's a workshop on Mendelssohn's
sessions by donation.
217-4620; worldfiddledaytoronto.ca
Practice W. For more information and repertoire: 647-
Long & McQuade Clinic Space, 935 Bloor St.
our community event at Fort York on May 21.
Lederman.
mac.ca
527 Mount Pleasant Rd. 416-597-0485; cam-
music. Mount Pleasant Road Baptist Church,
erers are invited to join in the playing of early
ers’ Society.
●
6747 . $15 (age 19 +).
Randolph Theatre, 736 Bathurst St. 416-915-
The words will be on-screen with the movie.
Revue Cinema, 1570 Yonge St. 416-605-2793.
$10; $6 (members).
●
April 19 5:00-8:30: Canadian Children’s Opera
Participate in workshops alongside current CDDC members.
Meet the cast and production team for The Hobbit.
Includes choral singing, drama, staging and more.
●
April 23 9:00am-4:00: The Orilla Vocal
 Ensemble. CHORAL GOLD: Raising the Bar in
Choral Technique. Full day workshop for any-
one 16 or older, to learn more about choral
music technique. Clinicians: Dr. Dean Jobin-
Bevans (Lakehead University), Jenny Croger
(VOCA Chorus), and Dr. Lee Willingham (Wil-
frid Laurier University). Lakehead University
Orilla Campus, 500 University Ave., Orilla.
$50 (includes lunch and refreshments).
To register or for more information: 705-653-
0056. Registration is limited to 100 singers.
●
April 24 10:00-4:00: Array/Evergreen Club
Contemporary Gamelan (ECCG). MEETUP:
A Workshop For All. Come one, come all and
play with us! A hands-on meet-up that brings
people together to play beautiful Indonesian
instruments. Array Space, 155 Walnut Ave.
416-532-3019. $10.
●
April 24 13:00-5:00: CAMMAC Recorder
Players’ Society. Spring Workshop. Amate-
ur recorder players are invited to join in the
playing of early music with coach Colin Sav-
age. 77 Carlton St. 416-597-0485; cammac.ca
$30 (non-members). Refreshments included.

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$20.

Screenings
● April 03 4:00 and 7:30: Toronto Jewish Film Society/ Ashkenaz Foundation. Rock in the Red Zone (Israel, 2015). War, music, love, and fate come together in this powerful documentary. Director Laura Bialis travels to Sderot, the town that revolutionized Israeli rock music and whose proximity to the Gaza Strip puts it on the front lines. Al Green Theatre, Miles Nadal JCC, 750 Spadina Ave. 416-924-2211 x606. $15; $10 (ages 18-35).
● April 08 7:00: Toronto Silent Film Festival/ Ensemble Polaris. Epic of Everest. Screening of 1924 film with new score. Revue Cinema, 400 Roncesvalles Ave. torontosilentfilmfestival.com/tickets. $20; $15 (sr/st).
● April 16 7:30: Joseph Patrick. Brew & View: MOULIN ROUGE Sing-along Film Screening. The words will be on-screen with the movie. Randolph Theatre, 736 Bathurst St. 416-915-6747. $15 (age 19 +).
● April 23 7:30: Joseph Patrick. Brew & View: CHICAGO Sing-along Film Screening. The words will be on-screen with the movie. Randolph Theatre, 736 Bathurst St. 416-915-6747. $15 (age 19 +).

Workshops
● April 01 7:30: CAMMAC Recorder Players’ Society. Amateur recorder players are invited to join in the playing of early music. Mount Pleasant Road Baptist Church, 527 Mount Pleasant Rd. 416-597-0485; cammac.ca $15 (non-members). Refreshments included.
● April 03 1:00-3:30: World Fiddle Day Toronto. Workshop led by musician Anne Lederman. Join players of bowed string instruments to learn world folk repertoire for our community event at Fort York on May 21. Long & McQuade Clinic Space, 915 Bloor St. W. For more information and repertoire: 647-217-4820; worldfiddledaytoronto.ca Practice sessions by donation.
● April 09 10:30am: Toronto Mendelssohn Choir. Singsation Saturday: Choral Workshop. Guest conductor Hilary Apfelstadt leads a workshop on Mendelssohn’s Elijah and Haydn’s The Creation. Cameron Hall, Yorkminster Park Baptist Church, 1585 Yonge St. 416-598-0422 x223; tmchoir.org/singsation-saturdays $10.

HAOCHEN ZHANG
MAY 7 SAT. 6:30 PM
First Prize Winner,
Van Cliburn Competition Piano Master Class

Lydia Pederson
Write a Hymn? Who, me?

Walter Hall.

THE MECALF FOUNDATION
The Community Academy is made possible by the generous support of the Metcalf Foundation.

thewholenote.com

April 1, 2016 - May 7, 2016 | 63
Celtic Fiddle Orchestra of Southern Ontario is looking for additional musicians: violin, viola, cello, bass and flute. We practice twice a month on Sunday afternoons from 1:30 to 4:00 at the QEPCCC in Oakville. Please contact Jill Yokoyama at 905-635-8079 or email jcsfso.execute@gmail.com.

FOR EVENING: FLUTE LESSONS. Classical flute lessons for all ages and levels. Located near Davenport-Lansdowne. Contact Meghan at 647-226-5488, megan@meghancornett.com www.meghancornett.com

COUNTERPOINT COMMUNITY ORCHESTRA (www.ccorchestra.org) welcomes volunteer musicians for Monday evening rehearsals at the 519 Church Street Community Centre in downtown Toronto. No audition. We're especially looking for harp, trombone and strings players. Email info@ccorchester.org.

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JOIN THE ONTARIO POPS. Oboe, clarinet, trombone, tuba and strings players WANTED! Monday rehearsals. No Auditions. Register at www.onarioopopsorchestra.com

MUSIC DIRECTOR NEEDED for orchestra@uwatertlo. the extra-curricular orchestra at the University of Waterloo. Application deadline May 9, details at www.orchesra.uwaterloo.ca/pdf/MusicDirectorAd.pdf

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CADRE D' ORCHESTRE – Body de l'Orchestre de Montréal is looking for additional musicians: violin, viola, cello, bass and flute. We practice twice a month on Sunday afternoons from 1:30 to 4:00 at the QEPCCC in Oakville. Please contact Jill Yokoyama at 905-635-8079 or email jcsfso.execute@gmail.com.
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Cringan Hall, Earl Haig Secondary School

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For more information visit
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Claude Watson Music

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claudewatson.ca
Mireille Asselin was born in Ottawa, and grew up in St. John, New Brunswick, and the Ottawa Valley. She attended école secondaire publique De La Salle, Ottawa, and moved to Toronto to begin her bachelor of music at the Glenn Gould School.

Now in her third season with the Metropolitan Opera, Asselin made her Met debut in the 2014/15 season in Manon, in the role of Pousette. This season, as cover for the role of Adele in Die Fledermaus, conducted by James Levine, she was called upon to perform when soprano Lucy Crow became ill. Asselin sang the role on opening night (last December 4) – by all accounts to the delight of those who attended. (There’s a great interview with Asselin at schmoopera.com about how the Met’s understudies prepare.)

“Possessed of a beautiful crystalline voice with a cool, bright middle register and clear-as-a-bell top, Asselin has a natural charm in her voice and in her bearing…” (Eric C. Simpson, New York Classical Review, December 5, 2015)

Last October in Toronto you may have heard her in Mahler’s Symphony No.4 with the Royal Conservatory Orchestra, or more recently in a Songmasters Series recital at Mazzoleni Hall called “Le travail du peintre,” with baritone Brett Polegato. April 7 to 16 Asselin will sing the role of Celia in Opera Atelier’s much-anticipated production of Lucio Silla. In May she will sing the title role in Handel’s Berenice with La Nuova Musica (London, UK) at the Göttingen International Handel Festival, and in June she’ll sing Mahler’s Symphony No.8 with the Calgary Philharmonic, followed by Così Fan Tutte at Ashlawn Opera (Charlottesville VA).

Asselin earned her master’s from Yale University’s opera program. She was a member of the Canadian Opera Company’s Ensemble Studio (2011 to 2013), and a Toronto Summer Music Academy Fellow (Art of Song) in 2012. Prior to her studies at Yale, she completed a B.Mus. at the RCM Glenn Gould School in Toronto.

Tell us about your childhood photo. It was the dress rehearsal for our ballet school’s year-end show. My mom and I had put great care into making my cardboard tin-foil star and I was quite proud of it. We always performed our shows in the local high school auditorium. I remember my classmates, and the test of my patience having to wait for (what seemed like) hours in my costume until it was our turn to practise our scene on the stage. I was fascinated with the older ballerinas who seemed so graceful and talented.

Anything you would like to tell young Mireille? I don’t think I would give young me any special advice, because every hurdle I encountered growing up taught me a hard lesson that I am grateful for today. I think kids have a beautiful curiosity and lack of self-consciousness that should be left alone for as long as possible. I would, however, love to have a casual chat with her… I think it would be hilarious! I was a precocious, headstrong kid, and I’m sure I’d profess opinions and make categorical statements that would give me quite a chuckle now. But you know, come to think of it, I’d probably just tell her that she was a lucky kid to have such a great family and that she should give her mom an extra kiss for bringing her to ballet classes.

What’s your absolute earliest memory of hearing music? My mom says I first kicked up in my tummy during the Dance of the Sugarplum Fairy at a performance of The Nutcracker! My own strongest memory is my father picking me up and dancing me around our living room to The Temptations: ‘I got sunshine on a cloudy day. When it’s cold outside I’ve got the month of May. I guess you’d say — what can make me feel this way? My girl (my girl, my girl) Talkin’ ‘bout my girl… Where did hearing music fit into your childhood? Growing up in a small-town I heard music mostly at home (CBC was always on in our kitchen), and in my community at church, camps and in my school choir.

A first memory of making music? Endlessly singing Disney songs into a little tape recorder which I’m sure my parents regretted giving me immediately. I was also very gifted at my little xylophone!

CONGRATULATIONS TO OUR WINNERS!

We are all MUSIC’S CHILDREN

April’s Child

Mireille Asselin

MJ BUELL

Mireille Asselin lives in Riverdale with her partner Chris Enns. Some of her other pastimes include fawning over cute dogs in the park, taking math classes for fun, baking unnecessary treats and passionately advocating for Toronto’s east end.

CONGRATULATIONS TO OUR WINNERS!

OPERA

ATELIER

Love conquers all, including (eventually) ancient Rome’s most infamous dictator, but the road to freedom and democracy is paved with passion and plotting in Mozart’s first masterpiece, Lucio Silla. Presented by Opera Atelier (April 7 to 16), at the Elgin Theatre, this new Canadian production features Kresimir Spicer in the title role of Lucio Silla with Inga Kaina as Cinna. Mireille Asselin sings the role of Celia (Silla’s sister), with Peggy Kriha Dye as Cecillio and Meghan Lindsay as Giunia. A pair of tickets each for Veronica Clarke-Hanik and Joe Orlando.

AND... for those who guessed correctly, but whose names were not drawn, Opera Atelier has created a special discount code just for you – we’ll be in touch soon to provide it!

Ash Roses (Centrediscs 2014) is The Canadian Art Song Project celebration of Canadian composer Derek Holman and his 20-year prolific period of writing art songs. The featured artists are Mireille Asselin and Lawrence Wiliford, known for their dedication to song and chamber repertoire, with Liz Upchurch (piano) and Sanya Eng (harp). All works previously unrecorded! A copy for Otto Rath.

THE WHOLENOTE.COM

April 11, 2016 - May 7, 2016
Making music with others? I joined choir in first grade because I was new at school and wanted to make friends. I remember our choir director telling us to feel like Chia Pets, with grass growing out of our heads in order to get us to sing with more head voice and a nice straight posture.

A first music teacher? Mrs. Goud was the most special of my early piano instructors. She had a beautiful house in the country, she was glamorous and kind, and encouraged me to compose. She made playing piano about making music, not just getting all the right notes.

The origins of your appetite for staged works? I was always a theatrical kid, putting on little pageants for my family and performing in lots of different capacities. I was also quite terrified of playing piano and performing in front of people but I think that my stubborn nature ensured that I couldn’t quit just because it made me uncomfortable. Ironically, I feel that it was precisely because performing in public was such a challenge for me that I took to it and ultimately made it my career.

For a longer version of this interview please visit thewholenote.com.

NEW CONTEST
Who is May’s Child?

Toronto, circa 1961
- Artistic director, impresario, teacher, chamber musician.

This warm smile has welcomed summer music audiences in hometown Toronto since 2010, at Domaine Forget from 2001 to 2005.

He can still play some serious strings.
(See our concert listings, May 1.)

Know our Mystery Child’s name?
WIN PRIZES!
Send your best guess by midnight on April 25.

musicschildren@thewholenote.com

REMEMBERING

Robin Engelman (1937 – 2016)
Intersecting with His Percussive Life

As I write this, Robin Engelman’s website is filling up with dozens of tributes, both moving and humorous, from around the world. CBC Radio broadcaster Tom Allen, on his show Shift, eulogized Robin for his “voracious love of life and pursuit of knowledge,” for his “integrity and passion for getting things right.”

Percussionist, music teacher, composer, oenophile and amateur golfer Robin Engelman had an active musical career ranging over half a century conducted at the highest artistic level, so perspectives on his life and work will be many, varied and likely, as often as not, focused as much on the individuals he influenced as on Robin himself. He enlivened many lives, mine included. Here is my take on it.

His musical path began in the US, but his distinguished contribution to Toronto’s musical life was wide and deep. As a percussionist he had extended engagements with our symphony orchestra under the eminent conductors Seiji Ozawa and Karel Ančerl, our opera company, and for more than 15 years with New Music Concerts. It was, however, his nearly four decades performing with Nexus that most keenly defined his career as a musician.

Being an avid Toronto concertgoer and an active contemporary music student, then musician and composer, I witnessed and savoured Robin’s work in each of his roles from the 1960s on. Witnessing him among his varied colleagues in the act of musicking proved to be defining musical moments, keys of inspiration. They helped to unlock the doors of my own musical journey.

He was also a passionately critical teacher and musical mentor to generations of percussionists. Though I was never formally his student, our paths first crossed at York University in the early 1970s. I was already an undergrad there, focused on the bassoon, composition and ethnomusicology, when Robin made his presence known, and felt, as an instructor of percussion there. His studio at Founders College, chock-a-block with orchestral and non-Western percussion instruments, was heady turf for young musical keeners like me.

In this early 1970s photo, Engelman is playing the standard drum practice pad with an intense musical focus, not on his instrument his hands or thoughts, but rather on his musical partner of the moment. With drumsticks in hand, he’s tackling “Three Camps” (according to his own caption to the photo) with his illustrious York University colleague, my teacher and later fellow performer, Trichy Sankaran, here playing the kanjira. They’re surrounded by the tools of Robin’s trade. Looking closer, we see they’re poised like two dancers, the tension and excitement of their musical dialogue palpable in their body language and gaze.

With minimalism in the York air – and Nexus right in the thick of it (more on that later) – I started a student percussion-centric group which made its own music cheekily tagged R[hytm] Pals. Robin encouraged me and permitted us to rehearse at his studio. He also generously allowed us to use his instruments, including the kulintang, a gongchime from the Southern Philippines, which I played extensively in the ensemble in concerts at York, A Space, The Music Gallery and at the University of Western Ontario, London. That kulintang, the gong ensemble in which it is featured, R-Pals, as well as the numerous performances of Nexus I attended at the time, were all determining factors in setting the tone for my lifelong taste for the sounds of percussion, and more specifically, gong ensembles.

That specific sonic taste for gongs has morphed into a career-long deep and abiding affection, exemplified most enduringly in my 33 years with Toronto’s Evergreen Contemporary Gamelan. Canada’s pioneering ensemble of its kind. Robin had, over the decades, attended a number of ECGC concerts, partly because he was genuinely passionate about avant-garde music, but in large part I think, in order to support – and sometimes challenge – the local community of percussionists, many of whom considered him a mentor. As more of his former University of Toronto students began to perform with the group, Robin
celebration of one of the shakers of musical minimalism, and as I had alluded to earlier, there’s a Robin and Nexus connection here too. Nexus co-founders Russell Hartenberger and Bob Becker were both also original members of the seminal Steve Reich and Musicians, formed in 1966. Then, when Nexus was born in 1971 in Toronto, Robin was on board as a charter member. During their many extensive residencies, national and international tours, Robin was there (installments of his tour diaries can be read on the Nexus website). And Reich’s music was often on the program. His minimalistic masterwork, Music for Pieces of Wood, videoed in a 1984 Tokyo concert, has surpassed 242,000 YouTube views.

Returning once more to that evocative early 1970s photo of Sankaran and Robin, to me it captures a key feature of that era’s York University music scene and Robin’s place in it. In retrospect, the place was at the beating heart of a kind of transcultural music making, and for a few (trans)formative years I was privileged to be part of it. I’ve spent a career since exploring several such musical broader crossings and meetings. That photo reminds us that Robin’s York studio was one of its early touchstones, while his continuing friendship was yet another. He is already missed by many.

The WholeNote’s regular world music columnist, Andrew Timar, is a Toronto musician and music writer.

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**Peter Maxwell Davies’ Canada Connection**

The internationally renowned composer and former master of the Queen’s Music died of leukemia on Monday, March 14, at the age of 81. In the March 16 issue of HalfTones, our midmonth e-letter, our social media editor, Sara Constant wrote about his influence.

In a recent article by Andrew Clements, The Guardian referred to the late Sir Peter Maxwell Davies as “one of the great fixed points in the firmament of British music.” Perhaps best known in North America for works like his music theatre piece, Eight Songs for a Mad King, Maxwell Davies was a prolific composer who over his long career tried his hand at an array of classical genres and styles. From his early experimental and at times controversial pieces, to his more symphonic writing of the 1970s, to his ‘light classical’ approach later in life, Maxwell Davies’ musical voice was a many-chaptered, multifaceted one.

It just so happens that Maxwell Davies was a frequent visitor to Canada and the United States, both as a guest composer and conductor – and sometimes serving as both, as he did on tour in Canada with the Scottish Chamber Orchestra in 1988. He also left a musical impression, writing Job – a massive three-part oratorio, over an hour in length – for the CBC Vancouver Orchestra and Vancouver Bach Choir, who premiered it in 1997.

More locally in the Toronto scene, Maxwell Davies proved a valuable resource for such local fixtures as Aradia Ensemble’s Kevin Mallon – who was a student of his at Dartington College of Arts – and New Music Concerts, when the organization was still in its infancy. In the early years of NMC in the 1970s – a tone-setting time both for the young concert series and the Canadian new music scene at large – Maxwell Davies compositions figured prominently in the program, featured alongside works by Claude Vivier in 1976 as well as in a show specifically dedicated to Maxwell Davies later that year.

Interviewed at the time by the CBC, NMC director Robert Aitken cited Maxwell Davies’ aesthetic as an approachable, complementary counterpart to music like that of Vivier’s, and the 1970s as a transitional time for new music, where “music is more exciting now than it perhaps has ever been…where literally, anything goes.”

That interview is archived online (at musiccentre.ca/node/16954) by the Canadian Music Centre, where you can check it out for a glimpse into Toronto’s – and Maxwell Davies’ – musical past. And as for New Music Concerts, now approaching its 45th season, things still seem musically as exciting as ever. You can find details on their upcoming April 3 program “Viva Electronica,” which features electro-acoustic works from a host of Canadian composers, in our listings and at newmusicconcerts.com.

Incidentally, baroque ensemble Aradia is scheduled to close its 2015/16 season with a performance on June 4 of none other than Maxwell Davies’ infamous Eight Songs for a Mad King, featuring a guest appearance by Montreal-based new music group Paramirabo. While maybe the reason behind this performance’s sudden apt timing isn’t the cheeriest one, the piece is a real modern classic, and Aradia and Paramirabo are sure to put on a top-notch show. You can find the details online at aradia.ca.

Sara Constant is social media editor at The WholeNote and studies musicology at the University of Amsterdam. She can be contacted at editorial@thewholenote.com.

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![Peter Maxwell Davies](image)

Made it a point to see what we were doing. In 2014, he even published his review of an ECCG concert on his website. Following a lifelong practice of telling it as he saw and heard it, he pulled no punches!

On April 14, Soundstreams will present “Steve Reich at 80,” in R-Pals rehearse in Robin Engelman’s studio at York U. (left to right: Don MacMillan, David Kent, Andrew Timar, Nicholas Kilbourn, ca 1974).
Editor’s Corner
DAVID OLDS

As I have had occasion to mention before, my day job is general manager at New Music Concerts, an occupation which brings me into contact with some of the finest musicians and composers from across Canada and around the world. So in the spirit of full disclosure I will say that I have had professional dealings with the artists involved in the project Horațiu Rădulescu — Piano Sonatas and String Quartets. Pianist Stephen Clarke has been a frequent performer on our series over the years and in January we had the great pleasure of presenting JACK Quartet in conjunction with Music Toronto. Rădulescu (1942–2008) was a Romanian composer active in the French school of spectral composition. He wrote six piano sonatas and six string quartets during a career which saw him based in France, Germany and later Switzerland, after leaving his homeland in 1969. Volume One of this series (Mode Records 290), which will ultimately include all of the sonatas and quartets, presents us with three very contrasting works, Piano Sonata No. 2 Op. 82 (1991), String Quartet No. 5 Op. 89 (1990–95) and Piano Sonata No. 5 Op. 106 (2003). As this is my first exposure to Rădulescu’s music it is hard to know whether the difference in approach between the keyboard and string writing has more to do with the nature of the instruments themselves or if it is simply a matter of different concerns in the different works.

Each of the pieces has a subtitle taken from the Tao te Ching of the sixth-century BC Chinese philosopher Lao Tzu. The Second Piano Sonata “being and non-being create each other” is in three movements: Immanence, Byzantine Bells and Joy, in decreasing durations of Fibonacci proportions (we are told in the excellent notes by Bob Gilmore). The overall feel of the piece is contemplative, with even the “Joy” of the third movement seeming contained rather than exuberant. We are even treated to echoes of Beethoven’s “fate-knocking” theme from the Fifth Symphony in the closing moments of the sonata. While in his earlier years Rădulescu had treated the piano in a number of unconventional ways – turning it on its side and bowing the strings with rosined cords; retuning the piano spectrally to free the natural harmonics hampered by tempered tuning – with the Second Sonata he seems to have reconciled his language to the use of a conventional concert instrument. This is not the case with the Fifth String Quartet “before the universe was born,” which uses a number of extended techniques to expand the palette of the strings in some unimaginable ways, which is to say that there are some sounds produced that I can’t begin to understand the origins of. The 29-minute work is in 29 brief sections, each with a quote from Lao Tzu beginning with “The unnamable is eternally real (darkness, the gateway to all understanding)” and ending “The world is sacred (it can’t be improved).” Again contemplation is the mood of the piece, with clouds of quiet sounds, but just past the halfway point things get more aggressive and there is an extended section of quite abrasive sound. Although there are moments of respite along the way, the work ends with insect-like buzzing and gnashing.

The Fifth Sonata “settle your dust, this is the primal identity” returns to modal melodic material. It is based on Romanian folk music and its drone- and bell-like passages are a genuine relief after the dark journey of the Fifth Quartet. Perhaps the subtitle of the third movement tells it all: “Use your own light / and return to the source of light. This is called practicing eternity.”

Stephen Clarke, who we know is comfortable in many modern idioms from the gentle, sparse music of Linda Catlin Smith to the aggressive complexity of Pierre Boulez, seems well at home in this largely unknown repertoire. And with their extensive work with Helmut Lachenmann I can’t think of another group better suited to the extended demands of Rădulescu’s string writing than JACK.

In keeping with the full disclosure of my opening paragraph, it was New Music Concerts who first brought Steve Reich to Toronto back in 1976 and was responsible for my initial exposure to his music. In recent years it has been our colleagues at Soundstreams who have been Reich’s premier sponsors in the city and this month they will pay tribute to “Steve Reich at 80” with a performance of, in my opinion, the jewel in the crown of his oeuvre, Music for 18 Musicians. In October 2014 the Ballet de l’Opéra national de Paris presented choreographer Anne Teresa de Keersmaeker’s Rain (Bel Air Classiques BAC126), a setting of Music for 18 Musicians as performed by Ensemble Ictus and Synergy Vocals under Georges-Elie Octors’ direction. I admit to being out of my zone of comfort here, not well being versed, or even

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New this month to the Listening Room

VIVALDI : LES VIOLONS DU ROY
MATHIEU LUSSIER conductor
Mathieu Lussier leads the Quebec-based ensemble Les Violons du Roy in this recording of quintessential works selected from the 500 concertos composed by Vivaldi.

SCHUBERT
To celebrate the 65th birthday of world-renowned pianist Janina Fialkowska, ATMA Classique is delighted to release this new recording of Schubert’s Impromptus and Sonata.

Hélène Grimaud’s WATER is an evocative, experimental, deeply personal project combining her two greatest passions: music and nature.

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Thom McKercher at
thom@thewholenote.com
particularly interested, in modern dance. But the ten athletic dancers running gazelle-like (or is it Giselle-like?) around the stage in patterns reminiscent of a Samuel Beckett play on speed proved to be almost as hypnotic as the music. The focus of the film is understandably on the dancers, with only occasional tantalizing glimpses of the musicians, but the 5.1 Dolby digital sound is immaculate and the performance is compelling.

**Concert Note:** On April 14, Soundstreams presents a very ambitious program at Massey Hall, including Reich's iconic Clapping Music, the large choral work Tehillim and Music for 18 Musicians.

Steve Reich provides the bridge to the next disc, *Density*, featuring flutist Claire Chase (clairechase.net) which has been waiting patiently on my desk for the past year. It opens with Reich's Vermont Counterpoint for 11 flutes (piccolos, flutes and alto flutes), conceived as a work for flute "choir" or to be overdubbed by one player (as first performed and recorded by Ransom Wilson). As with all the works on this disc, Chase plays all of the parts in studio recordings in which the layers blend seamlessly. All are by living composers with the exception of the title piece *Density* 21.5 which Edgard Varèse (1883-1965) composed for a solo platinum flute in 1936 (21.5 grams being the approximate density of a cubic centimeter of platinum). The other works all involve multiple flutes and/or electronics.

Of particular note for its rich sonorities is Marcos Balter's *Pessoa* for six bass flutes. Alvin Lucier's *Almost New* for piccolo, flute, alto, bass and contrabass flutes, and pure wave oscillators, takes some getting used to. The pure electronic sounds are quite harsh in comparison with the warmth of the natural flutes, but eventually our ears adjust and the contrast is quite effective. That being said, Philip Glass' homage to Erik Satie, *Piece in the Shape of a Square* for two flutes, comes as breath of fresh air after 25 minutes of the sterile sounds produced by Lucier's oscillators.

*Luciform* for flute and electronics by Mario Diaz de León presents a very different electronic soundscape: synthetic layerings and contrapuntal accompaniments to the rich sounds of the flute in its lower register. Again, to my ears, the purely acoustic sounds produced by the platinum flute in Varèse's *Density* 21.5 are more interesting by far. Nevertheless, Chase is to be congratulated not only for her dexterity throughout the full range of flute family but also for her diverse choice of repertoire, producing a 75-minute homophonic program that holds our interest from start to finish.

**Concert Note:** To hear all the members of the conventional flute family (contrabass to piccolo) combined in a live flute orchestra I recommend (conflict of interest duly noted) “Flutes Galore,” a concert of contemporary music for 24 flutes presented by New Music Concerts on April 24 at Saint Luke’s United Church.

If Claire Chase has shown mastery in combining all the members of one instrumental family through “the magic of the studio,” what is to be said of Mike Herriott? On *Isn’t Life Grand* (mikeherriott.com) this consummate musician is responsible for not only the entire horn section (piccolo trumpet, trumpets, flugelhorns, French horns and trombones), but also basses and piano. He is joined by frequent collaborator Richard Moore on drums and percussion throughout, with a (very) few other guests on several tracks. The overall sound is rich and warm and takes me back to the great horn arrangements I heard in my formative years from the likes of Chicago, Lighthouse and Blood, Sweat and Tears. Herriott penned all the tunes and, with the exception of the extended *Free at Last* arranged by the late, great Canadian flugelhorn icon, Kenny Wheeler, did all the arranging too. Fittingly, Herriott provides a lush flugelhorn solo on *Free at Last* and is joined by Dave Reid for a bass trombone solo. The style is quite mainstream, and I am left thinking that with some lyrics and a singer like David Clayton Thomas this music could have been top of the charts back in the day. I mean that in the nicest possible way though and am in awe of this one-man big band that is Mike Herriott.

Another disc that spans mainstream jazz and pop sensibilities is Taylor Cook’s *The Cook Book* (taylorcook.com). In this instance though, the composer/leader has some fine Toronto players contributing to his ensemble. This is not to say that Cook is a one-trick pony by any means. The black tracks see him on alto sax, flute and clarinet, with bandmates Jack Bodkin, keyboards, Brandon Wall, guitar, Justin Gray, acoustic and electric bass, and Robin Claxton, drums. This is complemented by a host of horns and woodwinds on such tracks as the rollicking *Biker’s Dozen* and the sultry *Lilia* which also includes string quartet. Another track where the ranks swell is Cook’s effective arrangement of *On the Sunny Side of the Street* which features a horn sextet. All of the other tracks are composed and arranged by Cook, including *Splainin’* with lyrics by Neil Surkan and plaintive vocals by Alex Samaras, with the exception of the closing, soulful *Testifyin’* by Fender Rhodes-playing Bodkin. In all, *The Cook Book* provides some tasty recipes, prepared to perfection.

As noted with modern dance above, I confess to being somewhat out of my comfort zone in the world of serious modern jazz. In my formative years however, I did spend quite a bit of time combing the shelves of John Norris’ *Jazz and Blues Centre* down on King St. West and building a collection of the standards of the time: Monk, Coltrane, Hawkins, Rollins, Davis, Parker, Coleman, MJQ, Brubeck and, as mentioned in last month’s column, even the Quintet of the Hot Club of France. Montreal bassist Alain Bédard and his acoustic *Auguste Quartet* take me back to those exciting years of discovery. *Circum Continuum* (Effendi Records FND 144) features Félix Stussi on piano, Samuel Blais on saxophones, Bédard on contrabass and Michel Lambert on drums. This is complemented by a host of horns and woodwinds on such tracks as the rollicking *Biker’s Dozen* and the sultry *Lilia* which also includes string quartet. Another track where the ranks swell is Cook’s effective arrangement of *On the Sunny Side of the Street* which features a horn sextet. All of the other tracks are composed and arranged by Cook, including *Splainin’* with lyrics by Neil Surkan and plaintive vocals by Alex Samaras, with the exception of the closing, soulful *Testifyin’* by Fender Rhodes-playing Bodkin. In all, *The Cook Book* provides some tasty recipes, prepared to perfection.

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Narratives on Life - music for cello and piano is the latest CD from the Ottawa duo of cellist Joan Harrison and pianist Elaine Kellogg (Marquis MAR 81467). The four varied works are connected by the composers' shared Jewish heritage and are not often heard - indeed, three of the performances here are world premiere recordings.

Srul Irving Glick's Chagall Suite for Cello and Piano is a three-movement work from 1993 inspired by the Marc Chagall paintings The Cellist, The Lights of the Wedding and The Big Circus. There's some lovely tone and colour from the cello, although the piano seems to be a bit far back in the balance.

My feeling that the playing was perhaps a bit too subdued was reinforced by the second work, the Sonata for Cello and Piano by the Canadian composer Steven Gellman. Completed in 1994, its third movement finale is titled Scherzo (on a Heavy-Metal rhythm), but while the playing here is more than up to the technical challenges it really seems to need more fire and energy.

The one work I would have thought would be a first recording turned out to be the only one that wasn't. The musically multi-talented child prodigy Hélène Riese Liebmann was born in Berlin in 1795 and was already having her compositions published by 1813, a quite remarkable achievement in an age when the likes of Fanny Mendelssohn and Clara Schumann would have to resort to having their compositions published under the names of their respective brother and husband. The Grand Sonata in B-flat Major for Cello and Piano Op.11 is a very pleasant work and it is very much of its time.

While studying at Yale University Harrison met the son of the American composer Maurice Gardner (1909-2002) whose Sonata for Cello and Piano completes the CD.

Gardner had a long and varied musical career in many commercial spheres, and was finally able to concentrate on non-commercial compositions when he reached his 60s. Harrison's acquaintance with his son led to her being coached by the composer himself in the playing of this sonata, and it shows: it's not only the strongest and most assured work on the CD, but also draws the most committed and convincing playing from the performers.

It's a fine ending to a very interesting CD.

Say what you will about Antonio Vivaldi - and despite the huge popularity of his music, he isn't everyone's favourite composer - his voice is unmistakable. We've all heard the old line - that Vivaldi didn't write 500 concertos but wrote the same concerto 500 times - but the truth is that despite the continuous sequences, circles of fifths, arpeggios, scales and rhythmic patterns that tend to obscure the frequent absence of any real melodic material, there is a delightful freshness and inventiveness and a sense of spontaneity that runs throughout his instrumental music.

These qualities are more than captured in Vivaldi, the outstanding new CD from Les Violons du Roy under Mathieu Lussier (ATMA ACD2 2602). Moreover, the six concertos here display the wide range of solo combinations that Vivaldi used, as 16 of the orchestra members are featured as soloists. Just look at the range of works: the two Concertos in E Flat for Violin, Two Oboes, Bassoon, Two Horns, Strings and Continuo RV569 and RV574; the Concerto in B Minor for Four Violins, Cello, Strings and Continuo RV580; the Concerto in G Minor for Violin, Two Recorders, Two Oboes, Bassoon, Strings and Continuo RV577; and the Concerto in E Minor for Four Violins, Strings and Continuo RV550.

There is a brief Sinfonia from the opera La verità in cimento, RV739 before the final Concerto in C Major for Two Trumpets, Strings and Continuo RV537, whose familiar opening three notes will immediately bring to mind the closing doors on a TTC subway car for Toronto residents; the dazzling third movement brings to a close a CD that is a pure delight from start to finish.

The orchestral texture is warm and bright, with a discreet and beautifully balanced continuo and a clear and resonant recorded sound.

The young Spanish ensemble Trio Rodin is featured in a lovely CD of music of their homeland with Enrique Granados Chamber Music with Piano (Ævea AE16013).

Chamber music was a neglected field in late 19th-century Spain, a situation that Granados addressed in his compositions; his Piano Trio Op.50 was one of two chamber works that he performed on his debut in Madrid's musical society in 1895. It's an attractive work that allows all three performers here to showcase their technique, their warm tone and their ensemble skills. For this recording Trio Rodin worked from the autograph manuscript source, apparently only recently identified.

Pianist Jorge Mengotti is joined by cellist Esther García in the three pieces Madrigal, Danza gallega and Trova, all adapted from previous Granados works and all dedicated to Pablo Casals.

The remaining eight tracks on the CD feature violinist Carles Puig, Romanza is a lovely, lyrical miniature that brings sensitive playing from the duo. The Tres preludios are extremely short (less than four minutes in total) but quite effective.

The unfinished Sonata for Violin and Piano completes the disc. It dates from the same period as the Piano Trio, but until fairly recently the beautifully rhapsodic first movement was thought to be all that was completed; Trio Rodin, however, found a completed second movement in the same manuscript source as the Piano Trio, together with very brief opening fragments for an Andante and a Finale, all the material is presented here.

The works here are all finely crafted and beautifully played, with an exceptionally clean recorded sound.

Every now and then a CD comes along that reminds you how easily you can lose track of contemporary composers and their works if your focus is always on the standard repertoire and the established, traditional composers, and how much of real value you can consequently miss.

Visit TheWholeNote.com/Listening
One such CD is Meanderings, the terrific new solo release from the Israeli violinist Yael Barolsky (negevmusic.wix.com/negevmusic). While Luciano Berio’s name will be familiar to most, the same may not be true for Dai Fujikura (b.1977), a Japanese composer now resident in the UK; the Boston-born Israeli composer Amos Elkana (b.1967); the soloist’s father, Lithuanian Michael Barolsky (1947–2009); and Italian Luca Francesconi (b.1956), although all five composers are represented here by strong, engrossing works.

Berio’s Sequenza VIII from 1976 is at the heart of the album for Barolsky, who credits its character and technical demands as leading to, and influencing the selection of, the other works on the CD. The ease and comfort with which she negotiates a really challenging piece more than bear out her statement that it is a piece she has loved and performed for many years.

Fujikura’s 2010 composition Fluid Calligraphy for violin and optional video (the latter obviously not included here, but viewable in a complete performance on daifujikura.com) is an attempt to recreate the principles of Japanese calligraphy by using the bow as the equivalent of the calligrapher’s brush. Although it encompasses a wide range of technical effects it remains a very accessible work.

Elkana’s Reflections for violin and electronics was written for Barolsky in 2014 and is dedicated to her. A computer records the solo violin, but only at specific points in the solo part, and plays the recordings back through four speakers positioned beside the player. The result is a multi-layered collage of voices where distinguishing between the live and recorded playing becomes virtually impossible.

Francesconi’s 1991 composition Riti neurali for violin and ensemble is a live recording with the Israeli Contemporary Players under Ilan Volkov. Subtitled Third Study on Memory, it was inspired by the composer’s fascination with a particular theory on the function of memory.

Barolsky’s playing is simply outstanding throughout a CD that is a significant addition to the contemporary solo violin discography.

Lutenist Žak Ozmo explores the music of Vincenzo Galilei on The Well-Tempered Lute Tones I–IV, another excellent CD from Hyperion (CDA68017).

Galilei was a respected member of the Camerata, an influential group of humanists, musicians, poets and intellectuals active in Florence in the late 1500s. The music here is taken from his Il Primo Libro d’intavolatura di liuto (1584), written for a six-course lute and which Ozmo, in the outstanding booklet notes, calls the first substantial musical collection to champion the versatility of a well-tempered tuning system, demonstrating the lute’s ability to transpose pieces to any of the 12 degrees of an equally tempered scale. Ozmo explains in fascinating detail the philosophical, interpretational and technical challenges that the work presents – which he says push both the player and the instrument to their limits – as well as the questions that need to be answered in order to perform it.

The technical challenges are clearly handled well, although the playing seems a bit dry and tight at times, no doubt due to the fact that in order to play the pieces on each step of the scale, the index finger of the left hand needs to be kept flat on the fingerboard after the first step. Anyone who has ever tried playing classical guitar with a permanent full barre chord will know what that entails!

Still, this is a fascinating CD that will doubtless more than repay repeated listening.

There’s another series of the Beethoven Complete String Quartets making its way through these remarkable works, this time by the Quartetto di Cremona on the audite label (92.684). The first volume was issued in March 2013.

I haven’t heard any of the previous releases, but if the new Volume V Super Audio CD is anything to go by, then I’ve really been missing something. There’s only one quartet on this issue – No.15, the String Quartet in A Minor Op.132 – but the ensemble is joined by the outstanding Lawrence Dutton on viola for the early String Quintet in C Major Op.29.

This Italian quartet has been around for ten years now, and much is made of their training with the Quartetto Italiano’s Piero Farulli and the Alban Berg Quartet’s Hatto Beyerle; the resulting mix of an intuitive, emotional approach to the music with the classical German-Austrian focus on form and structure. Their playing here certainly bears that out, with a fine sense of shape and form never compromising the warmth and spontaneity of the playing.

Three further volumes are planned to complete the series of eight regular-priced CDs. How this set will fare in a fiercely competitive field where 2CD issues and box sets are the norm remains to be seen, but the performances themselves will more than hold their own, I’m sure.
Janina Fialkowska’s new recording of Schubert – Piano Sonata No. 7: Four Impromptus (ATMA AC2 2699) is an example of familiar repertoire rethought, reconsidered and reinvented. Nothing has been turned on its head nor has Schubert been over-examined for missed content. The genius of his ideas lies in both their lyric value and in the exquisite nature of his supporting accompaniments. What Fialkowska has done is to redraw the emotional map that guides her playing through Schubert’s straightforward material. She plays the Impromptu No. 2 in A-flat Major Op. 142 D935 as if it were something sacred. The opening idea is delivered in utter simplicity and the middle section rises to a speed and intensity not often heard. This pulls the work’s emotional poles further apart and gives greater impact to the quiet ending. The other three impromptus, too, are wonderfully recast.

The Piano Sonata No. 7 in E-flat Major Op. 122 D568 benefits from a release of tempo strictures in the second and third movements. Fialkowska gives Schubert’s simple ideas an airy freedom that feels so completely right. She is, as ever, the mature interpreter we have come to admire.

Concert Note: On April 1 and 2 Janina Fialkowska performs Chopin’s Concerto in F Minor with the Kitchener-Waterloo Symphony at the Centre in the Square.

It’s always a pleasure to hear a new recording from Angela Hewitt, regardless of the repertoire. Early 2016 saw the release of Domenico Scarlatti – Sonatas (Hyperion CDA67613), her first project with this material and one which she hopes to pursue more. In her liner notes, Hewitt makes reference to the scholarly debate over whether the sonatas were originally intended to be paired or not. She has, nevertheless, chosen to devise her own groupings, to the sonatas’ best advantage.

Playing her long-favoured Fazioli, Hewitt delivers a flawless technical performance with clarity never sacrificed to speed. Scarlatti’s sonata structures are simple enough to navigate and one might expect that in the course of 16 such works a certain amount of predictability would set in. But this never happens as Hewitt gives the main idea of each sonata a completely fresh approach. She also never misses a contrapuntal opportunity, and plenty abound throughout. Her ornaments and figures are perfect. She is also completely at ease using whatever technical advantage the modern piano offers to this older repertoire, whether dynamic or colouristic. The Sonata in G Minor Kk8 is an excellent example of this as is the Sonata in F Minor Kk69.

The final track is a bit of surprise as Hewitt’s choice of tempo is notably slower than most often heard. This turns the Sonata in E Major Kk380 into a far more thoughtful and even slightly melancholy utterance than we expect. We look forward to her next set of Scarlatti sonatas.

Concert Note: On April 13, 14 and 16, Angela Hewitt performs two piano concertos by Bach with the Toronto Symphony Orchestra. The program also features Symphony No. 8 by Shostakovich, conducted by Peter Oundjian.

In her latest disc Hélène Grimaud – Water (Deutsche Grammophon CD 00289 479 3426), pianist Hélène Grimaud draws from the well of repertoire using water as its inspiration. Nearly every composer has written something depicting an aspect of water whether vast or minute. Her choices of works were guided by a live performance project incorporating art, music and architecture. Set in a New York armoury drill hall carefully flooded for added effect, the performance reflected her environmental concerns around the treatment of water as one of humanity’s most precious resources. Grimaud immerses herself completely in the nature of the water theme. Aided by the cavernous acoustic of the armoury, she captures all the fluidness and sparkling images created by her chosen composers. Liszt’s Les Jeux d’eaux à la Villa d’Este is among the best tracks for its articulate shimmer in the upper registers. The Takemitsu Rain Tree Sketch II is beautiful for its deeply haunting reserve and Fauré’s Barcarolle flows with unbound rhythmic freedom throughout. The best track is, however, Debussy’s La Cathédrale engloutie. Here Grimaud evokes an architectural grandness and solemnity so appropriate to the composer’s image for the piece.

The recording produced at the art installation is combined with seven electro-acoustic compositions by Nitin Sawhney that act as transitions between her eight piano pieces. The contemporary works serve effectively as transitions between the traditional repertoire and are, in fact, titled as such. Transition 1, 2, etc. They alternate seamlessly from one track to the next and make for a truly fascinating listen.

It’s hard to imagine the mindset that a pianist must adopt to undertake an extensive project like Valentina Lisitsa plays Philip Glass.
Young pianist Nicolas Horvath has a very impressive reputation as a Liszt interpreter. It’s no surprise then, that his approach to Glass in Philip Glass – Glassworlds 3: Metamorphosis (Grand Piano GP691) is strikingly different. His own liner notes to this recording reveal his inclination toward analytical detail. At the keyboard he extracts thematic material from the rotating structures that Glass sets spinning like so many Buddhist prayer wheels. In doing so he compels the listener to experience the music more melodically than its hypnotic patterns might otherwise allow. This sets his performance of the Metamorphosis I-V apart from most others. The melodic imperativeness that seems to drive Horvath’s interpretation of Glass’ music is even more powerful in Einstein on the Beach and the Piano Sonatina No.2 (1959). There’s even a hint of programmatic interpretation in the piano version of The Olympian – Lighting of the Torch and Closing.

By contrast, however, Horvath completely abandons all classical/romantic sensibilities in Two Pages (1968), choosing instead to favour the dominant mechanical nature of the repeating figures, leaving only Glass’ subtle changes to play with the listener’s mind. This kind of versatility makes Horvath a compelling interpreter and presents the repertoire in a deeply engaging and listenable way. This disc is the third volume in his Glassworlds series.

Pianist and conductor Howard Shelley performs the Piano Concertos Nos. 3, 5 and 7 with the Ulster Orchestra. Shelley’s playing is graceful and delivers the full value of Steibelt’s decorative tunes, many of them finely crafted and memorable, especially the Scottish folk melodies in the slow movements. The orchestra is superbly balanced with the piano, and while conducted from the keyboard, their performance is unerringly intimate with the soloist. The recording is a welcome document of a deserving, if lesser known, composer.

The recording’s finest piece is, however, the Piano Sonata from 1961, one of Khachaturian’s few formal efforts in larger forms. The opening movement is breathtaking for its relentless motion that only has a brief respite midway through. Poghosyan plays this brilliantly and brings it to an edge-of-your-seat close. The second movement is remarkable for its unfamiliar and sometimes experimental language. The final movement brings back the energy of the first but with more intensity. This must be an exhausting piece to perform live. It is excitement combined with mystery and Poghosyan plays it masterfully.

We tend to have set notions of the personilities that shaped the music of most historical periods. While the names of those who dominate obscure the lesser, we sometimes find, in the shadows, new material that helps us understand an age in a richer way. And so it is with the music of Daniel Steibelt and a new recording by Howard Shelley that presents three of his piano concertos in Steibelt (Hyperion CDA68104).

Born to German/French parents, Steibelt was a contemporary of Mozart and Beethoven. He built his career as a pianist and composer in France and England at the turn of the 19th century. He is reported to have famously challenged Beethoven to a piano duel and forever lived with the humiliation of that ill-conceived contest. Steibelt’s music shows his remarkable keyboard facility with extended runs and complex ornamentation. Although his work shows him to have been a fine tunesmith, he is judged to have been much less competent at thematic development.

Lauded by critics as the finest fortepiano performer of our time, Kristian Bezuidenhout has issued another installment in his ambitious Mozart recording project, Mozart Keyboard Music Vols. 8 & 9 (Harmonia Mundi HMU 907532.33). Bezuidenhout plays a fortepiano built in 2009, copied from a Viennese Walter & Sohn of 1805. The instrument is tuned to A 430 and set in unequal temperament. This has the effect of reducing the instrument’s resonance in keys not part of C Major’s harmonic overtone series, like D and F. This is hardly noticeable since the fortepiano has, overall, characteristically less resonance than our modern pianos.

These two volumes are well programmed with plenty of contrasting pieces that make listening through their entirety highly enjoyable. The familiar Sonata in C Major K545 opens the set and is striking for the degree of clarity and articulation Bezuidenhout is able to express at this keyboard. He plays the Gigue in G Major K574 with an insinuous angularity applied to both the rhythmic patterns and the inter-vallic leaps that must have delighted Mozart in writing them. He also includes three sets of variations and a couple of fragments completed by Mozart scholar Robert Levin.

Bezuidenhout is a dynamic player not shy about digging into the instrument forcefully to generate a fortissimo. He’s equally adept at key touch so light that some notes seem to disappear on first hearing. A quick replay confirms their presence but only at the softest levels.

The two-disc set contains selected works from 1774 to 1790 and, like the rest of the series, is not chronological.
**VOCAL**

**The Way of the Pilgrim**

**Toronto Consort**

Marquis Classics MAR 81465  
(marquisclassics.com)

> The Toronto Consort was founded in 1972. Since then it has been recognized as one of the finest ensembles in the world specializing in medieval, renaissance and early baroque music. This disc is a reissue, first released by Dorian in 2000. The ensemble is essentially the same as that performing now; with one exception: the recording was made before the soprano Michele DeBoer joined the group. Although the title of the CD emphasizes pilgrimage, the subtitle, “Medieval Songs of Travel,” shows that “travel” is taken in a wider sense: we have here songs about the Crusades, about the miracles performed by the Virgin Mary (linked to the Spanish pilgrimage Salas), about spring and love written by wandering monks (the *Carmina Burana*) and about the vicissitudes in one’s own life (the autobiographical poem by Oswald von Wolkenstein, one of the last minnesingers). Making these works ready for performance would have involved a considerable amount of work. While good modern editions are available, it must be remembered that the music has come down to us in the shape of monophonic songs. Everything added to the tune would have to be added by the performer. The performances on the CD are always enjoyable. I was particularly taken with the songs. Everything added to the tune would have to be added by the performer.

**Concert Note:** The Toronto Consort presents Monteverdi’s *Vespers* at Trinity-St. Paul’s on May 6, 7 and 8.

**Rossini – Mosè in Egitto**

Daniel Barenboim; Prudenskaya; Sonn; Staatskapelle Berlin; Daniel Barenboim  
Bel Air Classiques BAC122

> This was one of the events specially created for the Milan Expo 2015 that coincided with the 150th anniversary of Italian Unification and what better way to celebrate than to perform an opera in the magnificent Gothic cathedral, Duomo di Milano, that took 600 years to build. The majestic interior became awash in cascading multicoloured curtains of light giving an impressive backdrop to the action.

The original opera, well over three hours long, *Mosè in Egitto* by the 24-year-old Rossini, was written for Naples. He later revised it for Paris and turned it into French (*Moïse et Pharaon*) thereby losing a lot of the originality and freshness of the original. The creators of this particular event in their wisdom used this second version (translated back into Italian) and condensed it into a one-and-a-half-hour “semi-staged sacred melodrama” of overblown and repetitive religious scenes of divine miracles, dispensing with much of the love story, the human drama and the wonderful music that made this opera a success and caused it to survive for nearly 200 years. Fortunately, the immortal *Prayer Scene* at the banks of the Red Sea was kept, ending the show on a positive note.

This being in Italy and especially Milan, the mostly young singers are all excellent, their voices gloriously resounding in the spacious acoustics of the cathedral. Isabelle Kabatu as Queen Sinaide is especially memorable in her highly emotionally charged scene, and in the title role the venerable Ruggero Raimondi at 74, amazingly enough can still sing the role although his voice is somewhat compromised by now. The young Italian conductor Francesco Quattrocchi, well attuned to the Rossini idiom, brings out beautiful sounds and sonorities. All in all the opera is severely truncated, but still an impressive, visually resplendent show for this special occasion.

**Janos Gardonyi**

**Wagner – Tannhäuser**

Seiffert; Petersen; Mattei; Pape; Prudenskaya; Sonn; Staatskapelle Berlin; Daniel Barenboim

> The exiled and penniless Wagner’s first real international break came in 1860 when Emperor Napoleon III invited him to perform his *Tannhäuser* in Paris, an event that became the biggest scandal in the history of opera. Riots broke out, people were beating each other up, screaming, yelling and throwing things at the singers while the Emperor and his Empress were sitting in the royal box unable to do a thing. Wagner quickly withdrew the score and hurriedly left Paris.

Tannhäuser, Wagner’s tortured dilemma between physical and spiritual love, however, not only survived 150 years but is triumphantly vindicated here in Berlin. The big problem facing directors today is how to make opera relevant in the 21st century; there have been many failures, stupidly conceived updated concepts by second-rate
directors. Acclaimed choreographer Sasha Waltz was the Staatsoper’s unlikely but brilliant choice to direct, and with her emphasis on the poetry of movement to underline the drama – exquisitely composed scenes with dancers mingling with the singers – there is constant motion adding excitement and visual splendour.

There is musical splendour of the highest order as well. A superb cast: Peter Seiffert, a strong heldentenor as Tannhäuser, his voice rich, sensitive and expressive with no sign of fatigue through the gruelling four hours. Ann Petersen is a glorious Elizabeth both in joy and later in her suffering. Peter Mattei, probably today’s greatest lyrical baritone is a noble, elegant and aristocratic Wolfram. René Pape (Landgraf) and Marina Prudenskaya (Venus) are also memorable in their lesser roles. Maestro Barenboim conducts the entire score from memory with forward thrust and quickening of pulse in the resplendent and joyful scenes of the second act, broadening into sustained slow tempi in the tragic but sublime third. Wonderful performance, highly recommended.

Janos Gardonyi

Ravel – L’Heure espagnole; Don Quichotte à Dulcinée
Lombardo; Druet; Antoun; Barrard; Courjal; Le Roux; Orchestre National de Lyon; Leonard Slatkin
Naxos 8.660337

► Maurice Ravel loved a challenge. Why else would he embrace the prospect of writing a new take on the comic Italian opera in French, on a Spanish theme? The Spanish Hour, filled with flirtation, comical characters and cuckold, is far from being a bedroom farce. It is, instead, a great example of Ravel’s musical genius, especially when it comes to orchestration. While he pays homage to the Spanish musical idiom, he also respects the distinct musicality of the French language, whether scoring the straightforward observations of Ramiro, the rapid plotting of Concepcion, or the over-the-top buffoonery of Goncalve and Don Inigo. The result is playful, poetic and impressionistic.

The accompanying work, three songs of Don Quixote sung to Dulcinea, has a much less happy theme – and history. It is the very last thing Ravel composed (in 1933) and was commissioned by the celebrated film director, G. W. Pabst for a new film version of the story of the knight of La Mancha. Alas, as they say in the film biz, it ended up on the cutting room floor and was replaced by Jacques Ibert’s four songs on the same theme. This insult galled Ravel to the point of considering a lawsuit against the producers, but he eventually gave up on this...quixotic pursuit. The film’s loss is our gain, as these songs remain a popular vehicle for baritone voice, as rendered here by François Le Roux, one of the leading exponents of French chanson.

Robert Tomas

Alec Roth – A Time to Dance
Ex Cathedra; Jeffrey Skidmore
Hyperion CDA68144

► Alec Roth’s A Time to Dance is divided into four major sections, each representing a season and time of day; with each featuring a different soloist: soprano for Spring Morning, tenor in Summer Noon, alto for Autumn Evening and bass in Winter Night. Adding choir and orchestra, the long cantata, uses almost the same instrumentation as Bach’s Magnificat, thus the two works were paired for the cantata’s premiere performance by Ex Cathedra in 2012.

With texts drawn from biblical verse as well as well-loved poets such as Blake, Dickinson, Donne, Manley Hopkins, Marlowe and Yeats, a fertile groundwork is provided for a great variety of expression in the music. The piece opens with the bass and choir singing from Ecclesiastes (To everything there is a season). Through Roth’s deft characterization, soprano Grace Davidson evokes the beauty of spring; tenor Samuel Boden the romance and sensuality of summer; alto Matthew Venner the ripeness of autumn and bass Greg Skidmore the gravity of winter. All come together for the marvellous Epilogue followed by an exuberant After-dance in which Roth expects the singers to hand-clap as well as actually dance.

The other pieces included on the recording are a little more conventional and reserved, though still lovely; Roth’s Magnificat and Nunc dimittis is set for a smaller choir with a chamber organ for left hand only; Men and Angels, for unaccompanied choir, showcases Ex Cathedra’s thoughtful and meticulous delivery.

Dianne Wells

CLASSICAL AND BEYOND

In Search of Chopin
A film by Phil Grabsky
Seventh Art Productions SEV182

► Traditionally, the lives of classical composers haven’t fared all that well on film. We have only to think back to Miloš Forman’s acclaimed Amadeus which, in the opinion of many music lovers, left something to be desired in its portrayal of Mozart as a childish joker who also happened to be a musical genius. And certain biographies currently posted online seem questionable in quality. In Search of Chopin is something very different, a sensitive documentary by Phil Grabsky on the Seventh Art label and the fourth in his series of DVDs focusing on the lives of great composers.

Through the use of exquisite photography, a well-delivered narration by Juliet Stevenson and readings by David Dawson of selected correspondence, In Search of Chopin takes the viewer on a 39-year journey, from the composer’s beginnings in Zelazowa Wola, Poland, to his untimely demise in France in 1849. Commentaries from those connected with the Chopin Institute in Warsaw and from musicologist Jeremy Siepmann further add to this compelling biography and from the beginning, I was struck by a wonderful sense of intimacy. The viewer becomes a privileged visitor to the rooms where Chopin lived and created – in Warsaw, in Vienna, at Nohant and his city of exile, Paris.

Yet the film is more than a mere life story; indeed, it views the composer through his music more than most documentaries do. Interviews with renowned pianists such as Ronald Brautigam, Lars Vogt, Daniel Barenboim and Leif Ove Andsnes shed light on the composer’s output in new and revealing ways. Furthermore, the numerous musical examples seem particularly generous in length while those performed by Nelson Goerner, Kevin Kenner and Janusz Olejniczak in concert on an early Erard instrument with the Orchestra of the Eighteenth Century provide the viewer with a sound very close to what Chopin would have heard during his lifetime.

Adept editing and attractive bonus features further add to the appeal of this exemplary biography, a worthy tribute to the “poet of the piano.” Highly recommended.

Richard Haskell

Mendelssohn – A Midsummer Night’s Dream; Hebrides Overture; Fair Melusine Overture
Swedish Chamber Orchestra and Radio Choir; Thomas Dausgaard
BIS Hybrid SACD 2166

► Felix Mendelssohn was born in Hamburg on February 3, 1809, and a no more prophetic name than Felix (Latin for “happy”) could have been given him if his music tells the tale. His exultant Overture to A Midsummer Night’s Dream was written when he was 17 and was followed 17 years later by more miniatures to comprise a suite of Incidental Music. That he chose
to compose these extra pieces populated by those same scampering fairies of the Overture was brilliant.

The Incidental Music is composed of the Overture that sets the stage and introduces the cast, followed by 13 pieces including the Scherzo, Nocturne, Intermezzo, Wedding March and other delights.

Dausgaard’s tempi may feel slightly headlong, with an imperiousness that imbues a breathtaking expectancy even when we know the score well. This is a performance that has the listener leaning forward so as not to miss a single, unexpected nuance. Constant re-evaluation of textures in almost every chord is different in weight and balance from what we are used to, keeping us alert for what is to come. We can see those fairies being as disruptive as they are in Shakespeare.

The uniquely mid-nineteenth-century quality of the score is brought out with extremely precise orchestral execution, transparent and articulate, adding a zing unlike any others. This is pure Mendelssohn and, for me, exemplary.

Similarly, the two familiar overtures are meticulously prepared, drawing even a blase listener into these interpretative revelations and performance benchmark marks. 

Bruce Surtees

**Concert Note**: On April 9 and 10 the Toronto Symphony Orchestra presents “A Midsummer Night’s Dream & More” featuring Mendelssohn’s incidental music. Handel’s Harp Concerto, Elgar’s Enigma Variations and Wagner’s Ride of the Valkyries under the baton of James Feddeck in his TSO debut.

**Miroirs: Dutilleux; Liszt Jonas Vitaud NomadMusic NMMO28 (nomadmusic.fr)**

**Woodwinds: Woodwinds of the Royal Concertgebouw Orchestra RCO Live LC-14237**

- This varied, attractive program of 20th-century woodwind music presented by Concertgebouw wind players is a credit to all concerned. For me the highlights are Poulenc’s Sextet (1932/39) and Jánáček’s Mládí (1924). The well-known Poulenc is played with sensitivity, and Jeroen Bal’s handling of the piano part is particularly subtle. Fine recordings of this work are numerous: the recent Berlin Counterpoint on Genuin is more energetic and virtuosic; while the London Conchord Ensemble on Champs Hill has a more reverberant acoustic. But to me, the shifting shifts of nonchalance, dreaminess and high spirits in the composition are most stylistically captured in this reading.

Jánáček’s late and wonderful Mládí evokes his memories of childhood in Moravia, with instrumental suggestions of speech, song, dance and play. The group projects frequent changes of activity and emotional tone confidently. Intonation is unfailing and Lucas Navarro’s oboe playing is particularly expressive.

Martini’s Sextet for Piano and Wind Instruments (1929) avoids consistent style and instrumentation. The Scherzo is to me the best movement, flutist Emily Beynon’s virtuosity and tone make it shine. Gershwin-jazzy passages burst in on several movements, and the Concertgebouw winds turn the whole into a witty, enjoyable experience. The early Sonatina for Oboe, Clarinet and Bassoon (1931) by Sándor Veress (1907–1992) features intriguing dissonance, attractive lyricism and vital rhythm in turn, all conveyed convincingly by the reed trio who seem thoroughly at home with the work’s Hungarian folk idioms.

**Roger Knox**

**MODERN AND CONTEMPORARY**

**Prokofiev – Piano Concertos 2 & 5 Vadym Kholodenko; Fort Worth Symphony; Miguel Harth-Bedoya Harmonia Mundi USA – HMU 807631**

- Among the plethora of emerging piano virtuosos a name to watch is Vadym Kholodenko, the Ukrainian winner of the 2013 Van Cliburn competition. Of special interest is his partnership with the Fort Worth Symphony including the recording of all five Prokofiev piano concerts. Kholodenko’s stylistic and technical rapport with conductor Miguel Harth-Bedoya and orchestra shows in fine ensemble playing. I come to this Prokofiev Concerto No.2 (1913) with memories: Yeşim Bronfman’s blazing performance with the Toronto Symphony; also novelist Philip Roth’s astounding account of Bronfman’s Prokofiev Two in The Human Stain. Kholodenko’s technique is fully sufficient yet he emphasizes expressive, lyrical aspects more, starting with the expansive opening melody. He even manages to make the cadenza’s romantic ballast sound meaningful. The perpetual motion Scherzo and heavy tramping Intermezzo have fewer expressive opportunities. The Finale does however, amid much virtuosic bravado that Kholodenko also navigates successfully.

By 1932 when he wrote Concerto No.5 Prokofiev was seeking stylistic simplicity, no doubt under increasing pressure from the Soviet regime. Many passages show that he still had the ability to be both musically childlike and inventive. For example, the second movement’s clock-ticking motion becomes interesting with lightning quick scales and staccatos that pianist and orchestra make sound crystalline. In the fourth movement, the piano weaves beautifully around lyrical winds; later on, the performers achieve the required solemnity. I look forward to the other three concerts from this team.

**Roger Knox**

**Bartók; Ligeti Ensemble InterContemporain; Matthias Pintscher Alpha 217**

- Though György Ligeti’s early large-scale works brought him fame, his name was largely absent from North American...
orchestra programs in the 1980s. As a result, for many, he is associated with bagatelles and études instead of megaliths like Atmospheres. This Ensemble InterContemporain recording, better than merely reminding us of his orchestral roots, reaffirms his genius in both styles. 

This is especially true of the Piano Concerto, featuring Hidéki Nagano, which feels at times like orchestral Ligeti and intimate Ligeti happening simultaneously, the sound streams occasionally lining up in a happy coincidence akin to those moments when a car’s turn signal blinks in time with the radio. This mechanical analogy is particularly apt, as the perpetual motion piano part also conjures up Conlon Nancarrow’s player piano works. The second movement showcases Ligeti’s trademark cosmic orchestral writing: here he weaves slide whistles and ocarinas into the fabric of a soundscape reminiscent of his Lontano for orchestra, delicately toeing the line between the apocalyptic and the mawkish in a way only Ligeti can.

Also featured are Ligeti’s concertos for violin and cello. Ligeti described his piano concerto as “music as frozen time, as an object in an imaginary space,” but these words might be yet better suited to his Cello Concerto, performed here by Pierre Strauch. The above are joined by two Bartók pieces, Contrasts and the Sonata for Two Pianos and Percussion, and appropriately enough – for no two composers offer a more compelling solution to the problems posed by a world where both trite tonality and humourless avant-gardism are equally exhausted.

Elliot Wright

Concert Note: Matthias Pintscher makes his Toronto Symphony Orchestra debut conducting Mahler’s Symphony No.1; Mozart’s Piano Concerto No.24 (with Inon Barnatan) and his own Towards Osiris on April 28 and April 30.

Samuel Andreyev – Moving ensemble proton bern; Matthias Kuhn Klarthe K014 klarthe.com

Paris-based Canadian composer Samuel Andreyev is deeply influenced by the plastic arts; he describes the first work on this disc, the Marcel Duchamp-inspired La Pendule de Profil, in terms of cubism, and his pieces tend toward an object-like quality. A good analog for the entire decade of work represented here, however, might be abstract impressionism. The impressionists placed the immediacy of perception above all else, carefully modulating light and colour to reproduce the experience of motion and time. The abstract impressionists took it further, distilling the object until only motion and colour remained. Andreyev, too, reduces musical perception to its elementary components, exploiting attack and especially timbre for their visceral, immediate impressions.

Where the abstract impressionism analogy fails, however, is in Andreyev’s meticulous structural clarity. An abstract impressionist painting overpowers with its chaotic density. Andreyev’s music, although saturated with chromaticism, is not spatially dense, and as a result the listener perceives the music as both weighty but translucent, ordered but atemporal.

The miracle material that enables this remarkable paradox is ensemble proton bern itself; the symbiosis between composer and the musicians is palpable throughout. As rare instrument specialists, the Swiss ensemble gives free rein to Andreyev’s timbral explorations. The best examples are PLP, which features the Lupophon, a bass oboe with a fibrous, tenor saxophone-like sound, and Bern Trio, an ethereal gossamer fog for quartet-tone-tuned harp, viola, and oboe d’amore. A moving disc in both senses of the word.

Elliot Wright

Simon Martin – Hommage à Leduc, Borduas, et Riopelle Quatuor Bozzini; Quasar quatuor de saxophones; Trio de guitares contemporain Ambiances Magnétiques Collection QB CQB 1616 (quatuorbozzini.ca)

The young composer Simon Martin has created three separate works here with highly distinct instrumentation in homage to a trinity of closely linked Québécois painters central to the history of Canadian art. The first piece L’heure mauve, inspired by the Ozias Leduc painting and the last of these works to be composed (2009), is performed by a trio of classical guitarists. Historically, Martin has arrived at the earliest of these painters last and he’s matched Leduc’s symbolist landscape with an extraordinary minimalism, organizing a piece that matches periods of silence with complex rhythmic patterns created on strummed flurries or plucked notes on open strings.

Projections libérantes (2007), named for a text by Paul-Émile Borduas, was composed for Quasar saxophone quartet. The piece uses saxophone multiphonics created by alternate fingerings and shifting embouchures to mine the instruments’ sonic resources, drawing, for example, simultaneous low-frequency blasts and whistling highs from the baritone. That sonic creativity is matched by Martin’s handling of the string quartet in Icebergs et Soleil de minuit – Quatuor en blanc, which takes its inspiration from Jean-Paul Riopelle’s series of black and white paintings. It’s a series of brief vignettes, sometimes highly gestural, in which Quatuor Bozzini explores different textures often employing harmonics to create a kind of richly nuanced transparency, a contradictory dense thinness of sound resembling the texture of a painted surface, as clusters can gradually reduce to single attenuated pitches.

What ties these works together is Martin’s fascination with the physical matter engaged by these painters and the power of brush or spatula strokes in their work, qualities transferred to his own dramatic exploration of individual instrumental timbres and subtly evolving sounds. The ultimate effect resembles the dynamic stillness and material transformation that links his three subjects’ work. It’s music of power, beauty and originality, worthy of its subjects.

Stuart Brooner

Mohammed Fairouz – No Orpheus Kate Lindsey; Kiera Duffy; Christopher Burchett Naxos 8.559783

The young American composer Mohammed Fairouz has quickly become a widely performed and recorded composer. Although barely into his 30s, Fairouz has been commissioned by many important American institutions and performers. In his latest Naxos release Fairouz has compiled a selection of art song spanning a ten-year range in his output. The disc is comprised of four works that incorporate texts by W.B. Yeats, Edgar Allan Poe and William Wordsworth, along with selections from the writings of Alma Mahler, the ancient Arabic poet Ibh Shuhayd and contemporary poets Wayne Koestenbaum and Lloyd Schwartz.

This collection reinforces Fairouz’s command over his approach to musical expression. Those who are familiar with his musical language appreciate it for an immediate sense of accessibility, its strong link to popular music infused with light romanticism and a familiar lyricism. Fairouz writes well for the voice. There is clarity of intention in his vocal writing that leaves nothing beyond the surface for the listener.

Mezzo-soprano Kate Lindsey; soprano Kiera Duffy and baritone Christopher Burchett bring a strong sense of musicality and drama to this recording and are able to interpret this music with a calming sense of ease and intuitiveness. At times the music is bare. The instrumental writing for cello and piano make for a light accompaniment that – despite a sense of clarity – perhaps leaves the listener wanting a bit more. Where clarity of artistic voice elevates this music to certain successful neighbourhoods, a deeper level of expression is perhaps lacking throughout. This recording provides a light, pleasing listening experience.
that doesn’t pin the listener down with any type of heavy material.

Adam Scime

Elena Langer – Landscape with Three People
Anna Dennis; William Towers; Nicholas Daniel
harmonia mundi HMU 907669

► Elena Langer, a Russian-born composer who studied in London, writes in an idiom that recalls Mussorgsky’s Pictures at an Exhibition as orchestrated by Ravel; she combines a Russian folk sensibility with modern orchestral colours and a deep understanding of the resonances between text and music.

This is especially true of the title piece, a work for soprano, countertenor, oboe, harpsichord and trio of strings. Here Langer casts the poetry of Lee Harwood, a 20th-century English poet best known for being John Ashbery’s lover during the 1960s, in a baroque-inspired musical moulard. There is an uneasiness in the configuration, though—the poems, dealing as they do with urban love, threaten to struggle free from the old-fashioned harmonic conventions that constrain them. Langer, delighting in this tension, exploits it to very wry effect. This is especially true of the oboe part, which, ostensibly representing the third figure in a love triangle with the soprano and countertenor, frequently seems to make stage-whispered asides to the audience, offering commentary on the action in the way only wickedly good gossip can.

“This is my first love scene,” sing the soprano and countertenor, but the oboe’s acidic obbligato implies mockingly that this is neither their first nor their last “first love scene” at all. Ultimately, the oboe is subsumed by the affair, and the three figures are left to swirl in the purgatorial ambiguity of their similar tussle. Such nuances pervade the works of this composer.

Elliot Wright

JAZZ AND IMPROVISED

Abeng
Rich Brown
Independent RDB03 (rinsethealgorithm.bandcamp.com/album/abeng)

► Rich Brown, one of Canada’s and the world’s preeminent bassists, has produced an impassioned reaction to, and path forward from, some of the darkest forces of human nature, specifically racism and divisiveness. He has chosen the abeng, an instrument originally fashioned by escaped Jamaican slaves, as a metaphor for a call to unity. This message comes at a perilous time in world affairs. He has assembled a cast of some of Canada’s top musicians to interpret Abeng’s compositions and the result is great depth and complexity. The rhythm section team of Brown and drummer Larnell Lewis establishes a broad, open canvas on which everything seems possible.

Mahishmati’s opens the recording with a melody that incorporates a long held note, perhaps the sound of the abeng. Saxophonists Luis Deniz on alto and Kelly Jefferson on tenor trade phrases that rise in intensity with the incredible feel and interplay provided by Brown and Lewis. Pianist Robi Botos solos effortlessly over Window Seat’s across-the-bar-lines groove. Chant of the Exiled (Abeng) is a perfect miniature, featuring trumpeter Kevin Turcotte and percussionist Rosendo Cheandy Leon in its mournful exploration. Brown holds off until track four, Promessa, before treating us to his remarkably lyrical bass soloing. Chris Donnelly, who shares keyboard duties with Botos, plays a beautifully evocative intro to This Lotus Ascension and continues on to improvise over the doubled bass/alto sax melody. Abeng is a masterful recording that confirms Rich Brown’s position as one of our country’s most important musicians.

Ted Quinlan

Concert Note: Rich Brown and the Abeng Quintet open for the Ernie Watts Quintet on May 21 at the George Weston Recital Hall.

Fulfillment
Michael Blake
Songlines SGL1615-2 (songlines.com)

► Michael Blake is among New York’s most esteemed saxophonists, but he frequently returns to Vancouver where he works with some key members of the city’s jazz community. Fulfillment is a very special Vancouver project that uses up to ten musicians in an extended suite devoted to a dark episode in the city’s history: in 1914 several hundred Sikh immigrants on board the Komagata Maru were refused entry to Canada by means of laws designed specifically to exclude Asians. In subsequent events, advocates for the passengers were murdered in Vancouver and 19 were killed in an altercation with British officials on their return to India. Blake’s suite abounds in complex emotions and original textures, gradually developing a cumulative impact. The theme of the opening Sea Shanty intertwines his soprano saxophone with Emma Postl’s voice to create an effect that’s at once dissonant and ethereal; there’s a coiling improvised duet between Blake’s soprano and Chris Geistrin’s synthesizer on Perimeters in which the two instruments are almost indistinguishable; a series of duets among the string players on Arrivals is highlighted by the unlikely combination of Peggy Lee’s cello and Ron Samworth’s banjo. Exaltation is an extended jam that adds Neelamjit Dhillon’s tabla drums to the densely textured rhythms created by drummer Dylan van der Schyff, bassist André Lachance and the rest of the group.

At the core of Blake’s music there’s the consistent legacy of modern jazz, from the extended use of blues structure and compositional inspirations from Ornette Coleman, Charles Mingus and Oliver Nelson to the overarching expressive power of his tenor saxophone, best embodied here on the evocative Battle at Baj Baj, directly inspired by John Coltrane’s elegiac Alabama.

Stuart Brooner

Songs and Dances from The Muted Note
The Disguises
Ambiences Magnetiques AM 227 (actuellecd.com)

► Trombonist/composer Scott Thomson crafted this series of song settings for poems by the late British Columbian poet P.K. Page in 2012-2013, first recording them in a series of spare and artful duets with the singer Susanna Hood (The Muted Note, & Records, ET20). The project later expanded to include Hood’s choreography for four dancers and a quintet called The Disguises, adding alto saxophonist Yves Charuest, bassist Nicolas Caloia and drummer Pierre Tanguay to the original duo. The result is remarkable, sacrificing some intimacy but gaining greater resilience and highlighting the strength of Thomson’s melodies, like the vibrant Picking Daffodils. The Disguises represent some of Montreal’s finest improvisers and Thomson has achieved a fine balance in the writing, creating arrangements that frame and expand Page’s luminous language without drowning it out, sometimes employing understated dissonance to suggest ambiguity. Thomson has studied with the veteran trombonist Roswell Rudd, and at times The Disguises strongly suggests the clarity and interplay of the New York Art Quartet, the brilliant band that Rudd co-led in the mid-60s: Charuest’s solo on The Understatement consists of brief elliptical phrases with shifting timbres, recalling the subtle work of NYAQ saxophonist John Tchical.

While it’s the wedding of poem and sound that unites these works, moments of spontaneous musical creation abound, like the energy and precision that Caloia and Tanguay bring to The Disguises/The Masks, or the
This debut album by singer/songwriter Aimée Butcher, recorded when she was only 22, demonstrates clearly her ability to compose, deliver beautifully, melodies which are both substantially interesting and satisfyingly – almost frustratingly – catchy.

The band, a quintet featuring Butcher’s voice, Chris Pruden on piano and keyboards, Brandon Wall on guitar, Jeff Deegan on bass and Robin Claxton on drums, all of whom are recent graduates of U of T’s hailed music program, has several feet planted firmly in the contrasting, sometimes feuding, worlds of jazz and pop. Songs like Stay or Drive and The World Is Alright are where Butcher’s hooks really shine: these are on the one hand pop songs, melodies that would feel at home in the mouths of singers like Alanis Morissette or Michael Bublé; and on the other hand recordings that highlight delicious, distinctly jazzy improvisations, including a simple, brief scat singing that highlight delicious, distinctly jazzy improvisations imbue today’s music with a glorious sheen. Instrumental movements that one is empirically existential recording the players that is impetuous, inventive and laced withriotous balance between simplicity, depth and virtuosity, all in the service of expression.

Steve Beresford’s piano playing has an impish wit which, when pursued by the saxophone of Carrier, is pushed to address the saxophonist with an effect that borders on an almost “three-handed” playing, achieved by huge scales that sweep from top to bottom of the keyboard. Carrier’s own playing on saxophone as well as the exotic Chinese oboe, is informed by themes decorated with abandon, while Beresford passes the harmonics between himself and Carrier (especially on Kingsland Road) decorated with swirling arpeggios to once again give the illusion of there being three hands playing. The piece ends with passages of interlocking lines between saxophone and piano entwined with some impressive arco playing by bassist John Edwards. This is a sparkling disc that combines the talent of four astonishingly versatile musicians to create iridescent showers of notes cascading with echoing, scintillating exuberance.

Wrong Is Right is a performance that provides a burst of acclamation with loud triumphant chords fittingly made by musicians who are the epitome of the triumph of musicianship. Saxophonist Omri Ziegele is also a voice artist and leads the power quartet that includes one of the finest trombonists in the business. Ray Anderson has been celebrated for his brilliant tone colours and impeccable use of timbre, all embodied in the highest form of artistry. The repertoire on this disc has music that is arranged in a suite-like manner. Everything – especially the brilliant Decimal System and Wrong Is Right – celebrates the unexplored nooks and crannies of the instruments’ vast repertoire.

OUTgoing is only audaciously spelled, but contains music that is also unflinchingly dynamic. The players – saxophonist François Carrier, pianist Steve Beresford, bassist John Edwards and drummer Michel Lambert – offer music that is impetuous, inventive and laced with paprika. In one episode after another on this empirically existential recording the players make music that is technically challenging and impeccably pointed. There is a miraculously balanced between simplicity, depth and virtuosity, all in the service of expression.

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As much as this performance is entirely improvised the musicians also offer finely gauged and beautifully regulated music. The benefits are immediately apparent in OUTgoing, which
wondrous and is full of joyous evocation and revels in the über-virtuosity of all three musicians whose brilliance has no limits.

Raul da Gama

POT POURRI

A Tribute
Band of the Welsh Guards
British Military Music Archive
BMMAWG1502 (bmma.org.uk)

This two-disc set commemorates the 100th anniversary of the establishment of The Band of the Welsh Guards. In 1915, as the British army expanded during the First World War, it was felt that Wales should be represented in the Brigade of Guards. The regiment was formed in February of that year. Soon after, when the establishment of a band was approved, the city of Cardiff helped to purchase a set of instruments, and the band began rehearsals in October. By the time of their first concert in the London Opera House on March 1, 1916, the band had already been in a studio and recorded the first six numbers on CD1. By the end of the year 1916, founding members of that band had recorded all 12 numbers on the first CD. While recording techniques have improved significantly, the audio quality is quite amazing. While CD1 contains mostly patriotic music, CD2, recorded between 1921 and 1940, contains a variety of musical styles including several novelty numbers of the type performed by bands in the years between the wars. Such numbers as Gaiety Echoes and Wedded Whimsies certainly aren’t likely to be found in the repertoire of concert bands of 2016. One particular novelty number that used to be very popular is The Whistler and His Dog. Written by Arthur Pryor, famed trombone virtuoso of the Sousa band, it has many of the band members whistling the melody and then ends with loud barking. This CD even contains a couple of numbers by the Dance Orchestra. All in all, an excellent preservation of the musical history of the Welsh Guards.

Jack MacQuarrie

Orono Cornet Band
Orono Cornet Band
Great Canadian Town Band Festival
(oronocornetband.com)

Some years ago, trombone player and old town band music fan, David Climenhage established the Great Canadian Town Band Festival in the small town of Orono, east of Toronto. While the festival no longer operates, Climenhage has now focused on another aspect of his interest in the music of the early town bands in Canada. When he got together with Toronto musician Herbert Poole they discovered that they had a common interest in the collection and restoration of old brass musical instruments. They soon decided that, since their instruments were made to produce music, not just to be admired, they should form a band. The result is Orono Cornet Band which performs the music of the period when the instruments were built. The result is this recording with music composed between 1855 and 1890. Top flight musicians performing on period instruments, ranging from cornets to such lesser-known oddities as the ophicleide and helicon, provide a rare insight into the musical life of small town Canada before motion pictures, radio or television. Where else could you hear such works for a town dance as the Take Me Home Quickstep or the Blue Dahlia Polka Mazurka. Unfortunately, there are no program notes, and while I had never heard of any of the composers, a little research provided much information on one of them. F. H. Torrington founded the Toronto College of Music which became the first music affiliate of the University of Toronto. In 1894 he conducted the very first concert in Massey Hall. For devotees of early brass band music this recording is a must.

Jack MacQuarrie

Something in the Air
Preserving Rediscovered Free Music Classics

Fully grasping the intricacies of musical history often depends on the availability of recorded documents. That’s why many musical histories are re-evaluated once hitherto little known performances become accessible. This is especially crucial when it comes to completely or mostly improvised sounds. Reissued and/or rediscovered sessions, which preserve ephemeral moments, confirm the music’s wide dissemination. More importantly they add the equivalent of additional sentences that provide a fuller understanding of the free music story.

Consisting of almost 78 minutes of music, First Duo Concert (Emanem 5038 emanem-disc.com) is particularly relevant because it captures one dozen interactions between American multi-reedist Anthony Braxton and British guitarist Derek Bailey. Recorded in 1974, it displays the similarities, and as significantly, the differences between free music concepts. Even at this early date Bailey and many of his London-based colleagues rejected the idea of playing anything but in-the-moment music. But as true to the Association for the Advancement of Creative Musicians (A ACM) ethos as Knights Templar would be to their creed during the Crusades, the saxophonist/clarinetist brought not only familiarity with the blues form, but also an interest in semi-composed material and extended explorations in certain techniques to the date—concerns that remain with him more than 40 years later. When the completely improvised Area 3 (open) is reached, congruence turns to cooperation. What originally could have been the jolts produced when two blindfolded players collided with one another turns into a motley garment whose patchwork can envelop grinding string buzzes and harsh clangs as well as resonating timber wolf-like saxophone snarls and moderated bass clarinet ostinato. If gaging banjo-like reverb plus internal body tube puffs and renal-like vibrations from his reed collection on Braxton’s part still disturb the evolving continuum like pointed flecks in rough wood grain, then his unexpected peeps and pops lessen as both aim towards measured expression. Allowing each partner’s full expression during single unaccompanied tracks, the duo reaches the zenith of mutual understanding on the extended Area 11 (open). While each still tests the limits of the other’s convictions with the zeal of a small child taunting the family pet, harsh, oblique strums and quivering, aviary-styled peeps from the clarinet finally dovetail enough so that aggressive string thumb taps fit into an accompanying groove, as later
circular tweets from sopranino saxophone, clarinet and flute settle uneasily next to guitar strokes. The concluding *Area 12* with its corkscrew reed squeaks and rugged string quivers gives notice that neither improvisational philosophy has bested the other. But the framework for future reciprocal idea exchanges has been set.

Three years earlier the protean trio of German saxophonist Peter Brötzmann, Belgian pianist Fred Van Hove and Dutch percussionist Han Bennink was constantly touring the continent confirming that a bellicose interpretation of free jazz wasn’t confined to Americans. The CD 1971 (*Corbett vs Dempsey CD 020 corbettvsdempsey.com*) reissues the band’s justly famous, furiously unyielding set at that year’s New Jazz Meeting, but adds an additional almost 16 minutes of sound recorded four months earlier that demonstrate the hair-trigger like technical skill that goes into what initially seems like relentless bombast. Like the proverbial tough guy with the gentle interior, Van Hove for one uncovers elegant near-romantic phrasing on *Filet Americain*, where he expands with harp clanging, sounding as if he prepared the piano with thumbtacks. Bennink confines himself to clattering reverberations and Brötzmann blows with a burr-like tone. *I.C.P. No.17* is more aggressive, with the saxophonist’s subterraneal exposition echoed by Bennink probably honking through a Tibetan *radung* or long metal bass horn. *Just For Allena* the 26-minute final showcase then shows how a palpitating rhythm can be maintained even as the players push techniques past expected instrumental limits. Spelled by the percussionist’s smashing cracks, horn blowing and yells, Brötzmann’s virtually endless honks and glottal punctuation sound as if he’s soon going to be pushing blood out of his horn as well as air. Still he manages to work in quotes from Bavarian marches, polkas, Mexican hat dances and limitless free-jazz glosolalia as he plays, often unaccompanied, reaching beyond the highest imaginable altissimo slur. Like a hyperactive canine, Bennink is also in motion, swirling everything from a conga – drum interlude to bass drum resonation to gong and cymbal clashes into his accompaniment as if boiling a potluck stew. Van Hove marathon-runner-like glissandi share space with crackling kinetic expositions that whack the keys and strings as frequently as they play them. Is it any wonder that at this time this trio could challenge any electrified rock band for pure excitement?

Another band that could do the same was the Willem Breuker Kollektief (WBK), like Bennink, part of Amsterdam’s fertile improv scene. Mixing anarchistic stunts, parody, constant motion, classic tune recreations plus free-form playing with top-line musicianship, the nine-piece group led by saxophonist/clarinetist Breuker (1944-2010) was the epitome of post-modernism. Yet unlike more academically oriented Fluxus or Dada experimentalists, the WBK was so entertaining that this two-CD set recorded live in France, *Angoulême 18 mai 1980* (Fou Records FR-CD 98 x 10 fou .records .free .fr), ends with the raucous audience demanding three successive encores. A European equivalent of Sun Ra’s Arkestra, but infinitely less serious-minded, here the group mixes the precision of Glenn Miller’s band, the romping swing of Count Basie’s and the humour of Laurel and Hardy. During the concert modern jazz originals, a tango, Kurt Weill’s *Song of Mandalay*, Les Brown and his band of Renown’s theme song *Sentimental Journey* and finally the hokey *I Believe* – to disperse the crowd – race by at record pace. Additionally, following *Big Busy Band* where the group’s solid brassy power is broken up by Rob Verdurmen’s flashy drumming a la Gene Krupa, plus bassist Arjen Gorter playing *Blues in the Closet*, Breuker exposes his inner Benny Goodman and tenor saxophonist Maaren van Norden outscreams Big Jay McNeely. Eventually an episode of pseudo-show-biz banter introduces *March & Sax Solo with Vacuum Cleaner* where Breuker does just that, improvising in tandem and in opposition to the whining household appliance.

Like a squad of quick change artists the WBK is capable of taking on any persona, with pianist Henk de Jonge for instance, comping like a bopper, knocking out stride piano aside, beginning and ending *Flat Jungle* with romantic flourishes and extravagant glissandi that could be Vladimir Ashkenazy playing Chopin, channels Cecil Taylor’s contrasting dynamics in the song’s centre and mocks the saxophonist’s appropriation of the highest altissimo notes in existence with dulcet, unobtrusive quotes from *Rhapsody in Blue*. Gorter’s bass line and Verdurmen’s back beat ensure that foot-stomping elation is always present, even if the rhythm team may sometimes feel like extras in a Marx Brothers movie with all the musical mayhem going on around them. Still any band that on *Potsdamer Stomp* mocks rock music’s overwrought yakety saxies via dueling solos from Breuker and baritone Bob Drissen, at the same time as playing *Name That Tune*, as fragments of everything from Chick Corea’s *Spain* to the Marine *Hymn* to circus music loom into earshot, confirms that these discs do a lot more than fill in a three-year gap in the WBK discography. They’re a jubilant listening experience on their own.

If music’s value is judged by its pervasive acceptance, then the tracks on *Frictions/Frictions Now* (NoBusiness Records NBCD 79 nobusinessrecords .com) are as notable as the better-known efforts by Breuker, Braxton-Bailey and Brötzmann. Independent of other connections, members of the *Free Jazz Group Wiesbaden* (FJGW) developed a caustic and punchy free music variant, which mixed musique concrète and chance notions from notated music, folkloric instruments and tropes plus improvisation that went beyond freeform into sonic intoxication. Recorded in 1969 and 1971 and released in limited edition, the German band members eventually pursued other paths. Like Quebec’s Walter Boudreau, who went from leading the Zappa-esque ensemble L’Infinon to become a composer and artistic director of Société de musique contemporaine du Quebec, trumpeter Michael Sell abandoned improvisation for fully notated work in the 1980s; saxophonist/pianist/flutist Dieter Scherf played with major German free jazzers later in the decade before abandoning music because of dental problems; drummer Wolfgang Schlick and guitarist Gerhard König’s histories are even more obscure. However the three tracks here demonstrate the band’s originality. Coming across like a spiky combination of Jimi Hendrix, Sonny Sharrock and Earl Scruggs, König’s chord-shredding flanges insinuate into whatever spaces the horns leave open with a style that includes surf music intonation, single-string finesses and preparations that could come from double bass. Schlick’s coiled rumbles and consistent thumps range from martial to miasmatic; he doesn’t swing but keeps the pieces moving around rounded grace notes on the final *Frictions*, to reach *I.C.P. No.17* with crackling kinetic expositions that whack the keys and strings as frequently as they play them. Is it any wonder that at this time this trio could challenge any electrified rock band for pure excitement?

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**Another band that could do the same was the Willem Breuker Kollektief (WBK), like Bennink, part of Amsterdam’s fertile improv scene. Mixing anarchistic stunts, parody, constant motion, classic tune recreations plus free-form playing with top-line musicianship, the nine-piece group led by saxophonist/clarinetist Breuker (1944-2010) was the epitome of post-modernism. Yet unlike more academically oriented Fluxus or Dada experimentalists, the WBK was so entertaining that this two-CD set recorded live in France, *Angoulême 18 mai 1980* (Fou Records FR-CD 98 x 10 fou .records .free .fr), ends with the raucous audience demanding three successive encores. A European equivalent of Sun Ra’s Arkestra, but infinitely less serious-minded, here the group mixes the precision of Glenn Miller’s band, the romping swing of Count Basie’s and the humour of Laurel and Hardy. During the concert modern jazz originals, a tango, Kurt Weill’s *Song of Mandalay*, Les Brown and his band of Renown’s theme song *Sentimental Journey* and finally the hokey *I Believe* – to disperse the crowd – race by at record pace. Additionally, following *Big Busy Band* where the group’s solid brassy power is broken up by Rob Verdurmen’s flashy drumming a la Gene Krupa, plus bassist Arjen Gorter playing *Blues in the Closet*, Breuker exposes his inner Benny Goodman and tenor saxophonist Maaren van Norden outscreams Big Jay McNeely. Eventually an episode of pseudo-show-biz banter introduces *March & Sax Solo with Vacuum Cleaner* where Breuker does just that, improvising in tandem and in opposition to the whining household appliance.**

**Like a squad of quick change artists the WBK is capable of taking on any persona, with pianist Henk de Jonge for instance, comping like a bopper, knocking out stride piano aside, beginning and ending *Flat Jungle* with romantic flourishes and extravagant glissandi that could be Vladimir Ashkenazy playing Chopin, channels Cecil Taylor’s contrasting dynamics in the song’s centre and mocks the saxophonist’s appropriation of the highest altissimo notes in existence with dulcet, unobtrusive quotes from *Rhapsody in Blue*. Gorter’s bass line and Verdurmen’s back beat ensure that foot-stomping elation is always present, even if the rhythm team may sometimes feel like extras in a Marx Brothers movie with all the musical mayhem going on around them. Still any band that on *Potsdamer Stomp* mocks rock music’s overwrought yakety saxies via dueling solos from Breuker and baritone Bob Drissen, at the same time as playing *Name That Tune*, as fragments of everything from Chick Corea’s *Spain* to the Marine *Hymn* to circus music loom into earshot, confirms that these discs do a lot more than fill in a three-year gap in the WBK discography. They’re a jubilant listening experience on their own.**

Ken Waxman reviews The Necks and the Ulrich Gumpert Quartet at *thewholenote.com*.
A new box of Philips Classics restores to the catalog a wealth of analogue recordings that were not so long ago, in wide demand by music lovers around the world:

Philips Classics The Stereo Years – 50 Analogue Albums in Original Jackets (Decca 4788977, 50 CDs). After WWII Philips entered the blossoming long-playing record business by issuing American Columbia recordings in Europe under their own Philips mini-groove imprint. Columbia, inventors of the long-playing record, owned the LP logo and for many years no other manufacturer could call their product an LP. Very soon LP became generic however and that was that.

Philips productions were of the highest quality, both sonically and in their immaculate pressings. In fact, when their discs were eventually pressed in North America, knowledgeable music lovers sought out the better sounding Dutch pressings in their gatefold covers even though they were marginally more expensive. It may be of some interest to audiophiles that after Ray Dolby developed his noise reduction system that enabled producers and engineers to make more accurate and wider range recordings, Dolby became the universal noise reduction system (and still is). Philips, though, preferred to tilt the high frequencies up in the recording and reverse the process for playback. Simple…tape hiss gone. There’s more to it than that, but that’s how Philips touted it at the time. In 1979 when Polygram bought Decca they owned DG, Philips and Decca, and although each company shared their technologies with the others, each retained its own recognizable sound due to the preferred choice of microphones, set-up and certainly recognizable artistic preferences. Philips, in close cooperation with Sony, devised and perfected digital encoding and in 1979 began recording digitally. The recorded performances in this box are from the analogue era, 50 recordings in replicas of their LP original jackets, often with bonus tracks.


How about symphonies? Brahms’ First and Fourth (van Beinum), Saint-Saëns’ Third (Daniel Chorzempa organ, Edo de Waart). I must mention that this recording was made with the Rotterdam Philharmonic in the organ’s home, De Doelen, Rotterdam. Overwhelming sound. Simply fabulous! Well deserving of mention are the Concertgebouw Orchestra recordings: The Sibellius Second conducted by George Szell, the Dvorak Seventh under Colin Davis, Heldenleben (Haitink), Bruckner Ninth (Haitink), Bruckner Fifth (Eugene Jochum), Schubert Ninth (Haitink) and many other so well-remembered classic recordings.

In this collection there is not a single recording or performance of less than exemplary quality but check them all out for yourself at deccaclassics.com/us/cat/4788977.

Arturas Musis has issued a Blu Ray video of a really great live performance of Mahler’s Das Lied von der Erde with Sir Colin Davis, the Bavarian Radio Symphony and soloists Doris Soffel and Kenneth Riegel (ArtHaus Musik 109113). It is fortunate for us that this 1988 event from Munich was flawlessly documented in both audio and video. Davis is not usually remembered for his Mahler, although he has directed impressive productions throughout his career.

Davis was such a natural, intuitive Mahlerian in this performance that it’s a pity that he did not set down a complete cycle of this calibre. Of course he has the redoubtable Bavarian Radio Symphony Orchestra, with whom he recorded the First, Fourth and Eighth, who are surely at home in this work. The best news is the choice of soloists because both Riegel and Soffel have not been able to elsewhere demonstrate their mastery of this demanding work. From the first song, Riegel creates a bright, constantly dramatic tone, cutting through the orchestral welter. Here we can see just how fluently he projects every meaning of the text with intense, vehement authority.

Soffel is captured in a role for which she was clearly born. In this production her alto voice is perfect for the role. She comes into her own after the orchestral interlude in Der Abschied where she projects a sense of loneliness and emptiness with the tone of her voice wherein she keeps any warmth under strict control, to crushing effect.

Mahler, deeply superstitious, salted away the finished score and never heard it performed.

Leonid Kogan (1924–1982) was born in Kiev and came to be one of the foremost violinists of the 20th century. From about 1955 on, he was considered to be among the supreme artists of his era. One only needs to hear any of his recordings to agree. Archipel has returned to the catalog the three Brahms Violin Sonatas with his accompanist Andrei Myntik (ARPCD 055). The first two are studio recordings and the third live from Moscow in 1956. As a bonus there are the Brahms Hungarian Dances 1, 2, 4 and 17. From the first few bars of the First Sonata, through to an inspired finale we hear totally natural Brahms played with commanding mastery.

The late Leonard Rose was an American cellist who was best known during the 1950s and the 1960s through his Columbia recordings of concertos with the New Philharmonic and the Philadelphia Orchestra and later as a member of the very special Istomin-Stern-Rose Trio. Well-respected are his early 1950s recordings with the New Philharmonic, of which he was principal cellist, of Bloch’s Schelomo with Dimitri Mitropoulos and Tchaikovsky’s Rococo Variations under George Szell. Although many or most of his Columbia recordings remain in print as reissues, collectors are always on the lookout for live performances from around the world residing in radio archives. There are three cello concertos: Dvořák with Charles Dutoit and the ORTF Orchestra (1967); Saint-Saëns No.1 and Tchaikovsky’s Rococo Variations with Louis de Froment from Radio Luxembourg (1961); and Beethoven’s Fifth Cello Sonata with Eugene Istomin (Stratford, 1960). From WQXR in NYC, playing with pianist Nadia Reisenberg, Rose plays Beethoven’s Third Cello Sonata and Brahms First Cello Sonata (1973). These performances issued by Doremi (DHR-8038/9, 2CDs) are not intended to replace his commercial recordings but to confirm and enjoy his unmistakable, now legendary powerful sonorities and musicianship.

April 1, 2016 - May 7, 2016 | 83
Return of The Littlest Oboe!

(AND WHY ONE SHOULD NEVER UNDERESTIMATE THE IMPORTANCE OF COMMUNITY)

KAREN AGES

Many of you know me as the person who does display-ad book-ings for this magazine. Others might remember me as the writer of the World Music column from mid-2004 to early 2011. In addition, I’m an oboist, a longtime member of the Niagara Symphony, and freelancer around the Toronto area. A year and a half ago, I did something no musician should do - I left my instruments, oboe and English horn in a single black rectangular case, in my car. Mind you, I’d been doing this for years, on all those highway stops on the way to gigs, catching a quick bite to eat, or a coffee. Why lug around more than I needed? And besides, who would know what that is anyway – the case isn’t shaped like a violin or cello, nothing to give away its contents or value.

It was September 11, 2014, and I had just driven back to Toronto from Ottawa. It was a Thursday evening and the traffic on the 401 coming into the city was heavy and slow, making the trip longer than usual. I picked up some groceries, dropped off a passenger, then instead of going home to unload my car, decided to head to The WholeNote office to catch up with some work. It was around 8pm, and I parked on Lennox St. just off Bathurst, south of Bloor, across from the Midas automotive shop. I grabbed my purse, a bag of food, and my WholeNote-related work satchel, and headed up to the office nearby. I’d glanced at the instrument case on the back seat of my trusty 1995 Toyota Corolla wagon...now, too much to carry...and who’d know what that was anyway.

I guess I had a lot to do at the office; it was 11pm when I returned to the car, got in and drove home up toward St. Clair Ave. There was a chill in the air, but I was too tired to register the fact that there shouldn’t in fact be a breezy chill, since all my windows were closed. I parked in my usual spot behind my building and began to unload on the driver’s side. You can imagine my shock when, lo and behold, no instrument case to be found! And my blue backpack containing an old computer was also missing. Then I noticed the shattered glass, and the entirely missing rear passenger-side window.

Without going into too much detail, my feeling from Toronto police was that this was not a high priority for them. Though they assured me they were taking the case seriously, being “theft over $5,000,” it was three weeks before any investigation began. To make matters worse, the instruments were not insured. In the meantime, I needed to borrow an English horn for the opening concert of the Niagara Symphony season only a week away. (I still had my old Greenline oboe; the stolen one was a new Lorée). Gary Armstrong owner of Gary Armstrong Woodwinds, came to the rescue, and when I entered his Queen Street shop the day after the theft to pick up an instrument, he informed me he’d had a call from someone at Knox Presbyterian Church on Spadina, saying they’d found some of my stuff in their dumpster area in the laneway behind the church. They knew to call Gary, because of a repair receipt containing his info, and my name, that they’d found. I raced over – in addition to the receipt that I’d left in the pouch of the instrument case, there was my Niagara Symphony music, a reed case with my name on it, and the blue backpack, but no computer and no instruments or case. But now I knew exactly where the thief had been after the theft, to dump items that might link me to the instruments. And, there were surveillance cameras on a private garage in the laneway facing the dump site! I contacted the homeowner, but by the time police got onto the case and then waited for the camera owner (the homeowner’s son) to return to town, the footage from that evening had been erased!

I had an outpouring of support from friends and colleagues on Facebook. I posted my instrument serial numbers, which were in turn shared by colleagues to their contacts, including music stores and instrument dealers. The WholeNote ran a monthly classified ad with all the info. I posted the theft to a couple of online stolen instrument registries, looked in pawn shops, and had help from friends checking sites such as eBay and Kijiji. Time passed. Life went on. I eventually bought a used English horn, and continued to play my 20-year-old reliable Greenline oboe. I thought about my stolen instruments a lot, imagining them rotting in landfill somewhere, or perhaps enjoying a new life in China, never to be traced again. Or perhaps they were nearby, in the possession of someone wondering what to do with them.

And then the miraculous happened! Twelve days ago at the time of writing, I got a phone call from a music store not far from Toronto -- they had my instruments! Someone had brought them in for appraisal. After exchanging some information, I was able to pick them up from that region’s police station. The music store wished to remain anonymous here, fearing that eventually word might leak out, deterring would-be thieves or individuals in possession of stolen instruments from bringing them in for repair or evaluation, so I am respecting that wish. But thanks to a community of individuals who spread the word, and to the on-the-ball employees of that music store who smelled a rat and checked their internal system, I have my precious instruments back, and in good condition I might add. Miracles do happen, with a bit of help from friends.

“Endings” invites readers to submit stories of musical interest in which something takes an unanticipated turn for the better! Stories should be between 900 and 1,000 words in length. Remuneration for stories published in this space takes the form of a $250 gift certificate, to a worthy musical cause of the contributor’s choosing, to be used for display advertising in The WholeNote. (Some restrictions may apply.)

Send stories for consideration, with “Happy Endings” in the subject line, to publisher@thewholenote.com.
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Leon Fleisher conducts The Royal Conservatory Orchestra and Alex Volkov
FRIDAY, APRIL 8, 8PM KOERNER HALL
PRELUDE RECITAL AT 6:45PM
Legendary pianist and conductor Leon Fleisher leads the RCO in a program of Brahms’s Violin Concerto with Alexander Volkov, R. Strauss’s Don Juan, and Ravel’s La valse.
Generously supported by Leslie & Anna Dan

Simon Shaheen’s Zafir. Musical Winds from North Africa to Andalucia
SATURDAY, APRIL 16, 8PM KOERNER HALL
Simon Shaheen and Qantara bring to life the Arab music of Al-Andalus and blend it with flamenco.
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Songmasters: The Hungarian-Finnish Connection
SUNDAY, MAY 1, 2PM MAZZOLENI CONCERT HALL
Explore the Finnish-Hungarian connection with works by Liszt, Bartók, Sibelius, and others, with soprano Leslie Ann Bradley, bass-baritone Stephen Hegedu, and pianists Rachel Andrist and Robert Kortgaard.
Special guest violinist Erika Raum will join Leslie Ann Bradley to perform Kaija Saariaho’s Changing Light.

The Glenn Gould School Chamber Competition Finals
WEDNESDAY, APRIL 19, 7PM MAZZOLENI CONCERT HALL
Hear the talented ensembles of The Glenn Gould School compete for over $11,000 in prizes and the chance to perform a Prelude Recital in Koerner Hall preceding a Royal Conservatory Orchestra performance.
Presented in honour of R.S. Williams & Sons Company Ltd.

Rebanks Family Fellowship Concert
TUESDAY, APRIL 12, 7:30PM MAZZOLENI CONCERT HALL
Hear artists on the cusp of major careers. This concert features solo and chamber works performed by Rebanks Fellows currently enrolled in the one-year Rebanks Family Fellowship and International Performance Residency Program.
Generously supported by the Rebanks Family and The W. Garfield Weston Foundation

Musicians from Marlboro
THURSDAY, APRIL 7, 7:30PM, MAZZOLENI CONCERT HALL
An annual favourite of the Mazzoleni Masters! Led by the respected Samuel Rhodes, former violist of the Grammy Award-winning Juilliard String Quartet, the program features Haydn’s String Quartet in C Major, Berg’s Lyric Suite, and Dvořák’s Piano Quintet.
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JazzFM91 NOW
The decade of the 1990s witnessed a flourishing of Canadian musical creativity, in terms of both the composition of significant new works and the growing maturity of several organizations that commissioned and presented performances of them. Two New Hours, the contemporary music program I created for CBC Radio Two, turned 12-years-old on New Years Day, 1990. We had already commissioned over 100 new Canadian works, and were just “hitting our stride,” as the saying goes. Included among the many outstanding Canadian works whose world premieres were yet to be broadcast on Two New Hours in the 1990s were Glenn Buhr’s Cathedral Songs, Harry Freedman’s Borealls, Jacques Hétu’s Concerto for Trombone and Orchestra, Alexia Louie’s Shattered Night, Shivering Stars, Murray Schafer’s Concerto for Accordion and Orchestra, Harry Somers’ Third Piano Concerto, Ann Southam’s Webster’s Spin and hundreds more works of exceptional quality. It was already clear that the investment CBC had made in new musical creation was yielding large-scale returns.

In November 1990, in a live network broadcast from Quebec City on both CBC Radio Two and Radio-Canada, Chris Paul Harman, then a 19-year-old, became the youngest Grand Prize winner in the National Radio Competition for Young Composers. At the end of that decade, the Grand Prize went to Brian Current. In both instances, Harman and Current were subsequently voted top young composers at the International Rostrum of Composers in Paris, launching their careers on the international stage. It was clear that CBC’s investment in identifying and developing emerging young Canadian composers was providing a high-power talent pool for the future.

Karen Kieser (1948–2001) was head of CBC Radio Music as the 90s began. Karen was a firm believer in the CBC’s role as an institution that developed Canadian musical talent, not only to assure that there would be Canadian artists of international standard available to future CBC programmers, but as a fulfillment of the Broadcasting Act, the cornerstone legislation that created the CBC, and which is still in force today. The effort that Karen put into talent development in the 1980s planted the seeds for an explosion of musical initiatives in the 1990s. She was particularly supportive of the CBC’s talent competitions and she made it a priority to increase their public visibility by investing in the promotion of the concerts and broadcasts of the CBC/Radio-Canada Young Performers, Young Composers and the choral competitions.

Among her many accomplishments, we owe the existence of Glenn Gould Studio to her. Her formidable determination ensured that it was included in the plans for the Canadian Broadcasting Centre, against all odds. As crunch time approached to finalize the plans for the Broadcasting Centre in the late 1980s, Karen battled those planners who considered a dedicated music studio to be an unnecessary frill. I remember that dark Friday, when word arrived that the “performance studio,” as it was then labelled, had been officially purged from the design plan. It was a temporary setback, as Karen counterattacked, rallying support and seeing to it that a world class music production facility would be in the music department’s tool kit when the Centre opened in 1992.

Karen moved to the new Canadian Broadcasting Centre in 1992, not as head of Radio Music, but rather as executive director of Glenn Gould Studio (GGS). One of her first production decisions in this new capacity was to set aside budget for programming contemporary music. She asked me to conceive and produce concerts that would broaden the range of otherwise standard classical repertoire she was offering in GGS-sponsored concerts. A highlight of that first season was our presentation of the percussion group, Nexus: Bob Becker, William Cahn, Russell Hartenberger, Robin Engelman (1937–2016) and John Wyre (1941–2006). All were eager to exploit the perfect acoustics of the new hall, and to accomplish this, we designed a concert titled “Classics of Contemporary Percussion.” The program included Drumming (Part 4) by Steve Reich, Third Construction by John Cage, Rain Tree by Toru Takemitsu and The Birds by William Cahn. The sold-out concert was a brilliant success, a fabulous broadcast, and it certainly showed off the Nils Jordan-designed acoustics of Glenn Gould Studio.

**Encounters:** In 1993 Karen also asked me, as executive producer of Two New Hours, to create a new music concert series at GGS in partnership with Lawrence Cherney, who was busy transforming his organization, Chamber Concerts Canada, into Soundstreams Canada. With Karen’s support, Lawrence and I created Encounters, a series of concerts pairing music by a significant Canadian composer with works by a composer who was internationally recognized. The series was co-presented by GGS and Soundstreams Canada and broadcast on Two New Hours. In the first season we produced concerts in GGS that paired Canadians Ann Southam, Michael J. Baker and Barry Truax with Estonian Arvo Pärt, American Terry Riley and Englishman Gavin Bryars, respectively. Encounters was a successful format, both for concert and radio audiences, and the series continued to the end of the decade. A highpoint of this collaboration was in 1997, when Soundstreams expanded the Encounters concept and produced the Northern Encounters Festival, a large undertaking described as “a circumpolar festival of the arts.”

Another signature feature of the new Canadian Broadcasting Centre was the Barbara Frum Atrium. The design team had conceived the ten-story, glass-topped atrium as a public space, where people could gather in a friendly atmosphere. There was always a notion that the space might serve to host performance events, but it wasn’t until 1995 that the appropriate grand statement was realized. In 1993, on the heels of the success of the Winnipeg Symphony’s New Music Festival, I asked WSO composer-in-residence, Glenn Buhr, to compose a piece of music that would be an expression of musical community building. The work would be designed as a surround-sound symphony for performance in the Barbara Frum Atrium: on the ground floor, up in the balconies, and with antiphonal brass groups sounding from the very top floors. Glenn responded to the challenge and he began composing Cathedral Songs, a work that included the Toronto Symphony, Nexus, the Toronto Children’s Choir and the Hannaford Street Silver Band. In March of 1995, these forces were assembled for a concert titled Cathedral Songs, in which the eponymous composition by Glenn Buhr had its premiere. Each participating group performed separately in the first half of the concert, and then all together in Glenn’s composition in the second part. The Atrium’s 700 seats were full, and the concert was broadcast live-to-air, yielding an audience of thousands of listeners across Canada. The concert, the broadcast, the new work and all the other pieces performed that night made a statement. Canadians, creating together and aspiring for excellence, can achieve greatness. Alec Frame, vice president of CBC Radio at the time, told me, “I wish that concert could have gone on forever!” It was a highpoint of Canadian music in the 90s, and there was still half a decade to go!

David Jaeger is a composer, producer and broadcaster based in Toronto.
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