Don’t miss Tafelmusik’s debut at the Hearn Generating Station, as part of Luminato’s 10th anniversary celebrations! Led by Jeanne Lamon, this informal, 45 minute-long performance will make for an exciting and thought-provoking contrast of baroque repertoire in a raw, industrial setting.

FREE CONCERTS IN JUNE!

**Delightfully Baroque**
Tafelmusik Baroque Orchestra and Chamber Choir
June 6 at 8pm
Trinity-St. Paul’s Centre, Jeanne Lamon Hall

**Musical Interlude**
June 11 at 12:30pm
Walter Hall, U of T

**TBSI Orchestras and Choirs**
June 15 at 1pm
Walter Hall, U of T

**The Grand Finale**
June 18 at 7:30pm
Grace Church on-the-hill—TICKETS REQUIRED, visit website for more details

**TAFELMUSIK @ LUMINATO FESTIVAL 20**
Sun, June 19, 2016 @7:20pm
visit website for more details
24 performances  
6 intimate venues  
1 world-class festival!

MONTREAL JUBILATION GOSPEL CHOIR
THE BARRA MACNEILS
NATIONAL YOUTH ORCHESTRA
RUSSELL BRAUN
ELORA FESTIVAL SINGERS
CHANTICLEER
FUBUKI DAIKO
and more!

TICKETS ON SALE NOW!
DISCOUNTED LOCAL DINING AND ACCOMMODATIONS AVAILABLE FOR FESTIVAL TICKET HOLDERS
CHARTERED BUS SERVICE BETWEEN TORONTO AND ELORA

ELORAFESTIVAL.CA • 519-846-0331
July 8 & 9
SHAKESPEARE AND MUSIC
with Christopher Plummer

July 10
Measha Brueggergosman

July 9
Les Violons du Roy
with Valérie Milot

July 15
Jan Lisiecki

www.musicandbeyond.ca
FEATURES
6. OPENER | On Music Making In Particular Places | DAVID PERLMAN
8. ON OUR COVER | Lemon Bucket Orkestra | MJ BUELL
8. How I’ll Spend My Summer Vocation | SARAH PEROVICH
10. SSM At Sweet Sixteen | DAVID PERLMAN
12. Summer Of Our Discontent? | LYDIA PEROVIC
15. Jazz Stories | Balancing the Books, and Real Jazz Hooks | ORI DAGAN
18. Meet Music Mondays’ Ian Grundy | ALLAN PULKER
70. WE ARE ALL MUSIC’S CHILDREN | Alex Pangman | MJ BUELL
92. CBC RADIO TWO: This Isn’t Silence | DAVID JAEGER

BEAT BY BEAT
18. Classical & Beyond | PAUL ENNIS
22. In with the New | WENDALYN BARTLEY
24. World View | ANDREW TIMAR
26. On Opera | CHRISTOPHER HUILE
28. Early Music | DAVID PODGORSKI
29. Art of Song | HANS DE GROOT
30. Choral Scene | BRIAN CHANG
32. Bandstand | JACK MACQUARRIE
62. Mainly Clubs, Mostly Jazz | BOB BEN

SPECIAL FEATURE
G1 - G10. GREEN PAGES: SUMMER FESTIVAL GUIDE

LISTINGS
35. S | Summer Festival Listings
46. A | Concerts in the GTA
57. B | Concerts Beyond the GTA
60. C | Music Theatre
62. D | In the Clubs (Mostly Jazz)
65. E | The ETCeteras

DISCOVERIES: RECORDINGS REVIEWED
71. Editor’s Corner | DAVID OLDS
73. Strings Attached | TERRY ROBBINS
76. Keyed In | ALEX BARAN
78. Vocal
81. Early Music And Period Performance
81. Classical & Beyond
82. Modern & Contemporary
83. Jazz & Improvised
86. Pot Pourri
87. Something in the Air | KEN WAXMAN
88. Old Wine, New Bottles | BRUCE SURTEES

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

Cover Photograph: Ananas Hostel
On Music Making In Particular Places

Perspectives by incongruity 1

In this particular version of an ancient allegory, the Editor-In-Chief summons two scribes to his lofty perch and says, “Go forth and ascertain the health of the operatic art form in our realm during the months when shorts are shortest and the sun is at its highest in the sky.”

So off they go, and in due course they return and the one scribe steps forward and says:

“A peculiar thing happens each year round mid-May in this, the largest, busiest city of Canada: Toronto opera life all but shuts down, give or take an intrepid indie daring a short, early-June run. And the season stays shut until the latter half of September.”

“Ah!” says the Editor-In-Chief. “Thank you!”

Then the other scribe steps forward and says:

“It used to be that, come June, Ontarians had to leave the province to seek opera performances elsewhere. That’s not the case this summer, which is surprisingly filled with opera, especially with new ones.”

“Ah!” says the Editor-In-Chief. “Thank you!”

At this point, the Managing Editor, who has been observing all this with an almost imperceptible frown, steps forward: “They can’t both of them be ‘Ah!’” the Managing Editor says. (And the Senior Proofreader, who has also been observing all this, nods in almost imperceptible agreement.)

“Ah!” says the Editor-In-Chief. “Thank you!”

Perspectives by incongruity 2

When Luminato first burst onto the Toronto scene a little over a decade ago, (as, among other things, a civic vaccine for SARS), their mission statement/slogan was “Bringing the World to Toronto,” and I remember feeling a grudging admiration for the sneakily clever ambiguity of it all.

“Way to hedge your bets,” I thought at the time. If the global public does come to see how wonderfully cultural we are, mission accomplished. If, on the other hand, those of us who can’t afford plane and concert tickets get to take in some of the great art and culture of our time right here in our own backyard, then mission still accomplished!

(That being said, I will forever remain grateful for the opportunity to take in the Ex Machina/Robert Lepage production of Lip Sync at the Bluma Appel Theatre in 2009. It was worth every penny, at a time when pennies were still worth something.)

I’m quite sure, though, that this ambiguity of mission has not served Luminato very well over the years. “And if they still don’t get that it doesn’t serve them well, then it serves them right,” is what I would have said, right up until a few months ago. But methinks, as Andrew Timar intimates in his World View column this issue, there may be some hope on the eastern horizon.

The decision to tie Luminato’s fortunes to a single location – the decommissioned Hearn Generating Station in the eastern portland – represents for me, the recognition, finally, that the stated goal of attempting to turn the whole of downtown Toronto into a ten-day cultural wonder of the world has been as much of an exercise in futility as it would have been be to try to turn the outfield at the Rogers Centre into a world-class rose garden.

THANKS TO THIS MONTH’S CONTRIBUTORS

Beat Columnists
Paul Ennis, Wendalyn Bartley, Brian Chang, Christopher Hoile, David Podgorski, Hans de Groot, Andrew Timar, Jack MacQuarrie, Bob Ben, mj buell

Features
David Perlman, Ori Dagan, David Jaeger, Sara Constant, Lydia Perovic

CD Reviewers
Alex Baran, John Beckwith, Stuart Broomer, Max Christie, Raul da Gama, Hans De Groot, Daniel Foley, Janos Gardonyi, Tiina Kirk, Roger Knox, Alison Mehville, Lesley Mitchell-Clarke, David Olds, Ivana Popovic, Thea Quinlan, Cathy Riches, Cathy Riches, Terry Robbins, Sharma Searle, Bruce Surtees, Robert Tomas, Ken Waxman, Dianne Wells, Vanessa Wells, Elliot Wright

Proofreading
Vanessa Wells, Jennifer Liu, John Sharpe, Paul Ennis, Sara Constant

Listings
John Sharpe, Bob Ben, Tilly Kooyman, Ruth Atwood, Simone Desilets, Jennifer Liu, Katie White

Circulation Team
Abram Bergen, Beth Bartley / Mark Clifford, Bob Jerome, Dagmar Sullivan, Dave Taylor, Garry Page, Gero Hajek, Jack Buell, James Harris, John Dodgington, Jeff Hogben, Jonathan Spencer, Lorna Nevison, Manuel Couto, Micah Herzog, Patrick Slimmon, Paul Ennis, Robert Faulkner, Sharon Clark, Tiffany Johnson, Tom Sepp, Vanita Butsringkorn, Wende Bartley

Layout & Design
Bryson Winchester, Susan Sinclair
I don’t know enough about the inner workings at Luminato to know whether this decision is a final virtuosic flourish from outgoing artistic director Jörn Weisbrodt. But brave to someone for what is simultaneously an act of humility and outrageous grandiosity. “Hey guys, we’ve decided to think global and act local. So let’s go score us the biggest honking locale we can!”

How they go about getting us locals to go there in droves (so we’re eventually worth some global gawking at, while we play) is another question. But, I say this year, give them the benefit of the doubt. Go experience the potential of the place – imagine, for example, what a remount of Apocalypse would have been like at the Hearn instead of the Sony Centre!

Lessons learned:
Here’s to Brian Barlow’s Jazz Van during the PEC JazzFest careening around the county, stopping to unload sounds of brass into the Quinte roadside air!
Here’s to the visionary individuals in places like Elora, Parry Sound, Clear Lake, Indian Springs, Stratford, the Beaches, and yes, even downtown Toronto, who looked at some particular place, thought of some particular time, imagined the music that belonged there, and did something about it.
Here’s to all our future musical places yet to discover!
Here’s to open air music in all our downtowns, little and large.
Here’s to getting to recharge our musical batteries over the summer so we come back in the fall with fresh ears!

Last print issue till September
We are done in print now until the beginning of September. So now’s the time to register, on the front page of our website, for our "Beta" trial. This means there may be some bugs or errors that we are not yet aware of. We thank you for helping us "kick the tires" on this new service and apologize in advance for any problems you may encounter.

Find what you like online at TheWholeNote.com/Ask-Ludwig
On Our Cover

LEMON BUCKET ORKESTRA

These boys of summer are members of Toronto’s Lemon Bucket Orkestra. They have lots of exciting reasons to blow their own horns, and no difficulty getting audiences to dance to their beat.

LBO began in 2010 as a four-person street busking band consisting of Mark Marczyk, violin and vocals, Oskar Lambarrí, drum and vocals, Tangi Ropars, button accordion, and Alex Nahirny, guitar. In 2016, it’s now a band of 16-plus, rolling merrily into its sixth summer and gathering members as it goes, the way a rolling ball of burdock gathers more burdock: vocals, strings, winds, brass, percussion, including a range of world/folk instruments. The music is every bit as vigorous as “Balkan-klezmer-gypsy-party-punk-super band,” suggests, and so is their schedule.

Counting Sheep: A Guerrilla Folk Opera is LBO’s current performance project. It’s an interactive video-music-dinner-theatre play about the Maidan Revolution, which will be performed August 5 to 29 at the Edinburgh Fringe Festival following its May 26 to June 5 Toronto run at Broadview Place. The Ukrainian polyphonic choral music, exuberant performances and powerful visuals offer a visceral experience of living with present-day revolution. Based on the 2014 Kyiv experiences of band members Mark Marczyk and Marichka Kudriavtseva, the show includes the audience alongside the ensemble members in stylized white sheep masks – there is food and music and dancing for everyone, blurring the line between what is theatre and real life.

But before Lemon Bucket Orkestra takes off for Edinburgh they’ll be shaking things up here in Canada. They have Toronto concerts at Roy Thomson Hall (“Live on the Patio” series, June 23) and at the Opera House, with Romanian band Fanfare Ciocarlia (TD Toronto Jazz Festival, June 29) followed by appearances at eight Canadian festivals including the Hillside Festival (July 24, in Guelph), Ottawa Chamberfest (July 28), and then another concert at Toronto’s Mel Lastman Square (July 29).

Lemon Bucket’s newest recording Moorka, nominated for a 2016 JUNO Award, has just won a Canadian Folk Music Award – “World Group of the Year.” It includes folk songs the band learned on their last European tour from local musicians in Romania, Ukraine, Serbia, and Macedonia, but these are spiked and shaken up into the stirring musical mix LBO audiences now hunger for in Canada and around the world. By all accounts, no matter where the band is playing, people find themselves irresistibly drawn in – weirdly at home with and involved in music that is simultaneously exotic and familiar. This includes the passengers on a delayed Air Canada flight from Toronto to Frankfurt in 2012 who were treated to an impromptu concert while Lemon Bucket waited to take off for their “Balkan Station Romania Tour.”

mj Buell

How I’ll Spend My Summer Vocation

SARA CONSTANT

It’s no secret that summer, as far as the classical music scene goes, is Toronto’s off-season. As Lydia Perovic points out in her take on this year’s summer opera scene, though, (see page 12), Toronto’s musical off-season tends to be a lot longer than most. If they haven’t already, most of our local music presenters are now wrapping up the last of their 2015/16 shows — which leaves a good three months of limbo until the beginning of 2016/17 in the fall.

Of course, that implies that the city falls silent for most of June, July and August — which is far from the case. Summer music festivals abound, including local giants like Luminato, TD Toronto Jazz Festival and Toronto Summer Music. International artists often schedule Toronto into their summer tours and festival circuits, and local musicians, who jump from gig to gig all year long, finally have the gift of much-needed time — to relax, or to plan projects of their own. And while the length of Toronto’s musical break might attest to the relative youth of our music scene, it makes these long summer months the perfect moment to look beyond business as usual, towards something new.

TCML: “Something new” pretty much sums up the motivation behind at least one of the musical projects in town this month. New this year, the Toronto Creative Music Lab (TCML) is a one-week workshop for early-career music-makers (June 19 to 24), where performers and composers are formed into small groups to collaborate on new works. Designed with the spirit of peer-to-peer collaboration in mind, the workshop focuses on building a community for early-career artists that is rich in opportunities for professional development.

Full disclosure: I’m one of the participants this year. But — biased though I may be — during a time when the usual music scene is taking a breather, this program is just the thing to fill in some of the gaps, and build potentially fruitful musical relationships.

Composer Jason Doell and saxophonist Olivia Shortt, who alongside William Callaghan of Musica Reflecta, form the organizing team for the workshop, are hopeful about what this project will do for emerging artists. “For me, peer-mentoring is essential for early-career artists and there is an opportunity in the Toronto contemporary music scene to facilitate these relationships,” says Doell. “While technical development in any discipline may be aided by the guidance of recognized experts, most professional relationships and opportunities arise within a peer group. Also, who knows more about being an early-career artist than those directly involved in being early-career artists? Peer-mentoring is a fantastic way to access the knowledge of people who are facing similar issues and obstacles to the ones you are facing today.”

“Toronto is abundant in programs for composers and performers —
seeking out more traditional styles of music and art practices but there isn’t as much for those seeking workshops that offer an approach to more current music,” adds Shortt. “Especially as a saxophonist, Toronto doesn’t offer much in the way of workshops and opportunities to network as a classical/new music performer. I’ve often had to seek these opportunities in other cities.”

A project like TCML couldn’t come at a better time of year for people like me. Taking place at the end of June means that TCML can create these opportunities in Toronto, for participants, who at any other time would be busy at work, schools or conservatories all over the world. And for both organizers, June offers a moment to reflect on the rest of the year, and put their observations into action.

“[TCML] fits in well with my day-to-day life,” explains Doell. “I’m a full-time composer and I also create music educator programs, so a lot of what we are trying to accomplish at TCML is in the front of my mind regularly.” And for Shortt, an incoming masters student at the University of Toronto, being on the giving rather than the receiving end of a summer workshop has so far been a valuable experience.

“This is one of the first projects for me that hasn’t been something I’m organizing for myself, like a recital or a tour,” she says. “And there’s a lot that school couldn’t teach me, so this has been the most practical educational opportunity that I’ve been a part of.”

For my part, the workshop will be a refreshing break from my rest-of-the-year schoolwork, and a welcome challenge after some time away from my instrument. It will be, in other words, the perfect summer vocation.

The final concert of TCML, featuring all of the premieres worked-shopped during the week’s rehearsals, takes place on June 24 at the 918 Bathurst Centre; details at tcml.ca.

Of course, Shortt and Doell aren’t the only ones with exciting musical plans in the works for the next three months. After speaking with them, we were inspired to get in touch with other local musicians to ask them this one thing:

How do you make use of Toronto’s long musical summer to recharge your musical batteries for the season ahead?

Here are some of their responses.

**Name:** Gordon Mansell  
**Instrument:** Organ

**Summer Vocations continues on page 89**
SSM At Sweet Sixteen

DAVID PERLMAN

“...I’m only choosing my words carefully” he says “because I don’t want any wrong impression to come out. By saying that we’re in our own spheres it doesn’t mean there aren’t occasions when we cross, or cooperate. But what we realize is they are a $60 million dollar big business, and we’re a $1 million small business, and it’s so easy to get crashed, or overwhelmed. So we tend to want to keep our own separate tracks, so that we can keep our own identity. Because I think it will always be the case that if you say ‘Stratford and Festival’ in one breath, people think theatre. Because we started more than four decades behind them, that’s the thing. I often dream of what music would be like if the original concept of music at the Stratford Festival had been allowed to grow instead of being cut off as it was.”

“You mean the days of Louis Applebaum?” I ask. (Applebaum, the Stratford Festival’s resident composer for 43 years, had begun a separate Stratford Music Festival in 1955, two years after the establishment of the Theatre Festival.) Miller lights up. “Absolutely! When Glenn Gould was in charge of the music programming, Peter Pears and Benjammin Britten used to come. Elisabeth Schwarzkopf used to come. Duke Ellington would come. Those were great days.”

Part of the problem, he explains, is that music was deemed by the festival board to be too expensive, and so was cut out. “It is expensive,” he continues. “And it’s a psychological thing. You mount a (theatrical) production. It costs a lot, but it can run for six months. We don’t do that in music. You bring in a great orchestra or singer or someone...and it costs a lot of money, and what do they do? One concert, or maybe two if you’re lucky, and then away they go...But it’s not a case of ‘Oh we’re trying to bring music back’. We’re not trying any more. We have succeeded in bringing music back, with its head held high.”

“If I’d had to guess, before looking at your website, I’d have thought that you’d be making a meal of the ‘Shakespeare at 400’ thing this year,” I say. “But it looks like you’re being quite laid back about it, not whacking it over the head – you have a very diverse program.”

“Well, we’re probably doing the biggest thing in the city in regard to it,” he responds, “because we are bringing the choir from Shakespeare’s own church, the Holy Trinity Church, as the core of our choral programming this year, and they are bringing two programs of music they’ve been building up and singing to people visiting the church in their community. Their vicar is coming, and we’re going to team up with the local Anglican church here, plant trees in both churchyards...and on our lecture series music critic Robert Harris is doing a presentation on Shakespeare and music...and that’s a lot more than the Theatre is doing. So we are in fact carrying the ball on the salute to the 400th anniversary. Mind you, I could have done a whole festival based on that.”

“You could have,” I agree. “And it’s fantastic that you haven’t.”

One distinctive feature of Miller’s abilities as a curator is how deftly he spins multiple themes that weave through the course of a Stratford Summer Music season. For example, the choral strand this year, will also feature Daniel Taylor’s Theatre of Early Music (in a program of great anthems by Handel and Bach titled ‘Let The People Hear’), The Canadian Spotlight (a chorus of professional and semi-professional singers put together for SSM by conductor Mark Vuorinen) which does a full program of Canadian choral works, and the Harlem Gospel Choir, with, as Miller reveals, a significant guest.

“What you probably don’t know yet is that Measha [Bruegggerosman] will come and sing with them. Last year we had The Blind Boys of Alabama – a huge success, hundreds of people, we were turning people away – and Ben [Heppner] came and sang with them, and I thought wouldn’t it be fun to carry that sort of spirit on. But who could sing with the Harlem choir? Measha was the natural and she agreed to come.”

“Tell about the other strands this year,” I ask, and he obliges with gusto: there’s the always stellar piano series (“I just love piano. That’s part of it”); there’s 7am gusto: there’s the always stellar piano series (“I’m really proud of the piano series. I just love piano. That’s part of it”: there’s 7am music on the banks of the Avon; a cabaret series ranging from "Trish O’Callaghan covering Cohen to Alex Samaras doing Sondheim, to Michael Occhipinti and friends doing John Lennon.” There will also be 30 hours of barge music in a wide range of genres; three “Bach walks” in “The Grove” with music supplied by the Charm of Finches flute ensemble and commentary by the local society of field naturalists society “on the double-breasted whatever and the purple trillium”; Whiskey Jack (who backed up Stompin’ Tom for decades) will play at the local Legion “because I thought, well, where would Stompin’ Tom have played”; one of their trademark restaurant concert series will feature the world of harp music “from classical to celtic to baroque to Paraguayan to Senegalese to contemporary”...the list, and his delight at all of it, seem boundless.

One element of Miller’s ability to bring about programming coups, like Heppner singing with The Blind Boys of Alabama last year or this year’s Bruegggerosman/Harlem Gospel Choir collaboration, relates to the formidable and diverse rolex of musical contacts and musical acquaintanceships he has built up over a decade and a half here at Stratford Summer Music. (The one part of my job I don’t like,” he says, “is how often I have to say no to people, now.”) Part of it doubtless also stems from previous sojourns with the Glenn Gould Foundation and before that the Canadian Music Centre.

But part of it also stems from a very savvy sense of what one might call the art of the necessary. Which arises from an acutely realistic...
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

Full season of 12 concerts $479, $434
Other combinations available.
Subscription prices include
handling charges and HST.
All concerts at 8pm.
understanding of the context in which he and SSM must operate. If he does his job right, around 65,000 people every season, who make it to Stratford for something else, will “happen across” SSM, and remember the fact that they did.

“How do you plan for people to stumble across you and how do you ensure that, no matter how long they stick around for, they go away appreciating the scope of the whole thing and the deftness of the weave?” I ask.

“It’s very interesting,” he says. “I am always running into people who say ‘I didn’t know there was a musical festival here’ and then I’ll say ‘Well, did you hear the Andrew Collins Trio?; did you hear the bluegrass?’ and they’ll say ‘Oh yeah I heard the bluegrass music down on that wonderful floating stage, downtown,’ but they just sort of thought it happened somehow.”

“But that’s the big challenge, isn’t it?” I ask. “Because your passers through, your Stratford Festival attendees, even your SSM regulars, are only going to get a tiny taste of it all, unless they are coming back every weekend or staying the week, which I would think isn’t easy to do given how busy the town is in theatre high-season.”

He pushes back a bit at that: “Well I suppose. But if you went to the Edinburgh Festival, or Ravinia, or any of these places, even if you come for the Stratford Theatre, you know, you don’t get it all at one time. You have to come back, or you take your chance on what has been programmed by some artistic director for the dates when you’re going to be there. That’s the way it is, and as the artistic director you have to understand that. My responsibility is to present you with a cultural smorgasbord at any given moment, so that you can pick and choose from it.”

The trick, he says, is to make sure that there is always a representative mix of ingredients so you come away with a sense of the whole.

**Beyond Concertizing:** Stratford Summer Music is also becoming an increasingly interesting educational destination, for public and students alike, most notably its TorQ Percussion Quartet residency, now in its fifth year, and a robust Vocal Academy which offers a jaw-droppingly fine ten-day residency to career-edge artists.

“The Vocal Academy is expanded this year,” Miller says, “with new faculty – Kritsztina Szabó, Nathalie Poulin and Alison Pybus.” Pybus, he says, is a particularly significant addition. “We felt it was important that these edge-of-career singers have guidance in areas additional to voice. And management is something they need to understand and have insight into. Alison Pybus used to be the director of the vocal division at IMG. So she’s at the top of her field and will join [Michael] Schade and Phillip Addis and Emily Hamper, and Howard Dyck who lectures on oratorio, and Geraint Wynn-Davies who speaks to them about acting.”

Getting in is via a rigorous application process involving submission of recordings and CVs so they can be shipped to Schade, Hamper and Addis wherever they may be; at this point applicants come in from all over Canada, and elsewhere – “The furthest this year was New Zealand” he says. “And we sent postcards to every music faculty in the country back in January.” It’s not a full scholarship opportunity but the ten days end up costing around $500, with billeting opportunities through, your Stratford Festival attendees, even your SSM regulars, who say ‘I didn’t know there was a music festival here’ and then I’ll bring up the European seasons. Is it about our habits, do we only do opera tickets as a luxury item, opera audi...
often – it’s a special occasion thing. We say it shouldn’t be, but it is. And the relative rarity of performances also makes going to the opera a special event. You cannot show up at the opera house any day of the week and see something.” But she’s optimistic we’ll get there. “Hopefully we’ll get to the next step. Things are happening, it’s an exciting time to be in Canada.”

Christopher Mokrzewski has a similar take. “I get the feeling that Toronto is still a bit old-fashioned in that so much of the population takes significant time off in the summer. People are always travelling, are out of town, attending weddings and going to cottages, which makes it a little more difficult to maintain an active performance schedule with a diminished audience base,” writes the resident conductor at the Calgary Opera and music director of Against the Grain Theatre in an email. So musicians adapt and leave the city to work at festivals or train, like he’s about to do after wrapping up A Little Too Cozy, the AtG adaptation of Mozart/da Ponte's Così fan tutte. He’s taking a few days off in Toronto – “I’m desperate to get to a Jays game and see more concerts!” – before heading to St. Louis for a week on a professional development stipend from Calgary Opera. He’ll be working on bel canto repertoire with conductor Stephen Lord. The brilliant young musician is best known for the mashup of Schubert and Messiaen played with great conviction and drama in AtG’s “Death and Desire” last year, but his conducting interests are growing and it’s bel canto’s turn now.

He’s then off to Banff for six weeks, where he is music director for the Open Space Opera young artist program to conduct his first The Rape of Lucretia: his second one is the TSMF semi-staged performance at Winter Garden Theatre, Toronto's one mainstream operatic exception of the summer. “I just love Banff to death. And I cannot wait for the real highlight of the summer, the Banff Centre Theatre Arts staff softball game. Big league!” Late July the AtG will perform at the Ottawa Chamber Fest, after which Mokrzewski returns to Calgary for a week of rehearsals and two weeks of performances at the Calgary Opera summer festival. “In late August and September I’ll likely be in Toronto and NYC for some professional development opportunities that are currently still in the works. Maybe I’ll take a few days off, if the mood strikes, and go on a road trip.”

Not a lot of leisure in Amanda Smith’s summer either. The emerging stage director and founding artistic director of FAWN Chamber Creative is already leaving her mark as one of the few movers within the Toronto Indie Opera network who embrace electronic music as essential for operatic creation and dance as essential to its performance. This approach was very much in evidence in Synaesthesia, FAWN’s recent six-composer workshop performance in the post-industrial area around Sterling Avenue that featured a dancer in pieces that alternate acoustic and electronic, live and tape. “I grew up listening to metal and noise music, it’s a big part of my life,” she says. The audience at Synaesthesia that night was mostly twenties—things, and this was in part due to this bridging between the electronic music audience and the performing arts audience that those pieces proposed. “I also don’t want to charge people more than $20 per show. People are less willing to go to something unfamiliar if the tickets are more expensive. And us millennials are probably the most underemployed generation in a long while, with little disposable income.” One of the three audience-chosen pieces from the show will be commissioned into an opera. “We’re hoping to create a ballet lyrique and I want it to be sort of like devised theatre – only, devised opera. We have a workshop period, we’ll have a story, but the music will get devised.”

Smith’s degrees from Laurier and UofT are in voice and opera, but by the third year she knew she wanted to direct rather than sing. She’s since assisted a number of directors, including Michael Cavanagh for the world premiere of the now much-travelled Svadba by Ana Sokolović and Tim Albery for the landmark Grimes on the Beach at Aldeburgh Music Festival. Her summers so far have been about development. Last year she spent it in Quebec City observing the rehearsals for the new Robert Lepage production of L’Amour de loin and talking with the director (her theatre role model) about structuring rehearsals and getting the most out of people. This June she is travelling to Chicago to attend the Chicago Summer Opera program for two months. “I’ll be working with the director George Cederquist there. He does some exciting work, I’m really looking forward. I’m going to be mentored by him and have one-on-one seminars. The two will work on Britten’s Albert Herring.

For the director Ashlie Corcoran there will be no summer vacation this year: the season at Thousand Islands Playhouse in Gananoque where she is artistic director actually runs May to October, and her recently completed run of the play Das Ding at Canadian Stage was her 12th production in as many months. Three of the ten productions at the Playhouse she’ll direct herself: Sondheim’s Into the Woods, Coward’s Blythe Spirit and Das Ding by Philipp Löhle, a German play about globalization that she enthusiastically describes as “wild.” She’ll also be preparing for the pieces she’s directing in the fall, Blythe Spirit in Kamloops, the school tour at the COC and in December, Soundstreams’ Electric Messiah. Then off to direct the
revival of *The Magic Flute* at the COC, the show she already assisted under the direction of Diane Paulus, and directed herself for the Ensemble Studio performance, and later revived at Opera Philadelphia.

What guides her programing at the Playhouse? “It’s a year-long occupation, I’m always reading plays, seeing musicals, thinking about it constantly, and any time I see something that I’m interested in, I put it on a list or add it to the pile. And once I start programming, I see how all the pieces would fit together. It all needs to be high quality, intelligent, entertaining work, but I’m also looking for work that’s different and that sort of bounces up against each other, rubs against each other in interesting ways.” The audience is more of a regional theatre audience than summer audience, very diverse with very diverse expectations, and Corcoran aims to meet those but also to propose new and unexpected experiences. She says she can certainly imagine doing a chamber opera in the smaller Fire Hall in the future. “Last year we did an operetta, *The Pirates of Penzance*. I adapted it with Andrew Kushnir and we set it in 1927 in the prohibition times in the Thousand Islands. We re-wrote the libretto—Gilbert & Sullivan are in the public domain —so the pirates were rum runners, the police were the American coast guard, the sisters were a federation of teetotallers. We kept a lot of the original music, but we also included some other music from the 1920s. It was successful and great fun, and I hope to do it again in the future.”

Over at the COC, the costume department staff are already working on the two September productions. Sandra Corazza, COC’s costume supervisor tells me how her summer will unfold while giving me a tour of the third floor workrooms and storage spaces. The costumes for *Ariodante* and *Norma* are already there, shipped from their most recent dwelling places, the opera houses of Amsterdam and Barcelona respectively. The Handel was designed by Ultz with a mid-20th century Scottish village aesthetic, and there are a lot of old coats, wool sweaters and plain dresses on the rows of hangers before us. Corazza already saw the production in Amsterdam. “It’s good to be able to go backstage and ask the makers – dressers, makeup artists – what problems they had. Some of that stuff can’t be written precisely enough, even though we get the bible.” (The thick binder containing all the fabric samples, purchase information, sketches and photos is known as “the bible” among costume professionals.)

The forthcoming COC run will have an entirely new set of principals, some of whom are as physically different from their peers cast in the same roles in Aix-en-Provence and Amsterdam as imaginable. The petite green ensemble now on a mannequin will have to be adjusted for the taller Ginevra by Jane Archibald. Dalinda too – the “bitchy maid” to be revived by Ambur Braid – will probably have her clothes resized. “This wedding dress,” Sandra pulls out a long sturdy white gown with modest ornaments. “It never gets worn properly, she sort of slaps it on over her slip, then sees the puppet show and takes it off, and Dalinda puts it on at one point…It’s handled more than actually worn.” The trouser role baddie will be sung by Verduhi Abrahamyan, a mezzo taller than Sonia Prina, whose name is still attached to her biker style costumes. Alice Coote’s Ariodante will be the same height as his love interest, and it remains to be decided whether she’ll be a mezzo taller than Sonia Prina, whose name is still attached to her biker style costumes. Alice Coote’s Ariodante will be the same height as his love interest, and it remains to be decided whether she’ll be slightly raised with the right pair of shoes. For costume resizing, the seam allowance and long hem come to the rescue. Ulitz is expected to arrive in Toronto by the end of June, but meanwhile the fittings for the smaller roles are already starting. “We still don’t have the casting of the chorus, six male and six female, and 24 and 24 in Norma. Once we know that, we will know now many costumes we have to build. In Aix and Amsterdam, they had these sweaters custom knit. If these are too small, we may have to find a knitter to knit us a sweater, or go with a different costume. If Ultz decides to redesign the chorus and the extras, we’ll have to make these costumes happen.”

The gold sequin-encrusted dress by the costume designer Jessica Jahn is already fitted and waiting for Sondra Radvanovsky’s Norma. “When we get the Barcelona bible, we can find out where all these fabrics came from and start contacting these companies. We may add more red to Russell Thomas’s costume. Details often get changed when productions move from stage to stage.” The fitting of the principals and chorus starts in earnest on the third week of August. There are also the understudies to clothe, and in Norma, the children. Corazza will take a vacation too, but July is the only possibility. The 2016/17 season is already underway on the third floor of the COC’s Front Street East building.

Lydia Perovic’s novella *All That Sang* is out now wherever you buy books. As for her June, she’s off to Amsterdam for some Herheim-directed opera, Jacobs-conducted Haydn and Joel Pommerat’s theatrical take on the French Revolution. After a few additional days in Antwerp and Brussels, she’s back in Toronto for the summer.
Balancing the Books, and Real Jazz Hooks
From TD Toronto Jazz to PEC

ORI DAGAN

Pat Taylor, co-founder, with the late Jim Galloway, of Toronto Downtown Jazz, producers of the TD Toronto Jazz Festival, has stepped down this year, after 30 years on the job. Stepping in as CEO is Howard Kerbel, who has for nine years been a member of the eight-person TIFF (Toronto International Film Festival) leadership team, with a special focus on branding and marketing strategy. Taylor remains as a member of the programming team and an advisor to Kerbel.

“This transition will allow me more time to focus on strategic initiatives and allow Howard to develop one of the country’s favourite brands,” states Taylor in the official release announcing Kerbel’s appointment. “After 30 years at the helm, I have confidence that Howard has the passion to build upon this foundation and take it to the next level.”

What that “next level” will be is anyone’s guess. (After all, when TD Toronto Jazz started out 30 years ago, who would have thought it would end up with such places as the Second Cup at King and John, or the posh department store Holt Renfrew for that matter being listed as “official festival venues”? And how does a pop star headliner Sarah McLachlan at the Sony Centre or film star Kiefer Sutherland playing country at the Horseshoe fit into a jazz festival lineup? Taylor is refreshingly blunt. “Balancing the books,” he says. “Thirty years ago we were the only game in town. Now there are 21 jazz festivals in the GTA. Every concert hall has a jazz series. That’s what we wanted to see happen. In our mind, jazz is doing well in town. I’m not making a living as a musician but I’m sure it’s better than 30 years ago...”

As a musician trying to make a living now, particularly since the Internet took over the world, I’m not so sure about the “better” bit. As in many industries, the value of music has so drastically changed that as of the time of this writing, each play on Spotify equates to small fractions of a penny, and even the penny has been discontinued as physical currency due to its worthlessness.

Speaking of balance, the free outdoor shows of any music festival are crucial to the creation of new musical connections, for audiences and musicians alike. As unexpected as venues like Holt Renfrew and Second Cup are, it sure would be nice to see live music in these places all of the time, if only for the element of surprise that is so essential to jazz music. It’s fun to watch passerby reaction, especially when it’s with a smile and a head bop.

And if you’d like to get to know a budding musician, on Saturday June 25 between 2 and 4pm the Regent Park School of Music will help animate Nathan Phillips Square with musical demonstrations and interactive opportunities. Following the performances, the audience is invited to try out the instruments, or as it has become known, an “instrument petting zoo.” Perhaps best of all, Dave Clark and his Woodshed Orchestra will lead you on “a raucous, romping march” through Nathan Phillips Square. Not to be missed!

Nathan Phillips Square is once again the hub of TD Toronto Jazz, balancing paid and free performances throughout the festival. The lunchtime concerts at 12:30pm will introduce ears to a diverse offering, including the Toronto Mass Choir, Brian Barlow Big Band’s salute to Ellington at Newport with special guests Guido Basso, Dione Taylor and the Backsliderz and Jim Galloway’s Wee Big Band, directed by Martin Loomer. And an additional outdoor stage at Nathan Phillips Square will include jazz and blues performances during the afternoon and early evening, from the sizzling soul of Tanika Charles (Sunday June 26 at 2:30pm) to the disco-flavoured spun vocal sugar that is The Spandettes (Monday June 27 at 6:30pm) to charismatic blues brother Raoul and The Big Time (Saturday July 2 at 6:30pm), and...to a visiting artist worth highlighting: Welsh singer, songwriter, multi-instrumentalist Gwyneth Herbert (Thursday June 30 at 6:30pm) who will be making her Toronto debut.

I met Herbert unexpectedly, sharing a cab in Bremen, Germany, en route to the Canadian Blast concert at jazzzahead, just weeks before writing this article and was blown away, both by her story and how she told it. (You’ll get some sense of this unique individual in the sidebar to this piece!)
In this crazy age of streaming music for fractions of pennies, my hope is that when Gwyneth Herbert performs her free June 30 concert (right before a Molly Johnson–Jane Bunnett double bill!), that all will sell out of CDs and merchandise. To support this music, all you have to do is show up! Look for ticket contests on the festival’s social media outlets.

Sometimes these ticketed shows can be priceless. Jazz piano fans should not miss Oliver Jones (June 28 at Jane Mallett Theatre), now 81 years old and still swinging his behind off. Beyond this, one concert

**Gwyneth Herbert’s Toronto Honeymoon**

How did you end up on a label so quickly? When I was supposedly studying English Literature at university, I actually spent the majority of my time singing jazz with fellow student Will Rutter, a guitarist and kindred spirit with whom I’d roam the cobbled-stones of the North of England – along with Edinburgh, Paris and Amsterdam in our holidays – busking and hustling for gigs in pavement cafes. When we graduated we moved down to London together, a couple of wet-eared country kids with no concerts, no money and no contacts, and picked an area of the city a day…armed with an A-Z map, Will’s guitar and a fistful of demos recorded in a bedroom, we went into every pub, wine bar, café and restaurant and asked if they’d give us a gig.

You kind of got used to asking the tattooed, muscle-necked landlord if he’d mind turning down the racing while you played *Fly Me to the Moon* to the corner clientele who’d just tried to sell you a VCR on the way in, and invariably if the bar-owner didn’t offer us a gig they’d give us a drink on the house. At the end of one of these long, street-peddling days, I’d sipped enough Dutch courage to go into the legendary Pizza Express Jazz Club in Soho. The visionary manager there at the time, Peter Wallis, was famed for championing new talent – he gave Norah Jones and Diana Krall their first breaks in the UK. Fired up by my day’s refreshment, I asked to speak to the manager, and when asked if I had an appointment, I ordered a large brandy (which I’d never drunk before, but it seemed like it sounded sophisticated) and said, “Just tell him it’s Gwyneth Herbert.” When Peter arrived, I came clean and said that of course he had no reason to know who I was, but that I loved music more than anything and that I wasn’t looking for a gig, but any advice would be so gratefully received, and with shaky fingers thrust our little demo into his hand.

He gently but firmly explained that he received over 300 such demos a week, but, admitting that no one had quite approached him like that before, said he’d try to give it a listen. Within two weeks, Will and I were signed to his indie label Dean Street records, had the amazing vocalist Ian Shaw as a mentor and producer, and were recording our debut album *First Songs* and touring with Jamie Cullum and Amy Winehouse soon after. Jamie Cullum sang a duet on that record, it started getting some airplay and – riding high on their recent success with Jamie – it wasn’t long before Universal came sniffing and snaffled me up.

But you left the label to pursue life as an indie artist. Why? Having a major deal gave me lots of great things. The ability to work with exceptional musicians, a press profile, a new haircut…I’m so pleased that I had that opportunity as for so many artists it – even in the current climate – remains the holy grail. But it just didn’t work for me. I got signed so young and I soon found that it was my own stories that I wanted to tell, that didn’t fit in with the label’s marketing strategies and formulas. Much of the discussions had nothing to do with creativity and everything to do with finance – naturally, because a big label’s purpose is to make money. I’m also really grateful because it gave me something to kick against – I got signed so young before I had a clear idea of what I wanted to say and make, and it made me find answers through the questioning.

As an artist who frequently records your own compositions, what degree you fit within the term “jazz.” I grew up listening to jazz and blues. I’d sit and learn all of Billie Holiday’s phrasing and mimic Big Maybelle’s tone and try to feel Anita O’Day’s timing deep in my bones. As a tiny teen in an ever-so-English village in a totally different era, I’d hear and hold the heartbeat and the joy and feel it as if it was all my own. I still love those old songs – they speak of huge human experience in simple poetic language and they’re true and vast. And I love diving back into them now, from time to time, to see what they help me discover.

But now I live the miraculous life of a discoverer, a story hunter – finding and animating hidden stories, finding new ways to give them breath. There are melodies and rhythms everywhere, and the flavour of my work’s always informed by the music and language of the particular world it inhabits…There are seagull cries and pub chatter, there’s the rattle of a ship mast and the hum of an escalator. There are shanties and funerals and newspaper headlines. I do work with amazing jazz musicians in my band, and one of the wondrous things about playing with people with that sensibility is the improvisatory language they bring – there’s a push and a pull and then we navigate the journey together. It’s fresh and it’s a different kind of magic, every time.

And the British music scene in London and beyond? After 13 years in London, I’ve run away to the sea – I live on the beautiful south coast in Hastings. There’s a real buzz about this little town, people making things everywhere, skiffle and poetry and metal in the pubs, parades through the streets. I love coming back to London – my favourite club
opportunity to relax and get to know the county. Since they’re staying overnight, and there’s not a great deal to do in Picton after 10pm, they tend to come out to the jam sessions. Robi has done these often but not every year. Many of the mainstage Regent Theatre artists have come to the jam sessions, including Ellis Marsalis, Vincent Herring, Louis Hayes, Guido Basso, Ranee Lee and Chet Doxas."

Prince Edward County is a magnet for people in the arts and they are all very supportive of each other, so the local audience tends to be quite hip and informed where jazz is concerned, Barlow tells me. “There are many fine jazz musicians living in the county and surrounding area. Guido Basso has lived here for over 35 years, and Belleville is home to the Commodores’ Orchestra, a big band that holds the record for being the longest continuously performing big band in the world, having been formed in 1928.” And the festival builds its audience from very early spring (as early as February in some years) with our Jazz Dinners and then in April “our TD Jazz Education Program that finishes up with a concert at the Regent Theatre. So the festival itself has an almost six-month presence in the county.”

A unique feature of this festival is that Prince Edward County is an island, forming a natural boundary to work within. “We usually have about 40 events at venues from the soft-seat Regent Theatre, to wineries, restaurants, pubs, community centres, churches (and church steps), a farmers’ market and a cemetery. We also have a Jazz Van that drives around the county putting on concerts.

continues to page 61

is the 606 in Chelsea which feels like an extension of my living room, an underground secret dive bar vibe with the most amazing international musicians both on the stage and hanging at the bar and some delicious nachos. Performing for me is like coming home, but I spend most of my time these days working on wonky art/music/film/theatre commissions in collaboration with sculptors and directors and clowns and communities all over the country and beyond...Today I was exploring the process of contraception through the medium of dance for a music theatre piece I’m writing with playwright Diane Samuels called The Rhythm Method. I have so many hats that are interchangeable on a daily, sometimes hourly basis – it’s exhausting and challenging but somehow each hat feeds the others and I’m constantly learning - as a performer, as a writer, and as a general human being stumbling through the world.

You’ve been to Montreal before but this is your Toronto debut, yes? This is indeed my Toronto debut, and I am so excited to be exploring so much more of Canada for the first time. I’m joined by the incredible percussionist and multi-instrumentalist Dave Price, and also my very newly wedded husband Ned Cartwright on piano – I have a feeling this is going to be a musical honeymoon to remember!
In early April I happened to attend a concert by two distinguished Canadian musicians, pianist, William Aide and flutist, Robert Aitken. Friends since their student days in the late 1950s at the University of Toronto’s Faculty of Music, where they used to play together frequently, each has had his own individual, successful career. But they had not played together since those distant days until getting together to prepare for this concert, a benefit to help pay off Church of the Holy Trinity’s new piano, showcased in this concert.

Aiding from this experience, in May I sat down with Ian Grundy, artistic director of the May-to-September Music Mondays noon-hour concert series, as well as music director at Holy Trinity, to talk about the piano, Music Mondays and his new role as its artistic director in this, its 25th season.

Knowing of the fabulous reputation of Bechstein pianos, I asked why Holy Trinity had decided to seek out a new instrument rather than rebuild their old Bechstein. The trouble with rebuilding, he told me, is that you really do not know how the rebuilt piano is going to sound; there are no guarantees. With a new piano, on the other hand, you can hear it before you buy it.

On behalf of the church, Aide evaluated dozens of pianos. When he tried a seven-foot Steinway, to which Alex Thomson, the general manager of Steinway Piano Gallery had directed them, he knew at once that he had found their instrument. Only 12 years old and little played, its action was good enough to play a double glissando; its tone, strong but not overpowering. “It’s the perfect instrument for chamber music,” Ian told me. Its sound is big enough to fill Holy Trinity’s live acoustic environment but controllable enough to balance other instruments, even with the lid on full stick. An added benefit is that the case is made of Indian rosewood, which makes it extremely beautiful. Piano technician, Leela Khurana, one of only two Steinway-trained technicians in Toronto, who tuned the instrument for this concert, described it to me as “fabulous...young, flexible, resilient and powerful.”

The acquisition of the Steinway is a major step towards the realisation of Grundy’s vision for Music Mondays as a first-class venue with first-class instruments. One is the Steinway, of course; the other, the Casavant tracker organ acquired seven years ago from Deer Park United Church. A guiding principle for upcoming seasons, he says, is for the series to be a worthy platform for emerging young artists and to continue to feature a variety of musical genres.

“First-class publicity” is another part of the picture – to attract a more diverse audience and build audience size. He is interested in “taking music out of its compartment and reaching out to the community.” To this end he has joined the Yonge-Dundas B.I.A., a partnership which, he told me, is proving as welcome to the B.I.A. as it is to Holy Trinity.

With this kind of dynamic leadership, we can expect Music Mondays to grow into an even stronger cultural force than it already is and a major contributor to live music in the city in the summer. Stay tuned!

(And meanwhile enjoy the rest of this summer’s series. Deals are in our GTA and festival listings.)

Flutist Allan Pulker is chairman of the board of The WholeNote.
will each give what are certain to be fascinating recitals. Muzijevic is back as a mentor this year after a fulfilling session in 2015. As well as being a pianist of impeccable flair, he proved to be an engaging man with a mic in last year’s American Avant-Garde concert, introducing the music and reading from John Cage’s *32 Questions*. Both qualities will no doubt be evident in July 19’s Haydn Dialogues, the Walter Hall event in which Muzijevic will discuss Haydn’s London experience (where he wrote two of the three sonatas on the program) and relate Haydn’s work to Cage’s seminal *In a Landscape*, Knussen’s *Sonya’s Lullaby* and Berger’s *Intermezzo*.

Winner of a MacArthur “Genius” Fellowship, Denk brings his keen intellect to everything he does. A gifted writer in addition to being a supreme musician, his *New Yorker* account of his years as a music student, “Every Good Boy Does Fine,” is revealing, moving and a must-read.

The program for his July 21 recital has not yet been announced but it promises to be imaginative, insightful and engaging, one I won’t miss.

**Festival of the Sound**

Festival of the Sound’s 37th summer offers an abundance of musical treats to snack on. Each week features several chamber music combinations; the Gryphon Trio, playing Dvořák’s popular *Dumky Trio* and Schubert’s delightful *Trío No.1 D898*, shares the stage with the New Zealand String Quartet at 7:30 on July 19 and Moshe Hammer and Peter Longworth at 3:30 the same day; Hammer appears in “Our Favourite Sonatas I” the next day while Longworth accompanies cellist Rolf Gjelsten in a late Beethoven sonata in “Our Favourite Sonatas II” later that day.

Stewart Goodyear brings his penchant for Beethoven to the “Pathétique,” “Moonlight,” "Tempest,” and “Appassionata” sonatas in “My Favourite Beethoven" on July 22. On July 21, he puts on his chamber music hat teaming up with the Penderecki String Quartet and New Zealand String Quartet for Schumann’s *Piano Quintet Op.44* and Brahms’ *Piano Quintet Op.34*.

Recent Chopin International Competition second-prize- winner, the gifted Charles Richard-Hamelin, highlights week two, July 28, with two concerts that show off his sensitivity as soloist and collaborator. After playing a Chopin nocturne, ballade and polonaise before intermission, he returns as pianist with the Hochelaga Trio to perform Tchaikovsky’s *Piano Trio In A Minor Op.50*. Earlier that day, Trio Hochelaga plays Ravel’s gem, *Piano Trio in..."
A Minor, in a program that also features
the festival’s artistic director, clarinetist James Campbell, oboist James Mason, violinist Martin Beaver, violist Graham Oppenheimer and bassist Joel Quarrington in Prokofiev’s radical nugget, Quintet Op.39. My favourite jazz pianist, Robi Botos, is joined by drummer Terry Clarke and legendary bassist, Dave Young, for “My Favourite Jazz” on July 29.

Week three is dominated by the piano, culminating August 6 in a “Piano Spectacular” celebrating ten years of the ensemble Orford Six Pianos, and concluding with Janina Fialkowska, Bergmann Duo, Anagnoson & Kinton and Glen Montgomery joining the Orford six in Bizet/Wilbert’s Carmen Fantasy for 12 pianists. Duo pianists Anagnoson & Kinton, celebrating 40 years of concertizing together, perform Bartók’s incisive Sonata for Two Pianos and Percussion as well as other works, August 2. The notes continue flowing with Fialkowska’s “My Favourite Chopin” on August 5. The festival concludes with Fialkowska joining the National Academy Orchestra for Beethoven’s rhapsodic Piano Concerto No.4 and Anagnoson & Kinton playing Mozart’s Concerto No.10 for Two Pianos. Earlier in the week, August 3, the Lafayette String Quartet, the only all-female quartet still comprised of its original members, celebrates 30 years of togetherness by performing Ravel and Dvořák.

Stratford Summer Music
The piano is consistently a major focus of Stratford Summer Music, and 2016 is no exception. Simone Dinnerstein, who famously self-produced her refreshing take on Bach’s Goldberg Variations and then saw it become immensely popular, will perform the piece July 23 at 11am. The prior afternoon she will give a Bach master class to three of Music at the University of Western Ontario; Charissa Vandikas, 18, is a top student at the Glenn Gould School. Dinnerstein begins her visit to Stratford, July 21, with a program devoted to a selection of Glass’ Metamorphoses and Etudes paired with Schubert Impromptus Op.90 and his immortal Sonata in B-Flat D960.

Two other young veterans of international piano competitions, Tony Yike Yang and Luca Buratto, make their Stratford debuts. Yang, at 16 the youngest prizewinner in the history of the Chopin International Piano Competition, will bring his immense technique and precocious interpretative sensibility to a demanding program of Mozart, Chopin, Schumann’s
Carmen Fantasy
afternoon, he will play Schubert’s final Klavierstücke Op.32 and Chopin’s dramatic
Liszt Sonata in B Minor
and Prokofiev’s dramatic
Sonata No.7
Two other young veterans of international piano competitions, Tony Yike Yang and Luca Buratto, make their Stratford debuts. Yang, at 16 the youngest prizewinner in the history of the Chopin International Piano Competition, will bring his “fiery imagination and finesse” to works by Schumann and Beethoven.

Now 21, the redoubtable Jan Lisiecki continues on his path to the upper reaches of the pianistic universe. His recital on August 26 includes works by Bach, Rachmaninov and Chopin. The following afternoon, he will play Schubert’s final Four Impromptus, Schumann’s Klavierstücke Op.32 and Chopin’s Nocturnes Op.48 and Scherzo No.1 in B Minor Op.20. These will be Lisiecki’s only local recital appearances this season. Don’t miss this chance.
The 39th season of the Festival de Lanaudière is a tribute to its founder, Father Fernand Lindsay who was especially fond of Beethoven, Bach, Brahms, Berlioz and Tchaikovsky, so the festival has taken special care to invite music lovers to discover the many works of those composers to be featured this summer. About an hour’s drive northeast of Montreal, the festival is well-suited for a holiday excursion. Since many of the festival’s artists don’t normally make the trip to Toronto, it’s all the more reason to travel to Joliette, Quebec.

JUNO Award-winner, pianist Alain Lefèvre opens the festival with Tchaikovsky’s über-romantic Piano Concerto No.1 on July 9. The Jupiter String Quartet, quartet-in-residence at the University of Illinois and a tightly knit family unit (the cellist is married to the second violinist who is the sister of the violist), are undertaking a cycle of the complete Beethoven string quartets at the festival, beginning this summer with concerts July 11 (Nos. 6, 11, 15), 12 (Nos. 4, 5, 13) and 14 (3, 16, 8). Angèle Dubeau leads her all-female string ensemble, La Pietà, in “The Mark of Minimalism,” a July 10 concert comprised of music by Glass, Einaudi, Mozetich, Nyman, Goulet and Part.

The eminent English violinist, Anthony Marwood, is the soloist in Beethoven’s ageless Violin Concerto Op. 61, with Les Violons du Roy conducted by Bernard Labadie, July 15. “Child Prodigy” Tony Yike Yang gets a chance to perfect the program he will be playing in Stratford, August 3, when he performs it in Lanaudière on July 19. Silver medal winner in the 2015 Tchaikovsky International Competition, American George Li’s recital includes sonatas by Haydn and Chopin (No.2), Rachmaninov’s Variations on a Theme by Corelli and two crowdpleasers by Liszt. Armenian-born pianist Nareh Arghamanyan, the winner of the 2008 Montreal International Musical Competition, performs an unusual program on July 26 – Bach’s Goldberg Variations, Saint-Saëns’ Danse Macabre, Liszt’s Totentanz and three of his transcriptions of songs by Schubert and Mozart. The innovative ensemble, collectify, plays Golijov, Brahms, Piazzolla and...
others on July 29.

The Orchestre symphonique de Montréal led by Kent Nagano begin the festival’s final weekend August 5 accompanying Charles Richard-Hamelin in Brahms’ fiery Piano Concerto No.1 and unlocking the many strains of Schumann’s Symphony No. 3 “Rhenish.” August 6, the orchestra performs two of the most famous unfinished works in the musical canon, Schubert’s Symphony No.8 “Unfinished” and Mozart’s Requiem, an ideal pairing for an outdoor concert. The 39th season concludes with local hero Yannick Nézet-Séguin and his Orchestre Métropolitain in a program that pays homage to the conductor’s Philadelphia Orchestra post. All four pieces were commissioned by that orchestra: Bach/Stokowski’s Passacaglia and Fugue In C minor BWV582; Rachmaninoff’s magical Rhapsody on a Theme of Paganini Op. 43 and Symphonic Dances Op. 45; and Nico Muhly’s Mixed Messages. There are no mixed messages in the Festival de Lanaudière, simply a love of music that exists to be shared in the warmth of a summer day or evening.

Clear Lake Chamber Music Festival

Under the direction of pianist Alexander Tselyakov, the 11th annual Clear Lake Chamber Music Festival makes for a lovely Manitoba weekend July 21 to 24. The concerts are filled with quality (Tselyakov playing Ravel’s devilish Gaspard de la Nuit and participating in Dvorák’s great Piano Quintet in A No.2 Op.81 in the opener) and diversity (Tselyakov collaborating with Perry DuWors and Joyce Lai, violins and Simon Fryer, cello, in sonatas by Handel, Saint-Saëns and Prokofiev and Three Madrigals by Martinů). An appealing Saturday morning concert July 23 precedes the finale July 24 in which Schubert, Dvorák and Schumann are the featured composers.

Music and Beyond

There’s an unmistakable European flavour to this year’s Music and Beyond festival (which runs from July 4 to 17 in Ottawa) with the dynamic Utrecht String Quartet performing Beethoven, Tchaikovsky and Piazzolla on July 7 and the joyous Vienna Piano Trio in for three concerts July 7, 8 and 9. It’s worth a drive to the nation’s capital to hear these remarkably adept musicians perform all three of Brahms’ piano trios as well as works by Shostakovich, Haydn, Ravel and Cerha.

QUICK PICKS

TSO: June 4, 5. Emanuel Ax-protege Orion Weiss performs Gershwin’s immortal Rhapsody In Blue. Andrew Grams conducts.
June 9, 10, 11: James Ehnes performs Elgar’s beloved Violin Concerto; Peter Oundjian offers orchestral support and leads the TSO in Stravinsky’s revolutionary The Rite of Spring. June 11: The TSO Chamber Soloists led by Jonathan Crow give a pre-concert performance of Stravinsky’s bedevilling suite from L’Histoire du soldat. A full version of the piece takes place at the Hearn Generating Station as part of Luminato, June 18.

A significant serving of Beethoven is on order June 15 and 16 with Oundjian leading the orchestra in the composer’s Eroica Symphony and accompanying the thoughtful Yefim Bronfman in Piano Concerto No.3. June 18 Oundjian takes his forces to the Hearn for Beethoven’s rousing Symphony No.5 and Gershwin’s danceable An American In Paris.

June 21: Nine Sparrows presents a free concert with flutist (and WholeNote chairman of the board) Allan Pulker.
June 30: Summer Music in the Garden presents the Cecilia String Quartet playing Mozart’s String Quartet K.590 and Kati Agócs’ Tantric Variations.
July 16: Alexander Tselyakov and friends warm up for Clear Lake with a concert presented by Kitchener-Waterloo Chamber Music Society.
August 15: Music Mondays presents “Surrealism at Midday” with pianist Anastasia Rizikov performing works by Liszt, Ravel and Scriabin.

Paul Ennis is the managing editor of The WholeNote.
gets under your skin and moves you, and you don’t really know why or what it means or what it’s doing to you, the images are functioning in very much the same way.” He continued to reflect on this topic by saying “I find it odd given what’s happening on the planet that there hasn’t been a body of work with this theme from a more art perspective rather than it just being about political activism.”

And that’s why using song is so important for both of these creators. They think of the piece as “a heartbreak song in the same way that songs are about heartbreak. This is about our heartbreak because of what we do to the earth, to the planet.” Their ultimate priority is to make a work that is emotionally powerful, to lead people into an experience of “feeling what we are doing to the earth.” In fact, de Guerre says, “If I don’t feel anything when I experience a work of art, then I don’t consider it to be successful.” Thus the nature of the piece is a poetic, impressionistic and non-literal approach to the theme, with the film images conceived around the music.

Bolton’s approach to song was to create melodies that people would love to sing and love to hear – melodies that would “stick in people’s heads after the performance.” For inspiration, she first turned to the songs of Robert Burns and his way of writing that asks universal questions. The next step was to ask the Order of Canada-appointed poet Don McKay to become involved. She asked him if he could write in a similar way, creating texts that addressed her questions related to the theme of extinction. The Newfoundland-based McKay is a poet whose strong personal connection to the land infuses his work, creating poetry that both Bolton and de Guerre described as “grounding.” His way of using precise language to create images that are sweeping and allegorical in nature was a perfect fit, and with these texts, Bolton was able to take their essence and turn them into lyrics for the songs. The texts will also be published as a book of poems that will be available at the concert.

The songs will be performed by both the VIVA! Youth Singers of Toronto and Tafelmusik Chamber Choir, with the adults representing the current generation and the children the generation of the future. Both choirs will be engaged in conversations between the present and the future. The keyboard players will also perform on the harpsichord as well as electronic keyboards, with the composer performing the electronics on her laptop as well as triggering the spatial movement of the sound amongst the multiple speaker sound system. The electronics are more ambient in nature, like a wash, and will include live processing of the instrumental sounds with simple delay effects. The overall arc of the piece begins with an air of innocence in the first half, with almost a feeling of reverence towards nature and nonhuman species. At a pivotal point, things take a turn for a more solemn and desperate view towards our world and the reality of extinction. Song of Extinction promises to be a powerful and evocative meditation on those realities that are often difficult to cope with. No doubt, however, as audience members respond, we will be left with more stirring questions than solid answers.

One of the other boundary-pushing musical events of Luminato is the return of Unsound Toronto, a two-night sonic playground on June 10 and 11 combining ambient, drone, noise and other forms of experimental soundmaking. As well, a giant listening party is being planned on June 16 for all those who want to experience the recording of last year’s Apocalypsis performance composed by R. Murray Schafer and performed by a cast of 1000 or more.

Parallel to these events at the festival is the concert celebrating 40 years at the Music Gallery on June 11. Combining new music, video, performance and site-specific installation works, the evening promises to be a sonic portrayal of past, present and future. Starting the evening off will be a performative walking tour of St. George the Martyr’s courtyard highlighting oral histories, followed by performances with Mridangam master drummer Trichy Sankaran, Tenderness (aka Chrissy Reichter) alongside dancer Allison Peacock, and turntable artist SlowPitchSound (Cheldon Paterson) who will mine the Gallery’s sound archives to create new visions out of past performances. And while on the topic of summer-time wild and untamed sound events, I must mention the Electric Eclectics festival that takes place from July 29 to 31 in the countryside near Meaford. Directed by Gordon Monahan and Chris Worden, the festival combines experimental music, sound art, DJ artists and sound installations in a relaxed camping environment. Check out their website for the extensive lineup, which includes two noteworthy duos: Not the Wind, Not the Flag, and the duo of Jennifer Castle and Mary Margaret O’Hara.

**JUNE**

One highlight early in the month is Spectrum Music’s Tower of Babel concert on June 4 with new compositions evoking various interpretations of this iconic story which appears in Christian, Islamic and Jewish religious texts. The pieces will explore the question of whether this ancient story can shed any light on contemporary divisions amongst nations and religious groups. Globally acclaimed oud player, Amos Hoffman, will be one of the performers. For improvised music lovers, there is DroneDoctor, a drone music meditation concert on June 5; the CCMC performing at Gallery 345 on June 11; and Audio Pollination on June 25.
Sounds of the Next Generation (SONG) will be performing Spirit Garden: Spring Planting by R. Murray Schafer, an outdoor music drama, running June 11 and 12 on a farm in Cold Springs, near Cobourg. The piece involves planting a garden, and will be followed up by a harvesting concert on September 25. On June 25 the Canadian Music Centre presents new works by Chris Paul Harman including his Five Japanese Children’s Songs and the world premiere of his Five Pieces for Clarinet and Piano. Other new and traditional works inspired by Japan will also be included.

JULY

On July 17, Soundstreams Salon presents the premiere of Emilie Lebel’s collaboration with Jumbles Theatre and community participants. Over at the Stratford Summer Music Festival, TorQ Percussion will perform Strange and Sacred Noise by John Luther Adams, on July 26. The work is a visual and aural exploration of the sonic geography of Alaska, answering the composers question “What would it sound like if the wilderness could sing, and I could hear it singing?”

One of the largest summer festivals to include an extensive amount of new concert music is the Ottawa International Chamber Music Festival. I’ve compiled a summarized overview, but I also recommend checking the listings for more details. On July 22, there is a concert of seven Canadian works for oboe and piano. Two events for new music lovers take place on July 26: a performance of Reciprocity, a multidisciplinary work by UK composer Patrick Cohen is followed later in the evening by a series of boundary-crossing works performed by Jesse Stewart, David Mott and Ernst Reijseger. On July 29 the Cecilia String Quartet performs works by four Canadian women composers, while on July 31 Morton Feldman’s masterwork, Clarinet and String Quartet, will be played by James Campbell and the Quatuor Bozzini.

AUGUST

Continuing with the Ottawa Chamberfest, their special New Music Miniseries comprised of three concerts spread throughout the day on August 1. The first includes works by Canadians Palmer, Di Castri and Murphy, followed by a second concert of seven works by Canadian composers for violin and piano. The miniseries ends up with a more international concert, with two works by Pierre Boulez among others. The final new music work of the festival is a performance of Christos Hatzis’ landmark multidisciplinary spectacle, Constantinople, on August 2.

Mr. Shi and His Lover, a contemporary Chinese language music theatre work composed by Toronto-based Njo Kong Kie will be presented as part of this year’s SummerWorks Performance Festival, running from August 5 to 8 and 11 to 13. The Classical Unbound Festival which occurs in Prince Edward County has a Living Canadian Composer Stream of concerts, with pieces by Morlock Bucznynski and Mozetic spread throughout their concerts on August 19, 24 and 26.

And finally, Summer Music in the Garden’s September 1 concert will feature works by Ann Southam.

Have an enjoyable and relaxing music-filled summer and keep your eyes posted for details of Contact Contemporary Music’s annual extravaganza on Labour Day weekend at Dundas Square.

Wendalyn Bartley is a Toronto-based composer and electro-vocal sound artist. sounddreaming@gmail.com.
this repertoire, creating their own arrangements, cultivating in their vocal alchemy a very satisfying sonic union.

Sunday June 26, at the other end of this year’s Luminato Festival, Biergarten-goers will find the Toronto-based band Zuze. As far as I could find out, it is comprised of Iranian and Azerbaijani musicians. Relatively new on the Toronto scene, Zuze presents a self-described signature mix of “popular & folk melodies of Iran and Azerbaijan set to Afrobeat rhythms.”

The most unusual and perhaps the most inclusive event at this year’s Luminato is scheduled for June 22. “Iftar at the Hearn” is billed as a “free, inclusive event welcoming newcomers from Syria.” Iftar is the meal served to break the daily fast during the month of Ramadan. A social event involving family and friends, iftar provides an opportunity to share food as an act of kindness and generosity with members of the community. Toronto has recently welcomed thousands of Syrian refugees and Luminato brings together performers from across the city, as well as food and refreshments, to welcome and celebrate the presence of the newest arrivals to our famously multicultural city.

The free event opens with a greeting by the Ojibwe elder Duke Redbird, a journalist, activist, businessman, actor and administrator, followed by music by the Nai Children’s Choir, a Toronto community group singing in Arabic, English and French. JUNO nominee Cris Derksen then performs on cello in an artistically edgy set with her trio which includes Aboriginal hoop dancer Nimkii Owasawimick and drummer Jesse Baird. Derksen aims to blur genre expectations with her “electro-aboriginally influenced” cello compositions.

Capping the Iftar at the Hearn evening, just prior to the communal meal with traditional Syrian and Middle Eastern food, is a performance by Toronto dancer-choreographer Sashar Zarif. His set features collaboration with two leading young Azerbaijani musicians, the kamancha virtuoso Elnur Mikayilov and award-winning mugham singer Mirelem Mirelemov. Zarif is a multi-disciplinary performing artist, educator and researcher whose “artistic practice…is steeped in the artistry and history of traditional, ritualistic, and contemporary dance and music of the Near East and Central Asia.” He has toured widely “promoting cultural dialogue through intensive fieldwork, residencies, performances and creative collaborations.” Integrating dance, music and poetry the trio take themes from Sufi poetry in an enactment of sama (sufi ritual of dance music and poetry) for iftar, thereby celebrating the peaceful spirit of Ramadan and setting the mood for the communal supper to come. It sounds lovely.

Harbourfront Centre: Perhaps the grandaddy of all current Toronto summer music festivals happens down at Harbourfront Centre. For more than 40 years it has striven to present a cross-section of the “mosaic of cultures from within our country and around the world.” I was among its early-adopter audiences and a frequent visitor, along with my children when they were young, enjoying its eclectic, though typically high quality music programming. Along the way I learned a great deal about diverse musics. It served me well in my various future careers – including this one!

One of Harbourfront’s charms is the intimacy of most of its venues. It’s where I saw and met many international musicians over the years, some of whom, like the Malian singer and guitarist Ali Ibrahim Farka Touré, subsequently went on to grand international careers. I saw him perform a laid-back but nevertheless memorably musical concert at the 150 to 250 seat Lakeside Terrace within sight of the sunlight glinting off the lake.

This summer’s family-oriented themed weekend festivals in July include too many to discuss in detail here. I will however give my picks. Starting with “Ritmo y Color: The Streets of Mexico,” July 15 to 17; we move to the Caribbean in “Island Soul” July 29 to August 1. The following month “Habari Africa” co-produced by Batuki Music Society, highlighting the “cultural diversity of global Africa,” will take over the Centre’s venues August 12 to 14. The next weekend “TAIWANfest: A Cultural Tango with Hong Kong” is in the house August 26 to 28. September 3 to 5 Harbourfront’s festival season comes to a close with the “Ashkenaz Festival,” produced by the Ashkenaz Foundation in partnership with Harbourfront Centre. It is North America’s largest celebration of Jewish music, art and culture and its musical breadth and depth warrants a story of its own, perhaps in the next issue of The WholeNote.

Summer Music in the Garden: Another summertime music success story has been the annual Summer Music in the Garden concert series. It is produced by Harbourfront Centre in partnership with City of Toronto Parks, Forestry and Recreation, with the support of
corporate and individual supporters. Located in a pleasant garden setting along the lakeshore, it’s free, though donations are welcome. The 17th edition of Summer Music in the Garden runs most Thursdays at 7pm and Sundays at 4pm, weather permitting, from June 30 to September 18 in the Toronto Music Garden.

With Tamara Bernstein returning to her artistic director duties, the 18-concert program this year looks as eclectic and exciting as usual. I won’t pretend to be all-inclusive; but here are my picks from the Garden’s crop.

**July 21:** Persian percussion specialist Naghmeh Farahmand and young setar soloist Pejman Zahedian present “Becoming One with Universal Love: Ancient Persian Music for a New Age.”

**July 24:** Toronto-based Subhadra Vijaykumar, violin, Vasudevan Govindarajan, mrdangam, and Ramana Indrakumar, ghatum, present “From the Banyan to the Willow Tree,” featuring the melodies and rhythms of Carnatic classical music of South India.

**July 28:** Tamara Ilana and Ventanas have been making waves in the city’s world music scene for a number of years. The six-member group presents a “trans-Mediterranean” program of North African, Balkan, Turkish and Spanish music.

**August 7:** Multiple JUNO-winning banjoist extraordinaria Layme Stone, and his friends (Kristin Andreasen, voice; Sumaiya Jackson, fiddle; and Joe Phillips, bass) return to the Summer Music in the Garden with “Deep River of Song.” They will perform from their impressive album Tabula Rasa, featuring songs collected by American song collector Alan Lomax.

**August 11:** Sadie Buck and the He hi ye Girls present traditional and contemporary Haudenosaunee (Iroquois) music in their concert, “The Sweet Sound of Our Nature.” It’s rare to hear these songs cherished by the people who made their homes here before most of us, performed in public in the city. This is one opportunity I’ll be sure not to miss.

**August 18:** Nagata Shachu, Toronto’s leading taiko ensemble, returns to the lakeside garden with roaring rhythms and soaring melodies performed on Japanese instruments made of wood, metal and skin.

**August 21:** The Bachands, consisting of Cristina Bachand, violin/voice, and Quinn Bachand, guitar/banjo, perform “All in the (Celtic) Family.” Expect Celtic roots music by the award-winning brother-sister duo.

**QUICK PICKS**

Lulaworld 2016, presented by Lula Music and Arts Centre, continues its festival into the second week of June with concerts every evening until June 10. Check the listings for details.


Cultura Festival, North York: Mel Lastman Square is home **July 8, 15, 22 and 29** to an un-ticketed outdoor community-centric family-oriented arts festival. Each Friday night in July different musicians, buskers, art activities, international street food and films are featured. As of press time the programming hadn’t yet been released, so check the festival website or print media closer to the festival dates.

Roy Thomson Hall: Live on the Patio: The concerts, which take place throughout the months of June, July and August, transform the Roy Thomson Hall patio into an outdoor downtown music venue. Groups such as Lemon Bucket Orkestra, Hampaté and Sahel Blues, Salsa y Fusion, Samba e Forró with Flavia Nascimento and World Fusion with the Villalobos Brothers and Alberto de la Rosa help enliven the large space a level down from King Street. Again, the listings hold the keys to the dates.

If you see me relaxing at one of these concerts, please say hello. And may you have a pleasant music-filled summer.

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.
unique arrangement, COP co-creators Marion Abbott and Gregory Finney choose and cast an opera and distribute the scores to the cast with the proviso that they keep the opera a secret. With no rehearsals, the cast and music director meet for the first time on the night of the performance and start the opera. The audience shows up without knowing what opera they’re going to see. The challenge for the performers is to create an ensemble on their feet in front of an audience. In his COP blog, Finney revealed this much: “Our first show, like all the ones we have planned after, is a beloved part of the Opera canon and let me tell you this: each and every one will leave you thrilled, awed and amazed!”

Farther afield the Westben Arts Festival in Campbellford is presenting the world premiere of The Pencil Salesman with both music and libretto by Brian Finley. The fully staged opera concerns Boris Ball, the patriarch of a family of inventors. While he lives in his glory days when he invented the Personal Touch Typewriter, it takes a pencil salesman to bring him into the present to get to know his own granddaughter. Among the eight-member cast, John Fanning plays Boris, Donna Bennett his wife Rose and Alexander Dobson the Pencil Salesman.

The production, co-produced by Against the Grain Theatre and the Canadian Opera Company at the Winter Garden Theatre, features Emma Char as Lucretia, Iain MacNeil as Tarquinius, Owen McCausland as the Male Chorus and Chelsea Rus as the Female Chorus. Topher Mokrzewski conducts a 13-member ensemble and Anna Theodosakis directs. The end of July and beginning of August is the time of the productions of the Summer Opera Lyric Theatre, founded and directed by Guillermo Silva-Marin and this year celebrating its 30th anniversary. SOLT presents fully staged operas with piano accompaniment at the intimate Robert Gill Theatre at the University of Toronto. On July 30 and August 2, 4 and 7, it presents The Tales of Hoffmann (1881) by Jacques Offenbach. On July 30 and August 3 and 5, it presents Handel’s Giulio Cesare (1724).

On July 29 and 31 and on August 6, as part of its anniversary celebrations, SOLT presents its first-ever world premiere, A Tale of Two Cities with music by Victor Davies to a libretto by Eugene Benson. Based on Charles Dickens’ 1859 novel of the same name, the opera concerns Charles Darnay, an exiled French aristocrat, and Sydney Carton, a disreputable but brilliant English lawyer, who become enmeshed through their love for Lucie Manette and drawn against their will to Paris at the height of the Reign of Terror.

Davies and Benson informed me that they began the piece as a musical before they became occupied with the operetta Earnest, The Importance of Being that Toronto Operetta Theatre premiered in 2008. They returned to the work and reshaped it as a grand opera with a large-scale scenes at a ball and in the courtroom. As Davies says, “The stuff of opera was always there, with the vocal requirements, high lyricism and large dramatic gesture.” Though the SOLT production will use only piano accompaniment, Davies says that an audience will easily be able to imagine the orchestral sound he intends. Michael Rose is the music director and Guillermo Silva-Marin the stage director.

In August the SummerWorks festival will include the opera Mr. Shi and His Lover by Njo Kong Kie, his fourth opera to appear at the festival. The most recent was the well-received Señorita Mundo in 2009. Mr. Shi and His Lover, commissioned by the Macau Experimental Theatre in 2013, is based on the same real-life story that inspired the play M. Butterfly (1988) about a Chinese opera performer and his French Diplomat lover who believed him to be a woman. Jordan Cheng from Macau and Po Jen Chen from Taiwan sing the two roles. The composer conducts an ensemble of piano, marimba and Chinese percussion and Johnny Tam from Macau will direct. The work running from August 5 to 13 is sung in Mandarin with English surtitles.

Christopher Holle is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
With the arrival of summer weather – and the attendant cottage weekends – it’s a safe bet that it’ll be a few months at least before next season starts up again for most major early music ensembles around town. Most of their concert seasons wound down the year by the end of May, but there are a few concerts to catch around Toronto, most of them free. But if you can make it out of town, or you’re willing to take a chance on some music festivals, you can actually hear quite a wide variety of good music this summer.

Montreal Baroque: It’s completely impossible to talk about early music festivals over the summer time without mentioning Montreal Baroque, which completely dominates the musical landscape every year. Its four-day, long-weekend-in-Quebec extravaganza is packed with nearly 30 concerts, lectures, free public events, and just out-and-out weird ideas, and features top-tier Canadian talent salted with a few international artists who fetch top dollar anywhere in the world.

And the festival isn’t just about spectacle alone – this year’s is actually delivering a sizeable chunk of the Bach catalogue, including some rarely performed works. A casual glance at their program shows there’s about a half dozen must-see concerts packed into one weekend. The festival will feature Bach’s complete sonatas and partitas for solo violin, played by rising star Lina Tur Bonet. Then, in the weird ideas category, there’s a concert devoted to The Art of Fugue featuring Les Voix Humaines and the electric guitar collective, Instruments of Happiness, which as a concert idea is likely the perfect way to get people interested in what’s probably the most academic composition of the classical canon. But if you need further motivation to pack your bags for Montreal, here are two other concerts make the road trip worth it: the near-legendary Italian gambist Paolo Pandolfo will be joining the festival for a concert of Bach cello suites (which he’s decided, somewhat mercurially, to transcribe and play on viola da gamba); and harpsichordist Eric Milnes will direct the Montreal Baroque Festival band, which includes the festival’s best soloists, for an all-star concert of Bach cantatas.

And there’s plenty more good music to see: a concert of instrumental music composed by Purcell and his contemporaries; soprano Jacinthe Thibault singing late 18th-century French cantatas; and a fantastical concert dedicated to the music of Jean-Féry Rebel, to name a few. If the idea of taking a weekend off to hear non-stop Baroque concerts appeals to you, consider giving this festival a look. It takes place on and around the McGill University campus in downtown Montreal from June 23 to 26.

Tafelmusik Summer Baroque: To some, getting outside the city for a weekend of concerts might be a bit ambitious. Fortunately, Toronto’s top baroque band has a little festival of its own. The Tafelmusik Summer Baroque Festival features a series of free concerts running from June 6 to 18, and while the group isn’t forthcoming on details, they’re solid enough to take a chance on, particularly when they’re free. A couple stand out: Tafelmusik soloists will be playing a mixed program of chamber music on June 11 at 12:30 in somewhat baroque-unfriendly Walter Hall in the Edward Johnson building; if you prefer a full, woody orchestral sound, consider checking out their concert for choir and orchestra at Grace Church on-the-Hill on June 18 at 7:30.

Beat by Beat | Early Music

An Early Summer

DAVID PODGORSKI

Quebec extravaganza is packed with nearly 30 concerts, lectures, free public events, and just out-and-out weird ideas, and features top-tier Canadian talent salted with a few international artists who fetch top dollar anywhere in the world.

Cappella Intima: One lesser-known group that’s been putting on some great concerts for a while now is also worth a listen this month. Tenor Bud Roach’s ensemble Cappella Intima has been getting quite a reputation for its exciting, well-researched concerts of late-Renaissance Italian vocal music, and their next show promises to be more of what the group does very well. “The Paradise of Travellers” will be an evening devoted to the Venetian stop on the grand tour, featuring canzonettas, arias, and sacred motets written by the composers (Monteverdi, Croce, Banchieri, and, somewhat later, Rolla) with accounts of the city of Venice by tourists from the early 17th-century (spoiler: not all of them thought the city lived up to its reputation). You can catch this show at Trinity St.-Paul’s Centre on June 22 at 8pm.

Have cello, will travel: I’ve always liked the idea of casual classical concerts; so, if you’re not in the mood for a formal evening at the concert hall, consider giving this show a try. Steuart Pincombe is an American baroque cellist who has recently come back to North America after living for four years in The Hague. Not content to tough it out on a more conventional, and in all probability, slower, path to a musical career, he has taken the artistic lifestyle to new extremes. He has bought a used trailer, in which he now lives, and is putting on a series of concerts all over North America in whatever venue will put him up.

His current solo project, “Bach and Beer” is a pay-what-you-can concert of three of the Bach cello suites, which he’ll be performing at the Rainhard Brewery in the Junction on June 16 at 7 pm. Each suite is paired with a brew from Rainhard’s own selection. As a concert idea, Pincombe’s approach is fun. But as a beer aficionado, don’t get me started! (Did you know people have been brewing beer using recipes that are hundreds of years old and changing them gradually over time? Sort of the same way music has evolved? Surely I’m not the first person to suspect the craft beer movement as being a thinly applied intellectual veneer meant to rebrand alcoholism as a fun hobby...oh dear, there I go.)

Anyway, as I said, you can’t deny it sounds like a fun idea. I am all in favour of getting classical music out of the concert hall and into as many different venues as possible. Bach, in particular, is rarely if ever performed on the bar scene; letting the audience relax with some food and drink while listening is a great idea for winning over a new audience.

Summer Music in the Garden: Speaking of the cello suites, the Music Garden at the foot of Spadina, landscaped to follow the structure of the Bach suites, is a good reason to take a trip down to Harbourfront and find an oasis in the middle of downtown. Among the twice-weekly concerts that will take place there till well into September, this summer some younger Montreal based musicians will be giving a spirited performance of some composers who don’t get much attention at all. Soprano Andréeenne Brisson Paquin joins Pallade Musica chamber ensemble – harpsichordist Méliandrè McNaibney, violinist Tanya LaPerrière, lutenist Esteban La Rotta, and JUNO-nominated cellist Elinor Frey – to perform two female baroque composers (Elizabeth-Claude Jacquet de la Guerre and Rosa Giacinta Badalla) together with the English composer, John Eccle, and the Polish composer, Adam Jarzębski, in a free concert on July 14 at 7pm. This is definitely a group that can take risks with their concert programming, and you can be sure they will play everything on the program with dedication and verve.

David Podgorski is a Toronto-based harpsichordist, music teacher and a founding member of Resonanz. He can be contacted at earlymusic@thewholenote.com
The Songs of Summer
HANS DE GROOT

By the beginning of June most regular concert series have ended and will not resume until September, their place taken by a number of summer festivals. First and foremost, there is Toronto Summer Music (TSM). This year’s theme is London Calling: Music in Great Britain and the programs include not only music composed in Britain but also recreations of musical events that have taken place in Britain in the past. There is one vocal recital: the mezzo Jamie Barton, winner of the Cardiff Singer of the World Competition, will give a recital on July 25. The program will include songs by Turina, Chausson, Schubert and Dvořák and will conclude with three spirituals. The pianist is Bradley Moore.

Also of interest is the opening concert on July 14 which features Nicholas Phan, tenor, and Neil Deland, French horn, who will perform Britten’s Serenade for Tenor, Horn and Strings. On August 4, TSM is presenting a homage to The Last Night of the Proms. The vocal soloist is the mezzo Allyson McHardy (all three concerts are in Koerner Hall). An important part of TSM has always been to present and to help develop newly emerging talent. The fruits of this can be sampled in “Art of Song reGENERATION,” two separate concerts on July 22 in Walter Hall. The coaches are the soprano Anne Schwaneiwilms and the collaborative pianist Malcolm Martineau.

Since 2010 the administrator of Toronto Summer Music has been Douglas McNabney. TSM has now announced that 2016 will be McNabney’s last season. He is a violinist as well as an administrator and, while he never stopped playing the viola, the move may mean that he will have more playing time. That is good news, for him and for his audiences. He will be succeeded by Jonathan Crow, well-known to Toronto audiences as the concertmaster of the Toronto Symphony Orchestra and the co-leader of the New Orford String Quartet.

Luminato, now in its tenth year, will present a performance of Stravinsky’s L’Histoire du soldat, directed by Jonathan Crow, in which Derek Boyes will be the narrator at the Side Room of the Hearn Generating Station, June 18; there will be another performance of the Stravinsky at the AGO Walker Court, June 12 at 2pm. Rufus does Judy is a recreation of Judy Garland’s 1961 concert at Carnegie Hall, performed by Rufus Wainwright at the Hearn Generating Station, June 23 and 24.

Tafelmusik presents several free concerts as part of their Baroque Summer Festival. Among these is one featuring the Tafelmusik Baroque Orchestra and Chamber Choir directed by Jeanne Lamon and Ivars Taurins, with soloists Ann Monoyios, soprano, and Peter Harvey, baritone, on June 6 at Trinity-St. Paul’s Centre.

Other Festivals

The Kincardine Summer Music Festival presents a concert which aims at bringing together the sounds of Broadway, the improvisations of jazz and the sensibility of pop. The performers are Heather Bambrick, Diane Leah and Julie Michels at Knox Presbyterian Church, June 17.

Among the offerings at this year’s Westben Arts Festival is a concert of Schubert’s music, both songs and instrumental chamber music.

The Elora Festival will be presenting four concerts of interest, all in St. John’s Church, Elora. Tenor Russell Braun teams up with his wife and accompanist, Carolyn Maule, and the Elora Festival Singers for an afternoon concert of works by Vaughan Williams and others, July 9. Soprano Marie-Josée Lord joins the Elora Festival Singers in a performance of selections from her JUNO Award-winning CD, Amazing Grace, as well as by Gounod, Gershwin and others. July 14. Acclaimed early music specialist, soprano Suzie LeBlanc, joins with harpsichordist Alexander Weimann, July 16, in a celebration of Shakespeare on the 400th anniversary of his death. Star countertenor, Daniel Taylor, Elora Festival Singers soprano, Rebecca Genge, and pianist, Steven Philcox perform “Songs of Love,” July 23.

Elsewhere, Leslie Fagan, soprano, and Peter Longworth, piano, perform Schumann’s Frauenliebe und leben, Op. 42 as part of the Festival of the Sound. July 21. And I am looking forward to the return of Capella Intima, who will present a concert of canzonettas, arias and motets from 17th century Northern Italy. The music will be complemented by contemporary travellers’ accounts. The performers are Bud Roach, tenor and director, Sheila Dietrich, soprano, Jennifer Enns Modolo, alto, and David Roth, baritone, at Trinity-St. Paul’s Centre, June 22; donation requested. The singers are the sopranos Donna Bennett and Kathryn Shuman at Westben Concert Barn, Campbellford, July 17.

The Leith Summer Music Festival presents a concert of songs taken from The American Songbook with special emphasis on the work of Leonard Cohen. The singer is the soprano Patricia O’Callaghan, accompanied by Robert Kortgaard, piano, and Andrew Downing, bass, at Leith Church, August 27. O’Callaghan performs “Hallelujah,” songs of Leonard Cohen and others at Stratford Summer Music, July 23 at Revival House.

The Songs of Summer

The Wholenote
program will be repeated at St. John the Evangelist in Hamilton on June 26.

**QUICK PICKS**

**June 1:** Bach’s cantata, *Die Himmel erzählen die Ehre Gottes BWV/76* will be performed by soloists from St. James Cathedral and the organist Ian Sadler.

**June 2:** Christina Stelmachovich, mezzo, will sing a free concert at Metropolitan United Church.

**June 3:** Show One Productions presents Tamara Gverdistsvili singing Yiddish songs, with the Moscow Male Jewish Cappella at Roy Thomson Hall.

**June 4:** Ermanno Mauro, tenor, will sing popular opera arias along with emerging singers coached by him at Columbus Centre.

**June 4:** The Aradia Baroque Ensemble presents arias by Handel to be followed by Peter Maxwell Davies’ Eight Songs for a Mad King at The Music Gallery.

**June 4:** The Etobicoke Centennial Choir presents opera arias and choruses by Mozart, Verdi and Offenbach. The soloists are Andrea Naccarato, soprano, Erin Ronniger, alto, Lance Kaizer, tenor, and Lawrence Shirkie, baritone, at Hummer Valley United Church.

**June 5:** Maeve Palmer, soprano, sings *Flute Poems* by Tyler Versluis at Gallery 345.

**June 6:** Melanie Conly, soprano, and Kathryn Tremills, piano, perform Mozart’s *Exsultate Jubilate* as well as songs by Case, Holby, Gershwin, Gounod, Porter and Purcell at the Church of the Redeemer.

**June 7:** The Toronto Concert Orchestra presents highlights from *Die Himmel erzählen die Ehre Gottes* at The Music Gallery.

**June 7:** The Toronto Concert Orchestra presents highlights from *Rigoletto, La traviata, La bohème* and other operas. The singers are Sara Papini, soprano, Eugenia Dermanzis, mezzo, Romulo Delgado and Ricardo Iannello, tenor, and Bradley Christensen, baritone at Casa Loma.

**June 8 and 9:** Michael Donovan, baritone, will sing his own new songs at Gallery 345.

**June 12:** Schubert’s *Mass In G* will be sung in a free concert with soloists Jennifer Krabbe, soprano, and Dennis Zimmer, bass at Humbercrest United Church.

**June 16:** Charlotte Knight, soprano, is the singer in “It Shoulda Been Me: A Cabaret,” a program of songs by Sondheim, Billy Joel, Joe Iconis and others at Gallery 345. The show is also being performed in St. Catharines, June 10 and Guelph, June 18.

**June 17:** Rachel Fenlon sings and plays the piano in a Schubert concert at Gallery 345.

**June 24:** Inga Filippova, soprano, Stanislav Vitort, tenor, and Andrey Andreychik, baritone, sing opera at Lawrence Park Community Church.

**And beyond the GTA, June 1:** Maryem Tollar, Brenna MacCrimmon, Jayne Brown and Sophia Grigoriadis, who comprise the group Turkwaz, perform “Sounds of the Eastern Mediterranean” at the Kitchener-Waterloo Chamber Music Society Music Room.

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

**Beat by Beat | Choral Scene**

**Reflections on the Sacred and the Secular**

**BRIAN CHANG**

As we voyage into the beauty of summer and the winding down of the regular 2015/2016 choral season, it has been my pleasure to write this column over the last year. One fascinating theme for me, as an active singer and performer, and as a regular attendee of concerts in the region, has been how often choral music finds itself at the crossroads of the secular and the sacred. From a Eurocentric perspective this comes as no surprise: much of what we revere as choral singers is deeply rooted in biblical and church liturgy - Handel’s *Messiah*, Mendelssohn’s *Elijah*, countless requiems, oratorios based on stories and teachings from scripture. Less evident, from that perspective, is the extent to which choral music is inseparable from global spirituality. We are lucky to be in Toronto, a truly global village where we can interact with, learn from, and be humbled by the myriad diversity of the human voice, human spirituality and music.

One great case in point is the Aga Khan Museum which has hosted a variety of fabulous musicians from across the world. Qawwals is a devotional, passionate music inspired by Sufi tradition and the California-based *Fanna Fi Allah Sufi Qawwals* will perform it at the museum, August 4. This youthful group will bring us sounds and words that have been part of South Asian culture for over 700 years, showing us the harmony of the sacred and secular at play. I hope their programming goes from strength to strength, and that more institutions like this emerge as our city’s cultural landscape continues to change.

Reflecting on the past season, the year has been an extraordinary choral soundscape: 1000 performers in Luminato’s staging of Murray Schafer’s *Apocalypse*; several opportunities to experience contemporary threat singing with Tanya Tagaq; fans coming together to sing choral tributes to David Bowie and Prince; a diverse series of Ismaili and other South Asian works by the Aga Khan Museum; an unusual Messiah under Sir Andrew Davis with the Toronto Mendelssohn Choir and the TSO; and the voices of so many children, in the region’s children’s choirs and guests from around the world. Choral City isn’t just humming, it is belting a message of hope across the region!

**Gospel Music – Community in Action: Karen Burke**, a York University professor specializing in music education and gospel music, is also the director of the *Toronto Mass Choir*. She’s incredibly in demand as a clinician and teacher. She talks about the music, but it is clear that people are the key to her approach and to her appeal as an educator and expert. The community that is built, the stories, the

**St. Philip’s Anglican**

**JAZZ VESPERS**

A casual, relaxing hour of prayer and great music with the city’s finest musicians.

**KINGSWAY ORGAN RECITAL SERIES**

**Presented by**

Glionna Mansell & Organix Concerts

**Wed. Jun. 8, 12:30pm**

Simon Walker
Organist and Director
of Music at St. Jude’s Anglican, Oakville

**Wed. Jun. 12, 12:30pm**

Mark Himmelman
Organist and
Director of Music at
St. Stephen-in-the-Fields

**Wed. Jun. 22, 12:30pm**

Andrew Adair
Organist and Director
of Music at The Church
of St. Mary Magdalene

**Wed. Jul. 6, 12:30pm**

Gordon Mansell
Organist and Director
of Music at Our Lady
of Sorrows Roman
Catholic Church

**Wed. Jul. 20, 12:30pm**

Colleen Allen, Mike Murley, saxophones; Steve Wallace, bass; Terry Clarke, drums; and Adrean Farrugia, piano.

**EVERYONE WELCOME! A freewill donation gratefully received.**
personalities, and the love of them all coming together – this is the core of gospel music. An opportunity to talk to Burke immersed me in all the things I like about choral music – love, sharing music in ensemble and being part of something much greater than ourselves.

One of the key abilities of a great conductor is to be able to build an ensemble of people, not just singers. As a professor, Burke takes a unique approach. “Our first class is about making memories. How do you intentionally learn the names of your children so they feel like people and not just voices?” She tells a story that shows how deeply she cares about the singers she works with, and how she is changed by those experiences. In this way, grief becomes joy, and fear can become wonder – for everyone involved – and it all comes out in the music.

I reveal to her my own ignorance of the place of gospel music in Canadian history, and it prompts our conversation. Burke situates gospel music in its Toronto context citing the work of colleagues who have studied the growth and experience of gospel music, in the region and in how it has shaped the very fabric of choral history. “It is part and parcel of our history here; our choral history, our musical culture,” she says. “And then it’s only a few steps away from remembering how much gospel music is part of our mainstream and what it has done in terms of making our ears more familiar to the different harmonies we hear. And especially how it is has influenced popular music. That is why, working with young people, it is so readily accessible and why they love it. So many [mainstream] harmonies and performances are taken directly from gospel music. So it’s an easier sell to people we want to reach as we try to keep choral music alive.”

She’s absolutely right. So much popular music has been directly influenced by gospel music. It is a musical vernacular that everyone is familiar with, even if they don’t know what it is. Examples include: Lisa Fischer and the backing vocals in Gimme Shelter with the Rolling Stones; NSync’s bridge in This I Promise You; Beyoncé’s chorus in Halo; the end of Lady Gaga’s Born this Way; the Book of Mormon’s Hasa Diga Eebowai; and pretty much anything ever done by Motown. We know the sounds, the harmonies, the bridges into a full-step key change, the call and response, the dominant harmonies – gospel has been part of music for a very long time. This is indeed our music. Is it any wonder that Burke can get youth engaged in choral music and singing at the top of their lungs? This is accessible music and it is also youthful music with a deep local history.

She also talks about how the rote nature of most gospel music requires musicians to use their skills in a different way instead of relying too heavily on sheet music: “What’s on paper is only three quarters of what you need…there’s this phenomenal thing called listening. It’s an incredible tool.” She finds herself constantly surprised by the hesitancy of choristers who don’t think they can sing without music, and then “their eyes come up out of the folders, out of the music, and the sound is just there.” It’s transformative not only for choristers but their directors as well.

Every time one performs gospel, she says, the energy, the feeling, the personality will be different (in contrast to much Eurocentric choral music where we seek to evoke the original intention of the composers as exactly as possible. Gospel music often demands of us to
be different and new, every single time. “It’s about what you do for the music personally. When you’re given that permission to be personal, and the choir relates to it, it provides a whole different take on things. People can give more,” she says.

The Toronto Mass Choir is a prolific performing and recording group. I highly encourage you to check them out; their full gamut of experience is available on Google Play. Karen Burke and the Toronto Mass Choir will present a concert as part of the TD Toronto Jazz Festival on Sunday June 26 at 12:30pm, Nathan Phillips Square.

Summer Festivals: As the regular musical season winds down, there are still many opportunities to catch fantastic music across the region. I hope to see you at some of the performances I have highlighted here, and please look at the listings of the other summer festivals in the region. There is choral music happening everywhere!

The Elora Festival: The Elora Festival continues to provide world-class musical performances in an adorable rural Ontario setting. There is a lot of choral programming over its 16 days. On Friday July 8 at 7:30pm the Toronto Mendelssohn Choir joins the Elora Festival Singers and the Festival Orchestra in an opening night gala featuring a brand new commission, River of Life by Timothy Corlis, as well as Mozart’s Requiem. July 10 at 4pm is “The Glory of Bach” featuring Bach’s Mass in G Minor and more. The incredibly popular all-male chorus Chanticleer performs on Friday July 15 at 7:30pm. Don’t miss a chance to hear Haydn and Mozart on Friday July 17 at 4pm featuring the Elora Festival Singers and the Festival Orchestra in Mozart’s Vesperae solennes de confessore and Haydn’s Lord Nelson Mass, a fantastic double bill. The Elora Festival Singers present “Choral Mystics II” including two new premieres by British composer Patrick Hawes. Hawes will be present as the singers record these premieres on Thursday June 30.

Toronto Summer Music presents the Theatre of Early Music with Daniel Taylor in a reconstruction of the music that accompanied King George II’s ascension to the throne in 1727. Music by Handel, Purcell, Gibbons and Tallis is featured, Tuesday July 26 at 7:30pm, Walter Hall.

The Brott Music Festival presents its 29th season, featuring a variety of fantastic music across the Hamilton area. The first choral performance is Beethoven’s Ninth on Thursday June 30 at 7:30pm at St. Thomas the Apostle Church, Waterdown. Brott presents Classic Blend in “Songs of the Seasons in Ladies Barbershop Style,” a rare chance to hear a female barbershop ensemble, Saturday July 23 at 7:30pm, Zoetic Theatre. The season closes with Verdi’s Requiem on Thursday August 18, 7:30pm at the Mohawk College McIntyre Performing Arts Centre.

Follow Brian on Twitter @bfchang Send info/media/ tips to choralscene@thewholenote.com

**What’s In a Name?**

*Jack Macquarrie*

People’s given names saddle them with epithets that tend to remain with them throughout their lives. The name Jack, for example, endows or burdens me with more than my share. A few of the more obvious: Jack be nimble, Jack Sprat could eat no fat, Jack was every inch a sailor, Jackass, and Jack of all trades, but master of none. The last of these, “Jack of all trades,” particularly rankles when I hear it applied to musicians willing (and able) to switch from their usual instrument to another to fill in for other missing instrument in a band. (The disdainful critics are, generally, those who would not be able to do so.)

A more complimentary term than “Jack of all trades” might be “A man of many hats.” I can’t think of anyone in the music world more deserving of that title, sometimes quite literally, than Henry Meredith of Western University (Doctor Hank as he is affectionately known) who displays his amazing array of talents with the aid of his Plumbing Factory Brass Band (PFBB). I had the pleasure of attending their most recent concert in London where, demonstrating several of the many period instruments from his vast collection, he donned the style of hats that might have been worn by musicians of the period.

This concert was a perfect example of what I have often described, and encouraged, as “Music Education as Entertainment.” The title of the concert was “Meet the Plumbers,” but would have more accurately described the scope of the concert if the title had been expanded to include “...and Meet Their Instruments.” After the opening number, performed by the entire band, the audience was introduced to all of the members of the family of modern brass instruments and many of their predecessors including parforce horns, valveless trumpets, saxhorns, and the ancient cornett. In many of these smaller ensemble numbers all the musicians wore hats of many eras from Doctor Hank’s colourful hat collection.

The concert’s grand finale began with the introduction of the vuvuzela which could be described as a type of primitive klaxon. Its modern offspring, the plastic vuvuzela, came into prominence (notoriety is perhaps a better word) a few years ago when thousands of them were sounded during football matches at the FIFA World Cup in South Africa. In 1930 composer Henry Fillmore wrote The Klaxon March where he introduced the sound of early car horns into the work. At this concert, a few members of the audience were given vuvuzelas to produce the appropriate sound and then cued by Meredith whenever the music called for the klaxon. I can proudly report that this Jack of all trades added to my repertoire by displaying my musical skills on a bright green plastic vuvuzela.

Doctor Hank is truly “a man of many hats,” and he displayed his many talents as conductor, instrumentalist, curator and entertainer, simultaneously educating and entertaining his audience. After enjoying works of four centuries spanning the era from Samuel Scheidt in the early 17th century to Henry Mancini and Paul McCartney, we all had learned as we listened. We went home with memories of a great concert and some newly gained knowledge of some of the many aspects of music.

**Wychwood Clarinet Choir:** The next major event on our musical calendar was the “Sounds of Spring” concert of the Wychwood Clarinet Choir. This was a very special concert dedicated to the memory of Howard Cable, who had been their composer and conductor laureate in recent years until his passing in March. In addition to the performance of two of Cable’s works from the 1960s there was a special tribute section in the printed program with photographs with choir members in recent years. During the intermission Bobby Herriot, trumpeter, conductor, composer and long-time friend of Cable spoke about their friendship and working relationship over the years. Cable’s two daughters and one son were in attendance and, after the concert, spoke of a few initiatives under discussion to recognize their father in one of Toronto’s parks. (We were also treated to a fine arrangement of Tchaikovsky’s Andante Cantabile from the String Quartet No. 3 in D minor, Op. 11).
Quartet Opus 11 by Cable’s friend, distinguished arranger and musical director Fen Watkin who was also in attendance.)

As for the repertoire, there were two standouts for me. The first of these was a novelty number, with a very catchy melody, named *Immer Kleiner* by 19th-century composer Adolf Schreiner and transcribed by George S. Howard. For those not proficient in German, the title means “Always Smaller” and that is exactly what happened to Michele Jacot’s clarinet. After a brief interlude, she stopped, removed the bell of her clarinet and then continued playing. After another melodic interlude, she stopped again and removed the lower joint which is the bottom half of the keys of the instrument. Then on with the next section of the music with only the upper joint keys, then without the barrel until she was left with only the mouthpiece. It was all very melodic, well performed and hilarious to witness.

The second standout was a transcription of Gustav Holst’s *First Suite in E-Flat for band*. Many years ago I read, in a scholarly publication, that this composition and Holst’s *Second Suite in F* had been written as commissions from the Royal Military School Music, Kneller Hall. It was reported that directors of the school lamented the fact that almost all serious concert works played by British military bands were transcriptions of orchestral music. Another surprise: although I had been rehearsing with the group for several weeks, I had no idea that there was a composer in our midst. Then we played the new *Lavender March* by euphonium player Eugene Bellanski. If you play a brass instrument and live within driving distance of Newmarket, the York Region Brass would love to hear from you. Their email is pnhussey@rogers.com.

Elsewhere: As mentioned last month, the Uxbridge Community Concert Band has just started another season. They would love to hear from potential members. If you would like to try a new band for the summer months, contact the band at uccbg@powergate.ca or visit their website at uccb2016.webs.com.

By the time that this issue is published the Toronto New Horizons Bands will have wound up their sixth season with a concert by 195-plus members in six bands plus a jazz orchestra. Rather than take time off, NHB Director Dan Kapp has announced that he will be offering what he calls “a jump-start camp” for people returning to playing after not having played for a while. There will be experienced staff for daily workshops, band classes, interest sessions and ensembles. This will all take place at the Miles Nadal Jewish Community Centre at Bloor and Spadina from July 18 to 22. Their website is mnjcc.org/camps. And a reminder: as mentioned in last month’s issue the...
A documentary film about these New Horizons Toronto bands will be aired on TVO, June 8 at 9pm. After that it will be streamed on the TVO website.

**Coming events**

Getting June off to a flying start, on **Sunday, June 5** we have no fewer than four concerts by community instrumental groups, two of which will be performing with choral groups:

At **3pm** the Newmarket Citizens’ Band will be performing in their “Spring Fling Concert” with the Upper Canada Chordsmen Chorus at Trinity United Church, Newmarket.

At **7pm** the Strings Attached Orchestra, with music director Ricardo Giorgi will present their “2016 Friends & Family Year End Concert” at Tribute Communities Recital Hall, York University. This will be another concert with an interesting adaptation. The Vivaldi *Concerto for Two Trumpets* will be performed but with two violins playing the solo trumpet parts. As mentioned earlier, this seems to be the season for original compositions and this concert will be featuring two. The first, with the whimsical title, *Overture for a Puppet Show*, is by Ric Giorgi himself. The other, *Cassiopeia* by 16-year-old Adam Adle, is the winner of the orchestra’s Young Composers Initiative 2016.

Also at **7pm** the Northdale Concert Band will be joined by the choirs of Timothy Eaton Memorial Church, Grace Church on-the-Hill and Christ Church Deer Park for “Last Night of the Proms,” an evening full of British pageantry fit for royalty at Timothy Eaton Memorial Church.

At **8pm** Resa’s String Ensemble will hold their spring concert at Crescent School.

Finally, on Tuesday **June 7** at 8pm, Resa’s Pieces Concert Band will perform their spring concert at the Toronto Centre for the Arts.

Jack (of all trades) MacQuarrie plays several brass instruments and has performed in many community ensembles. He can be contacted at bandstand@thewholenote.com.

---

**Cathedral Bluffs**

**SYMPHONY ORCHESTRA**

Norman Reintamm  
Artistic Director/Principal Conductor

**2016–2017 Season**

1. **Saturday November 12**  8 pm  
   **SEASON OPENER**  
   *Bruckner Symphony no. 4 in E flat major*  
   *Tchaikovsky Suite from Swan Lake*

2. **Saturday December 17**  8 pm  
   **acclaimed pianist VALÉRIE TRYON**  
   *Beethoven Leonore Overture no. 3*  
   *Mozart Piano Concerto in G, K.467*  
   *Menotti Amahl and the Night Visitors*

3. **Saturday February 11**  8 pm  
   **featuring the critically-acclaimed**  
   *Puccini Capriccio Sinfónico*  
   *Tchaikovsky Elegy for Strings*  
   *Puccini Suor Angelica*

4. **Saturday March 11**  8 pm  
   **UNIVERSITY OF TORONTO SCARBOROUGH CAMPUS CONCERT CHOIR**  
   *Saint Joseph’s R.C. CHURCH PARISH CHOIR* (Hamilton)  
   *and GRAND RIVER CHORUS* (Brantford)

5. **Saturday May 27**  8 pm  
   **SEASON FINALE**  
   *featuring CANADA’S BALLET JÖRGEN* presenting favourites from ballets such as  
   *Swan Lake, Sleeping Beauty* and other well-known masterpieces.

---

**Subscribe Today & Save!**

**cathedralbluffs.com | 416.879.5566**

---

**OLA GJEILO**

**LUMINOUS NIGHT Festival**

**SATURDAY OCTOBER 15, 2016 7:30 pm**

Yorkminster Park Baptist Church | LuminousNightFestival.com
ALL-CANADIAN JAZZ, PORT HOPE
➤ September 9 to 11
Port Hope, ON
Google “Canadian Jazz” and you’ll find this three-day outdoor tented festival near the top of the list. The All-Canadian Jazz Festival was born 15 years ago to celebrate and support the burgeoning Canadian jazz scene and every year this is accomplished with a uniquely Canadian performance lineup. There’s a free Friday night concert starring Brass Transit. Don’t miss Saturday evening’s farewell performance by an “All-Canadian Jazz Legend” with Chelsey Bennett opening. Stellar afternoon lineups include Dione Taylor, Amanda Martinez, Tia Brazda, Red Hot Ramble, the Marianne Trudel Quartet, the Jive Bombers, “Coltrane!” featuring Kirk MacDonald & Pat Labarbera and John MacLeod & the Rex Hotel Orchestra.

1-855-713-9310
www.allcanadianjazz.ca

BEACHES INTERNATIONAL JAZZ FESTIVAL
➤ July 2 to 24
Toronto, ON
A massive four-week celebration of music with over 12 stages, a StreetFest and approximately one million in attendance. Features include a dynamic musical roster, exciting activities and an enticing lineup of gourmet food trucks. The festival will showcase the sensational musical talents of both established and emerging artists, with jazz, blues, Latin, swing, global, world beat, big band, Dixieland, Afro-Cuban, funk, R&B, ska, soul and more. Featured events include musical performances at Woodbine Park, StreetFest, Taste of Jazz, Salsa Celebration, Beaches Tune Up Jazz Run and the Farmers Market Jazz Series. All of this is taking place at the 28th International Beaches Jazz Festival, July 2 to 24. Free for all ages. For a full schedule please visit www.beachesjazz.com/complete-concert-schedule.

416-698-2152
www.beachesjazz.com

BEATLES 50 T.O.
➤ June 18 to November 12
Toronto, ON
It was 50 years ago that the Beatles last played Toronto. To mark the anniversary, Museums & Heritage Services is collaborating with curators, collectors, musicians, community partners and sponsors to create 60s-themed events. Take in walks, talks, exciting concerts and the exhibit “When the Beatles Rocked Toronto,” which looks at life in Toronto in the 60s, opening June 18 at the Market Gallery on the second floor of the St. Lawrence Market. Toronto was Canada’s Beatlemania epicentre – the only city where they performed all three years, 1964, 1965 and 1966 – and their impact was electrifying. Experience that unique era again or for the first time! Visit www.toronto.ca/beatles50 for all the details. Don’t miss any of the other musical events at the City of Toronto’s Historic Sites – go to www.toronto.ca/museum-events.

Call 311
www.toronto.ca/beatles50
Now in its sixth year, Brookside Music Association presents “Festival of the Bay” in Midland between July 7 and August 18, bringing world-class music – from classical to jazz, from piano to brass – to the shores of Georgian Bay in the heart of Ontario’s cottage country. This year features: July 7: Weston Silver Band; July 14: Tien Hsieh, piano; July 21: Sonic Escape Flute & Violin; August 4: Lafayette String Quartet; August 11: Anagnoson & Kinton piano duo; August 18: Hogtown Brass Quintet. All concerts will take place in our beautiful Midland Cultural Centre.

705-527-4420
www.brooksidemusic.com

Now entering its 29th season, the Brott Music Festival (est. 1988) is the largest non-profit orchestral music festival in Canada, and the only festival with a full-time, professional orchestra-in-residence. The Brott Music Festival is renowned for its extremely high artistic standard, world-class soloists, exuberant young orchestra and eclectic mix of orchestral, chamber, jazz, pops and education concerts at various venues across Southern Ontario. A stunning array of great music in all its forms: classical, contemporary, chamber, opera, jazz, blues and rock. A fully-staged production of Mozart’s The Marriage of Figaro, a PopOpera of great vocal arias and ensembles, Verdi’s magnificent Requiem, music you know and love by Mozart, Tchaikovsky, Elgar, Rimsky-Korsakov, Ravel – and what more could you want!

905-525-7664
www.brottmusic.com

Experience world-class music in intimate settings this July at the Elora Festival! From choral and classical to world music and jazz – the Elora Festival has something for everyone! Featuring NYO Canada, Fubuki Daiko, the Elora Festival Singers, Molly Johnson, the Barra MacNeils, Russell Braun and more! 24 performances, six intimate venues, one world-class festival. Come celebrate with us July 8 to 24. Find out more on our website.

519-846-0331
www.elorafestival.ca
Canadian stage director/violist Valerie Kuinka, the Highlands Opera Studio is an advanced intensive training and professional networking program for emerging opera professionals. Chosen from approximately 150 applicants from across Canada through competitive auditions, the 2016 vocal participants can be heard throughout the month of August and into September, in masterclasses with Richard Margison, four concerts and three fully staged operas: *The Brothers Grimm* and *The Bremen Town Musicians* by Dean Burry, and *Faust* by Charles Gounod. For more information and to purchase tickets, please visit our website.

1-855-457-9933
www.highlandsoperastudio.com

**HUNTSVILLE FESTIVAL OF THE ARTS**
➤ July 2 to August 26
Huntsville, ON
An eclectic mix of national- and international-calibre artists presented at the intimate 400-seat Algonquin Theatre in downtown Huntsville. In addition to main-stage presentations, there are free concerts at venues throughout the community, including Back Street, an afternoon of interactive art installations, activities and music happening on July 23. This summer’s lineup includes Bruce Cockburn, Sarah Harmer, Downchild Blues Band, The Nylons, Hawksley Workman and so much more! Over the long weekend in August, the Huntsville Jazz Festival returns for its sixth season, featuring Oliver Jones, a tribute to John Coltrane, and Adi Braun singing the music of Rosemary Clooney, Judy Garland and Peggy Lee.

705-789-4975
www.huntsvillefestival.on.ca

**INDIAN RIVER FESTIVAL**
➤ June 19 to September 18
Indian River, PE
The Indian River Festival offers a summer-long series of concerts in a magnificent heritage church, set within sight of beautiful Malpeque Bay, Prince Edward Island. Discover excellence in classical, jazz, Maritime, world and contemporary music by the finest artists from across Canada, all in the world-class acoustical setting of St. Mary’s Church.

1-866-856-3733 or 902-836-3733
www.indianriverfestival.com

**KINCARDINE SUMMER MUSIC FESTIVAL**
➤ July 31 to August 13; concert series April 16 to December 17
Kincardine, ON
Celebrating its 25th anniversary, KSMF presents an expanded concert series April 16 to December 17. Live concerts starring brilliant vocalists and wonderful instrumentalists include Broadway with Heather Bambrick, Diane Leah and Julie Michels; Kati Gleiser, concert pianist; Andrea Tyniec, concert violinist with her Stradivarius violin; Duo Novus – Kristin Toczko and Emily Belvedere, harpists; Marc Djokic, violin with Beverley Johnston, percussion; and Christina Haldane, soprano. All this plus the popular free 4 O’Clock in the Park concerts July 31 to August 12, and daily music classes August 8 to 12 for everyone from beginners to experienced players, age 7 to Adult. Guitar, Strings and Bands – a fun time and great for families! Kincardine Summer Music Festival – creating fabulous musical experiences for 25 years!

519-396-9716
www.ksmf.ca

**FESTIVAL OF THE SOUND**
➤ July 15 to August 7
Parry Sound, ON
In its 37-year history, the Festival of the Sound has become a go-to destination for musicians and music lovers alike. It is Canada’s premier classical and jazz music festival, internationally recognized by various organizations including the CBC as one of Canada’s Top Summer Festivals and by Festivals & Events Ontario as one of the Top 100 Festivals or Events in Ontario. From July 15 to August 7, the Festival of the Sound hosts over 60 events, consisting of 50 unique musicians and 20 ensembles from Canada and around the world. And it all takes place on the beautiful shores of Georgian Bay. It’s where the world’s great musicians come to play.

1-866-364-0061
www.festivalofthesound.ca

**GUELPH JAZZ FESTIVAL & COLLOQUIUM**
➤ September 14 to 18
Guelph, ON
Join us for five days of innovative world-class music in one of Ontario’s loveliest cities. Heralded as one of the most visionary musical events in Canada, our intimate community-powered festival celebrates the best in cutting-edge jazz and creative improvised music, and plays host to unique workshops, panels and lectures in a free education colloquium. Also free is the Friday evening and Saturday full-day Jazz at Market Square, the most popular event that puts music in an open-air venue on one of Guelph’s funkiest downtown streets. Check the website for updates on the artistic lineup.

519-763-4952
www.guelphjazzfestival.com

**HIGHLANDS OPERA STUDIO**
➤ August 4 to September 1
Haliburton, ON
Love great singing? Need to escape the city? Celebrate our tenth anniversary and hear the best young professional voices Canada has to offer in the beauty of the Haliburton Highlands, only 2 ½ hours northeast of the GTA. Established in 2007 by internationally-acclaimed Canadian tenor Richard Margison and

1-855-457-9933
www.highlandsoperastudio.com

1-866-364-0061
www.festivalofthesound.ca

www.indianriverfestival.com

519-763-4952
www.guelphjazzfestival.com

519-396-9716
www.ksmf.ca

705-789-4975
www.huntsvillefestival.on.ca
**KWCMS JULY MUSIC**

➤ **July 5 to 28**
Waterloo, ON

Kitchener-Waterloo Chamber Music Society: July Chamber Music by the Park – our busy July packs nine concerts into four weeks. The variety is impressive: two by ensembles from the National Youth Orchestra of Canada (5th and 15th); arguably the world’s leading guitar duo (Eden-Stell, 7th); one world-famed string quartet (New Zealand, 10th); one great Baroque quartet (Pallade Musica de Montreal with soprano, 13th); Russian-Canadian pianist Alexander Tselyakov with members of Toronto’s Canadian Sinfonietta (16th); ensembles from the University of Waterloo’s amazing orchestra (19th); a trio of fine Ukrainian pianists (24th); and the brilliant and entertaining Syrène Saxophone Quartet (Netherlands, 28th). All are in our diminutive air-conditioned concert hall, seating 85, with one of the best pianos around… All classical, with a touch of jazz. And all for $180 (students $120), or buy individually.

519-886-1673
[www.k-wcms.com](http://www.k-wcms.com)

---

**LEITH SUMMER FESTIVAL**

➤ **July 2 to August 27**
Leith, ON

The Leith Summer Festival and artistic director Robert Kortgaard present five concerts in July and August in the Historic Leith Church. Leith Church, 12 km from Owen Sound, is an intimate venue with excellent acoustics and is enjoyed by musicians and audiences alike. The season begins Saturday, July 2 with Cheng2 Duo. On Saturday, July 16, Robert Kortgaard and Peter Tiefenbach perform Piano à Quatre Mains. July 23 features Chris Donnelly, piano and Kornel Wolak, clarinet. The Penderecki String Quartet plays on August 13, and Patricia O’Callaghan, with Robert Kortgaard and Andrew Downing, sings on August 27. All concerts are on Saturdays, starting at 7:30pm. Tickets available at the Roxy Theatre.

519-371-2833
[www.roxytheatre.ca](http://www.roxytheatre.ca)

---

**MONTREAL BAROQUE FESTIVAL**

➤ **June 23 to 26**
Montreal, QC

Theatre of tumultuous weather, Quebecers have courageously endured nature’s anger with courage and bravura! For four days as turbulent as the Quebec barometer, the 14th Montreal Baroque Festival will present a torrent of colourful musical passions, flooding the metropolis with cataclysmic musical tempests and a storm of ideas, both mundane and magical. Come lightning or thunder, a Tempest in a Teapot will inundate the McGill Campus, Old Montreal and Phillips Square with the music of Purcell, Bach, Boismortier, etc., interspersed with a few rays of sunshine to blur the horizon before the hurricane hits! Button up and hold on to your umbrella! Large and intimate concerts. Discovery series. Free outdoor concerts, conferences and family activities.

514-845-7171
[www.montrealbaroque.com](http://www.montrealbaroque.com)

---

**MUSIC AND BEYOND**

➤ **July 4 to 17**
Ottawa, ON

Running from July 4 to 17, Music and Beyond is a classical music and multidisciplinary arts festival that blends classical music with different art forms, including visual art, drama, poetry, dance, architecture, circus, magic, science, comedy, law, food and wine and even yoga. Concerts are held at the most unique venues in Ottawa, including the Canadian Museum of Nature, the Diefenbunker, and the National Gallery of Canada. Festival highlights for 2016 include Shakespeare and Music with Christopher Plummer, Music and Circus with the Hebei Acrobatic Troupe, Jan Lisiecki, Oliver Jones, Measha Brueggergosman, Ola Gjeilo, and many more.

Music and Beyond was the winner of Ottawa Tourism’s “Partnership of the Year” Award for their National Gallery Soirée with the National Gallery of Canada.

613-241-0777
[www.musicandbeyond.ca](http://www.musicandbeyond.ca)

---

**MUSIC AT PORT MILFORD**

➤ **July 16 to August 7**
Milford, ON

2016 marks Music at Port Milford’s 30th year of bringing promising 12- to 18-year olds with a passion for chamber music together with an internationally-renowned faculty to create an inspiring summer music experience. This experience is proudly shared with Prince Edward County, ON, as the students and faculty prepare vigorously for their multiple performances throughout July and August, bringing the highest-calibre chamber music to Ontario. This summer’s festival includes performances by the Afriat Quartet (July 16), Ensemble Made in Canada (July 23), the Tokai String Quartet (July 30), and the Music at Port Milford Faculty Ensemble (August 6), which includes the concertmaster of the Canadian Opera Company, Marie Berard, and the principal violist of the Canadian National Ballet Company, Angela Rudden.

613-476-7735
[www.mpmcamp.org](http://www.mpmcamp.org)

---

**MONTREAL BAROQUE FESTIVAL**

➤ **June 23 to 26**
Montreal, QC

Theatre of tumultuous weather, Quebecers have courageously endured nature’s anger with courage and bravura! For four days as turbulent as the Quebec barometer, the 14th Montreal Baroque Festival will present a torrent of colourful musical passions, flooding the metropolis with cataclysmic musical tempests and a storm of ideas, both mundane and magical. Come lightning or thunder, a Tempest in a Teapot will inundate the McGill Campus, Old Montreal and Phillips Square with the music of Purcell, Bach, Boismortier, etc., interspersed with a few rays of sunshine to blur the horizon before the hurricane hits! Button up and hold on to your umbrella! Large and intimate concerts. Discovery series. Free outdoor concerts, conferences and family activities.

514-845-7171
[www.montrealbaroque.com](http://www.montrealbaroque.com)

---

**MUSIC AND BEYOND**

➤ **July 4 to 17**
Ottawa, ON

Running from July 4 to 17, Music and Beyond is a classical music and multidisciplinary arts festival that blends classical music with different art forms, including visual art, drama, poetry, dance, architecture, circus, magic, science, comedy, law, food and wine and even yoga. Concerts are held at the most unique venues in Ottawa, including the Canadian Museum of Nature, the Diefenbunker, and the National Gallery of Canada. Festival highlights for 2016 include Shakespeare and Music with Christopher Plummer, Music and Circus with the Hebei Acrobatic Troupe, Jan Lisiecki, Oliver Jones, Measha Brueggergosman, Ola Gjeilo, and many more.

Music and Beyond was the winner of Ottawa Tourism’s “Partnership of the Year” Award for their National Gallery Soirée with the National Gallery of Canada.

613-241-0777
[www.musicandbeyond.ca](http://www.musicandbeyond.ca)

---

**MUSIC AT PORT MILFORD**

➤ **July 16 to August 7**
Milford, ON

2016 marks Music at Port Milford’s 30th year of bringing promising 12- to 18-year olds with a passion for chamber music together with an internationally-renowned faculty to create an inspiring summer music experience. This experience is proudly shared with Prince Edward County, ON, as the students and faculty prepare vigorously for their multiple performances throughout July and August, bringing the highest-calibre chamber music to Ontario. This summer’s festival includes performances by the Afriat Quartet (July 16), Ensemble Made in Canada (July 23), the Tokai String Quartet (July 30), and the Music at Port Milford Faculty Ensemble (August 6), which includes the concertmaster of the Canadian Opera Company, Marie Berard, and the principal violist of the Canadian National Ballet Company, Angela Rudden.

613-476-7735
[www.mpmcamp.org](http://www.mpmcamp.org)
NATIONAL YOUTH ORCHESTRA OF CANADA
➤ June 22 to July 2
Waterloo, ON
Alongside NYO Canada’s rigorous Summer Training Institute, students and faculty will come together to bring our second annual NYO Canada Chamber Music Festival to the Kitchener-Waterloo community. From June 22 to July 2, NYO Canada will present a series of chamber concerts at the Maureen Forrester Recital Hall on the WLU campus. Hear our world-class faculty and prestigious students perform a variety of small- and large-scale ensemble works, modern and classical repertoire, and more. You can also catch exclusive performances by our resident professional chamber groups, including the esteemed Formosa Quartet. We proudly offer these musical experiences to the community for free or by donation. We encourage you to check out a concert if you are in the area!
1-888-532-4470
www.nyoc.org

MUSIC MONDAYS
➤ May 2 to Aug 29
Toronto, ON
A lunchtime concert series at the Church of the Holy Trinity – Welcome to our 25th Anniversary Season! Music Mondays has served as a launching pad for emerging talent since its inception in 1992. Our concerts take place in the warm acoustics of Holy Trinity Church, just steps away from the Eaton Centre. Our goal is to provide the highest possible musical experience to a pay-what-you-can downtown Toronto audience. Please join us for this, our 25th Anniversary Season. Bring your lunch – and a friend – every Monday at 12:15pm from May through the end of August.
416-598-4521 x223
www.musicmondays.ca

NO STRINGS THEATRE:
THE GREAT CANADIAN SHOWTUNE – AN HOMAGE TO OUR GREAT CANADIAN MUSIC THEATRE MAKERS PAST, PRESENT AND FUTURE
➤ August 27 to 29
Toronto, ON
Our Emerging Professional Artist production was performed to sold-out crowds in its inaugural year. Now in its second season, we present a musical revue showcasing material from some of Canada’s top theatre-makers, including Leslie Arden, David Warrack, Jim Betts, Gary Williams, Mike Ross, our legendary Anne of Green Gables creators Norman Campbell and Donald Harron, and the team that brought the world The Drowsy Chaperone, Lisa Lambert and Greg Morrison, as well as writers of tomorrow, creating a showcase platform that will herald our Canadian Heritage 2016/17 season. We welcome submissions of Canadian works. Auditions for this production will continue until July and are open to young artists (ages 21 to 30 approximately!). Check out our website for more details.
416-551-2093
www.nostringstheatre.com

NO STRINGS THEATRE:
LITTLE SHOP OF HORRORS
➤ August 5 to 7
Toronto, ON
Join No Strings Theatre in their 11th Summer Music Theatre Intensive as they present the most beloved cult classic musical of all time – Ashman & Menken’s Little Shop of Horrors. When loveable flower shop assistant Seymour stumbles upon a mysteriously strange and unusual plant, he hasn’t a clue that it will grow to develop a soulful R&B voice, a potty mouth, and an unquenchable thirst for human blood! With a company of Toronto’s most dynamic young theatre artists, this motown inspired, laugh-a-minute musical classic will surely be the hit of the summer season. There is still time to register for the Summer Music Theatre Intensive (ages 12 to 21). Check out our website for more details.
416-551-2093
www.nostringstheatre.com

NATIONAL YOUTH ORCHESTRA OF CANADA
➤ July 22 to August 13
Toronto, ON; Montreal, QC; Lisbon, Portugal
NYO Canada is excited to announce the 2016 TD Tour which will take the orchestra, under the baton of maestro Ward Stare, to perform at the Lisbon Music Festival in Lisbon, Portugal from July 29 to August 5. The 2016 NYO Canada orchestra will also perform at the Elora Music Festival (July 22), Toronto’s Koerner Hall (August 11) and Montreal’s Maison Symphonique (August 13). For over 50 years, NYO Canada has enjoyed a reputation as Canada’s orchestral finishing school, providing a comprehensive training program for young musicians. Come out and enjoy an evening of amazing performances of works such as Bernstein’s West Side Story Symphonic Dances and Prokofiev’s Symphony No. 5. Visit our website for more info.
1-888-532-4470
www.nyoc.org

NATIONAL YOUTH ORCHESTRA OF CANADA CHAMBER MUSIC FESTIVAL
➤ June 22 to July 2
Waterloo, ON
Alongside NYO Canada’s rigorous Summer Training Institute, students and faculty will come together to bring our second annual NYO Canada Chamber Music Festival to the Kitchener-Waterloo community. From June 22 to July 2, NYO Canada will present a series of chamber concerts at the Maureen Forrester Recital Hall on the WLU campus. Hear our world-class faculty and prestigious students perform a variety of small- and large-scale ensemble works, modern and classical repertoire, and more. You can also catch exclusive performances by our resident professional chamber groups, including the esteemed Formosa Quartet. We proudly offer these musical experiences to the community for free or by donation. We encourage you to check out a concert if you are in the area!
1-888-532-4470
www.nyoc.org

NO STRINGS THEATRE:
THE GREAT CANADIAN SHOWTUNE – AN HOMAGE TO OUR GREAT CANADIAN MUSIC THEATRE MAKERS PAST, PRESENT AND FUTURE
➤ August 27 to 29
Toronto, ON
Our Emerging Professional Artist production was performed to sold-out crowds in its inaugural year. Now in its second season, we present a musical revue showcasing material from some of Canada’s top theatre-makers, including Leslie Arden, David Warrack, Jim Betts, Gary Williams, Mike Ross, our legendary Anne of Green Gables creators Norman Campbell and Donald Harron, and the team that brought the world The Drowsy Chaperone, Lisa Lambert and Greg Morrison, as well as writers of tomorrow, creating a showcase platform that will herald our Canadian Heritage 2016/17 season. We welcome submissions of Canadian works. Auditions for this production will continue until July and are open to young artists (ages 21 to 30 approximately!). Check out our website for more details.
416-551-2093
www.nostringstheatre.com

NO STRINGS THEATRE:
LITTLE SHOP OF HORRORS
➤ August 5 to 7
Toronto, ON
Join No Strings Theatre in their 11th Summer Music Theatre Intensive as they present the most beloved cult classic musical of all time – Ashman & Menken’s Little Shop of Horrors. When loveable flower shop assistant Seymour stumbles upon a mysteriously strange and unusual plant, he hasn’t a clue that it will grow to develop a soulful R&B voice, a potty mouth, and an unquenchable thirst for human blood! With a company of Toronto’s most dynamic young theatre artists, this motown inspired, laugh-a-minute musical classic will surely be the hit of the summer season. There is still time to register for the Summer Music Theatre Intensive (ages 12 to 21). Check out our website for more details.
416-551-2093
www.nostringstheatre.com
West Side Story Symphonic Dances

performances of works such as Bernstein’s program for young musicians. Come out and enjoy an evening of amazing Toronto’s Koerner Hall (August 11) and Montreal’s Maison Symphonique Canada orchestra will also perform at the Elora Music Festival (July 22),

Music Festival in Lisbon, Portugal from July 29 to August 5. The 2016 NYO orchestra, under the baton of maestro Ward Stare, to perform at the Lisbon NYO Canada is excited to announce the 2016 TD Tour which will take the

➤

NATIONAL YOUTH ORCHESTRA OF CANADA

Centre. Our goal is to provide the highest possible musical experience to a for emerging talent since its inception in 1992. Our concerts take place in our 25th Anniversary Season! Music Mondays has served as a launching pad

➤

MUSIC MONDAYS

May 2 to Aug 29

www.nyoc.org

416-598-4521 x223

Chamber Music Festival

➤

GREEN PAGES

www.nostringstheatre.com

416-551-2093

—the whole note.com

Summer Opera Lyric Theatre features the stars of tomorrow as our young Toronto, ON

SUMMER OPERA LYRIC THEATRE

➤

Toronto, ON

Summer 2016 | G7
TAFELMUSIK BAROQUE SUMMER FESTIVAL
➤ June 6 to 18
Toronto, ON
Musicians from around the world gather in Toronto for the annual Tafelmusik Baroque Summer Festival with four free concerts open to the public, featuring the Tafelmusik Baroque Orchestra and participants of the Tafelmusik Baroque Summer Institute. "Delightfully Baroque" on June 6 at Trinity-St. Paul’s Centre; "Musical Interlude" on June 11 at Walter Hall, University of Toronto; “TBSI Orchestras and Choirs” on June 15, also at Walter Hall, University of Toronto; and the Grand Finale on June 18 at Grace Church on-the-Hill. All concerts are general admission. Free tickets for the Grand Finale must be obtained in advance and will be made available to the public Tuesday, June 14 at 10am at the Tafelmusik Box Office (427 Bloor St. W.).
416-964-6337
www.tafelmusik.org/tbsf

TD MARKHAM JAZZ FESTIVAL
➤ August 18 to 21
Markham, ON
The TD Markham Jazz Festival is an exciting and vibrant four-day event, featuring well-known professional jazz musicians performing on three stages on beautiful Main Street Unionville in Markham. The festival launches on Thursday, August 18 with a ticketed event, followed by a reception and silent auction at the intimate Varley Art Gallery. From August 19 to 21, Main Street comes alive with 30+ free performances during the day and under the stars on outdoor stages, and on the street and in bars and restaurants. Come and listen to acclaimed Canadian and international artists along with up-and-coming artists performing all styles of jazz and blues. Early confirmed artists include Dr. Lonnie Smith from New York, JUNO nominee Rich Brown, Dione Taylor, and Peripheral Vision.
905-471-5299
www.markhamjazzfestival.com

TD NEWMARKET JAZZ+ FESTIVAL
➤ July 29 to August 1
Newmarket, ON
TD Newmarket jazz+ Festival is proud to announce that Canadian superstar Colin James headlines this year, performing Saturday night on July 30 inside RTC’s Arena One, opening with George St. Kitts. Saturday noon to 10pm: mixed music with Lorne Lofsky, from jazz, pop and big band to blackboard blues! Friday night: Mardi Gras/Caribana Dance Music Party from 6pm to 1am. Sunday: mixed music experience from noon, finishing off with “Chicago” tribute band Brass Transit and the fabulous George Olliver. Monday: Family Day – mixed music plus Mad Hatter Tea Party & Wonderland; costumes/dress-up closing with the amazing George St. Kitts Sounds of Motown Show.
Location Change: Festival now at Ray Twinney Complex with indoor and outdoor areas, each including vendors, beer/wine, children’s creative zone and more! Safe and accessible! Full festival lineup and hours on our website.
905-841-6893
www.newmarketjazzfestival.com

2016 Opera Workshop presents three great works for the stage: The Tales of Hoffmann by Offenbach, Julius Caesar by Handel and A Tale of Two Cities by Victor Davies and Eugene Benson – SOLT’s first world premiere in celebration of its 30th anniversary. These productions provide a diversity of roles and an amazing variety of style, both vocal and dramatic. Check our website for more details.
416-366-7723
www.solt.ca

SUN LIFE FINANCIAL UPTOWN WATERLOO JAZZ FESTIVAL
➤ July 15 to 17
Waterloo, ON
The Sun Life Financial UpTown Waterloo Jazz Festival is an annual three-day free music festival held in Waterloo, Ontario, encouraging all genres of jazz. This year, in our 24th season, we proudly present Michael Kaeshammer, the Heavyweights Brass Band, Gabriel Palatchi, Ariel Pocock, Snaggle and more! We invite you to UpTown Waterloo for one of the country’s most anticipated jazz festivals. Visit our website for a full lineup and more details.
519-885-1921
www.uptownwaterloojazz.ca

SWEETWATER MUSIC FESTIVAL
➤ September 16 to 18
Owen Sound and Meaford, ON
Artistic director Mark Fewer has assembled a stellar lineup for the 13th edition of SweetWater. The Festival will once again offer up an entirely new take on classical and jazz music performed by some of the world’s best musicians. Featured performers this year include the Gryphon Trio, James Campbell, Aiyun Huang, Matthias Maute, Nicholas Michael Smith, David Braid, Steven Dann, Meredith Hall and Joseph Phillips. Plus, lots of other weekend events including Mozart for Munchkins, Classical Jam playalong, Luthiers display and more. Friday Night Gala at the Historic Leith Church is $45 and all concerts on Saturday and Sunday are $30. Festival Weekend Pass $120 ($105 before July 31). Student tickets $10.
519-371-2833
www.sweetwatermusicfestival.ca
SWEETWATER MUSIC FESTIVAL

- July 7 to 10
- London, ON

Celebrate the enchantment of summer with Canada’s premier free-admission festival of the global arts – a Songlines Magazine (UK) 2016 pick as one of the key Overseas World Music festivals. Now in its 22nd year, TD Sunfest transfigures downtown London’s Victoria Park into a culturally diverse jewel, where over 30 outstanding groups, representing almost every region of the planet, entertain on five stages. This summer’s headliners range from legendary Chilean jazz band Congreso to luminaries Budiño (Galicia/Spain), Elida Almeida (Cape Verde), and the Helsinki-Cotonou Ensemble (Benin/Finland). New this year is the Government of Ontario-supported “Afrikalia: African Heart Beats.” And with almost 300 Park exhibitors, TD Sunfest ’16 will whet festival-goers’ appetites for scrumptious international cuisine and unique crafts and visual art.

519-672-1522
www.sunfest.on.ca

TD TORONTO JAZZ FESTIVAL

- June 24 to July 3
- Toronto, ON

Whatever flavour of jazz you enjoy, find it at the TD Toronto Jazz Festival as we celebrate our 30th anniversary this summer, running from June 24 to July 3, 2016. More than 1,500 musicians will perform in over 350 concerts. Discover a new artist, explore different genres and attend a live concert surrounded by thousands, as the city’s largest music festival takes over for 10 incredible days of non-stop activity. Experience music the way you want it! Featured performers include Wynton Marsalis, Chick Corea, Oliver Jones, Sarah McLachlan, Gregory Porter, Molly Johnson, Sharon Jones, Joe Jackson, Joey Alexander, Ramsey Lewis, Robi Botos, Bill Charlap, Heather Bambrick, Alfredo Rodriguez, Robert Glasper and more!

1-888-655-9090
www.torontojazz.com

TORONTO SUMMER MUSIC FESTIVAL

- July 14 to August 7
- Toronto, ON

Toronto Summer Music Festival 2016 celebrates the musical traditions of Great Britain – from the baroque to the 20th-century pop British Invasion! Join us in exploring the great British composers Elgar, Vaughan Williams, Britten and Walton among many others, as well as composers who made prolonged and frequent stays in England such as Haydn, Mozart, Mendelssohn, Liszt and Grieg. You won’t want to miss incredible superstar guest artists such as pianists Jeremy Denk and Christopher O’Riley, opera superstar and 2015 Richard Tucker Prize winner Jamie Barton, the Parker & Dover Quartets or the semi-staged production of Britten’s The Rape of Lucretia, presented in collaboration with Against the Grain Theatre, the Banff Centre, and the Canadian Opera Company.

416-408-0208
www.torontosummermusic.com

WESTBEN ARTS FESTIVAL THEATRE

- June 25 to July 31
- Campbellford, ON

Westben is located in the rolling countryside near Campbellford, Ontario, two hours east of Toronto. Now in its 17th season, Westben presents over 25 performances of classical, Broadway, jazz, world, folk and blues music and improv comedy with artists such as Linda Kash, Charles Richard-Hamelin, Buzz Brass, Ashley Condon, Heather Bambrick, Ken Whiteley, Cadence, Coig and more. The world premiere of Brian Finley’s opera The Pencil Salesman opens June 25, followed with “Connecting in Song,” a nine-day exploration of the themes of human connection as inspired by The Pencil Salesman with seminars, chats, workshops and studio tours. The Jazz Fringe Festival wraps up the summer season on July 31. Come join us! Westben will change the way you experience music.

1-877-883-5777
www.westben.ca

XEROX ROCHESTER INTERNATIONAL JAZZ FESTIVAL

- June 24 to July 2
- Rochester, NY

Enjoy nine days of amazing music at the 15th anniversary of the Xerox Rochester International Jazz Festival. More than 1500 artists will perform from around the world. From legendary performers and familiar favorites to rising stars and new discoveries – this is a festival that navigates all genres of creative improvised music. See more than 320 shows in three series, the Club Pass Series with 225 shows including three international series – Oh Canada!, Made in the UK and Nordic Jazz Now – Headliner Series, and 99 free shows and events. Park once and walk to all venues. Young musicians can also attend free workshops led by world-renowned musicians performing at the festival. See our website for the complete lineup.

585-454-2060
www.rochesterjazz.com

Thank you for taking a look at this year’s Green Pages! If you are looking for a specific form of summer festivities, visit us online at thewholenote.com/green, where you can do more browsing or conduct a more focused search.
CHAMBER MUSIC reGENERATION
A TSM Audience Favourite! Artist Mentors share the stage with TSM Chamber Music Institute Fellows, a collaborative performance of established musicians and tomorrow’s stars.

Saturday, July 16 at 4:00pm and 7:30pm
Parker Quartet, Pedja Muzijevic

Saturday, July 23 at 4:00pm and 7:30pm
Martin Beaver, Andrew Wan, Steven Dann, Johannes Moser, Stéphane Lemelin

Saturday July 30 at 4:00pm and 7:30pm
Dover String Quartet, Jonathan Crow

Saturday, August 6 at 4:00pm and 7:30pm
Jonathan Crow, Shane Kim, Eric Nowlin, David Hetherington, Emmanuelle Beaulieu-Bergeron, David Jalbert, Sarah Jeffrey

ART SONG reGENERATION
Friday July 22 at 12:00pm and 4:00pm
Performances by Art of Song Fellows. Mentored by Anne Schwanewilms Malcolm Martineau and Steven Philcox

Artists subject to change | Mentors will perform on either the 4pm or 7:30pm performance. Art of Song mentors do not perform in the Art of Song recitals.

www.beachesjazz.com
Free Admission

Welcome to the Summer Festival listings.
The following pages contain listings for these festivals:

- Artists’ Garden Cooperative ... July 6 to Aug 31
- Beaches International Jazz Festival ... July 2 to 24
- Brott Music Festival ... June 22 to Aug 18
- Classical Unbound Festival ... Aug 13 to 26
- Clear Lake Chamber Music Festival ... July 21 to Aug 3
- Elora Festival ... July 8 to 24
- Festival de Lanaudière ... July 9 to Aug 7
- Festival of the Sound ... Aug 4 to Sep 1
- Highlands Opera Studio ... July 15 to Aug 7
- Indian River Festival ... June 25 to Sep 18
- Leith Summer Festival ... July 2 to Aug 27
- Luminato Festival ... June 10 to 26
- Montreal Baroque Festival ... Jun 25 to 26
- Music and Beyond Festival ... July 4 to 17
- Music at Port Milford ... July 16 to Aug 7
- Music Mondays ... June 6 to Aug 20
- National Youth Orchestra ... June 22 to July 15
- Ottawa International Chamber Fest ... July 21 to Aug 3
- Stratford Summer Music ... July 18 to Aug 28
- TD Sunfest ’16 ... July 7 to 10
- TD Toronto Jazz Festival ... June 24 to July 3
- Toronto Summer Music Festival ... July 14 to Aug 7
- Westben Arts Festival Theatre ... June 25 to July 31

...
Artists’ Garden Cooperative

Plein Air Garden Concerts
July 6 to Aug 31
Toronto, ON
Wednesdays only at 7:30pm.
345 Balliol St. 416-487-0705. $10
See Section A for details.

Beaches International Jazz Festival
July 2 to 24
Toronto, ON
- J – Jimmy Simpson Park
  T – TD Main Stage, Woodbine Park
  O – OLG Main Stage, Woodbine Park
  416-698-2152

- **Jul 08 6:00:** Sounds of Leslieville and River-side. Exodus; The Digs (J; Free).
- **Jul 09 12:00 noon:** Sounds of Leslieville and Riverside. Toronto All-Star Big Band; Turbo Street Funk; Kim and Company; Johannes Lin-stead; Eddie Bullen and Friends. J; Free.
- **Jul 10 12:00 noon:** Sounds of Leslieville and Riverside. Toronto All-Star Big Band; Jerome Tucker Band; Paul James. J. Free.
- **Jul 15 5:00:** Woodbine Park Main Stage Concerts. Youth Series; Yani Borrell Orchestra; T; Sound. T. Free.
- **Jul 16 12:00 noon:** Woodbine Park Main Stage Concerts. Youth Series; Rich Brown Band; Samantha Martin and The Sugar Devils; De Brussels a Mi. T; Free.
- **Jul 17 11:00am:** Woodbine Park Main Stage Concerts. Youth Series; David Vest; Paul James; Johnny Rawls. T; Free.
- **Jul 22 5:00:** Woodbine Park Main Stage Concerts. Youth Series; House of David Gang; Tortured Soul. O, Free.
- **Jul 23 12:00 noon:** Woodbine Park Main Stage Concerts. Youth Series; Mark Kelso; Dione Taylor; Yani Borrell; Dwayne Dopise. O, Free.
- **Jul 24 11:00am:** Woodbine Park Main Stage Concerts. Youth Series; Gary Slaight Jr. and Avery Raquel; Rhythm Express; Melanie Durr-ant; Ghost Town Blues Band. O; Free.

Brott Music Festival
June 22 to Aug 18
Hamilton, Brantford, Waterloo, and Ancaster, ON
- FM – Fieldcote Memorial Park and Museum, 64 sulphur Springs, Ancaster.
- LS – Lienau Station, 360 James St. N., Hamilton

MPAC - McIntyre Performing Arts Centre, Mohawk College, 135 Fennell Ave. W., Hamilton
SD – Sanderson Centre for the Performing Arts, 88 Dalhousie St., Brantford
SJA – St. John’s Anglican Church, 272 Wilson St. E., Ancaster.
SJE – St. John the Evangelist Church (Hamilton), 320 Charlton Ave. W., Hamilton
STA – St. Thomas the Apostle Church, 715 Centre Rd., Waterdown
ZT - Zoetic Theatre, 526 Concession St., Hamilton
905-525-7664

- **Jun 22 7:30:** Great Romantics: Tchaikovsky and Scherederaz. Jonathan Crow; conductor. National Academy Orchestra of Canada; Boris Brott, conductor. MPAC; $35; $31(sr); $25(Brott35); $15(st).
- **Jun 23 7:30:** Ode to Joy. Leslie Fagan, soprano. Hamilton Symphony Orchestra; Tchaikovsky; Piano Quintet in E-flat Op.47. Alexander Tselyakov, piano; Kerry DuWors, violin; Joyce Lai; Simon Fryer, cellist; Simon D’Unger, piano. MPAC; $35; $31(sr); $25(Brott35); $15(st).

- **Aug 13 to 26
  Prince Edward County, ON**

- **Aug 13 7:30:** Musicians of Classical Unbound at Large. Works by Alwyn, Andriessen, Beaser, Dusicky, and others. Joanna G’froerer; flute; Michelle Gott, harp; Sean Rice, clarinet. BCC; $49.50.
- **Aug 14 7:30:** Inscuerant Pairings, living Canadian Composer Chamber. Works by Debussy, Haber, Hennemuth, Morlock, Ravel and others. Joanna G’froerer; flute; Michelle Gott, harp; Rachel Mercer, cello; Sean Rice, clarinet; Yosuke Kawasaki, violin. GPE; $49.50.
- **Aug 24 7:30:** Clarinetus Unleashed. Living Canadian Composer Chamber. Works by Mozart, Mozart, Ravel and Tansman. Joanna G’froerer; flute; Michelle Gott, harp; Rachel Govaerts; cello; Sean Rice, clarinet; Yosuke Kawasaki, violin. OH; $49.50.

Clear Lake Chamber Music Festival
July 21 to Aug 3
Riding Mountain National Park, MB
- EL – Erickson Lutheran Church, 303 Third St. SW, Erickson
- LW – Lorne Watson Recital Hall, Brandon University, School of Music, 270-18th St., Brandon
- MM – The Martise at the Marina, Main Beach, Clear Lake, Riding Mountain National Park.
204-571-6547 or 204-727-9631

- **Aug 22 3:00:** Festival Grand Finale: Weber: Clarinet Quintet Op.34; Dvořák: Terzetto in C Op.74; Dvořák: Dvořák: Requiem Mass in d; Corlis: River of Life (premiere). Elora Festival Singers; Toronto Mendelssohn Choir; full orchestra. GB; $45 and up; $15(youth); B:45; pre-concert talk. Reception and fireworks to follow.
- **Jul 08 7:30:** Opening Night Gala. Mozart: Requiem Mass in d; Corlis: River of Life (premiere). Elora Festival Singers; Toronto Mendelssohn Choir; full orchestra. GB; $45 and up; $15(youth); B:45; pre-concert talk. Reception and fireworks to follow.

- **Jul 19 7:30:** Alexander Tselyakov and Friends. Kenneth Nichols: Letters Home (world premiere); Ravel: Gaspard de la nuit; Dvořák: Piano Quintet in A No.2 Op.81; Alexander Tselyakov, piano; Alla Turbanova, piano; Kerry DuWors, violin; Joyce Lai, violin; Ian Clark, cello; Simon Fryer, cellist; David Playfair, clarinet; Barbirolli, cello; Simon D’Unger, piano. EL; $15-$25.
- **Jul 20 7:30:** Opening Night Gala. Mozart: Requiem Mass in d; Corlis: River of Life (premiere). Elora Festival Singers; Toronto Mendelssohn Choir; full orchestra. GB; $45 and up; $15(youth); B:45; pre-concert talk. Reception and fireworks to follow.
- **Jul 09 7:30:** Anagnoson & D'Unger: 40th
Festival of the Sound

July 15th – August 7th, 2016

Canada’s premier summer classical music festival
at the Charles W. Stockey Centre in Parry Sound — on beautiful Georgian Bay

www.festivalofthesound.ca
1.866.364.0061

CLASSICAL MUSIC JAZZ WEEKEND CRUISES • FILMS • TALKS
60 EVENTS 50 MUSICIANS 20 ENSEMBLES

Ontario Arts Council
Ontario Arts Council
Ontario Arts Council

37
Summer Festivals


Jul 27 10:30: Classicaly Ellington. Gene DiNovi, piano/host; James Campbell, clarinet; Drew Jurecka, violin/saxophone; Dave Young, bass; Glenn Anderson, drums, CS; $62.


Jul 26 7:30: Haydn, Mozart and the Human Voice. Haydn: Three Preludes; Helfert: Double Concerto in E-flat. Festival Baroque. Suzanen Shulman, flute; James Mason, oboe; James McKay, bassoon; Ken MacDonnell, clarinet; Martin Beaver, violin; Graham Oppenheimer, viola; Paul Marley, cello; Joel Quarrington, double bass; Cecilia String Quartet; Stéphan Sylvestre, piano; Graham Oppenheimer, CS; $34-$42.


Aug 01 6:00: Jazz Cruise. Bob DeAngelis Band. IQ; $35. Musical cruise.

Aug 03 12:00: Children’s Corner: Saint-Saëns: Sonata No.2 in F Op.99; Kelly-Marie Murphy: Three Preludes; Ravel: String Quartet in F; Dvořák: String Quartet in G major. Helios Vocal Ensemble; Daniel Cabena, countertenor; Stephen Runge, piano; $32; $30(sr).

Aug 07 7:30: The Voice: If I Loved You. Danika Lorén, vocalist; Jonathan MacArthur, vocalist; Adam Harris, vocalist; Peter Tiefenbach and Robert Kortgad, piano duo; $32; $30(sr).


Aug 17 7:30: The Voice: In Perfect Harmony. Helios Vocal Ensemble; Daniel Cabena, countertenor; Stephen Runge, piano; $32; $30(sr).

Aug 21 7:30: Songwriters’ Circle: The Door You Came In. Songs and stories from The Danger Tree by David MacFarlane, with original music performed by Douglas Cameron. $32; $30(sr).

Aug 23 10:30am: Office Hour. Coulthard: String Quartet No.2, Threnody; Archer: Sonata for clarinet and piano. Lafayette String Quartet; James Campbell, clarinet; Magdalena van Eck, piano; FO; free.

Aug 23 7:30: Songwriters’ Circle: The Good Lovelies. Songs from the album Burn the Plan. $32; $30(sr).

Aug 25 7:00: Celebrational Highlands Opera Studio album in concert for a retrospective of our last 10 years. SG; $32.50.

Aug 28 2:00: Gondol’s Faust. NL; $37.50. Also Aug 30, 31 Sep 1 (levs).

Indian River Festival

June 25 to Sep 18 Indian River; PEI

All performances at St. Mary’s Church, 1374 Hamilton Rd., Route 104, Indian River; Prince Edward Island. 902-836-3733

Jun 19 7:30: Centre Stage: The One and Strings. The One; The Atlantic String Machine and Friends. $42; $40(sr).

Jun 25 2:00: Classical: Youth Legacy Celebration. Featuring the top prize winners of the PEI Provincial Music Festival and Debtlantic’s Award for Excellence recipient. $15; $13(sr).

Jul 02 7:30: Songwriters’ Circle: Rose Cousins. $36; $34(sr).

Jul 03 10:00: The Voice: Exaltation. Sirens; The Atlantic String Machine. $30; $30(sr).

Jul 08 7:30: The Voice: If I Loved You. Danika Lorén, vocalist; Jonathan MacArthur, vocalist; Adam Harris, vocalist; Peter Tiefenbach and Robert Kortgad, piano duo; $32; $30(sr).


Jul 17 7:30: The Voice: In Perfect Harmony. Helios Vocal Ensemble; Daniel Cabena, countertenor; Stephen Runge, piano; $32; $30(sr).

Jul 21 7:30: Songwriters’ Circle: The Door You Came In. Songs and stories from The Danger Tree by David MacFarlane, with original music performed by Douglas Cameron. $32; $30(sr).

Jul 23 7:30: Centre Stage: Joel Plaskett. $42; $40(sr).

Jul 29 7:30: The Voice: If It Isn’t Necessary So. Works by Gershwin and others. Cast members of Indian River Festival’s The Barber of Seville; Christina Bouey; Peter Tiefenbach and Robert Kortgad, piano; $32; $30(sr).

Jul 30 7:30: The Voice: The Barber of Seville. Rossini: The Barber of Seville. Brent Krysa, stage director; Peter Tiefenbach, music director. $32; $30(sr); free(children 12 and under with paying adult). Also July 31(00).

Aug 05 7:30: Centre Stage: Matthew Barber and Jill Barber; Songs from The Family Album. $42; $40(sr).


Aug 14 7:30: Songwriters’ Circle: Fêtons L’Acadie. Mathieu Leblanc, vocalist; Robert Kortgad, piano; DesRoches Ouellette and Chaisson Trio. $32; $30(sr).


Aug 19 7:30: Songwriters’ Circle: The Good Lovelies. Songs from the album Burn the Plan. $32; $30(sr).

Aug 21 7:30: The Voice: Seasons of Life and
Landsapce, Choral concert. Julia Davids, conductor. $32; $30(sr).
- Aug 27 3:00: Centre Stage: Fred Penner. $42; $40(sr); $20(child).
- Aug 28 7:30: Classical: Trio Canoë. Jean-François Normand, clarinet; Marina Thi-beault, viola; Philip Chiu, piano. $32; $30(sr).
- Sep 03 3:00: Songwriters’ Circle: Kensington Cong. By donation.
- Sep 18 3:00: Classical: Ensemble Made in Canada. $32; $30(sr).

Leith Summer Festival
July 2 to Aug 27
Leith, ON
All performances at Leith Church, 419134 Tom Thomson Ln., Leith. 519-371-2833
- Jul 02 7:30: Cheng2 Duo. Silvie Cheng, piano; Bryan Cheng, cello. $30.
- Jul 16 7:30: Piano à Quatre Mains. Robert Kortgaard, piano; Peter Tiefenbach, piano. $30.
- Aug 13 7:30: Penderecki String Quartet. Jeremy Bell and Jerzy Kaplanek, violin; Christine Vlajk, viola; Katie Schlaikjer, cello. $30.
- Aug 27 7:30: Sweet Songs of Sin and Sorrows: Patrick O’Callaghan, soprano; Robert Blumberg, baritone; Eric Milnes, harpsichord. SC; $30; $25(sr); $20(st).
- Jun 24 5:00: Torrent of Tears. Works by Clément et Clément, Montéclair and Rebel. Ensemble Sonate 1704; Jacinthe Thibault, soprano. SC; $30; $25(sr); $20(st).
- Jun 26 5:00: Hall of the Gigantic Gique! Baroque, Métis and contemporary music. Ensemble Caprice; Métis Fiddler Quartet. CND; $35; $30(sr); $25(st).
- Jun 28 5:00: Breeze or Hurricane? Bos- mortier: Five Flute Concertos. Ensemble La Chamalille; Autour de la Flûte. CND; SOLD OUT.
- Jul 06 3:00: Impetuous Lover. Odéi Bilodeau, soprano; Martin Robidoux, harpsichord. SC; $20.
- Jul 07 3:00: Tumultuous Bach 1. Bach: Sonata in BWV1001; Partita in BWV1002. Lina Tur Bonet, baroque violin; Jesse Blumberg, baritone; Eric Milnes, harpsichord. SC; $30; $25(sr); $20(st).
- Jul 08 3:00: Breeze or Hurricane? Bos- mortier: Five Flute Concertos. Ensemble La Chamalille; Autour de la Flûte. CND; SOLD OUT.
- Jul 10 3:00: Scandinavian GUST. Jean-François Bélanger, nyckelharpa. RM; $20.

Luminato Festival
June 10 to 26
Toronto, ON
The following concerts take place at the Hearn Generating Station, 440 Unwin Ave. 416-388-4849
- Jun 21 8:00: Toronto Symphony Orchestra/ Luminato Festival. Mozart: Symphony No.25. Michael Taylor, Philippe Gagné and Jesse Blumberg, viola da gamba. MU; $30; $25(sr); $20(st).
- Jun 22 8:00: Tumultuous Bach 2. Bach: Sonata in BWV1003; Partita in BWV1004. Lina Tur Bonet, baroque violin; Jesse Blumberg, baritone; Eric Milnes, harpsichord. RH; $30; $25(sr); $20(st).
- Jun 29 8:00: Tumultuous Bach 3. Bach: Sonate in BWV1005; Partita in E BWV1006; Notebook for Anna Magdalene Bach (excerpts). Lina Tur Bonet, baroque violin; Jesse Blumberg, baritone; Eric Milnes, harpsichord. MU; $30; $25(sr); $20(st).

Montreal Baroque Festival
Jun 23 to 26
Montreal, PQ
CND - Crypt of the Chapelle Notre-Dame-de-Bon-Secours, 400 rue Saint Paul Est, Montreal
MU - Lobby of the Arts Building, McGill University, 853 rue Sherbrooke Ouest, Montreal
OL - Osler Library of the History of Medicine, 3655 Promenade Sir William Osler, 3rd Floor, Montreal.
RH - Redpath Hall, 3461 rue McTavish, Montreal.
RM - Redpath Museum, 859 rue Sherbrooke Ouest, Montreal.
SC - Salle de la Commune, Marché Bonsecours, 325 rue de la Commune Est, Montreal
- Jun 23 7:00: Prospero's Tempest. Works by Purcell and others. Bande Montréal Baroque, Lina Tur Bonet, Passiflore, Flûte Alors!, Pallade Musica, and others. RH; $30; $25(sr); $20(st).
- Jun 24 11:00am: Impetuous Lover, Turbulent Love. Odéi Bilodeau, soprano; Martin Robidoux, harpsichord. SC; $20.
- Jun 24 2:00: Tumultuous Bach I. Bach: Sonata in BWV1001; Partita in BWV1002. Lina Tur Bonet, baroque violin; Jesse Blumberg, baritone; Eric Milnes, harpsichord. SC; $30; $25(sr); $20(st).
- Jun 24 11:00am: Impetuous Lover, Turbulent Love. Odéi Bilodeau, soprano; Martin Robidoux, harpsichord. SC; $20.
- Jun 24 2:00: Tumultuous Bach I. Bach: Sonata in BWV1001; Partita in BWV1002. Lina Tur Bonet, baroque violin; Jesse Blumberg, baritone; Eric Milnes, harpsichord. SC; $30; $25(sr); $20(st).
- Jun 24 11:00am: Impetuous Lover, Turbulent Love. Odéi Bilodeau, soprano; Martin Robidoux, harpsichord. SC; $20.
- Jun 24 2:00: Tumultuous Bach I. Bach: Sonata in BWV1001; Partita in BWV1002. Lina Tur Bonet, baroque violin; Jesse Blumberg, baritone; Eric Milnes, harpsichord. SC; $30; $25(sr); $20(st).
- Jun 24 11:00am: Impetuous Lover, Turbulent Love. Odéi Bilodeau, soprano; Martin Robidoux, harpsichord. SC; $20.
- Jun 24 2:00: Tumultuous Bach I. Bach: Sonata in BWV1001; Partita in BWV1002. Lina Tur Bonet, baroque violin; Jesse Blumberg, baritone; Eric Milnes, harpsichord. SC; $30; $25(sr); $20(st).
- Jun 24 11:00am: Impetuous Lover, Turbulent Love. Odéi Bilodeau, soprano; Martin Robidoux, harpsichord. SC; $20.
- Jun 24 2:00: Tumultuous Bach I. Bach: Sonata in BWV1001; Partita in BWV1002. Lina Tur Bonet, baroque violin; Jesse Blumberg, baritone; Eric Milnes, harpsichord. SC; $30; $25(sr); $20(st).
- Jun 24 11:00am: Impetuous Lover, Turbulent Love. Odéi Bilodeau, soprano; Martin Robidoux, harpsichord. SC; $20.
Summer Festivals

DF - Diefenbunker; 3829 Carp Rd., Ottawa
FB - First Baptist Church (Ottawa), 140 Laurier Ave. W., Ottawa
IG - Irving Greenberg Theatre Centre, 1233 Wellington St. W., Ottawa, 613-232-2075
KP - Knox Presbyterian Church (Ottawa), 120 Lisgar St., Ottawa
MT - Mayfair Theatre, 1074 Bank St., Ottawa, 613-730-6552
ND - Notre Dame Cathedral Basilica, 385 Sussex Dr., Ottawa
NGC - National Gallery of Canada, 380 Sussex Drive, Ottawa, 613-235-7477
SAC - St. Andrew's Church (Ottawa), 151 Laurier Ave. E., Ottawa
SMA - Southminster United Church, 15 Aldymere Ave., Ottawa
SUC - St. Joseph’s Church, 151 Laurier Ave. S., Ottawa
TH - Tabaret Hall, University of Ottawa, 655 Cumberland St., Ottawa
UO - University of Ottawa, 50 University Ave., Ottawa, 613-520-2500

Jul 04: Julian Armour, harp; Robin Best, harp; Matthew Larkin, piano, CC; $10-$70.
Jul 07: Martin Chalifour, DC; $10-$70.
Jul 07: Utrecht String Trio, FB; $10-$70.
Jul 07: The Colours of Orlando. Selected works by Orlando Di Lasso. Le Studio de musique ancienne de Montréal, SJ; $10-$70.
Jul 12: Christopher Plummer: Shakespeare and Music. Excerpts from favourite Shakespeare plays, joined by some of Canada's top musicians. DC; $25-$150. Also July 9.
Jul 17: The Colours of Orlando. Selected works by Orlando Di Lasso. Le Studio de musique ancienne de Montréal, SJ; $10-$70.
Jul 17: The Colours of Orlando. Selected works by Orlando Di Lasso. Le Studio de musique ancienne de Montréal, SJ; $10-$70.
Jul 17: Luc Beauséjour. SBA; $10-$70.
Jul 17: Oliver Jones: Farewell Tour; DC; $25-$150.
Jul 17: Celebrating Vienna! Marco Di Sapia. SU; $10-$70.
Jul 12: Sunday MPM Student Matinee. Chamber, orchestral and choral works. Students aged 12 to 18 free.
Jul 23: Ensemble Made in Canada. Mozart: Piano Quartet No.2 in E-flat K459; Murphy: Four Degrees of Freedom; Fauré: Piano Quartet No.2 in G op.45. Elissa Lee, violin; Sharon Wei, viola; Rachel Mercer, cello; Angela Park, piano, M; $30; $10(st).
Jul 24: Sunday MPM Student Matinee. Chamber, orchestral and choral works. Students aged 12 to 18 and Community Singers. M; free.
Jul 29: Classic Rock. Music from David Bowie, Journey, Kiss, Queen, Pat Benatar, Stevie Nicks and others. Naomi Garrett and Kevin Pieters, vocals; Rik Revers, drums; Chris Eastburn, bass; Andy Pesz, drums; MPM Student Orchestra. R; $30.
Jul 30: The Colours of Orlando. Selected works by Orlando Di Lasso. Le Studio de musique ancienne de Montréal, SJ; $10-$70.
Jul 30: Chamber, orchestral and choral works. Students aged 12 to 18, free.
Aug 07: Sunday Student Matinee. Chamber, orchestral and choral works. Students aged 12 to 18, free.

Music Mondays

Every Monday during the summer from June 6 to Aug 20
Toronto, ON

All performances are at 12:15pm at The Church of the Holy Trinity, 10 Trinity Sq., 416-598-4521. PWYC

Jun 06: Echoes of Bach. Bach: The Art of the Fugue (excerpts); Smallman: Baroque Suite; Hinderlich: Ludus Tonalis (excerpts). Reverb Brass
Jun 20: Duo Primo. Rônée Boyce, piano; Helen Yang, cello.
Jun 27: Unplugged. Dévah Quartet
Jul 11: Bach and Beyond. Wielertne: Laudes Dolorum; Cembali: Hymn and Fuguing Tune No.14; and works by Bach at Bühm. Aaron James, organ.
Omaggio a Bellini - Duetto; Mendelssohn: Octet; Smoliana: String Quartet. MF.

Jul 30 8:00: Chamber Music Festival: Student Concert. Debussy: String Quartet in F. K.590; Bliss: Oboe Quartet; Barber: Summer Music; Shostakovich: String Quartet No.14. MF.

Jul 01 20:00: Student Concert. Mendelssohn: String Quartet in E; Schubert: Piano Quintet in G; Brahms: Piano Quintet. MF.

Jul 01 8:00: Student Concert. Engelmann: Remembrance; Nielsen: Quintet for Winds Op.43; Poulsen: Trio for Trumpet, Horn and Trombone; Verdi: String Quartet; Tomasi: Cinq danses profanes et sacrées pour quintette à vent; Dvorak: String Quintet. MF.

Jul 02 8:00: Student Concert. Malcolm Arnold: Brass Quintet No.1; Górecki: Sonata for Two Violins Op.10; Raff: Double Wind Quintet; Britten: String Quartet No.2 in C. MF.

Jul 02 8:00: Student Concert. Engelman: Remembrance; Nielsen: Quintet for Winds Op.43; Poulsen: Trio for Trumpet, Horn and Trombone; Verdi: String Quartet; Tomasi: Cinq danses profanes et sacrées pour quintette à vent; Dvorak: String Quintet. MF.

Jul 02 8:00: Student Concert. Malcolm Arnold: Brass Quintet No.1; Górecki: Sonata for Two Violins Op.10; Raff: Double Wind Quintet; Britten: String Quartet No.2 in C. MF.

National Youth Orchestra of Canada
Chamber Music Festival
June 22 to July 15
Waterloo, ON

MF - Maureen Forrester Recital Hall, 75 University Ave., Waterloo. 416-532-4470
KW - KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673

All chamber music concerts are free except for July 5 and 15.

Jun 22 8:00: Faculty Concert. Peter Hatch: Cooking with Alice; Simon Steen-Andersen: Next to Beside Besides, #0 and #4 (2003/2006) for Percussion and Cello; Darren Hagen: Duo for Violin and Cello. David Hetherington; Aiyun Huang; Steve S. MF.

Jun 24 8:00: Student Concert. Reich: Music for pieces of wood; Schifflholz: Trio Sonata for Two Bassoons and Piano. MF.

Jun 25 8:00: Student Concert. Cole: Postludes; Reich: Drumming part 1; Mozart: Flute Quartet in D; Jelley: Pastoralles de Noel; Tomasi: Etre ou Pas Etre. MF.

Jun 28 8:00: Faculty Concert. Featuring the Formosa String Quartet. MF.

Jun 29 8:00: Faculty Concert. Böhme: Trumpet Sextet; Desterre: Carrousel; Griff: String Quartet. MF.

Jun 30 20:00: Student Concert. Pasculli; Omaggio a Bellini - Duetto; Mendelssohn: Octet; Smoliana: String Quartet. MF.

Joe Sealy and Jackie Richardson: Alicificle Stories. R; $38.

Aug 10 20:00: The Brian Barlow Big Band with Alex Samaras. R; $38.

Aug 01 8:00: The Artie Shaw Orchestra. AP. $45. 7:00pm: Brush Up Your Frock. Also Aug 2.

Aug 03 7:00: International Piano Series 3. Tony Yike Ying. piano. SAC; $30.

Aug 04 7:00: Choral Concert. Choir of Holy Trinity Church, Stratford-upon-Avon. SJ; PWYC.

Aug 06 11:00am: Musical Brunch: Contemporary Harp (Brunch Program 3). Sharlene Wallace, harp. P; $49.50 (includes brunch). Also on Aug 7.

Aug 06 5:00: Live at Revival House Cabaret: The Sondheim Jazz Project. RH; $40.

Aug 07 5:00: Choral Vesper Service. Choir of Holy Trinity Church, Stratford-upon-Avon. SJ; TBA.

Aug 07 7:00: TorQ Percussion Seminar Finale Concert. SC; PWYC.

Aug 17:00: The People Shall Hear: Great Choruses by Bach and Handel at the Church of St. Peter. J. Daniel Taylor, director. SJ; PWYC.

Aug 17:00: Canadian Choral Spotlight: Massed Choir. Tallis: Spem in alium. R. Murray Schafer: Credo. Theatre of Early Music Choir; Daniel Taylor, director. SJ; PWYC.

Aug 13:00:00: Musical Brunch: Gaelic Harp – The Clarsach (Brunch Program 4). Daniel Taylor, director. SJA; $40.


Aug 19 7:30: Heather Bambrick and Hilario Fatu. NS; $73.50 to $89.50. Also 8pm.

Aug 19 8:00: An Evening with Sarah McLachlan. SCPA; $59.50-$125.

Aug 20 7:00: T orQ Percussion Seminar 5. Realizations/Allen Stone Double Bill. NPS; $45 ($40 adv). Also 10pm.

Aug 20 10:00: Kiefer Sutherland Band. HT; free.

Aug 20 8:30: Grace Potter. NPS; $62.50 to $73.50.

Aug 21 12:30: Bill Charlap Trio, SB; $45/$40 (adv). Also 10pm.

Aug 21 7:30: Brian Barlow Big Band: Ellington at Newport with guest Guido Basso. NPS; $45 (reserved); $40 (lounge); $35 (main floor).

Aug 22 12:30: Sonny Stitt. NPS; free.

Aug 22 5:00: Jocsan Rambler. D; $25. Also 10pm.

Aug 22 8:00: Laila Biali Trio and Phil Dwyer. JB; $30; $25 (adv). Also 10pm.

Aug 22 6:30: Lee Fields and The Expressions/Allen Stone Double Bill. NPS; $45 (reserved); $40 (lounge); $35 (main floor).

Aug 22 7:30: Brian Barlow Big Band: Ellington at Newport with guest Guido Basso. NPS; $45 (reserved); $40 (lounge); $35 (main floor).

Aug 22 10:00: Kiefer Sutherland Band. HT; $30; $25 (adv).

Aug 24 7:00: The Artie Shaw Orchestra. AP. $45. 7:00pm: Brush Up Your Frock. Also Aug 5.

Jan Lisiecki Programme 1. Jan Lisiecki, piano. SAC; $40.

Aug 27 11:00am: Musical Brunch: Two Celtic Harps (Brunch Program 6). Julia Seager-Scott, harp; Sharlene Wallace, harp. P; $49.50 (includes brunch). Also on Aug 28.


Aug 28 2:00: Season Finale: The Stratford Six, Version 2.0. SAC; $40.

Canada’s Premier Celebration of World Cultures.

July 7 to 10

London, ON

959-672-1522

More than 30 groups representing diverse world cultures entertain visitors on five stages in downtown London’s historic Victoria Park. Further details were not available at the time of going to press. Please visit www.sunfest.ca for details.

TD Toronto Jazz Festival

June 24 to July 3

Toronto, ON

D - Distillery Historic District, 55 Mill St. 416-346-1177

HS - Home Smith Bar at The Old Mill Toronto, 21 Old Mill Rd. 1-888-655-9090

HT - Horseshoe Tavern, 370 Queen St. W. 1-888-655-9090

Hilton Toronto Downtown, Pool Deck, 145 Richmond St. W. 416-869-3456

JB - Jazz Bistro, 251 Victoria St. 1-888-655-9090

JM - Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723

KH - Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208

MS - Mill St. Brew Pub, Distillery Historic District, 55 Mill St. 416-618-0388

NPS - Nathan Phillips Square, 100 Queen St. W. 1-888-655-9090

OH - Opera House, 735 Queen St. E. 1-888-655-9090

R - The Rex, 194 Queen St. W. 416-598-2475

Second Cup, 287 King St. W. 416-340-9888

SCPA - Sony Centre for the Performing Arts, 1 Front St. E. 1-888-655-9090

Jan Lisiecki Programme 1. Jan Lisiecki, piano. SAC; $40.

Aug 27 11:00am: Musical Brunch: Two Celtic Harps (Brunch Program 6). Julia Seager-Scott, harp; Sharlene Wallace, harp. P; $49.50 (includes brunch). Also on Aug 28.


Aug 28 2:00: Season Finale: The Stratford Six, Version 2.0. SAC; $40.
Jun 28 12:30: Michael Occhipinti’s Sicilian Jazz Project. NPS; free.
Jun 28 6:30 Mark McLean’s Playground. NPS; free.
Jun 28 8:00: Oliver Jones Trio. JM; $40.
Jun 28 8:00: Robi Botos and Paul Novotny Duo. JB; $30; $25(adv). Also 10pm.
Jun 28 8:00: Oliver Jones Trio. JM; $40.
Jun 28 8:00: Jazz at Lincoln Center Orchestra with Wynton Marsalis. KH; $79.50-$99.50.
Jun 28 8:00: Oliver Jones Trio. JM; $40.
Jun 28 8:00: Jazz at Lincoln Center Orchestra with Wynton Marsalis. KH; $79.50-$99.50.
Jun 28 8:30: Gregory Porter. NPS; $56.50(reserved); $50(lounge); $45(main floor).
Jun 29 12:30: Dione Taylor and The Backsliderz. NPS; free.
Jun 29 1:00: Bill McBirnie’s Find Your Place Band. SC; free.
Jun 29 4:00: Richard Whiteman Quartet. HTD; free.
Jun 29 6:30: Gray Matter. NPS; free.
Jun 29 7:00: Pram Trio. SC; free.
Jun 29 8:00: Chick Corea Trio: Chick Corea, Christian McBride, Brian Blade. KH; $69.50-$99.50.
Jun 29 8:00: Robi Botos and Hilario Duran Duo. JB; $30; $25(adv). Also 10pm.
Jun 29 8:30: Robert Glasper Experiment. NPS; $45(reserved); $40(lounge); $35(main floor).
Jun 29 9:00: Fanfare Ciocarlia/Lemon Bucket Orkestra. OH; $35; $30(adv).
Jun 29 10:00: Eagle Rock Gospel Singers. HT; $30; $15(adv).
Jun 29 10:00: Robi Botos and Hilario Duran Duo. JB; $30; $25(adv). Also 8pm.
Jun 30 12:30: Lula All-Stars. NPS; free.
Jun 30 1:00: Jorge Miguel Trio. SC; free.
Jun 30 4:00: Shannon Butcher and Ross Maclntyre. HTD; free.
Jun 30 5:00: Herriott-Harkness (H2). MS; free.
Jun 30 6:30: Gwyneth Herbert Trio. NPS; free.
Jun 30 6:00: Justin Bacchus Collective. R; TBA.
Jun 30 6:30: Kalabash. NPS; free.
Jun 30 7:00: Brownman Acoustic Trio. SC; free.
Jun 30 8:00: Alfredo Rodriguez: Solo Piano. JB; $25; $20(adv). Also 10pm.
Jun 30 8:00: Music From Born To Be Blue with Braid, Turcotte, Wallace and Clarke. JB; $30; $25(adv). Also 10pm.
Jun 30 8:30: Michael Franti. NPS; $45(reserved); $40(lounge); $35(main floor).
Jun 30 10:00: Music From Born To Be Blue with Braid, Turcotte, Wallace and Clarke. JB;
Toronto Summer Music Festival

July 14 to Aug 7
Tokyo, ON

KH - Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208
WG - Winter Garden Theatre, 189 Yonge St. 1-855-622-2787
WH - Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208

- Jul 16 4:00p: Chamber Music reGENERATION. Chamber music masterpieces and rarities from Great Britain and the continent from the 18th, 19th and 20th centuries. TSM Academy Fellows; Parker Quartet. WH; $10-$20.
- Jul 16 7:30p: Chamber Music reGENERATION. Chamber music masterpieces and rarities from Great Britain and the continent from the 18th, 19th and 20th centuries. TSM Academy Fellows; Parker Quartet. WH; $10-$20.
- Jul 21 7:30p: Jeremy Denk, piano. KH; $20-$79.
- Jul 22 12:00noon: Art Song reGENERATION. Singers and pianists from the Toronto Summer Music’s 2016 Academy of Art Song Program. WH; $10-$20.
- Jul 24 7:30p: The Rape of Lucretia. Emma Joan (mezzo (Lucretia); Peter Rolfe Dauz (Tarquinius); Ellen McAteer, soprano (Bianca); Jasper Leever, bass (Collatinus); Ellen McAteer, soprano (Lucia); Owen McAusland, tenor (Male Chorus); Chelsea Rus, soprano (Female Chorus); Tophar Mokrzewski, music director/stage director; Joel Ivany, artistic director. WG; $20-$55.
- Aug 04 7:30p: (Almost) Last Night of the Proms. Elgar: Pomp and Circumstance March; Parry: Jerusalem; Arne: Rule, Britannia; Vaughan Williams: Lark Ascending. Jonathan Crow, violin; Alyson McHardy, mezzo; National Academy Orchestra of Canada; Boris Brott, conductor. KH; $20-$79.
- Aug 05 7:30p: Hanover Square in 1801. Haydn: Symphony No.102 for chamber ensemble; Beethoven: Septet in E-flat Op.20. Sara Jeffrey, oboe; Shane Kim, violin; Eric Nowlin, viola; Emmanuelle Beaulieu-Bergeron, cello, WH; $20-$55.
- Aug 06 4:00p: Chamber Music reGENERATION. Chamber music masterpieces and rarities from Great Britain and the continent from the 18th, 19th and 20th centuries. TSM Academy Fellows; Dover Quartet. WH; $10-$20.

rarities from Great Britain and the continent from the 18th, 19th and 20th centuries. TSM Academy Fellows: Sara Jeffrey, oboe; Jonathan Crow, violin; Eric Nowlin, viola; Emmanuel Beaulieu-Bergeron, cello; and others. WH: $10-$20.

Aug 06 7:00: Chamber Music reGENERA-TION. Chamber music masterpieces and rarities from Great Britain and the continent from the 18th, 19th and 20th centuries. TSM Academy Fellows: Sara Jeffrey, oboe; Jonathan Crow, violin; Eric Nowlin, viola; Emmanuel Beaulieu-Bergeron, cello; and others. WH: $10-$20.

Aug 07 6:30: Chamber Music reGENERA-TION. Chamber music masterpieces and rarities from Great Britain and the continent from the 18th, 19th and 20th centuries. TSM Academy Fellows: Sara Jeffrey, oboe; Jonathan Crow, violin; Eric Nowlin, viola; Emmanuel Beaulieu-Bergeron, cello; and others. WH: $10-$20.

Aug 07 11:00am: Community Academy Final Concert. Participants from Toronto Summer Music’s Community Academy programs in Chamber Music and Master class and Chamber Choir; WH: free.

Westben Arts Festival Theatre
June 25 to July 31
Campbellford, ON

All performances are at Westben Concert Barn, 6698 County Rd. 30, Campbellford, unless noted otherwise. 705-653-5508 or 1-877-883-5777
www.westben.ca

Jun 25 2:00: The Pencil Salesman. World premiere gala performance. Finley, based on an idea by A. M. Herzberg. John Fanning and Alexander Dobson, baritones; Donna Bennett and Virginia Hatfield, sopranos; Keith Klassen, tenor; and others. $75; $73 (sr); $30 (st/under 30); $5 (youth/under 19). 1:00: pre-performance chat; 4:30: post-performance reception. Also Jun 26, Jul 1(eve), 2, 3.


Jul 08 7:00: Piano Mania: TGM Jazz Lor-raine Desmarais and Friends. Works from recent recording “Couleurs de la lune”. Frédéric Alarie, double bass; Cami Bélisle, drums. $42; $40 (sr); $15 (st/under 30); $5 (youth/under 19).

Jul 09 2:00: Piano Mania: Buzz Salutes Gershwin. Buzz Brass Quintet with pianist Matt Herskowitz. Gershwin: An American in Paris; Three Preludes for solo piano; Summertime; I’ve Got Rhythm; Rhapsody in Blue. Sylvain Lapointe and Frédéric Gagnon, trumpets; Pascal Lafrenière, horn; Jason De Carufel and Sylvain Arsenneau, trombones. $42; $40 (sr); $15 (st/under 30); $5 (youth/under 19).

Jul 10 2:00: Piano Mania: Great Pianists: Charles Richard-Hamelin. $45; $43 (sr); $15 (st/under 30); $5 (youth/under 19). 100: pre-performance chat on Chopin with Barb Hobart.

Jul 14 7:00: Voices of Summer: New Now – New Voices: Ben and Kat. Explorations into electronic, acoustic and improvised music. Kathryn Shuman, soprano; Ben Finley, double bass. $28; $26 (sr); $15 (st/under 30); $5 (youth/under 19).

Jul 15 7:00: Voices of Summer: TGM Folk! Ashley Condon. Old-time country to folk, blues and soul. $35; $37 (sr); $15 (st/under 30); $5 (youth/under 19).

Jul 16 2:00: Voices of Summer: Pallade Musica presents ELLES. Celebration of baroque women. Works by de la Guerre, Clérambault, Badalla, Duphly and others. Andréanne Brison Paquin, soprano; Pallade Musica: Tanya LaPerrière, baroque violin; Elinor Frey, baroque cello; Esteban La Rotta, theorbo; Mélisande McNabney, harpsichord. $42; $40 (sr); $15 (st/under 30); $5 (youth/under 19).

Jul 17 2:00: Voices of Summer: Follow the Lieder – A Summer Schubertiad. Schubert: Piano Sonata in A Op.120; Du bist die Ruhr; Die Forelle; Trout Quintet. Donna Bennett and Kathryn Shuman, sopranos; Marie Bérard, violin; Keith Hamm, viola; Elinor Frey, cello; Ben Finley, bass; Brian Finley, piano. $45; $43 (sr); $15 (st/under 30); $5 (youth/under 19). Viennese treats at intermission.

Jul 20 2:00: Broadway to Cape Breton: Kisses on Broadway. Excerpts from West Side Story, Kiss Me Kate, King & I and Fiddler on the Roof. Caitlin Wood, soprano; Kim Dafoe, mezzo; Adam Fisher, tenor; Frank Moore, tenor; Brian Finley, piano. $42; $40 (sr); $15 (st/under 30); $5 (youth/under 19). Also Jul 21, 22, 23.

Jul 22 7:00: Comedy: TGIFun! All-Star Improv: Linda Kash and Friends. Evening of improvisation. $39; $37 (sr); $15 (st/under 30); $5 (youth/under 19).

Jul 24 2:00: Comedy: Cōig. Folk/roots band from Cape Breton. Cōig: Chrissy Crowley, fiddle, viola; Jason Roach, piano; Rachel Davis, fiddle, violin, vocals; Darren McMullen, guitar, mandolin, mandola, banjo, bouzouki; whistles, flute, vocals. $45; $43 (sr); $15 (st/under 30); $5 (youth/under 19).

Jul 27 7:00: Jazz – Out of This World: New Now: I Double You. Blend of acoustic and improvised music. Kathryn Shuman, soprano; Ben Finley, double bass; Andrew Wright, bass. $28; $26 (sr); $15 (st/under 30); $5 (youth/under 19).

Jul 29 8:00: Jazz – Out of This World: Westben Jazz Fringe. Jazz musicians at local eateries. Campbellford: Apollos Pizzeria, Be My Guest, Capers Tap Grill, Stinking Rose Pub; Hastings: Banjos, McGillicafey’s; Warkworth: Garden of Eatini, Our Lucky Stars Café. Visit website for times, artists and locations.

Jul 30 2:00: Jazz – Out of This World: Heather Bambrick and Friends. $42; $40 (sr); $15 (st/under 30); $5 (youth/under 19). Also Jul 30 5:00: Jazz – Out of This World: Jazz Main. Jazz musicians at various locations throughout the Trent Hills. Visit website for times, artists and locations.

Jul 30 9:00: Jazz – Out of This World: Jazz Jam. Chelsey Bennett and the Rob Phillips Quartet; other Jazz Fringe artists. Clock Tower Hall, 36 Front St. S., Campbellford. Free.

Jul 31 11:00am: Jazz – Out of This World: Jazz Brunch. Jazz musicians at various locations throughout the Trent Hills. Visit website for times, artists and locations.

Jul 31 2:00: Jazz – Out of This World: Cadence. A cappella jazz quartet. $45; $43 (sr); $15 (st/under 30); $5 (youth/under 19).

CONNECTING IS AS SIMPLE AS LETTING GO

WESTBEN
THIS SEASON DON’T MISS THE PENCIL SALES MAN
A new opera by Brian Finley
inspired & commissioned by A.M. Herzberg
A WORLD PREMIERE!

ALSO APPEARING:

1-877-883-5777 | WESTBEN.CA | CAMPBELLFORD, ON

New this year! Search our Summer Music Festival Listings by genre or by location online at thewholenote.com/ ask-ludwig

Charles Richard-Hamelin, piano
Sunday, July 10, 2pm
The Barn
westben.ca
The WholeNote LISTINGS

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 57.

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 60.

D. THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 62.

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 65.

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 8th of the month prior to the issue or issues in which your listing is eligible to appear.

LISTINGS DEADLINE. The next issue covers the period from September 1 to October 7, 2016. All listings must be received by Monday midnight August 8.

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 x27 for further information.

LISTINGS ZONE MAP. Visit our website to see a detailed version of this map: thewholenote.com.

Wednesday June 1

• 6:00: St. James Cathedral. Cantatas in the Cathedral. Each: Die Himmel erzählen die Ehre Gottes BWV76. Soloists from the Cathedra Choir of St. James; Ian Sadler, organ. 65 Church St. 416-364-7865. By donation.
• 7:00: Lula Music and Arts Centre/Toronto Blues Society. Lulaworld Opening Night Party: Yoser Rodriguez, bass. CD launch. Lula Lounge, 1585 Dundas St. W. 416-588-0307. Free (before 8pm); $20/$15 (after 8pm). Lulaworld Festival runs June 1 to 11.
• 8:00: Mezzetta Restaurant. Wednesday Concert Series. Flamenco Show. Dino Toledo, guitar; Makela Benitez, flamenco dancer. 681 St. Clare Ave. W. 416-658-5687. No cover.
• 8:00: Miles Nadal JCC. Community Choir 20th Annual Spring Concert. Jazz, pop, classical, world, folk and Canadian music. 1 Green Theatre, 750 Spadina Ave. 416-824-0211 x0. $10. Also June 2.

Thursday June 2

• 7:00: Espresso Manifesto/ Istituto Italiano di Cultura. Gabriele Mirabassi and Espresso Manifesto. Columbus Centre, 901 Lawrence Ave. W. 416-789-7011. $10. Includes food and wine.
• 7:30: Home Smith Bar at The Old Mill Toronto. Angela Turone. Original music and arrangements of jazz standards. Angela Turone, vocals and piano; Connor Walsh, bass; Robin Claxton, drums; Chris Platt, guitar.

Home Smith Bar at The Old Mill Toronto, 21 Old Mill Rd. 416-236-2641. No cover ($20 minimum purchase).
• 8:00: Array Music. Array Session #39. An evening of improvisation by some of Toronto’s finest musicians along with their friends and guests. Array Space, 155 Walnut Ave. 416-532-3019. Free/PWYC.
• 8:00: Miles Nadal JCC. Community Choir 20th Annual Spring Concert. See Jun 1.
• 8:00: Toronto Symphony Orchestra. Ravel: Daphnis et Chloé. Granados: Intermesse (from Goyescas); Nielsen: Violin Concerto; Ravel: Daphnis et Chloé. Pekka Kuusisto, violin; Toronto Mendelssohn Choir; Joana Mena, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $33.75-$148. Also June 1.
• 10:00: Lula Music and Arts Centre/Baila Boogaloo. Lulaworld: Los Poetas y Flito Blancks. Lula Lounge, 1585 Dundas St. W. 416-588-0307. $16. Lulaworld Festival runs June 1 to 11.

Friday June 3

• 7:00: 3-in-the-Six. Stet. Shostakovich. Piano Quintet Op. 57; Schumann: Piano Quintet Op. 44. Rebecca MacLeod, violin; Tanya Charles, violin; Ivan Ivanovitch, viola; Sarah Steeves, cello; Talisa Blackman, piano. Runnymede United Church, 432 Runnymede Rd. 416-578-6993. $25/$20(adv); $15(st/arts workers); $5(ununder 18).
• 7:00: VIVAI! Youth Singers of Toronto. The Sword in the Schoolyard. Burry (world premiere). Daniels Spectrum, 565 Dundas St. E. 416-238-2453. $20/$15(st/arts workers); $5 (under 18).

THE WORLD PREMIERE OF DEAN BURRY’S OPERA

The Sword in the Schoolyard

June 3 at 1:30 and 7 pm
June 4 at 7 pm & June 5 at 2:30 pm
Daniels Spectrum 565 Dundas St. E.
Tickets - www.vivayouthsingers.com
premiere). Daniels Spectrum, 585 Dundas St. E. 416-238-2453. $20; $15(arts workers); $10(students).

6:00: **Soprano**: Vincent Ranallo, baritone; Guest: William Shookhoff, conductor. Daniels Spectrum, 585 Dundas St. E. 416-238-2453. $20; $15(arts workers); $10(students).

4:00: **Choral Recital**: The Bombadils. Toronto’s Professional Flute Choir. June 1. 2:00. 117 John St. 416-462-9498. $30; $25(arts workers); $15(students).

7:00: **Amadeus Choir**: Serenade to Music. Vaughan Williams: Serenade to Music; Schubert: To Music; Britten: Hymn to St. Cecilia; Howells: Hymn for St. Cecilia; three English madrigals (Morley; Alle yee who music love; Palestrina). The Silver Swan. Bennett: All concerts now. Lydia Adams, conductor; Shawn Grente, organist. Eglinton St. George’s United Church, 35 Lynd Bldv. 416-448-0188. $40; $30(arts workers); $20(students).

7:00: **Canadian Croatian Choral Society**: Preko Pola i Planina / From Fields and Highlands. Sacred, folk and contemporary repertoire in English, French, Croatian, Italian, German and Japanese. Edward J. Mavrinac, artistic director. Holy Trinity Croatian Catholic Church, 2110 Trafalgar Rd., Oakville. 905-307-8646. $25; $15(under 14); Also May 29 (Esbriet).
A. Concerts in the GTA

Carolina Herrera, violin; Katherine Peter, viola; Clara Nguyen Tran, viola; Anima Holloway, cello. 345 Sorauren Ave. 416-822-9781. $15; $10(sr/st/arts worker).

- 8:00: Lula Music and Arts Centre. Lula-world: Elsten Torres with Amanda Martinez. Lula Lounge, 1585 Dundas St. W. 416-588-0307. $30/$25(adv). Lulaworld Festival runs June 1 to 11.
- 6:00: Resa’s Pieces String Ensemble. Sixth Gala Concert. Lennon and McCartney; Eleanor Rigby; Kyriakou: Dancing with the Tzars; Mozart: Overture to the Magic Flute; and other works. Ian Medley, conductor. Guest: Resa’s Pieces Symphony Orchestra. Crescent School, 2365 Bayview Ave. 416-765-1818. $20.

Monday June 6

- 7:30: Toronto Concert Orchestra. Symphony in the Gardens: The Belle Voci. Highlights from Figaro, La traviata, La bohème and other works. Sara Papini, soprano; Eugenia Dermentzis, mezzo; Romulo Delgado, tenor; Riccardo Iannello, tenor; Bradley Christensen, baritone. Casa Loma, 1 Austin Terrace. 416-923-1171. $25; $20(sr/st); $15-4-13; free(under 4).
- 8:00: Columbus Performing Arts Council. La Grande Guerra. Michele Mangani: Friulian arrangements (Canadian premiere); Va, pensiero; and other works. Columbus Concert Band; Columbus Belle Voci; Livio Leonardelli and Paolo Busato, conductors; Anna Maria Zaffarri, assistant conductor. Villa Colombo, Sala Caboto, 40 Playfair Ave. 647-267-9040. $20.
- 8:00: Lula Music and Arts Centre. Lulaworld: Kafinal and Elaine Li’s Bit Shepherd. Lula Lounge, 1585 Dundas St. W. 416-588-0307. $10/$8(adv). Lulaworld Festival runs June 1 to 11.
- 8:00: Resa’s Pieces Concert Band. 17th Gala Concert: Holst: Jupiter (from The Planets); Higgins: Broadway Spectacular!; Bernstein: West Side Story; Kennedy: Chandler Point Suite. Resa’s Pieces Singers; Resa’s Pieces String Ensemble; Resa’s Pieces Choir; Jeanne Lamon, director; Ivars Taurins, director. George Weston Recital Hall, 5040 Yonge St. 416-765-1818. $25. Audience participation.

Tuesday June 7

- 10:00: Cathedral Church of St. James. Organ Recital. Imre Oláh, organ. 65 Church St. 416-364-7865. Free.

Wednesday June 8


Piano Recital

HELENA BOWKUN

Works by Bach, Chopin, Schumann & Mozart

JUNE 8, 2016 - 7:30PM
YORKMINSTER PARK.COM
**SCHUBERT NOW**

**THE JOURNEY OUTWARD**

**JUNE 8 & 9, 2016**

**MUSIC — MICHAEL DONOVAN PROJECTION — LUKAS PEARSE**

**GALLERY 345**

**WWW.SCHUBERTNOW.CA**

**WWW.TICKETSCENE.CA**

Michael Donovan, piano; Paul Pulford, cello; Nicholas Movan. Michael Donovan, baritone; Monique De

**Baroque Summer Festival**

**FREE Concert**

June 11 at 12:30pm

See listing for details

Tafelmusik

Jeanne Laron, Director

Ivars Taurins, Director Vocal/Chamber Programmes


**Saturday June 11**

- 9:00: Alliance Française Toronto. Maxence Cyrin, piano. Crossover music from pop to classical. Alliance Française de Toronto, 24 Spadina Rd. 416-922-2014 x37. $22.50; $15members.

**Thursday June 9**


- 2:00: Toronto Symphony Orchestra. James Ehnes Plays Elgar: WEBERN: Five Pieces for Orchestra (June 9 and 10 only); Elgar: Violin Concerto; Stravinsky: The Rite of Spring. James Ehnes, violin; Peter Dunjidian, conductor; Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $29.50-$83.75. Also June 10 (7:30) and 11 (7:30).


- 7:00: Lula Music and Arts Centre. Luluworld: D’Di and The 333. Lula Lounge, 1585 Dundas St. W. 416-588-0307. $15/812(adv). Includes admission to 10:30pm. See Jun 8.

- 10:00: Rap N’ Roll/Dalton Higgins/SUPAFINN/Lula Music and Arts Centre. Luluworld: Abakos. Lula Lounge, 1585 Dundas St. W. 416-588-0307. $15(adv); $15-plus (door). Luluworld Festival runs June 1 to 11.

**Friday June 10**


- 7:00: Canadian Children’s Opera Company. The Hobbit. Berry, Giles Tomkins, baritone (Gandalf and Smaug); CCCO choruses; and others; Allison Grant, stage director; Julia Tribe, costumes/sets; Teri Dunn, conductor. Harbourfront Centre Theatre, 235 Queens Quay W. 416-366-0467. $35; $20(sr); $15(st); $10(school group per student). Jun 10, 11, 12. Start times vary. Recommended for Grade 1 and up.


- 7:30: Gallery 345. Not Another Soprano Recital: Works by Purcell, Bellini, Fauré, Brahms, Schoenberg and Bernstein. Melanie Tawerna, soprano; Sydney Clarke, soprano; 345 Sorauren Ave. 416-822-9781. $15; PWYC(st).

- 7:30: Lula Music and Arts Centre. Luluworld: Toto Berriel with Mario Allende Group and Dailyn Martinez. Toto Berriel, percussion/vocals; Pablo Cardenas, piano; Mario Allende, drums; Roberto Riveron, bass; Reimundo Sosa, batá; Dailyn Martinez, dancer. Lula Lounge, 1585 Dundas St. W. 416-588-0307. $15/$12(adv). Includes admission to 10:30pm. Luluworld Festival runs June 1 to 11.

- 7:30: Opera by Request. Catalan’s La Wally. In concert with piano accompaniment. Sarah Hood (Wally); Paul Williamson (Giuseppe Hagenbach); Michael Roberts-Broder (Vincenzo Geller); Brigitte Bogar (Walter); and others; William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. $20.

- 8:00: Opera S. Die Fledermaus. See Jun 8. Also Jun 11.

A. Concerts in the GTA

- **2:00:** Canadian Children’s Opera Company. The Hobbit. See Jun 10. Also 7:00 and Jun 12 (2:00). Recommended for Grade 1 and up.
- **6:15:** Toronto Symphony Orchestra. TSO Chamber Soloists. Stravinsky: Suite from L’Histoire du soldat. Yao Guang Zhai, clarinet; Michael Sweeney, bassoon; Gordon Wolfe, trombone; David Kent, percussion; Jonathan Crow, violin; Jeffrey Beecher, double bass; Andrew McCandless, cornet. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. Included with admission to TSO concert.
- **7:00:** Canadian Children’s Opera Company. The Hobbit. See Jun 10. Also Jun 12 (2:00). Recommended for Grade 1 and up.
- **7:00:** St. Elizabeth Scala Cantorum Hungarian Choir. Spring Concert. Works by Mozart, Rossini, Bardos, Kodály and others. Imre Olah, conductor. St. Elizabeth of Hungary Roman Catholic Church, 432 Sheppard Ave. E. 416-300-9305. $20; $10(+st). Post-concert reception.
- **7:30:** Toronto Symphony Orchestra. James Ehnes Plays Elgar: Elgar: Violin Concerto; Stravinsky: The Rite of Spring. James Ehnes, violin; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $33.75-$107. 6:15pm: Free pre-concert performance by the TSO Chamber Soloists. Post-concert party in the lobby. Also June 9 (2:00) and 10 (7:30).
- **8:00:** Gallery 345. CCMC at Gallery 345. Featuring original and newer members of CCMC. 345 Sorauren Ave. 416-822-9781. $20. Cash only at the door.
- **8:00:** Harbourfront Centre. World Stage. Every Song I’ve Ever Written: Band Night. Five Toronto bands perform Jacob Wren’s music, along with discussion about songs and the internet. Above Top Secret; Maylee Todd; Phödre; Regina (from Light Fires); Snowblink. Brigitante Room, Harbourfront Centre, Toronto Waterfront, 235 Queens Quay W. 416-973-4949. $20; $15(+st/under 30). Jun 5: solo show.
- **8:00:** Music Gallery. MGRemixed: Altotonescence. A recall and remix of the Music Gallery's past and present. Tenderness, Trichy Sankaran, SlowPitchSound, artists; Allison Peacock, dancer; Undervolt & co. and Diana Lynn VanderMeulen, video; Rea McNamara, curator. 197 John St. 416-204-1080. $20/$15(+adv); $10(+members).
- **8:00:** Opera 5. Die Fledermaus; Regina (from Light Fires); Snowbird. See Jun 8.
- **8:00:** Voices Chamber Choir. 20/20: A Retrospective. Works by Palestrina, Byrd, Bach, Willian, Raminish and others. Ron Ka Ming Cheung, conductor; John Stephens, accompaniment. Church of St. Martin-in-the-Fields, 151 Glenlake Ave. 416-519-0528. $20; $15(+st/under 30). Cash only at the door.

**Sunday June 12**

- **2:00:** Canadian Children’s Opera Company. The Hobbit. See Jun 10. Recommended for Grade 1 and up.
- **2:00:** Toronto Symphony Orchestra. TSO Chamber Soloists. Stravinsky: L’Histoire du soldat (complete). Derek Boyes, narrator; Yao Guang Zhai, clarinet; Michael Sweeney, bassoon; Gordon Wolfe, trombone; David Kent, percussion; Jonathan Crow, violin; Jeffrey Beecher, double bass; Andrew McCandless, cornet. Art Gallery of Ontario, Walker Court, 317 Dundas St. W. 416-598-3375. Included with admission to AGO. Also June 18 (7:30) at Hearn Generating Station.
- **7:30:** Toronto Concert Band. Stomp on Front! Sweeney: Quad City Stomp; Gillespie: A Night in Tunisia; Queen: Bohemian Rhapsody; Orff: Carmina Burana (excerpts); Dello Joio: Scenes from The Louvre; and other works. Les Dobbin, conductor; Ken Hazlett, conductor; Guests: Troy Sexton and Sheldon De Souza. Glenn Gould Studio, 250 Front St. W. 416-479-2941. $15.

**Monday June 13**

- **7:00:** Toronto Summer Opera Workshop. Don Giovanni. See Jun 10. Also Jun 11.
- **8:30:** Hugh’s Room. Johnny A. 2261 Dundas St. W. 416-513-6604. $30/$25(+adv).

**Tuesday June 14**


---

**Fair is the Rose**

Madrigals and Lute Songs by Gibbons, Pilkington, Wilbye and Dowland

**Church of the Holy Trinity**

**Eaton Centre**

**June 11 ~ 7:30 p.m.**

**June 12 ~ 3:00 p.m.**

Tickets at the Door ~ $20

Info: 416 578 6602

www.cantemus.ca

---

**Sunday June 12 at 4 p.m.**

**EvenSong for the Queen’s 90th Birthday with memorable music from Royal Weddings and Jubilees plus Strawbery Tea and at 5:**

**ROYAL BEST**

St. Olave’s Arts Guild and guests mark the occasion with a glorious celebration featuring drama, poetry, music and songs from the First Elizabethan Age to the present.

St. Olave’s Church

Bloor and Windermere

416-769-5686

stolaves.ca

---

**SkyLight Series**

**Corkin Gallery**

**LARK ENSEMBLE**

**Spectrum**

Monday, June 13th

7:30 PM

Tickets at the door, or brownpapertickets.com

---

**The WholeNote.com**
Tuesday June 14

- 1:00: Cathedral Church of St. James. Organ Recital. Eric Osborne, organ. 65 Church St. 416-364-7885. Free.

Wednesday June 15


Contact 2016 Summer Tour
June 15 at 1pm
See listing for details

Tafelmusik Baroque Summer Festival
FREE Concert
June 15 at 1pm
See listing for details
tafelmusik.org

- 8:00: New Music Concerts. Coffee House Cabaret. Works by David Olds, Sy Potma, Wilf Bennett, James Taylor, Fred Neil, Tim Buckley and others. David Olds and others. Gallery 345, 345 Sorauren Ave. 416-961-9584. $50. Includes complimentary coffee, pastries, wine and cheese with proceeds to benefit New Music Concerts.
- 8:00: Toronto Symphony Orchestra. Beethoven Eroica Symphony. Jordan Pal: City in Colour (world premiere/TSO commission); Beethoven: Piano Concerto No.3; Symphony No.3 “Eroica”. Yefim Bronfman, piano; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $33.75-$148. Also June 15.

COFFEE HOUSE 345

Thursday June 16


Friday June 17

- 7:00: University Settlement Music and Arts School. End of Term Student Concert. St. George the Martyr Church, 197 St. George St. 416-598-3444 x243 or x244. Free. Donations gladly accepted. Also Jun 18(12:00) and 20(5:00).
- 7:30: Opera by Request. The Rake's Progress. Stravinsky. Will Ford, tenor (Tom Rakewell); Sharon Tikiryan, soprano (Anne Truelove); Michael York, baritone (Nick Shadow); Shilpa Sharma, mezzo (Baba the Turk); Oliver Dawson, tenor (Selmlem); and others; William Shookhoff, conductor/piano. College Street United Church, 452 College St. 416-455-2385. $20. Also June 12(2:00) at AGO Walker Court.
- 8:00: Music Gallery/Invocation. Departure Series: The Out Louds, Matt Rasmussen/ Tashi Dorji/Tyler Damon and Michael Keale/ Saab Narayan. Array Space, 155 Walnut Ave. 416-204-1080. $15/$12(adv); $10(members).

Sunday June 19

- 3:00: Orchestra of the Czechs. Jánáček: Suite for String Orchestra; Dvorák: Serenade for Wind Instruments; Symphony No.6 in D Op.60; Walter: Concerto for Orchestra. George Weston Recital Hall, 5040 Yonge St 1-855-985-2787, $43; $37(17r); $15(17r/Opus 14-29). 2:15: pre-concert chat.
- 4:00: Cathedral Church of St. James. Organ Recital. Ian Sadler, organ. 65 Church St. 416-364-7865. Free.

organ, Johan van’t Hof, organ. 525 Bloor St. E. 416-923-8714. $25-$40(17r/unwaged).
- 7:00: Toronto Symphony Orchestra. TSO Chamber Soloists. Stravinsky: L’Histoire du soldat (complete). Derek Boyes, narrator; Yao Guang Zhai, clarinet; Michael Sweeney, bassoon; Gordon Wolfe, trombone; David Kent, percussion; Jonathan Crow, violin; Jeffrey Beecher, double bass; Andrew McCandless, cornet. Hearn Generating Station, 440 Unwin Ave. 416-598-3375. $39. Also June 12 (2:00) at AGO Walker Court.

June 19 @7:20pm Hearn Generating Station

June 19 at 7:20pm Hearn Generating Station

Tafelmusik Festival
**Monday June 20**
- 12:15: Church of the Holy Trinity. Music Mondays: Duo Primo. Ronée Boyce, piano; Helen Yang, cello. 10 Trinity Sq. 416-598-4521. PWYC.

**Tuesday June 21**

**Wednesday June 22**
- 8:00: Capella Intima. The Paradise of Travellers: Recollections of Venice and the Grand Tour. Canzonettas, arias and motets from 17th-century northern Italy, with readings from the original travel writers of the period including Coret and George Sandys. Bud Roach, director and tenor; Sheila Dietrich, soprano; Jennifer Enns Modolo, alto; David Roth, baritone. Trinity-St. Paul’s Centre, Jeanne Lamon Hall, 427 Bloor St. W. 905-501-3584. Suggested donation of $15. Also June 26 (Hamilton).

**Thursday June 23**
- 13:00: Miles Nadal JCC. Volunteer Appreciation Afternoon Tea with the Satin Dolls. Vocal jazz quartet performs selections from the 1930s and 1940s. 750 Spadina Ave. 416-924-2650. $22.50-$25 (st).

**Friday June 24**

**Saturday June 25**
- 7:30: Opera by Request. Aida. Verdi. Carrie Gray, soprano (Aida); Paul Williamson, tenor (Radames); Ramona Carmelly, mezzo (Amneris); Michael Robert-Broder; baritone (Amonasro); Domenico Sanfilippo, Latin tunes to traditional band pieces. Mel Lastman Square, 5100 Yonge St., North York. 416-594-6919. Free. Also July 14, 28.

**Sunday June 26**
- 7:30: Toronto Symphony Orchestra. The Second City Guide to the Symphony. Colin Mochrie, host; The Second City, actors; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $29.50-$101. Also June 24 and 25.

**Monday June 27**
- 7:00: Toronto Symphony Orchestra. The Second City Guide to the Symphony. Colin Mochrie, host; The Second City, actors; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $29.50-$101. Also June 24 and 25.
- 8:00: Royal Conservatory. Quiet Please. There’s a Lady on Stage Series: Meow Meow. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $40-$85.

**Friday June 24**

**Saturday June 25**
- 7:30: Toronto Symphony Orchestra. The Second City Guide to the Symphony. Colin Mochrie, host; The Second City, actors; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $29.50-$101. Also June 23 and 25.
- 8:00: Adelphi Vocal Ensemble. Faire Is the Heaven. Palestrina: Ut queant laxis; Missa Ut, Re, Mi, Fa, Sol, La; Stanford: Benedictus in G; Charles Wood: Hall, Glistening Light; and works by Byrd and William H. Harris. Peter Bishop, director; Andrew Adair, organ. St. Vincent de Paul Church, 263 Roncesvalles Ave. 416-535-5119. Free. $20 donation suggested.

**Saturday June 25**
- 8:00: I Furiosi Baroque Ensemble. Fish Out of Water. Works by Rosenmüller, Matthaeus, Couperin, and others. Guest: Jed Wentz, flauto traverso; James Johnstone, harpsichord. Calvin Presbyterian Church, 26 Delisle Ave. 416-536-2943. $20/$10 (adv).

**Saturday June 25**
- 8:00: I Furiosi Baroque Ensemble. Fish Out of Water. Works by Rosenmüller, Matthaeus, Couperin, and others. Guest: Jed Wentz, flauto traverso; James Johnstone, harpsichord. Calvin Presbyterian Church, 26 Delisle Ave. 416-536-2943. $20/$10 (adv).
bass-baritone (Ramfis); and others; William Shookhoff, conductor/piano. College Street United Church, 452 College St. 416-455-2365. $20.

- 7:30: Toronto Symphony Orchestra. The Second City Guide to the Symphony. Colin Mackie, host; The Second City; actors; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-3735. $29.50-$101. Also June 23 and 24.

- 8:00: Araymussen/Audiodetermination. Solonovation. Heidi Chan, Asian flutes/percussion/electronics; Aki Takahashi, shakuhachi/vocals; Nicole Rampersaud, trumpet/composer; Xuan Ye, various; Kayla Grant, electronics. Array Space, 155 Walnut Ave. 416-532-3019. $10.

A. Concerts in the GTA

Tuesday July 5

1:00: Cathedral Church of St. James. Organ Recital. Ian Sadler, organ. 65 Church St. 416-364-7855. Free.


Monday July 11

12:15: Church of the Holy Trinity. Music Mondays: Bach and Beyond. Wellmers: Laudate Dominum; Cowell: Hymn and Fuguing Tune No.14, and works by Bach and Böm. Aaron James, organ, 10 Trinity Sq. 416-598-4521. PWYC.

Tuesday July 12


Wednesday July 13


Thursday July 14


Friday July 8


Saturday July 16

10:00: Artists’ Garden Cooperative. Toronto Art Blast. Community arts showcase. 345 Bala St. 416-487-0705. Free. Until 6:00pm. Also Jul 17.

Sunday July 17

11:00am: Artists’ Garden Cooperative. Toronto Art Blast. Community arts showcase. 345 Bala St. 416-487-0705. Free. Until 6:00pm. Also Jul 17.


Sunday July 24

1:00: Cathedral Church of St. James. Organ Recital. TBA. organ. 65 Church St. 416-364-7855. Free.


Friday July 22


Sunday July 24

1:00: Cathedral Church of St. James. Organ Recital. TBA. organ. 65 Church St. 416-364-7855. Free.

4:00: Summer Music in the Garden. From the Bayany to the Willow Tree. Carnatic classical music from South India. Subhadra Vijaykumar, violin; Vasudevvan Vairavan, mrdangam/double headed drum; Ramanindranukrama, ghata/clay pot. Toronto Music Garden, 475 Queens Quay W. 416-973-4000. Free.

Monday July 25


Tuesday July 26


Tuesday July 19

1:00: Cathedral Church of St. James. Organ Recital. Alastair Williams, organ. 65 Church St. 416-364-7855. Free.

7:30: Toronto Concert Orchestra. Symphony in the Gardens: Pfalz Encore. La vie en rose, Millord, Hym à l‘amour, Mon Dieu, and other songs. Pandora Topp, Piaf tribute artist. Ast. Casa Loma, 1 Austin Terrace. $25; $20 (sr/st); $15 (4-13); free (under 4).

Wednesday July 20


Friday July 23


Saturday July 21


Sunday July 24


Air Garden Concert. Joel Sheridan, jazz and classic pop. 345 Ballard St. 416-487-0705. $10.


8:00: Toronto Blues Society. Sue Foley @ Jazzy Bistro. Jazzy Bistro, 251 Victoria St. 416-363-5299. $20.

Thursday July 28


Friday July 29


2:00: St. Andrew’s Church/Marabella Presbyterian Church, Trinidad. The Marabella Steel Orchestra. An outdoor concert of calypso and sacred music. St. Andrew’s Church (Toronto), 73 Simcoe St. 416-593-5600 x231. Free. Donations welcome. On the patio. Also July 17(2:00) and July 29(5:00).


5:00: St. Andrew’s Church/Marabella Presbyterian Church, Trinidad. The Marabella Steel Orchestra. An outdoor concert of calypso and sacred music. St. Andrew’s Church (Toronto), 73 Simcoe St. 416-593-5600 x231. Free. Donations welcome. On the patio. Also July 17(2:00) and July 29(2:00).


Saturday July 30


Sunday July 31

3:00: Summer Opera Lyric Theatre. A Tale of Two Cities. See Jul 29(eve). Also Aug 6(mat and eve).

4:00: Cathedral Church of St. James. Organ Recital. David Briggs, organ. 65 Church St. 416-364-7865. Free.

Monday August 1


Tuesday August 2

1:00: Cathedral Church of St. James. Organ Recital. TBA, organ. 65 Church St. 416-364-7865. Free.

7:30: Toronto Concert Orchestra. Symphonic in the Gardens: Never Mind the Why and Wherefore. Gilbert and Sullivan: excerpts from Pirates of Penzance, The Mikado, and HMS Pinafore. Allision Arends, soprano; Deborah Ovanes, contralto; Geoffrey Butler, tenor; Andrew Tees, baritone; Michael York, baritone. Casa Loma, 1 Austin Terrace. 416-923-1171. $25; $20(sr/st); $15(4-13); free(under 4).

8:00: Summer Opera Lyric Theatre. The Tales of Hoffmann. See Jul 30(mat). Also Aug 4(7mat).

Wednesday August 3


3:00: Summer Opera Lyric Theatre. Julius Caesar. See Jul 30. Also Aug 5.


6:00: Summer Opera Lyric Theatre. Julius Caesar. See Jul 30. Also Aug 5.

Thursday August 4


8:00: Summer Opera Lyric Theatre. A Tale of Two Cities. See Jul 29(eve)/ Also Aug 5(7:30).

Saturday August 6

2:00: No Strings Theatre. Little Shop of Horrors. See Aug 5(7:30); Also Aug 6(7:30); 10(2:00).
A. Concerts in the GTA

**Monday August 8**

**Wednesday August 10**
- 1:00: Cathedral of St. James. Organ Recital, Robert Gauder, organ. 65 Church St. 416-364-7865. Free.
- 4:00: SummerWorks Performance Festival/Music Picnic. Mr. Shi and His Lover. See Aug 5 (8:00) Also Aug 11 (10:15); 12 (10:15); 13 (11:15).

**Tuesday August 9**
- 1:00: Cathedral Church of St. James. Organ Recital, Thomas Gauder, organ. 65 Church St. 416-364-7865. Free.

**Thursday August 11**
- 5:15: SummerWorks Performance Festival/Music Picnic. Mr. Shi and His Lover. See Aug 5 (8:00) Also Aug 12 (10:15); 13 (11:15).
- 7:00: University Settlement Music and Arts School. End of Term Student Concert. University Settlement Auditorium, 23 Grange Rd. 416-598-3444 x243 or x244. Free. Donations gladly accepted.

**Friday August 12**
- 10:15: SummerWorks Performance Festival/Music Picnic. Mr. Shi and His Lover. See Aug 5 (8:00) Also Aug 13 (10:15).

**Saturday August 13**
- 1:15: SummerWorks Performance Festival/Music Picnic. Mr. Shi and His Lover. See Aug 5 (8:00).

**Sunday August 14**

**Monday August 15**

**Tuesday August 16**
- 1:00: Cathedral Church of St. James. Organ Recital, Angus Sinclair, organ. 65 Church St. 416-364-7865. Free.
- 7:30: Toronto Concert Orchestra. Symphony in the Gardens: God Bless the Child. Lover Man, Good Morning Heartache, Summertime, All of Me, In My Solitude, and other songs. Kadajja Mbowe, Billie Holiday tribute artist. Casa Loma, 1 Austin Terrace. 416-923-1171. $25 ($20 (sr/st); $15 (under 4); free (under 4)).

**Wednesday August 17**

**Thursday August 18**

**Friday August 19**

**Saturday August 20**
- 2:00 and 7:30: No Strings Theatre. The Great Canadian Showtune. A tribute to Canadian music theatre composers. Wyckwood Theatre, 601 Christie St. 416-551-2093. $25 ($20 (sr/st); $12 (under 12)). Also Aug 28 (2:00); 29 (7:30).

**Sunday August 21**
- 4:00: Cathedral Church of St. James. Organ Recital. Ian Sadler, organ. 65 Church St. 416-364-7865. Free.

**Monday August 22**

**Tuesday August 23**
- 1:00: Cathedral Church of St. James. Organ Recital, Angus Sinclair, organ. 65 Church St. 416-364-7865. Free.
- 7:30: Toronto Concert Orchestra. Symphony in the Gardens: God Bless the Child. Lover Man, Good Morning Heartache, Summertime, All of Me, In My Solitude, and other songs. Kadajja Mbowe, Billie Holiday tribute artist. Casa Loma, 1 Austin Terrace. 416-923-1171. $25 ($20 (sr/st); $15 (under 4); free (under 4)).

**Wednesday August 24**

**Thursday August 25**
The following summer festivals are not in the daily concerts listings. Please refer to the Summer Festivals beginning on page 35.

B. Concerts Beyond the GTA

IN THIS ISSUE: Ancaster; Barrie, Bracebridge, Brantford, Brighton, Cavan, Cobourg, Cookstown, Gravenhurst, Guelph, Hamilton, Innisfil, Kingston, Kitchener; London; Middle Island, Orangeville, Ottawa, St. Catharines, Stratford, Waterloo, Waupoos.

From the Roots Up. Arrangements of music by Joni Mitchell, Neil Young, Pete Seeger and others. St. Peter’s Anglican Church (Cobourg), 20 College St., Cobourg, 905-372-2120. $25; $22(st); $10(st). Also on June 5 (Brighton).


Sunday June 5


3:30: Oriana Singers of Northumberland. From the Roots Up. Arrangements of music by Joni Mitchell, Neil Young, Pete Seeger and others. Trinity-St. Andrew’s United Church, 56 Prince Edward St., Brighton. 613-332-8025. $22; $10(st); $5(eyeGo). Also on June 4 (Cobourg).

Tuesday June 7

8:00: Kitchener-Waterloo Chamber Music Society. Quartet Fest No.4: Jose White Quartet. Revuearts: Quartet No.2; Shostakovich: Quartet No.1; Mendelssohn: Quartet in E-flat Op.12. KWCMS Music Room, 57 Young St. W., Waterloo. 519-868-1673. $35; $20(st). Quartet Fest runs to June 12.

Wednesday June 8


Wednesday June 1

12:00 noon: Mid-week Music with Shigeru. Julio Choi, piano. Works by Brahms, Debussy and Chopin. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $5; free(st).

8:00: Open Ears Festival. Nazar-T Turkwaz. Maryem Tollar; Brenna MacCrimmon, Jayne Brown and Sophia Orlandis. KWCMS Music Room, 519-579-8564. $20; $15(sr/st/arts workers); $5(eyeGo). Festival runs to June 4.

Thursday June 2

7:00: Orangeville Blues and Jazz Festival. Opening Night Gala. Aura; Big Duke Jake; Jerome Godbee Band featuring Shawn Kellem and Best Western. 7 Buena Vista, Orangeville. 519-941-9014. $45/$40(ad).

Tuesday June 7


Wednesday August 51


Saturday September 1

Sep 01 5:00: Roy Thomson Hall. Live on the Patio: Downtown Funk. The St. Royals. 60 Simcoe St. 416-593-4822. Free. Food and drinks available. Also Sept 2.


Thursday September 1


Friday September 2


Sunday September 4

Sep 04 4:00: Cathedral Church of St. James. Organ Recital. Ian Sadler, organ. 65 Church St. 416-364-7865. Free.

Tuesday September 6

Sep 06 1:00: Cathedral Church of St. James. Organ Recital. Thomas Gonder, organ. 65 Church St. 416-364-7865. Free.

Wednesday August 51


Saturday September 1

Sep 01 5:00: Roy Thomson Hall. Live on the Patio: Downtown Funk. The St. Royals. 60 Simcoe St. 416-593-4822. Free. Food and drinks available. Also Sept 2.


Friday September 2


Sunday September 4

Sep 04 4:00: Cathedral Church of St. James. Organ Recital. Ian Sadler, organ. 65 Church St. 416-364-7865. Free.

Tuesday September 6

Sep 06 1:00: Cathedral Church of St. James. Organ Recital. Thomas Gonder, organ. 65 Church St. 416-364-7865. Free.

Wednesday June 1

12:00 noon: Mid-week Music with Shigeru. Julio Choi, piano. Works by Brahms, Debussy and Chopin. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $5; free(st).

8:00: Open Ears Festival. Nazar-T Turkwaz. Maryem Tollar; Brenna MacCrimmon, Jayne Brown and Sophia Orlandis. KWCMS Music Room, 519-579-8564. $20; $15(sr/st/arts workers); $5(eyeGo). Festival runs to June 4.
B. Concerts Beyond the GTA

- **6:00**: Kitchener-Waterloo Chamber Music Society. Quartet Fest No.5. Mozart: Viola Quintet in C K515; Mendelssohn: Quartet in a Op.13; Chausson: Concerto for violin, piano and string quartet. David Gillham, violin/viola; Chiharu Inuma, piano; Penderbecke Quartet. KW CMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $40; $25(st). Quartet Fest runs to June 12.

**Friday June 10**


**Saturday June 11**

- **6:00**: Orangeville Music Theatre. Shrek The Musical Jr. See Jun 11(7:00). Also Jun 12(2:00).

**Sunday June 12**

- **3:00**: Orangeville Music Theatre. Shrek The Musical Jr. See Jun 11(7:00) and 12(2:00).

**Monday June 13**

- **11:30am**: Barrie Jazz Festival. Jazz at Innisfil Public Library. Ford Hall Trio. Featuring Andy Harasymchuk, guitar; Bruce Rumble, acoustic bass. Innisfil Public Library, Cookstown Branch, 20 Church St., Cookstown. 705-458-1273. Free.
- **8:00**: Barrie Concert Band. Shrek! Rhapsody in Blue, An American in Paris, Summertime, Peggy and Bess selections, Strike up the Band and other songs. Guests: Amanda MacLeod, piano; Scott Boyer/Maria Branje, vocals. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-481-1607. $20; $15(6-12); $10(5 and under). Also June 11(2:00) and 12(2:00).

**Tuesday June 14**


**Wednesday June 15**


**Thursday June 16**


**Friday June 17**

- **6:00**: Barrie Jazz Festival. Jazz at Innisfil Public Library. Jomonde, Featuring Ted Quinlan, guitar; Max Senitt, drums; Andrew Stewart, bass. Innisfil Public Library, Lakeshore Branch, 967 Innisfil Beach Rd, Innisfil. 705-431-7410. Free.

**Saturday June 18**

- **7:00**: St. John’s Church, Waupoos. In Praise of Hollier Women. Gregorian chant, Medieval polyphony, works by Hildegard of Bingen, and new Canadian music. Schola Magdalena, Toronto; Stephanie Martin, conductor. St. John’s Anglican Church (Waupoos), 3287 County Road B. Waupoos. 613-929-2753. $25. Proceeds to Alternatives for Living.
- **7:30**: Charlotte Knight and Jon Corkal. It Shouldn’t Be Me: A Cabaret. Works by Rodgers & Hammerstein, Sondheim, B. Joel. J. Icons and others. Charlotte Knight, soprano; Jon Corkal, music director and piano. TD Theatre Co. Studio Space, 123 Woolwich St., Guelph. 519-647-9252. $15. Also Jun 10(St. Catharines), 16(Toronto).

**Sunday June 19**

- **8:00**: National Youth Orchestra of Canada. Chamber Music Festival: Student Concert. Celle: Postludes; Reich: Drumming part 1; Mozart: Flute Quartet in D; Jolivet: Pastorales de Noël; Tōnami: Etre ou ne Pas Etre. Maureen Forrester Recital Hall, 75 University Ave., Waterloo. 416-532-4470. Free.

**Saturday June 25**

- **8:00**: National Youth Orchestra of Canada. Chamber Music Festival: Student Concert. Cole: Postludes; Reich: Drumming part 1; Mozart: Flute Quartet in D; Jolivet: Pastorales de Noël; Tōnami: Etre ou ne Pas Etre. Maureen Forrester Recital Hall, 75 University Ave., Waterloo. 416-532-4470. Free.
Debussy: Sonate; Mozart: String Quartet in F, K.580; Biss: Oboe Quartet; Barber; Summer Music; Gershwin: String Quartet No.14.
Maureen Forrester Recital Hall, 75 University Ave., Waterloo. 416-532-4470. Free.

Friday July 1

Sunday July 10

Wednesday July 13
* 8:00: Kitchener-Waterloo Chamber Music Society. Pallade Musica. Early music ensemble. Badalla: Motet “Non piange”; Jarzębski: Susanna visiones; de la Guerre: Susanne, Cinquième cantate à voix seule; Sonata in G for violin and cello. Oh, take him gently from the pile; and other works. KWCMC Music Room, 57 Young St. W., Waterloo. 519-886-1673. $35; $20(st).

Thursday July 14

Friday July 15
* 8:00: Kitchener-Waterloo Chamber Music Society. Ensembles of the National Youth Orchestra of Canada. KWCMC Music Room, 57 Young St. W., Waterloo. 519-886-1673. $25; $15(st).

Saturday July 16

Tuesday July 19
* 8:00: Kitchener-Waterloo Chamber Music Society. Ensembles of the Orchestra at uwaterloo.kwcmc.ca. KWCMC Music Room, 57 Young St. W., Waterloo. 519-886-1673. $20; $10(st).

Wednesday July 20

Thursday July 21

Saturday July 23

Sunday July 24

Friday July 28

Saturday July 30

Wednesday August 3
* 12:00 noon: Midday Music with Shigeru. Mostly Love songs on Piano, Violin and Recorder. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $5. FREE.

Friday August 4

Saturday August 6
* 2:00: Stratford Summer Music. Choral Concert. Choir of Holy Trinity Church, Stratford-upon-Avon, St. James Anglican Church (Stratford), 41 Mornington St., Stratford. 519-271-2101. FREE.

Wednesday August 10

Wednesday September 7
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.

Shoul your show be here? We welcome all submissions of MUSIC THEATRE at listings@thewholenote.com

- Drayton Entertainment. Mamma Mia!. Music and lyrics by Benny Andersson, Björn Ulvaeus, and some songs with Stig Anderson. Book by Catherine Johnson. For details, visit draytonentertainment.com/MammaMia.
Beat by Beat | Jazz Stories

Prince Edward County Jazz, continued from page 17

“The band is all acoustic with nothing to set up so they simply arrive, jump out and play a 45 minute set. Then they jump back in the van and drive to the next location. It’s very popular and some people spend the day following them from place to place. This festival is all about Prince Edward County and all it has to offer, from art galleries, to beaches, to wineries."

It’s also all about cultivating the future of the music. “Our programs for young musicians have been a main focus for us for many years now and will probably be the most important legacy of the festival” Barlow says. It begins with their TD Jazz Education Program in the spring, with four high school jazz ensembles chosen out of the many who ask to come each year. “This year we hosted 90 students. We tend to look for schools from the smaller communities where funding for music programs is not as readily available, but we do have schools from the GTA from time to time. We also like to have schools come two years in a row when possible. We find that the second year the students know what to expect and get in the groove a lot quicker.”

And then there’s the “Rising Young Star” that is a feature of every August’s festival. “We receive applications from all across Canada and the chosen candidate receives a cash award plus the opportunity to perform each evening at the Regent Theatre with our main-stage artists. The RYS is also featured at our evening Jam Sessions and performs a concert of their own on the Friday of the festival week.” Many of these musicians have gone on to be professional players and several have come back to the festival as main-stage artists (Marika Galea, Ian Wright and Eli Bennett).

And then there’s their Young Jazz Series, providing paid concert performances for students in the post-secondary school system. Barlow says, “Our programs for young musicians have been a main focus for us for many years now and will probably be the most important legacy of the festival.”

From jazz as big brand to keeping the real thing alive, here’s hoping you, dear WholeNote reader, will come around the jazz clubs this patio season, get out and about, and spread the word. Without an audience, live music cannot live. And live music can’t be Spotified!
Even Richer Than Usual

BOB BEN

It's Toronto Jazz Festival time again! Time for a few great players from out of town to play with and among the vast pool of equally great Toronto players. It really is eye-opening to look at the listings for the Jazz Festival (torontojazz.com) and realize just how many of the gigs listed are gigs that happen year round, and would continue happening, festival or no. When it comes to the jazz scene in this city, we truly have an embarrassment of riches. It's just that around the end of June we get a little richer.

And I will talk about all of that in just a minute, but first, it's anecdote time.

When I was in high school, I was a big progressive rock geek, which, I know, is utterly unsurprising because a lot of young jazz nerds started off that way. I don't know why – maybe it was just the challenge – but I loved working out the time signatures of songs in which it wasn't immediately obvious, or in which the number of beats changed from bar to bar. Of course, this is neither a ubiquitous nor an essential feature of progressive rock, nor is it one exclusive to the genre, but it attracted me nonetheless. And to be frank, while counting odd time signatures fascinated me in high school, I can think of few things more tedious now.

My cousin, also a music geek, offered me a challenge one day. He played me a 20-second sample of bassist (not to be confused with the jazz trumpeter of the same name) Avishai Cohen’s Ever-Evolving Etude from his 2008 album Gently Disturbed, although I didn’t know the title at the time, nor would I have remembered the name. I wasn't into jazz back then, much less what I was hearing here. It was unlike anything I'd ever heard before. It was unconventional, complex, difficult to parse. The bass and piano threw forth a fury of notes that seemed, to my untrained ear, to have the rhythmic logic and constancy of a person trying to kill a particularly evasive mosquito.

It was chaotic, furious and wonderful.

What kept it grounded for me were the pitches, satisfyingly tonal, and the timbre, new to my ear at the time, of bass and piano playing in unison, to which I am now much more accustomed.

He asked what the time signature was. When I couldn’t figure it out, he said he'd better off not knowing anyway; how can you enjoy it if you’re counting?

Flash forward six or seven years. I'm in the final year of my music degree and the great New York drummer John Riley is making an appearance at our school. During a large portion of his lecture, Riley deconstructs the very excerpt my cousin had showed me years earlier.

And so, I learned the answer.

I gained a lot from that lecture, but to this day I cannot count the pulse of the Ever-Evolving Etude and certainly couldn’t note it. Not on my life. And it really is better like that.

As my ears grew (both figuratively and literally), I started to hear Cohen's music differently. Although I always heard, and still hear, the progressive and fusion elements in it, I started to hear elements of Latin American music: when I hear a heavily syncopated vamp and complex, adventurous percussion, what else comes to mind but salsa? When I hear a heavily syncopated vamp and complex, adventurous percussion, I started to hear elements of Latin American music; when I hear a heavily syncopated vamp and complex, adventurous percussion, what else comes to mind but salsa?

I also must reluctantly mention that Rich Brown's rinseet algo- rithm, about whom I've written in the past, will be playing a reunion show at the Rex on Canada Day after four years apart. I say “reluctantly” because I hate crowds; my rates of happiness are generally inversely proportional to my proximity to strangers' bodies. Yet I will, and must, bear it for the music: rinseet algorithm is back, and everyone who wants to know must know. Downbeat at 8pm.

Enjoy the festival, friends. Plan your routes carefully and buy your tickets early. May your ears be well-fed, and may your lines of vision be unobstructed.

Bob Ben is The WholeNote’s jazz listings editor. He can be reached at jazz@thewholenote.com.

Beat by Beat | Mainly Clubs, Mostly Jazz!

120 Diner

120 Church St. 416-792-7725
120diner.com (full schedule)

June 1 6pm Genevieve Marantette & Robert Scott; 8pm Lisa Particelli's Girls' Night Out Jazz Jam.
June 2 6pm Ross MacIntyre & Kelly Jefferson; 9pm Nenna Kay & Friends.
June 3 6pm Sinners Choir; June 4 6pm Cohen, Cohen & Willett; 8:30pm Stevey Ross and the Blue Mambo Swing.
June 5 5pm Peter Donato; 9:30pm Marilyn Lightstone.
June 6 7pm Joey O’Neill; 9pm Arlene Paculan.
June 8 6pm Genevieve Marantette & Robert Scott; 8pm Lisa Particelli's Girls' Night Out Jazz Jam.
June 9 6pm Ross MacIntyre & Stu Harrison; 9pm Wonderfest.
June 10 6pm Musical Can Heal presents.
June 11 6pm Heidi Lange; June 12 6pm Bella Canto; 8:30pm Carolyn Credico.
June 14 6pm Megan Worthy; 8pm Marshall Jacklin.
June 15 6pm Genevieve Marantette & Robert Scott; 8pm Lisa Particelli's Girls' Night Out Jazz Jam.
June 16 6pm Ross MacIntyre & Mark Kais sewetter.
June 17 6pm Elvira Hopper Trio.
June 18 6pm "Sistah's Telling" with Sistah Louis and Friends.
June 19 6pm Fathers’ Day with The Owls; 9pm Bless Your Purple Heart: Prince Kanze.
June 21 6pm Christine Gaidies; 8pm Emile Mower; 10pm Klezfactor.
June 22 6pm Genevieve Marantette & Robert Scott; 8pm Lisa Particelli's Girls' Night Out Jazz Jam.
June 23 6pm Ross MacIntyre & Sophia Perlman.
June 24 6pm Gabi Epstein $20; June 25 12pm Debbie Fleming $20; 5pm Kate Unger $20; 8pm On Dagon $20; 11pm Riley Murray $20.
June 26 12pm Shannon Butcher & Ross MacIntyre $20; 5pm LJ Folk $20; 8pm Lady Be Good $20.
June 27 8pm Stu MacDonald $20; 11pm Brownman Acoustic Trio $20.
June 28 6pm Mel Côte $20; 8pm Stacey MacIntyre $20.
June 29 6pm Judith Lander $20; 8pm Lisa Particelli's Girls' Night Out Jazz Jam.
June 30 5pm The Ault Sisters $20; 8pm Jarelyn Holmes $20; 11pm Janet Whitney $20.

D. In the Clubs (Mostly Jazz)

July 1 6pm Lisa Particelli $20; 9pm Mandy Goodhandy’s Musical Cabaret $20.
July 2 12pm Aucoin, Davidson, & Samaras $20; July 3 5pm Julie Michels & David Restivo $20; 8pm Genevieve "Gigi" Marantette $20.

Alleycatz

2409 Yonge St. 416-481-8865 alleycatz.ca
All shows: 9pm unless otherwise indicated. Call for cover charge info.

June 2, 4, 23, July 7 Wendy Robins The Quiet Storm.
June 3, 11, 18, 24 Lady Kane.
June 9 Solo & Duets Concert Series. June 10, July 2 James King.
June 16 John Nicholson Jazz Quartet.
June 17 Taxi. June 25 Parkside Drive.
June 30 Carlos Morgan & The Flow.
July 1 Pussy Cats.

Artwork Arbar

15 Colbourne St., Hamilton. 905-543-8512 artwork.net (full schedule)

June 2 8pm Big Fat Greek Jewish Music Night feat. The Horables, and The Friends of Markos $15 (general) / $10 (students).
June 3, 4, 8pm Micah Barnes “New York Stories” $15 (adv) / $20 (door).
June 9 8pm Doug Murphy (guitar) with Nicole Moore (voice), Mike Rizzo (sax, flute), Oscar Galbraith (drums), Alana Gunn (bass), and more $10 (general) / $5 (students).
June 10 8pm Chris WAIFACE’s (drums) Many Names with Adrean Farrugia (piano), Artie Roth (bass).
June 11 8pm Elizabeth Herrera Rodriguez.

Bloom

2315 Bloor St. W. 416-767-1315 bloomrestaurant.com
All shows: 19+. Call for reservations.
June 30 7pm Fredy Suares (guitar) with Jorge Maza (flute), Johan Urbiz (percussion), Roberto Riveros (bass) $45 (includes dinner).

Blue Goose Tavern, The

1 Blue Goose St. 416-255-2442
Burdock
1184 Bloor St. W. 416-546-4033
burdockto.com (full schedule)
11pm feat. Trevor Cape and The Field
5pm
All shows: 9pm
June 25

Castro's Lounge
2116 Queen St. E. 416-699-8272
castrolounge.com (full schedule)
All shows: No cover/PWYC
June 1

C'est What
67 Front St. E. (416) 867-9499
cestwhat.com (full schedule)
June 4

De Sotos
1079 St. Clair Ave. W. 416-651-2109
desotos.ca (full schedule)
Every Sun 11am Sunday Live Jazz Brunch
No cover.
June 5

Fat City Blues
890 College St. 647-345-8282

Gate 403
403 Roncesvalles Ave. 416-588-2930
gate403.com
All shows: PWYC.
June 6

Emmet Ray, The
924 College St. 416-792-4497
theemmetray.com (full schedule)
All shows: No cover/PWYC
June 2

Grossman’s Tavern
378 Spadina Ave. 416-977-7000
grossmantavern.com (full schedule)
All shows: No cover (unless otherwise noted), Every Sat The Happy Pals Dixieland jazz jam. Every Sun 10pm The National Blues Jam with Brian Cober. Every Wed 10pm Bruce Domoney.
June 7

Harlem Restaurant
67 Richmond St. E. 416-368-1920
harlemrestaurant.com (full schedule)
All shows: 7:30-11pm (unless otherwise noted). Call for cover charge info.
June 18

Hirut Cafe and Restaurant
2050 Danforth Ave. 416-531-7680
hirut.ca (full schedule)
June 6

Home Smith Bar – See Old Mill, The
2261 Dundas St. W. 416-531-6804
hugshotwroom.com
June 19

Hugh’s Room

June 5

The Whole Note

The Whole Note is a music venue in Toronto, Canada, hosting various music events. The page lists a variety of shows scheduled for different days, including performances by groups like Julian Fauth Blues Night, Dave Day feat. Trevor Cape and The Field, and others. The venue offers a diverse range of genres, from jazz and blues to more eclectic acts, and features both local and visiting performers. The venue is located at 1184 Bloor St. W. with various contact details and website links for further information.
All shows: 8:30pm (unless otherwise noted).
June 7 10pm Toronto Raval $15, 8:30pm The Dustbowl Revival $25(adv)/$30(door).
June 9 10pm The Tomcats $25(adv)/$30(door)
June 11 Things are Swinging – The Songs of Peggy Lee $30(adv)/$35(door).
June 12 10pm The Clovers $25(adv)/$30(door).
June 16 10pm The Jacks $25(adv)/$30(door).
June 17 10pm The Blue Jays $25(adv)/$30(door).
June 19 10pm The Dead Remains $25(adv)/$30(door).
June 20 10pm The Breakfast Club $25(adv)/$30(door).
June 21 10pm The Screamers $25(adv)/$30(door).
June 22 10pm The Struts $25(adv)/$30(door).
June 23 10pm The Monkees $25(adv)/$30(door).
June 24 10pm The Lovelies $25(adv)/$30(door).
June 25 10pm The Smithereens $25(adv)/$30(door).
June 26 10pm The Replacements $25(adv)/$30(door).
June 27 10pm The Pretenders $25(adv)/$30(door).
June 28 10pm The Smiths $25(adv)/$30(door).
June 29 10pm The Damned $25(adv)/$30(door).
June 30 10pm The Clash $25(adv)/$30(door).

D. In the Clubs (Mostly Jazz)

Jazz Bistro, The
251 Victoria St. 416-363-2299
jazzbistro.ca
June 1 8pm Stu Macdonald (voice) Quartet with Stu Harrison (piano), Ross MacIntyre (bass), Mark Micklethwaite (drums) $15. June 3, 4 9pm Coldjoin: John Fraser (voice), Marcus Davis (bass), Carl Harvey (guitar), Aaron Spink (drums), Beta Hayken (keys), DiAnne Rivard (percussion), Kolette Easy (voice), Igor Babich (vibes) $15(Fri)/$20(Sat). June 5 7pm Steven Taetz (voice): “Porter for Pride: Tribute to Cole Porter” with Ewen Farncombe (piano), Mike Mueck (bass), Andrew Miller (drums) $12. June 6, 7 8pm Denise Reis (voice), gui- tars) with the Heilag Manouevre: Alison Young (vocals), Stanoe McGower (piano), Charlie Cooly (drums), Henry Heilig (bass) $15. June 8, 10, 11 8pm Bernie Senensky Quintet: “A Trib- ute to Moe Koffman” feat. Jake Koffman (sax), Bill McBirnie (flute) $15(Thurs, Fri)/$20(Sat).

Jazz Room, The
Located in the Huetcher Lobby, 59 St. Ninian St., Waterloo. 226-478-1565
kjawzjazz.com (full schedule)

Jazzman’s Pizza Bistro & Music Club
951 Gordon St., Guelph 519-767-2440
manhatts.ca (full schedule)
All shows: PWYC.

Le La Revolution
2648 Dundas St. W. 416-766-0746
Every Tue 8pm Duetts with Peter Hill and featur- ed vocalists (Shawn Nykwist on June 7, 28; Chris Gale on June 21; TBA on June 14). Every Fri 7pm Les Petits Nouveaux.

Leaside Pub
190 Laird Dr. 416-487-8882
leasidepub.com
June 25, July 2 4pm Climbax Jazz Band.

Local Govt, The
424 Parliament St. 416-961-9425
Lula Lounge
1585 Dundas St. W. 416-588-0307
lula.ca (full schedule)
Every Tue 10pm Los Poetas • Fito Blanko $15. June 3 8pm Gabriel Paltachi • Changaron Del Norte $15. June 4 10:30pm Ola Fresca $12(adv)/$15(door). June 5 8pm Elston Toner - Amanda Martinez $25(adv)/$30(door). June 7 8pm Kafinal • Elaine Lil’Bit Shepherd $8(adv)/$10(door). June 8 7pm Wagner Petrelli • Aquiles Baez Trio • Eliana Cuevas + Jeremy Ledbetter $15(adv)/$20(door). June 9 7pm D.B. & The 333 $15; 10:30pm Abakos $15. June 11 7pm Berriel + Mario Allende Group • Daryl Martinez • Roberto Linares Brown • Roicel Riverton $12(adv)/$15(door). June 11 10:30pm Montreal Toronto Sala Meetup $12(adv)/$15(door). June 29 7pm Monica Chapman (voice) with Dave Restivo (piano), Alex Coleman (bass), Nathan Hiltz (guitar), Chris Wallace (drums), Rebecca Hennessy (trumpet) $12(adv)/$15(door).

Manhattans Pizza Bistro & Music Club
2648 Dundas St. W. 416-766-0746
manhatts.ca (full schedule)
All shows: 5pm, 8pm (unless otherwise noted). June 1 8pm Dino Toledo (guitar), Makeda Benitez (flamenco dance) No cover.

Monarch Tavern
12 Clinton St. 416-531-5833
MonarchTavern.com (full schedule)
June 17 7:30pm Martin Looner & His Orange Devils Orchestra $10.

Morgans on the Danforth
1628 Danforth Ave. 416-461-3020
morgansonthedanhrot.com (full schedule)
All shows: 2pm-5pm. No cover.
June 26 2pm Lisa Pantellini’s Girls Night Out Jazz Jam.

N’awlins Jazz Bar & Dining
299 King St. W. 416-595-1858
nawlins.ca
All shows: No cover/PWYC.
Every Tue 6:30pm Stacie McGregor: Every Wed 7pm Jim Heiman Trio. Every Thu 8pm Nothin’ But the Blues w/ Joe Bowden (drums) and features vocalist. Every Fri, Sat 8:30pm N’awlins All Star Band. Every Sun 7pm Brooklie Blackburn.

Nice Bistro, The
117 Brock St. N., Whitby. 905-668-8839
nicebistro.com (full schedule)
June 22 11pm Randy Band $39.99 (dinner included)

Old Mill, The
21 Old Mill Rd. 416-236-2641
oldmilltonto.com

The Home Smith Bar: No reservations. No cover. $20 food/drink minimum. All shows:

The Grind.
12 Clinton St. 416-659-3000

The Monarch Tavern
12 Clinton St. 416-531-5833

The Tides
1266 Queen St. W. 416-595-1858

The Waterfront
117 Brock St. N., Whitby. 905-668-8839

The Wholenote.com

The Wholenote.com

Alexander (bass), Brian Barlow (drums) feat. John Alcorn (voice).

Only Café, The
972 Danforth Ave. 416-483-7843
theatlycafe.com (full schedule)
All shows: 8:30p unless otherwise indicated.
June 8, 22 Lorinz.

Paintbox Bistro
555 Dundas St. E. 647-748-0555
paintboxbistro.ca (full schedule)

Pilot Tavern, The
22 Cumberland Ave. 416-923-5716
thepilot.ca
All shows: 3:30p. No cover.


July 2: Mike Murley Quartet.

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

Resposado Bar & Lounge
136 Ossington Ave. 416-532-6474
resposodabar.com (full schedule)

Every Wed: Spy vs. Spy. Every Thurs, Fri 10pm Resposadists Quartet: Tim (trumpet), Jon (bass), Jeff (drums), Robert (guitar).

Reservoir Lounge, The
52 Wellington St. E. 416-955-0887
reservoirlounge.ca (full schedule)
All shows: 9:45
Every Thu, Sat: Tyler Yaremko and his Rhythm. Every Wed: The Digs. Every Thu: Stacey Karuki. Every Fri: Dee Dee and the Dirty Martian.

Rex Hotel Jazz & Blues Bar, The
194 Queen St. W. 416-598-2475
thenex.ca (full schedule)
Call for cover change info.


June 28: 1:30pm Big Band; 5pm Peripheral Vision; 8pm Mark Kelso’s Jazz Exiles; 11pm Lala’s Knower. June 29: 6pm Allison Young; 8pm Alli aneau Quartet; 11pm Lala’s Knower. June 30: 3pm Fog Brass Band; 8pm Mike Downes Quartet; 10pm Nashville/NYC’s Progger w/ Special Guest Melissa McMillan. July 2: 11pm Berklee Student; 5pm Justin Bacchus; 6pm Rich Brown’s ninesthwagtoph; 10pm Nashville/NYC’s Progger w/ Special Guest Melissa McMillan. July 2: 12pm The Sinners Choir; 3:30pm Laura Hubert; 8pm Rich Brown’s The Abeng; 10pm Tora Kannangara Group. July 3: 6pm Excelsior Dixieland Jazz Band; 3:30pm Freeway Dixieland Band; 8pm Radiohead Jazz Project - T.J.O. Toronto Jazz Orchestra.

Salty Dog Bar & Grill, The
1980 Queen St. E. 416-849-5064
(sold schedule)
thesaltydog.ca

Sauce on the Danforth
1376 Danforth Ave. 647-748-1376
sauceandonforth.com
All shows: No cover.
Every Mon 9pm The Out Of Towners: Dirty Organ Jazz. Every Tue 6pm Julian Fauth. Every Thu 4pm The Lesters.

Seven44
(Formerly Chick n’ Deli) The People’s Chicken
744 Mount Pleasant Rd. 416-489-1931
seven44.com (full schedule)
All shows: 7:30pm


Tranzac
292 Brunswick Ave. 416-923-8137
tranzac.org
3-4 shows daily, various styles. Mostly PWYC. Every Mon 10pm Open Mic Mondays. Every Fri 5pm The Friends of Hugh Oliver (folk), This month’s shows include: June 7-7:30pm Ali Berkok. June 8 10pm Ken Aldcroft. June 14 10pm Michael Davidson. June 19 7:30pm Diane Roblin. June 24 10pm The Ryan Driver Sextet.

E. The ETCeteras

Galas and Fundraisers
- June 05 2:00-5:30: Toronto Early Music Players Organization. Annual Fundraising Tea and Silent Auction. Live music, free food and beverages; CDs, books and sheet music for sale. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-927-8899. Admission by tax-deductible donation.

Festivals, Fairs, Festivities
- June 28 10:00am-4:00: Royal Conservatory of Music, 3rd Annual Wide Open House. Fun for the entire family: drop-in music lessons, Smart Start class for babies and toddlers; summer camp activity room; courtyard party. Free Koerner Hall concerts and activities throughout the day! 273 Bloor St. W. For more information: rcmusic.ca/weh

Lectures, Salons, Symposia

- June 09 7:30: Darchei Noam Synagogue. Jews’ Muse: Leonard Bernstein. A mix of lecture, music and discussion with lecturer Rick Phillips as he explores the music of Bernstein - the influences that shaped his music, the impact he left on his times, and his lasting legacy. 864 Sheppard Ave. W. 416-638-4783; http://www.darcheinoam.ca/event/Jewish-musics-connection-to-consciousness $30; $15 (st).

- June 13 10:00am-1:00: The Study at St. Barnabas Church. Lecture by composer and music theorist Dr. Konrad Harley on the music of Serge Prokofiev. 361 Danforth Ave. 416-483-1344, Free.

The Who's Who of Toronto Jazz, June 1, 2016 - September 7, 2016 | 65

Grace Church on-the-Hill
Summer Choir Camp
Aug. 29 – Sept. 2
9:30am-5:30pm
For Girls and Boys,
ages 6-16
“Singing, Music Theory, Games, Sports, and Excursions”
Nominal Registration Fee • For details and registration, please visit www.gracechurchonthehill.ca/our-music
AUDITIONS for the 2016/17 season will be held in May and June for experienced singers in all voice categories. The choir will perform as guests of the Elmer Iseler Singers and the Toronto Symphony Orchestra in addition to our regular 4 concert season. FOR DETAILS OR TO SET UP AN AUDITION PLEASE CONTACT US AT 416-446-0188 INFO@AMADEUSCHOIR.COM

LYDIA ADAMS
Conductor & Artistic Director

E. The ETceteras

• June 26 2:30-6:00: Royal Conservatory of Music. Wide Open House: After Hours. Free activities for adults, including music appreciation lectures; orchestra percussion, cello, and harp demonstrations; Koerner Hall concerts, reception. 273 Bloor St. W. For more information: rcmusic.ca/woh
• July 19 & 26 10:00-3:00: Royal Conservatory of Music. Elgar: Musical Voice of the Edwardian Era. Join Rick Phillips for two engaging lectures on the life and music of the great English composer, Sir Edward Elgar. 273 Bloor St. W. For more information: ecmusic.ca/MusicAppreciation

• June 27 10:00am: Westben Arts Festival Theatre. Connecting Through Song: Song-Connect: Voice Intensive with Michael Warren. A three-day immersion experience designed for all levels and genres of singers, age 16 and higher. Participants receive 30 min. lesson observed by other participants. Clock Tower Hall, 36 Front St. S., Campbellford. 705-653-5508 or 1-877-883-5777. $150 (one session with lesson); $25 (one session without lesson). Until 9:00pm. Program runs June 27-29. Private lessons also available.
• June 28 10:00am: Westben Arts Festival Theatre. Connecting Through Song: Song-Connect: Voice Intensive with Michael Warren. See June 27.
• June 29 10:00am: Westben Arts Festival Theatre. Connecting Through Song: Song-Connect: Voice Intensive with Michael Warren. See June 27.
• July 20 3:00: Festival of the Sound. What is a Sonata Anyway? Find out more about this legendary musical form. Jeffrey Stokes, lecturer. Charles W. Stockey Centre for the Performing Arts, 2 Bay St. Parry Sound. 1-866-364-0061; festivalofthesound.ca Free.

Master Classes

• June 27 10:00am: Westben Arts Festival Theatre. The ETCeteras. Join us now as we prepare for our second European tour. It will be a musical celebration showcasing Canadian choral composers.

A musical experience unlike any other!

416-571-3680 • mosaic-vocalensemble.ca

THE WHOLE NOTE enchants every child who enters a classroom by introducing music in a stimulating and engaging way. From creating beautiful music to experiencing the joy of performance, THE WHOLE NOTE engages young minds and hearts.

June 1, 2016 - September 7, 2016

www.thewholenote.com

A. THE WHOLE NOTE
Glen Montgomery as he works with amateur pianists. Charles W. Stockey Centre for the Performing Arts, 2 Bay St. Parry Sound. 1-866-364-0061; festivalofthesound.ca Free.

- **Aug 03 11:00am:** Festival of the Sound. Stockey Master Class. Pianists James Anagnoson and Leslie Kinton work on piano duo repertoire with two 2016 Stockey Young Artists. Charles W. Stockey Centre for the Performing Arts, 2 Bay St. Parry Sound. 1-866-364-0061; festivalofthesound.ca Free.

- **Aug 04 11:00am:** Festival of the Sound. Stockey Master Class. Pianist Jania Fialkowska works on solo piano repertoire with Stockey Young Artists. Charles W. Stockey Centre for the Performing Arts, 2 Bay St. Parry Sound. 1-866-364-0061; festivalofthesound.ca Free.

- **Aug 04 7:00:** Highlands Opera Studio. Master class with tenor Richard Margison. Meet the singers of HOS 2016 and hear them work with internationally acclaimed Canadian tenor, Richard Margison. A great opportunity for those interested in singing to learn more about what makes a great performance even better. St. George’s Anglican Church, 122 Highland, Haliburton. highlandsoperastudio.com $15.

- **Aug 05 7:00:** Highlands Opera Studio. Master class with tenor Richard Margison. See Aug 04.

- **Aug 06 7:00:** Highlands Opera Studio. Master class with tenor Richard Margison. See Aug 04.

- **Aug 24 1:00-4:00:** Muskoka Chautauqua. 7th Annual Opera/Musikota Festival: Vocal Master Class with soprano and RCM teacher Jennifer Tung. Rene M. Caise Memorial Theatre, Bracebridge. 705-645-8400; thecaisse.com. $100 (participants); $20 (audience).

- **Aug 25 1:00-4:00:** Musikota Chautauqua. 7th Annual Opera/Musikota Festival: Violin Master Class with Moshe Hammer. Showcasing his “from violence to violins” approach with five young participants. Rene M. Caise Memorial Theatre, Bracebridge. 705-645-8400; thecaisse.com $100 (participants); $20 (audience).

**Screenings**

- **July 18 1:00:** Festival of the Sound. Around the World in 50 Concerts (2014). This documentary follows the Royal Concertgebouw Orchestra on a world tour and offers a wonderful portrait of the personalities behind this great orchestra, as well as the lives of some of the international music lovers who have been touched by their music. Mount Pleasant Road Baptist Church, 527 Mount Pleasant Rd. 416-597-0485; camac.ca $15 (non-members). Refreshments included. AGM held the second half.

- **July 30 11:00am:** Westben Arts Festival Theatre. Connecting Through Song: Choral Connect. Marie Anderson leads an impromptu “Quick Choir.” Previous choral experience helpful but not necessary. Open to all. Westben Concert Barn, 6698 County Rd. 30, Campbellford. 705-653-5508 or 1-877-883-5777. $50 (singer); $20 (observer/speaker). Pre-registration required (space limited). Also 2:00pm.

- **July 01 3:00:** Westben Arts Festival Theatre. Connecting Through Song: Sound Connect: Do You Hear What I Hear? Participants visit a recording studio to see what technology can do for their voice. Four participants will record one brief song each and receive a CD, while observers watch or experiment with speech. Andy Thompson, sound engineer. Studio 29, Highway 30, Warkworth. 705-653-5508 or 1-877-883-5777. $100 (participants); $20 (observer/speaker). Pre-registration required (space limited). Also 2:00pm.

**Workshops**

- **June 03 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; camac.ca $15 (non-members). Refreshments included. AGM held the second half. 1-866-364-0061; festivalofthesound.ca $12.

**Summer's more fun when you're making music!**

Register For Music Lessons Today.

Guitar, Drums, Bass, Piano, Woodwinds, Brass, Strings, and more.

Why Choose Long & McQuade?


**Long & McQuade**

MUSICAL INSTRUMENTS

The Canadian Music Centre
20 St. Joseph Street, Toronto

Information/registration Matthew Fava
416-961-6601 ext.207
mfava@musiccentre.ca

CANADA CANADIAN MUSIC CENTRE

3 lesson centres in the GTA, including

2777 Steeles Ave. W., North York | 416.514.1109

Summer's more fun when you're making music!
Sing With Orpheus!

Seeking a vibrant and welcoming choral community?

Interested? To book an audition, contact Helen Coxon at info@orpheuschoirtoronto.com or 416-530-4428

2016-2017

Sing with renowned composer Ola Gjeilo
Appeal with the TSO in the music of Tim Burton films
Celebrate Christmas with jazz legend Jackie Richardson
Premiere adventurous new works
Perform a Gala Concert at Koerner Hall

Expect Something Different!

www.orpheuschoirtoronto.com

Classified Advertising | classad@thewholenote.com

WholeNote CLASSIFIEDS can help you recruit new members for your choir or band / orchestra or find a new music director! Advertise your help wanted needs or promote your services starting at only $24/issue. Inquire by AUGUST 25 for the SEPTEMBER issue.
classad@thewholenote.com

AUDITIONS & OPPORTUNITIES

AUDITIONS FOR PENTHELIA SINGERS - a vibrant women’s chamber choir. 4 spots are available. Strong sight singing skills, previous choral experience required. Tuesday, August 30th, Wednesday, August 31st, 7-9 pm. Contact Alice Malach: alice_malach@hotmail.com Phone: 416-579-7464.

Available positions with the KINDRED SPIRITS ORCHESTRA: 1st/2nd Oboe, 1st Bassoon, 1st Horn, 2nd and Bass Trombone, Pianist, sectional Violins, Violas, Cellos and Contrabasses. The KSO is an auditioned-based civic orchestra in residence at Flato Markham Theatre. Weekly rehearsals are held on Tuesday evening at the state-of-the-art Cornell Recital Hall (HWY 407 ETR and 9th Ln). For more information visit www.KSOrchestra.ca or e-mail Jobert Sevilleno at Jobert@KSOrchestra.ca.

CALLING ALL PITCH PERFECT FANS! You could be a part of Toronto’s brand new a cappella sensation! Audition details: soundcrowd.ca

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@ccorchestra.org.

DRUMMER WHO CAN SIGHT-READ and bring drum kit to rehearsals needed for Barrie Concert Band in Simcoe County. barrieconcertband@gmail.com

THE PETERBOROUGH SYMPHONY ORCHESTRA is seeking a Concertmaster on a permanent basis. This is a paid position commensurate with experience and a minimum 42 services per season. For more information: www.thepto.org/concertmaster

ORGANIST/MUSIC DIRECTOR sought for Mimico Presbyterian Church in south Etobicoke. We seek someone who will relish the chance to help shape our future as we grow. A 2-manual Casavant pipe organ circa 1948 with midi interface and a piano are used for worship. Musical collaborations with vocalists and instrumentalists from the congregation will be part of the role. Experience with coaching singers in vocal technique would be invaluable. The ideal candidate will enjoy using music from a variety of genres in worship and will be willing to take risks in a warm, supportive environment. The position is for approximately 8 hours per week. Remuneration is commensurate with experience and a minimum 42 services per season. For more information, contact Helen Coxon at info@orpheuschoirtoronto.com or 416-530-4428.

NEED HELP WITH YOUR TAXES? Specializing in personal and business tax returns including prior years and adjustments

HORIZON TAX SERVICES INC.
• free consultation • accurate work
For CRA stress relief call:
1-866-268-1319
hts@horizontax.ca
www.horizontax.ca

LIZPR
Press kits, image consulting, & social media for performers
www.lizpr.com

DO YOU DRIVE?
Do you love The WholeNote? Share the love and earn a little money! Join The WholeNote’s circulation team. 9 times a year, GTA and well beyond. Interested? Contact:
circulation@thewholenote.com

WIDE OPEN HOUSE

Sunday, June 26
10am–4pm Family Fun
2:30–6pm Adult Programs

FREE EVENT
Instruments | Lessons & Classes | Concerts

New students receive 15% OFF registration fees on June 26.

rcmusic.ca/WOH

www.orpheuschoirtoronto.com

THE ROYAL CONSERVATORY

www.royalconservatory.ca

Sunday, June 26
10am–4pm Family Fun
2:30–6pm Adult Programs

NEED HELP WITH YOUR TAXES? Specializing in personal and business tax returns including prior years and adjustments

HORIZON TAX SERVICES INC.
• free consultation • accurate work
For CRA stress relief call:
1-866-268-1319
hts@horizontax.ca
www.horizontax.ca

LIZPR
Press kits, image consulting, & social media for performers
www.lizpr.com

DO YOU DRIVE?
Do you love The WholeNote? Share the love and earn a little money! Join The WholeNote’s circulation team. 9 times a year, GTA and well beyond. Interested? Contact:
circulation@thewholenote.com

WIDE OPEN HOUSE

Sunday, June 26
10am–4pm Family Fun
2:30–6pm Adult Programs

FREE EVENT
Instruments | Lessons & Classes | Concerts

New students receive 15% OFF registration fees on June 26.

rcmusic.ca/WOH

ORGANIST/MUSIC DIRECTOR sought for Mimico Presbyterian Church in south Etobicoke. We seek someone who will relish the chance to help shape our future as we grow. A 2-manual Casavant pipe organ circa 1948 with midi interface and a piano are used for worship. Musical collaborations with vocalists and instrumentalists from the congregation will be part of the role. Experience with coaching singers in vocal technique would be invaluable. The ideal candidate will enjoy using music from a variety of genres in worship and will be willing to take risks in a warm, supportive environment. The position is for approximately 8 hours per week. Remuneration is commensurate with experience and a minimum 42 services per season. For more information, contact Helen Coxon at info@orpheuschoirtoronto.com or 416-530-4428.

NEED HELP WITH YOUR TAXES? Specializing in personal and business tax returns including prior years and adjustments

HORIZON TAX SERVICES INC.
• free consultation • accurate work
For CRA stress relief call:
1-866-268-1319
hts@horizontax.ca
www.horizontax.ca

LIZPR
Press kits, image consulting, & social media for performers
www.lizpr.com

DO YOU DRIVE?
Do you love The WholeNote? Share the love and earn a little money! Join The WholeNote’s circulation team. 9 times a year, GTA and well beyond. Interested? Contact:
circulation@thewholenote.com
PLAYERS WANTED: THE YORK REGION BRASS WELCOMES BRASS players to join our group. Contact us through our website www.yorkregionbrass.ca to arrange an audition. All ages welcome.

THE WYCHWOOD CLARINET CHOIR is looking for enthusiastic clarinet players to join our group. Contact us through our website www.wychwoodclarinetchoir.ca to arrange an audition. All ages welcome.

INSTRUCTION & COURSES


PIANO, HARP/PSYCHORD LESSONS with former RCM examiner Mary Lim in North York. Students won first prize 30+ times. 416-502-1315. torontopianolesson.ca

PIANO LESSONS FOR ADVANCED STUDENTS Prepare for RCM exams, competitions. Play musically with freedom and ease. Professional instruction with Dr. Ria Beaumont (DMA, MMus, MusBacEd, ArtDipMus, ARCT). Midtown Toronto studio, near subway, parking. info@reabeaumont.com.

PIANO LESSONS WITH CONCERT PIANIST EVE EGOYAN eveegoyan.com All ages, all levels welcome, at Earwitness Studio, Artscape Youngplace (downtown Toronto). Eve’s own exposure to exceptional teachers during her developmental years makes her a communicative, intuitive and creative teacher with over 25 years teaching experience (private lessons, masterclasses, adjudication) Each student is an individual. Email Eve to set up a free introductory meeting at eve.egoyan@bell.net

RESTORE & PRESERVE YOUR MEMORIES

Recital and gig tapes | 78’s & LPs | VHS and Hi8 | 35mm Slides | News clippings | Photos & more, transferred to digital files: CD’s, DVD’s, or Video slideshow

ArtsMediaProjects 416.910.1091

FOR SALE / WANTED

PRIVATE VOICE/PIANO/THEORY LESSONS: Experienced, BFA Certified Teacher located at Christ Church Deer Park (Yonge & St. Clair). Prepares you or your child for RCM exams, competitions & auditions. Contact Jessika: jwthakmusic@gmail.com (647) 214-2827.

FOR SALE / WANTED

CLASSICAL RECORD AND CD COLLECTIONS WANTED. Minimum 350 units. Call, text or e-mail Aaron 416-471-8169 or A@A31.CA.

FRENCH HORN in excellent condition. Selmer prototype built by Reynolds. mjbuell@gmail.com

TRUMPET Bach Stradivarius model 37 (never used; SAXOPHONE Bundy Selmer alto; BASSOON Linton; EUPHONIUM Besson four valve compensating with laquer finish.). Phone 416-964-3642.

WHAT’S IN YOUR BASEMENT? Is that accordion gathering dust? Are your band tuba / drum kit a new life. Advertise your unused instruments or find one for sale with a WholeNote classified ad! Contact classad@thewholenote.com.

MUSICIANS AVAILABLE

SWEETHEART PARTY BAND? Do you provide live music for weddings? Maybe also for wakes, roasts & retirements, and all kinds of occasions? Advertise your ensemble right here for as little as $24 per tax! Contact classad@thewholenote.com by August 25 for the September edition!

SERVICES

ACCOUNTING AND INCOME TAX SERVICE for small business and individuals, to save you time and money, customized to meet your needs. Norm Pulker, B. Math, CMA. 905-251-0309 or 905-830-2985

CD LINER NOTES, PROMO MATERIAL, CONCERT PROGRAMS, LIBRETTO, WEB SITE CONTENT AND MEMOIRS need proofreading and editing for correct spelling and grammar, clarity and consistency. Contact Vanessa Wells, wellsread@editors.ca, for a copy editor with a music background. Quick turnaround and reasonable rates! willsreadediting.ca

VENUES AVAILABLE / WANTED

ARE YOU PLANNING A CONCERT OR RECITAL? Looking for a venue? Consider Bloor Street United Church. Phone: 416-924-7439 x22. Email: tina@bloorstreetunited.org.

THE VEGAS NORTH ORCHESTRA TO BACK YOUR SHOW? Want to book our new entertainer shows for your corporate or public event?

For a quote or to reach us contact info@vegasnorth.ca or visit vegasnorth.ca

VEGAS NORTH ENTERTAINMENT

(A Canadian Entertainment Company)

THE WHOLENOTE: Introducing BUSINESS CLASSIFIEDS!

Ideal for ongoing promotion of your services and products to the WholeNote’s musically engaged readership, in print and on-line. Book by August 25 for our September edition!

INTRODUCING BUSINESS CLASSIFIEDS!
“Canada’s Sweetheart of Swing,” Alex Pangman is a singer whose love for popular music from 1920 to 1940 charms people in a graciously old-fashioned way. Her sparkly energy seems to come from some limitless source. People love her beautifully wrought covers of older standards — her smooth warm delivery will remind you a little of your own favourite singer from that time. But Pangman’s voice is truly her own, and she makes a specialty of breathing life into lesser-known music from the period. The style may sound familiar but “new” old songs have to be offered with first-rate diction and this, along with her special way of letting the song’s own narrative shine, makes for pretty irresistible listening. She has led her regular swing band, the Alleycats, since 1998.

Pangman was born with cystic fibrosis: an incurable genetic disease which destroys the lungs. Pangman’s first double lung transplant in 2008 was considered successful, but by early 2013 her health was failing. Only the people closest to her knew – she continued to sing (sitting down) and opened for Willie Nelson at Massey Hall in June 2013 while waiting to hear if a second transplant donor could be found – the call came six weeks later.

Pangman’s courage, energy and capacity to seize every moment is deeply inspiring. Maybe it has something to do with choosing to live a life where you truly love what you do.

That childhood photo? I remember the smell of the wooden record player – when record players were still furniture! I can still smell the wood as I would have when I opened the lid, and feel the shag carpet under my feet.

Anything you’d like to say to young Alex in that photo? I might encourage her to write more songs. I think the most original songs I ever wrote were as a child! Ha! That, and don’t drop the needle!

Where did you grow up? I was born/raised in Mississauga, Ontario, to John and Connie Pangman. Dad worked in finance and for a time Mom was a V.O.N. nurse. My big sister, Jennifer, was into music via ballet. We both attended Froebel [independent] school where we learned to be self-active and creative. I was terrible at math (and music theory) even into high school. So bad in fact, that instead of studying post-secondary music, I went to UofT for art history! To be honest, my jazz education happened listening to thousands of old records, mostly driving to and from the stores. Horses have brought me many good things in life to offset having been born with lung disease.

Your earliest memories of music? Mom had a guitar and I’m sure sang to me, but I think my first memories of music were at Gramma and Grampa’s house in London. Gramma had an electric organ (with all the foot pedals!). Grampa played the uke and the spoons. Gramma used to strum on his uke and sing “Five foot two, eyes of blue…” Mom and Dad liked the oldies, and we often listened to an oldies show over dinner. And that record player in the photo was stocked with a lot of LPs.

I remember getting those Mini Pops albums and singing along a lot. I got my first uke quite young and would wake up early on weekends to sneak downstairs and play it “quietly” to myself. Keener!

When did you first think of yourself as a career musician? I remember getting those Mini Pops albums and singing along a lot. I got my first uke quite young and would wake up early on weekends to sneak downstairs and play it “quietly” to myself. Keener!

When did you first think of yourself as a career musician? I got sick and lost my university year. When I got better I realized I didn’t want a career in academia or a museum. Life is short (when you have a serious lung disease, more so!) and I decided to do something immediately thrilling: music! I didn’t want to spend years writing essays, I wanted to be on stage singing, and I pretty much did just that! I didn’t think of it as a career. It was just living in the moment.

Please read the full-length interview at thewholenote.com

UPCOMING
June 4 Saturday Swing Night at Dovercourt House Swing Dance Ballroom, (9:15pm, Toronto); June 16 Manhattans Pizza Bistro and Music Club, (7 to10pm,Guelph); June 24 TD Toronto Jazz Festival presents “Heather Bambrick & Friends” with the Russ Little Quartet at The Old Mill Home Smith Jazz Bar. Bambrick will trade songs and duets with guest Alex Pangman. (7:30pm, Toronto); June 25 TD Toronto Jazz Festival presents Alex Pangman and her Alleycats. The sextet will take over The Rex for 90 minutes of pure swing. (8pm, Toronto). ALSO: July 30 at the Niagara Jazz Festival, and Sept 2 and 3 at the CNE (Toronto).

CONGRATULATIONS TO OUR WINNERS!
Live in Montreal is Alex Pangman and the Alleycats 2005 album, recorded in front of an enthusiastic Montreal Jazz Festival audience. These 12 tracks are essential Pangman and the record remains a favourite among her fans. A copy each for ROBERT LESCOE and MEL DADE

Alex Pangman’s New is her eighth record. It explores lesser-known 1930s songs some of which are Canadian-written, including I’ll Never Smile Again, The World Is Waiting for the Sunrise and Pangman’s It’s Never Enough. Recorded in New Orleans in a converted 1930’s wood-frame church called The Living Room with the New Orleans Cotton Mouth Kings. New [JTR 8587] was nominated for the 2015/16 JUNO Award for Vocal Jazz Album of the Year. A copy each for MARGARET OLDFIELD and CHARLES LEVI

NEW CONTEST
Who is September’s Child?
YOU are, that’s who!

This summer make some musical memories to sustain yourself all year round.

Learn to play something new. Play some music you thought you’d forgotten. Get outside and find summer’s music in unexpected places. And bring a child.

A new contest will appear in our September edition

WE ARE ALL MUSIC’S CHILDREN

June’s Child
Alex Pangman

MJ BUELL

Alex Pangman lives in Toronto, Ontario with her musician husband “Colonel” Tom Parker. When she’s not singing or attending to music business she’s likely to be at the farm, horseback riding.
Material for this month’s column began with an email in early April from a young man in Hawaii saying he was sending me copies of two CDs featuring his music for baritone ukulele. I don’t think I ever responded to the email, but my curiosity was whetted – I was not familiar with the baritone member of that instrumental family – and when the discs arrived I was pleased to find them both interesting. The young man’s name is Ryan Choi (ryanckchoi.com) and the two discs present different sides of his compositional activity.

The first, Whenmill (Off ODGo49 off-recordlabel.blogspot.ca), presents four pieces for solo baritone ukulele in a fairly traditional-contemporary classical guitar idiom. The rich tones of the instrument and the way Choi makes full contrapuntal use of its limited range makes it easy to forget that he is dealing with two fewer strings than on a guitar. Set 1 is comprised of three pieces, Quixano and Inn Blue, both from 2012, and Whenmill, composed the following year. I wish there were some program notes for the pieces, but even web searches turn up little information. The opening piece’s title, also the honorific of “Don Quixote de la Mancha,” makes me wonder if Inn Blue refers to the Don’s infamous adventure at a country inn and whether Whenmill, a word I cannot find mention of except in connection with Choi, has something to with tilting at windmills… but that is mere speculation on my part. Regardless of intent or inspiration, the “set” is a satisfying and intriguing exploration of the potential of this lesser-known instrument. At 12 minutes, the final track, South Aleksandr, composed in 2011, is longer than the other three combined and its virtuosic flamenco-like passages showcase Choi’s considerable abilities.

Choi’s other disc Three Dancers (Accretions ALP-060 accretions.com) is quite a different offering including works for “prepared” baritone ukulele, percussion and electronics, all performed by the composer. The title of the 20-minute EP, again about 20 minutes in all (and of the third track,) refers to Picasso’s painting Les Trois Danseuses and the cover art is a line drawing by Choi. The brief opening track Preparations I and IV is percussive in its approach, seemingly achieved with preparations on the ukulele similar to those which John Cage developed for piano, rather than through the use of traditional percussion instruments. It is very rhythmic and pointillistic, but relatively tame compared to the dynamic second track, Apollo at Eros, which combines hand drumming and stilled string plucking which jumps erratically, although not randomly, around the fretboard. The electronic treatments are subtly present in Three Dancers, with, as far as I can tell, textures produced by reversing recorded sounds which actually seem almost as if they could be created live in real time by this accomplished player. These two releases present a remarkable portrait of an instrument not previously known for its art music potential, and of an adventurous new voice on the contemporary scene.

I was pleased, but not surprised, by the beautiful sounds on Old Wood – New Seeds, the latest from Toronto classical guitarist/composer William Beauvais (musiccentre.ca/node/138518). The disc opens with the suite, Appalachian Colours – Gold; Red; Green; Blue, evidently inspired not by Copland’s Appalachian Spring, but rather by that iconic American composer’s orchestral suite Rodeo. From the contemplative opening movement through the lilting second and the lullaby-like third, our attention is held by the lush colours Beauvais draws from his instrument. The gently ebullient final movement, glinting like sunlight off the surface of a rippling lake, held me wrapped in its thrill from start to finish nearly seven minutes later.

Shakespeare has arguably provided inspiration for more composers than any other literary figure throughout history. Beauvais has followed this time-honoured path with a pair of works, Fallstaffe’s Lament and Fallstaffe’s Charade, the first being a suitably mournful theme and variations and the second in the form of an English jig. No explanation is given for the aberrant spelling of the character’s name (nor for a different spelling, one “I” but still the “e,” in the program note), perhaps just to evoke the Elizabethan era before spellings were standardized. Certainly the music does so effectively. We’ll return to Shakespeare later in this column but Beauvais next takes us to Eastern Europe in The Ancient Waters suite which uses two Bulgarian songs.
Beauvais incorporates Renaissance-style “divisions” in the warm and luminous Open Moonflower which is paired with the cascading Shoveling Clouds. Carré St. Anne, the final track on this very satisfying disc, begins quietly but gradually builds to a driving conclusion based on a Brazilian dance form. Throughout, the recorded sound is rich, but natural, and surprisingly free of extraneous finger and string noise.

One thing I did not mention in the Beauvais review was that several of the tracks put me in mind of the Paul Winter Consort and how classical guitarist Ralph Towner was integrated into the fabric of that seminal crossover band in the 1970s. I mention this now because another package that found my attention this past month was a reissue of the 1996 CD Pete (LMUS 0032) along with the DVD Living Music Festival 1982 (LMU-43) featuring Pete Seeger and the Paul Winter Consort, on Winter’s Living Music label (paulwinter.com). Released 20 years ago when Seeger was 77, Pete – Pete Seeger and Friends brings together Joanie Madden (pennywhistle), Howard Levy (harmonica), Paul Winter (soprano sax), Paul Preston (banjo, mandolin) and three different choirs, Gaudeamus, the Union Baptist Church Singers and the Cathedral Singers, in 18 songs showing the breadth of Seeger’s interest and experience. From straightforward folk songs like Kisses Sweeter Than Wine, through protest, pro-environment and pro-humanity offerings, Garbage, To My Old Brown Earth and My Rainbow Race, and to storytelling, Huddie Ledbetter Was a Hell of a Man, and traditional songs like The Water Is Wide, we are presented with many facets of one of the most influential folk singers of the 20th century, someone who brought so many people together over the course of a career that spanned almost eight decades. The DVD is a bit of a time capsule. Recorded at the Living Music Festival in 1982 when Seeger was a sprightly 63, the footage never saw the light of day until after his death in 2014 when Paul Winter sought out filmmaker Phil Garvin who fortunately still had the raw footage. The festival, organized by Winter in the Litchfield Hills of northwest Connecticut, featured the Paul Winter Consort in selections from their album Common Ground, singer Susan Osborn and the Brazilian Pe de Boi Samba Band. Seeger performs an extended solo set in English, Yiddish, French and Spanish, accompanying himself on banjo, 12-string guitar and block flute. He also collaborates with the other performers and as you would expect there is lots of audience participation. It is vintage Seeger and a wonderfully nostalgic look at peace festivals of days gone by. There are bonus tracks recorded at the “Pete-nic” at Winter’s farm in 1997 and a five minute solo performance by Seeger for the Harriet Beecher Stowe Society in 2005 on the 40th anniversary of the “Bloody Sunday” Pettus Bridge March in Selma, Alabama. Although his voice had almost disappeared by that time, his energy and conviction had not flagged. It is a moving performance.

The CD/DVD set was supported by Music for the Earth, a non-profit foundation dedicated to “exploring ways that music can be used to enrich the lives of human beings and awaken a spirit of involvement in the preservation of wildlife and the natural environment of the Earth” – things to which Pete Seeger devoted his life and his art.

Chaim Tannenbaum is another who has been involved in the folk music scene for more than half a century, albeit in a peripheral role. Peripheral that is if you’re not part of the Wainwright-McGarrigles musical dynasty. The erstwhile professor of the philosophy of mathematics and logic has been an integral part of that extended family throughout the decades, managing to stay as friend and collaborator with both Loudon Wainwright III and Kate McGarrigle in spite of their breakup, frequently performing with Wainwright and with Kate and Anna McGarrigle and mentoring Loudon and Kate’s precocious offspring Rufus and Martha. Tannenbaum is a multi-instrumentalist with a distinctive voice who can be heard on many of the recordings of this family compact; his production credits include the album Therapy which marked Wainwright’s return to recording after a three-year hiatus in 1989.

Evidently happy in the shadows, it took much persuasion from Tannenbaum’s friends to embark on this voyage to centre stage. His belated debut album includes a number of traditional pieces – Coal Man Blues, Moonshiner, Mama’s Angel Child – and the gospel song Farther Along and Harburg/Rose/Arlen’s It’s Only a Paper Moon. But it’s not all old-timey fare and Tannenbaum turns out to be a fine storytelling songwriter too – the CD opens out to a double panel with four paragraphs of prose I initially took to be a memoir, but which turn out to be the lyrics for his song Brooklyn 1955. The booklet includes extended encomiums by Wainwright (heard in harmony vocals on several tracks) and by record producer (not this record) Joe Boyd. Chaim Tannenbaum was produced by Dick Connette and released on StorySound Records (storysoundrecords.com). This disc is not just for aficionados of the Wainwright-McGarrigles, but it will be of particular interest to them. Highly recommended.

Concert note: Chaim Tannenbaum launches his eponymous CD at Toronto’s Tranzac Club on Sunday June 12.

I told you that Shakespeare would reappear later and here he comes. April 23, 1616 is the assumed date of the death of the Bard and to mark the 400th anniversary Deutsche Grammophon has released Take All My Loves (4795508), a setting of nine Shakespeare Sonnets by the above-mentioned son of the Wainwright-McGarrigles dynasty, Rufus Wainwright. It is an eclectic offering, further exploring the singer-songwriter’s interest in blending the worlds of pop and high-art culture. There are readings by Siân Phillips, Frally Hynes, Peter Eyre, Carrie Fisher, William Shatner and Inge Keller, while the vocals are primarily shared by Austrian soprano Anna Prohaska and Wainwright himself, with the participation of Florence Welsh, Martha Wainwright, Floria Cutler, Christopher Nell and Jürgen Holtz.

The project grew out of an invitation from director Robert Wilson back in 2009 – the 400th anniversary of the publication of the sonnets – to set some of them for a production of the Berliner Ensemble, a theatre company founded by Bertold Brecht in 1949. Although Wainwright’s interest in the poems dates back to his youth when he was encouraged to read them by his mother, they have been of ongoing interest in recent years. Following the cabaret style production in Berlin replete with garish costumes, the San Francisco Symphony commissioned Wainwright to orchestrate five of the sonnets for the concert hall, three of which appeared on his 2010 album All Days Are Nights: Songs for Lulu.

The current production is kind of a mixed bag, with lush full orchestral accompaniments featuring the BBC Symphony Orchestra, smaller settings with the Berlin String Section and a number of tracks with pop band instrumentation. All of the sung sonnets are introduced by a dramatic reading of the text, with the exception of Wainwright’s performance of Take All My Loves (Sonnet 40) which incorporates Marius de Vries’ recitation into the body of the song. Prohaska’s voice, celebrated across a repertoire that spans three centuries, is a highlight, especially in the gentle A Woman’s Face (Sonnet 20) and the wickedly dramatic Th’Expense of Spirit in a Waste of Shame (Sonnet 129). Wainwright’s distinctive voice is particularly effective in the title track, but his reprise of A Woman’s Face is something of a letdown with its straightforward pop arrangement and sensibility.

The extensive booklet includes an introduction by British actor Peter Eyre, full texts, translations and production credits. What is missing is an explanation of why two of the sonnets are presented in Welsh, Martha Wainwright, Fiora Cutler, Christopher Nell and Jürgen Holtz.
would have been nice if Eyre, whose English performance of Farewell with Wainwright can be found on YouTube, would have explained.

**Concert note:** Toronto audiences can catch Rufus Wainwright’s acclaimed recreation of Judy Garland’s 1961 Carnegie Hall show “Rufus Does Judy” June 23 and 24 at the Hearn Generating Station as part of this year’s Luminato Festival.

**Concert note:** On June 18 another Luminato performance at the Hearn features soloists of the Toronto Symphony Orchestra with conductor Jonathan Crow and narrator Derek Boyes in Stravinsky’s L’Histoire du Soldat. Naxos recently released a new recording of that work. Stavinsky – The Soldier’s Tale (Complete) featuring the Virginia Arts Festival Chamber Players with violinist Tianwa Yang, narrator Fred Child and actors Jared McGuire (The Soldier) and Jeff Biehl (The Devil) under the direction of JoAnn Falletta (8.573537).

I have always liked this pocket drama – an hour-long Faustian story of a young man who sells his soul – or in this case his violin – to the devil and in so doing loses the things and people he loves. Composed in 1917 while Stravinsky was living in Switzerland during the First World War, it is scored for a modest orchestra of seven players reflecting the ravaged ranks of musicians who survived that conflict. Of principal interest is the violin, so dear to the soldier – its themes will reappear in Stravinsky’s Violin Concerto some 14 years later. It is a different take on the story because it is not the soldier’s greed which leads him to his fateful error. He is actually perfectly content with his modest life and his fiddle but is tricked by the devil into making the trade. Although granted fortune through the book he trades for, which foretells the future, it was never his idea and he is never comfortable in the role. Eventually he finds a way to beat the devil – by letting him win at cards – and regain his life. Spoiler Alert: all does not end well when you play with the devil and in a scene reminiscent of Orpheus’ glance back at Eurydice, the devil regains the upper hand and the violin.

The story is narrated effectively and Yang’s violin playing is flawless and convincing in this new performance. It is a welcome addition to my collection.

And a quick final note. The Story of Stravinsky’s Le Sacre du Printemps with Valery Gergiev (Arthaus Music 109210) is a very effective documentary film by Peter Rump. Gergiev leads the Rotterdam Philharmonic Orchestra through a rehearsal during which he analyzes and explains his approach to the iconic work. This is intercut with commentary and piano examples by Gergiev and historic footage of Stravinsky, Pierre Boulez and Alexander Toradze.

Gergiev makes a very strong case for his interpretation – rough and rhythmic, rather than romantic – and provides an insightful introduction that shows how this 100-year-old masterwork is still fresh and vibrant.

**Shameless self-promotion II:** I am hosting a fundraiser on behalf of New Music Concerts at “Coffee House 345” (aka Gallery 345 on Sorauren) on Wednesday June 15, I will be bringing my eclectic repertoire, 6- and 12-string guitars and a few musical friends along for the ride. Thanks to NMC’s board of directors there will be complimentary snacks and libations. For reservations call 416-961-9594.

We welcome your feedback and invite submissions. CDs and comments should be sent to: DISCoveries, WholeNote Media Inc., The Centre for Social Innovation, 503 – 720 Bathurst St. Toronto ON M5S 2R4. We also encourage you to visit our website themwholenote.com where you can find added features including direct links to performers, composers and record labels, “buy buttons” for on-line shopping and additional, expanded and archival reviews.

David Olds, DISCoveries Editor discoveries@thewholenote.com

---

**Strings Attached**

**TERRY ROBBINS**

When violinist Jacques Israelievitch joined the Faculty of Music at York University in 2008 he became a colleague of pianist Christina Petrowska Quilico, and it wasn’t long before they started performing as a duo. They also sight-read all of the Mozart sonatas for their own pleasure, and soon added some of the late works to their concert recitals.

This led to their performing all of the sonatas in a marathon concert of more than seven hours (with three short breaks), an experience which convinced them to try to recreate the excitement by recording the complete series. They were part of the way through the project when Israelievitch was diagnosed with advanced lung cancer. Despite a break for hospital treatment he managed to find the strength to complete the project, recording the final six sonatas in less than four hours. He passed away on September 5, 2015.

**Mozart: Sonatas and Variations for Piano and Violin Vol.1** is the initial release in the series, issued “with a heavy heart” by Fleur de Son Classics (FDS 58034). This first volume features the Sonata No.28 in E Flat K500, the Sonata No.32 in B-Flat Major K454, the Sonata No.35 in A Major K526 and the Six Variations on a French Song K360. These works are perfectly suited to Israelievitch’s distinctive style and sound, which was always warm, gentle and sensitive. More
so than in the early juvenile sonatas written before Mozart turned 11, where the violin is little more than an accompaniment to the piano, the instruments are on equal terms here, and it’s obvious that Israelievitch and Petrowska Quilico are of one mind in their performances.

I’m not sure how many volumes there will be in this series – there are 19 mature sonatas as well as the 17 juvenile works – but if this first volume is anything to go by then it will be a series to treasure, and one that will be a wonderful memorial tribute to a great and much-loved violinist.

There seems to be a never-ending stream of emerging top-notch violinists these days, but every now and then a talent emerges that simply stops you in your tracks. One such talent is the 19-year-old Canadian violinist Kerson Leong, who makes his CD debut with Bis on the Analekta label with Canadian pianist Philip Ciu (AN 2 9460).

Leong is by no means an unknown, having won the Junior First Prize at the 2010 Menuhin Competition in Oslo, as well as numerous awards here in Canada, but from the very first bars of the opening track it’s clear that this is a very special violinist with qualities that lift him from the general crowd and place him in the stratosphere.

In a blog from the 2012 Menuhin Competition, Nancy Pellegrini called Leong “a 15-year-old with a 45-year-old’s stage presence.” The level of musical maturity on display here is simply staggering. Leong chose to make his first album a series of encore-style pieces, saying that he thought it would be the ideal way to introduce himself, and it was a wise decision: the wide range of composers and styles allows him to display his dazzling talents to the fullest.

From the rich, deep, passionate tone of the Brahms Hungarian Dances Nos. 1 and 17, through Kreisler’s Liebesfreud and Liebeslied, a Gluck Melodie, the Bartók Romanian Dances, Medtner’s Fairy Tale, the three Gershwin Preludes, Rachmaninoff’s Vocalise, a simply ravishing Debussy Clair de lune and Valse, to Wagner’s Albumblatt and the final Hebrew Melody Op. 33 by Joseph Achron, this is magnificently playing by a young violinist who must surely be on the cusp of a stellar international career. Ciu’s finely judged accompaniments add greatly to an outstanding CD.

The Julliard graduate and Itzhak Perlman protégée, Francesca dePasquale (francesca-depasquale.instantencore.com), has also released a self-titled debut album, with pianist Meng-Chieh Lui. Like Leong, dePasquale has been around for quite a while – she made her debut at the age of nine touring Spain – and for her first album chose works that she feels are not only dear to her heart but that also show her wide range as an artist; also like the Leong CD, it’s a choice that works extremely well.

DePasquale has a beautiful tone and impressive technique. There’s a lovely reading of the Bach Partita No. 2 in D Minor for Solo Violin, and a really strong extended melodic line in Messiaen’s Thème et Variations. Paola Prestini’s very effective Oceanic Fantasy for Solo Violin and Electronics, a 2015 commission from dePasquale, incorporates field recordings of southern Italian songs, although the work is almost entirely for violin alone, with Bach-like arpeggios and double-stopping and strong melody lines. The remaining works are the brief Schumann Intermezzo from the F.A.E. Sonata, Bartók’s Rhapsody No.1 and a simply gorgeous performance of Marietta’s Lied from Korngold’s opera Die Tote Stadt; there is a video of the recording session of the latter, along with audio samples of all the tracks on the CD, on dePasquale’s website. It’s well worth a visit.

This seems to be a good month for debut albums. First Day is the solo debut CD of the American cellist Laura Metcalf, accompanied by pianist Matei Varga in another varied program of works to which both performers feel deeply connected (Sono Luminus DSL-92201).

Metcalf has extensive experience as both a chamber musician and soloist, and has a lovely tone and a fine legato. She has been friends and musical partner with Varga since 2004, and one wonders why a solo CD has been so long in coming. Still, it was certainly worth the wait.

Two works on the disc by young American composers are world premiere recordings: Caleb Buhrans’ Phantasie and Dan Visconti’s very brief but joyful Hard-Knock Stomp. There are also works by José Bragato, Bohuslav Martinu, Alberto Ginastera and Marin Marais. A student work by a young George Enescu, the single movement Sonata in F Minor, was only recently discovered and is still unpublished.

The CD’s title comes from the phrase “paths of the first day” from the Francis Poulenc song Les Chemins de l’amour, the final track on the album. Metcalf adds a vocal performance to bring an excellent CD to a simply lovely close.

This also seems to be a great month for violin and piano CDs. Interchange is a new release from the Australian violinist Sarita Kwok (a longtime resident in the United States) and pianist Wei-Yi Yang featuring Violin & Piano Duos of the 20th Century (Genuin GEN 16548).

Janáček’s Sonata is a late work that shows the influence of the First World War as well as the composer’s fascination with the speech patterns of his native Moravia that gave his late music such a distinctive sound. It’s a difficult, intense, passionate and constantly changing work, and Kwok captures every element perfectly.

Stravinsky’s Duo Concertante and Prokofiev’s Five Melodies are given equally sympathetic performances, and there is a stunning sense of style in Ravel’s Sonata No. 2 in G Major, particularly in the Blues middle movement and the final Perpetuum mobile.

Kwok displays a gorgeous tone, a dazzling technique and a beautiful focus throughout a terrific CD, and is matched in all respects by Yang’s outstanding piano playing.

The latest issue from the outstanding American violinist Rachel Barton Pine is Testament, a 2CD set of the complete Bach Sonatas & Partitas for Solo Violin (Avie 2CD AV2560).

As I’ve noted before, comparative reviews of these sets are not only extremely difficult, given the huge number of performer choices available, but also irrelevant. Probably more than with any other works in the solo repertoire, recorded performances of the Sonatas & Partitas are about making an intimate personal statement. The sheer size and scope of the work means that there will always be countless variations – small and large – between various interpretations; all that matters is that each performer’s personal views and feelings come through, for nothing lays a violinist’s soul bare more than these astonishing pieces.

Barton Pine makes no attempt to hide the work’s spiritual significance for her, choosing to record the CD in her church, St. Paul’s United Church of Christ in Chicago, the place she calls her “emotional home” for Bach’s music and where she first encountered the violin and first played Bach in a worship setting at the age of four. There’s certainly a spirituality to her playing, which is quite superb.

The recording is, she says, a testament to her lifelong relationship with one of the cornerstones of the violin repertoire and to all who have inspired and supported her. And what a testament it is.

Canadian violinist Andrea Tyniec has released a simply stunning recording of the Six Sonatas for Solo Violin Op. 27 by Eugene Ysaye (Really Records REA-CD-56581D).

Tyniec raised the money to fund the recording through the online fundraising site Indiegogo and boy, was it worth it!

These astonishing sonatas, apparently mapped out within the space of 24 hours in July 1923 and published
in 1924, manage to look back to Bach as well as forward to the 20th century, and are arguably the greatest solo works in the violin literature after the Bach Sonatas & Partitas. This is the sixth complete set I’ve received in the past five years and, as with the Bach works, comparative reviews are almost impossible in the space available.

Suffice it so say that Tyniec’s faultless technique, outstanding musicianship and a crystal-clear recorded sound make this marvellous set one to revisit and to treasure.

One of the Ysaye sonatas – the No.4 in E Minor – is featured on Perspectives on Light & Shadow, the new CD from violinist Ann Miller (annmillerviolin.com) with pianist Sonia Long. Although a more-than-capable reading, it doesn’t quite match Tyniec’s; a rather muddy recorded sound doesn’t help. The same could be said for the Bartók Sonata No.4 for Violin and Piano, which doesn’t really come up to the Tanja Becker-Bender recording reviewed last month.

The real gem here, though, and what makes this CD so interesting, is the Sonata for Violin and Piano by the American composer Robert Beaser (b.1954). Consisting of a theme and 15 variations divided into three contrasting movements of five variations each, it was reworked for violin in 2002, having been originally written in 1981 for flute and piano, although you would never guess: it’s strong, idiomatic writing for the violin, and a striking and quite brilliant work that brings the best playing on the disc from Miller.

Fantasy & Romance – Schumann: Music for Cello and Piano is the latest CD from Emanuel Gruber, who has previously recorded the complete music for cello and piano by Beethoven and Mendelssohn; Keiko Sekino is the pianist this time (Delos DE 3481).

Although Schumann loved and played the cello he left only two works written specifically for the instrument: his Cello Concerto in A Minor and the Five Pieces in Folk Style Op.102, the latter included on this album. The other works here are all transcriptions or arrangements, although Schumann did suggest that two works – the Fantasiestücke Op.73 for clarinet and piano and the Adagio and Allegro Op.70 for horn and piano – could also be played on the cello. The Drei Romanzen Op.64, arranged here by Valter Despalj, were originally for oboe and piano; the Märchenbilder Op.115, in a transcription by Alfred Piatti and Christian Bellisario, were originally for viola and piano. Two piano pieces – Abendlied Op.85 and the famous Träumerei Op.15, in lovely arrangements by Lothar Lechner – complete a very attractive CD.

Gruber notes that the lyrical quality of Schumann’s music makes the cello an ideal medium of expression, and regardless of the original scoring of the works here, these lovely performances certainly support that opinion.

Victor Herbert was another composer who played cello, but in his case at full professional level. He was born in Ireland in 1859, but grew up in Germany, emigrating to the United States in 1886. By the late 1890s he was one of the most famous musicians in America, celebrated for his playing and conducting and for his operettas.

His Cello Concertos Nos.1 and 2 are featured on a new Naxos CD in performances by Mark Kosower and the Ulster Orchestra under JoAnn Falletta (8.573577). Not surprisingly, both works are typical of the late German Romantic school. The Concerto No.1 in D Major Op.8 was performed by the composer in Stuttgart in 1885, and again in New York in 1887, but remained unpublished and apparently unperformed for many years; it was first recorded in 1986. The Concerto No.2 in E Minor Op.30 is the stronger of the two works. Dvořák attended its premiere in New York in March 1894, and was so impressed with Herbert’s balancing of the large orchestra and the solo cello that it led directly to the composition of his own B-Minor Concerto within the year.

Kosower is in great form in two really lovely performances, and Falletta draws spirited playing from the orchestra for which she was principal conductor from 2011 to 2014.

Herbert’s Irish Rhapsody for Grand Orchestra completes the disc; it’s the expected mix of Irish tunes, much like the Bruch Scottish Fantasy in mood and orchestration, and with some brilliant counterpoint to round it off.

There’s more Irish music on Dancing in Daylight – Contemporary Piano Trios from Ireland, a new CD featuring works by Seóire Bodley (b.1933), John Buckley (b.1951), Rhona Clarke (b.1958) and Fergus Johnston (b.1959) in performances by the Fidelio Trio (métier msv 28556).

Last year the trio completed a residency in the music department of St. Patrick’s College in Drumcondra, Dublin, during which time they commissioned the works by Bodley, Buckley and Johnston. Johnston’s Piano Trio dates from 2011; Buckley’s Piano Trio from 2013; and Bodley’s Piano Trio ‘Dancing in the Daylight’ from 2014. Clarke’s Piano Trio No.2 was originally written in 2001, but revised in 2007 and 2015, when it was played during the Trio’s residency.

All four works are extremely strong, well-written, accessible and effective, with performances and recording quality of the highest level throughout a really interesting CD.

Nocturne is the second CD by the Thunder Bay flamenco guitarist Sudbin - hailed as ‘one of the greatest pianists of the 21st century’ – releases this brilliant new Scarlatti disc following a 7-year & 14-album collaboration with BIS.

Organist Yves-G. Préfontaine is featured in the first recording made on the splendid Juget-Sinclair Op. 35 organ installed in the Chapelle du Musée de l’Amérique francophone.
and composer Matt Sellick (matt.sellick@gmail.com), whose first album After Rain was very favourably reviewed in the February 2015 edition of The WholeNote.

Sellick has spent four summers studying in Spain with some of the leading flamenco guitarists, and it show. He admits that this new CD is “more clearly flamenco” than his first, but also acknowledges that there are other influences at work here as well. All 11 pieces – some solo and some accompanied by bass and percussion – are original compositions, and there is a lovely mix of different moods and tempos.

He obviously has a great feel for flamenco, an outstanding technique - clean, accurate and clearly defined - and plays with a warm rich sound and a lovely range of tone colour and shading. The recording quality and ambience are perfect.

Sellick is clearly a huge talent; this is a terrific CD, and it will be very interesting to see what he does next.

**Keyed In**

**ALEX BARAN**

Xiaoyin Wang has recorded nearly a dozen CDs. Tchaikovsky – Piano Concerto No.2; Khachaturian – Piano Concerto; Royal Scottish National Orchestra; Peter Oundjian (Chandos CHSA 5167) is her fifth for this label.

The Tchaikovsky Piano Concerto No.2 is a big play at almost 45 minutes. This recording is of the original version, not the shorter one with significant cuts by Taneyev to the second movement. Wang proves to be a very precise player with a lot of stamina for whom Tchaikovsky’s wilder passages pose no difficulty. She is also comfortable with long interpretive pauses that give better definition to the deluge of musical ideas the composer releases in the opening movement.

Very much in command of her music when pitted against the orchestra, she also plays beautifully when more exposed with only solo violin and cello, as she is in the second movement. Similarly, in the Khachaturian Piano Concerto, Wang sustains long passages of simple octaves with great discipline, always sensitive to the mystery of the work’s Asiatic atmosphere.

Toronto-born conductor Peter Oundjian leads the Royal Scottish National Orchestra of which he has been music director since 2012. The RSNO is superb and deservedly claims its reputation as one of Europe’s leading orchestras. Both concertos require a broad range of stylistic and dynamic expression which the orchestra handles beautifully. They do especially well with the often angular nature of the Khachaturian. This recording brings together a wonderful team of musicians in a pair of truly demanding works. The result is a highly energized and superb performance.

With all 32 Beethoven sonatas in his discography, Christian Leotta has now added Beethoven – Diabelli Variations (ATMA ACD2 2485) to his growing list of recordings.

The Diabelli Variations have a history of divided critical opinion. At worst, Anton Diabelli’s original theme is considered a trite offering containing very little that any composer can use for a credible variation. That Beethoven used the material to write an entire set of 33 variations, is then something of a miracle that speaks directly to the composer’s creative genius. That Beethoven’s creative genius is for him, supreme.

Timothy Steeves, known for his six recordings with violinist Nancy Dahl as Duo Concertante, has now released his first solo disc, Haydn Sonatas (Marquis MAR 469).

Steeves admits to having a lifelong admiration for Haydn’s music and his choice of the three sonatas on this disc is meant to show Haydn’s creativity and originality. While the modern ear may have difficulty in hearing this music as original, because of its similarities to baroque and Mozartian works, a quick self-reminder as to where Haydn sits historically helps place him as the significant bridge from the baroque to the classical period.

Steeves plays with great clarity, required especially in the upper voices where Haydn tends to nest his melodies. He has a touch that demonstrates impressive control of tonal colouring, so important in the slow movements of the sonatas. The Adagio of the Sonata in A-flat Major Hob.VI:46 is an example of how Steeves gives the middle register a lovely dark sound while it supports a brighter upper voice. And while Haydn rarely creates the complex counterpoint we associate with Bach, Steeves pulls out inner voices whenever Haydn sends them lower down the keyboard.

The Sonatas in C Minor Hob.VI:20 opening movement is a telling example of how ornamentation remained a staple of keyboard writing style from the Renaissance, through the baroque and into the classical period. Steeves is meticulous throughout the first movement where Haydn has inserted trills and grace notes liberally. The Andante is noteworthy for the freedom Steeves takes with its phrasings, slowing a select few to a near stop to heighten the impact of their final cadence.

Steeves’ affection for Haydn is obvious and makes this a recording worth having.

In Baroque Session on Piano (Analekta AN 2 9128) harpsichordist Luc Beauséjour takes to the piano with pieces that he argues work well on that instrument for specific reasons. Beauséjour points out that much of the harpsichord repertoire does not play well on our modern keyboard because of the piano’s inability to deliver the clarity of complex ornamentation so often required by 15th- and 16th-century repertoire. He also points out that the darker colours of the piano’s middle registers can often obscure inner contrapuntal voices. Greater resonance is yet another factor that requires pianists to change phrasing techniques when playing harpsichord repertoire.

Selecting a program that avoids the worst of these problems, Beauséjour presents an attractive mix of frequently recorded works and others less well known. A couple of familiar Scarlatti sonatas and Rameau’s Les Indes Galantes deliver wonderfully clear and fluid runs. Bach’s Concerto in D Minor BWV974 after Marcello is an example of how the piano’s touch-based colours can make the second movement even more intensively expressive.

Other works by Louis Couperin and Georg Böhm, keep much of their harpsichord character with graceful arpeggios that Beauséjour retains more for a sense of period style than necessary technique. He includes a set of four Corenti by Frescobaldi and imbues them with a strongly rhythmic bounce and keyboard touch that suggests the crisp attack of the harpsichord’s electra.

Baroque Session on Piano is a very fine recording commendable for...
its intelligence and musicality.

Unapologetic about the highly pianistic approach he takes, Yevgeny Sudbin admits that playing Scarlatti on the piano is in reality a transcription for a new instrument. Consequently, Scarlatti – 18 Sonatas (BIS 2138 SACD) is fully piano, with sustain pedal whenever needed, generous dynamic expression and every other technique the modern instrument can offer. Sudbin makes no effort at historical performance practice and instead claims the freedom to do whatever the music leads him to do – on the piano.

The result of all this might be a little shocking but is, ultimately, very believable because of the quality of the musical decisions underlying these controversial choices. Scarlatti remains identifiable Scarlatti, albeit with a new voice. Sudbin’s playing is undeniably gorgeous, rich in colour and texture, and everything the piano wants it to be.

As a litmus test for open mindedness on this issue compare the familiar Sonata in C Major K159 to any other performance, especially the Beauséjour described above.

Winner of the 14th Van Cliburn International Piano Competition, Vadym Kholodenko has released a new recording with a varied program showing his remarkable versatility. In Tchaikovsky/Balakirev/Chaplygin/Kurbatov (Melodiya MEL CD 10 02365), Kholodenko opens with Balakirev’s Sonata No.2 in B-Flat Minor Op.102, a beautiful if curious work. The first movement begins with a contrapuntal idea that could have been written by Bach, and this is exactly how Khlodenko plays it. The second and third movements become increasingly Chopinesque until the Finale leaves no doubt where Balakirev’s French stylistic influences originate.

Despite this kaleidoscope of voices, Kholodenko provides a consistent and expressive approach. His playing style feels very choreographic. His keyboard presence is graceful yet powerful but not overbearing. Videos of his performances show him to be a physically restrained pianist but highly focused on expressiveness and this is, in fact, the first and most lasting impression he makes.

Tchaikovsky’s rarely heard Six Pieces on a Single Theme, Op. 21 is the only such short cycle he wrote. It uses a 15-note series embedded in the opening bars of each piece, varied only in rhythm. Kholodenko treats each section as a distinct character piece and closes the work with an impressive and energetic Scherzo.

Little Cyprian Music (2003) by Evgeny Chaplygin is a contemporary piece that compiles a series of musical impressions of a holiday on that island. It’s richly textured and technically very demanding in some passages. Kholodenko focuses on the composer’s intent in conveying the dance-like nature and Eastern flavour of Cypriot music.

French pianist Jonas Vitaud has only a few recordings to his credit, and while he’s already in his mid-30s, his remarkable playing would suggest we should really be hearing more from him. His newest recording Tchaikovsky – Les Saisons (Mirare MIR 308) offers two starkly contrasting works.

The Seasons Op.37a is an introspective work constructed on a calendar scheme with 12 sections. The music has some programmatic content based on activities or events associated with each month of the year. It is, more significantly, marked by a constant presence of fragility that is perhaps best known in the often quoted Barcarolle representing June. Even December – Noël concludes the cycle lightly and quietly. Maintaining this emotional posture with only a few energetic releases in sections like La Chasse is a challenge that Vitaud handles beautifully. His tenderness and fragility never convey weakness but seem perfectly poised. His playing is assured, even in the most tentative of Tchaikovsky’s moments.

By contrast, the Grand Sonata in G Major Op.37 begins with huge chordal gestures of confidence. These are echoed with even greater energy in the closing movement and played at furious speed. Still, the Grand Sonata contains a remarkable moment in the second movement Andante (about a third of the way through) where Vitaud strikes a dense chord and lets it sustain with all the dampers up off the strings. The resulting resonances grow by the moment into a rich texture not achievable by any other means. It’s a stunning device that he repeats near the end of the movement with the same result. It’s brilliant and creative.

We need more recordings by this fine musician who’s definitely worth hearing.

Piano four-hands offers a texture not quite achieved in any other keyboard configuration. The possibilities for density and polyphony have enticed composers since keyboards became commonplace. Pianists Jerome Lowenthal and Michael Brown have just released Americans in Paris (Concert Artists Guild Records VEC 116 concertartists.org) and recorded some favourites including the Ravel Ma mère l’Oye that includes short bits of introductory narration to setup the fairy-tale background of each segment.

Samuel Barber’s Souvenirs Op.28 is a compilation of dances set in New York’s Plaza Hotel about 1914 and evokes the music Barber would have heard as a boy when taken there by his mother for tea. Lowenthal and Brown make an outstanding piano duo and deliver these dances, many of which have ample humour injected into them, with impeccable precision.
Plenty of piano students have played the four-hands Dolly Suite Op.56 by Gabriel Fauré. This performance is well-paced. Messiaen Aoul and Le pas espagnol are especially admirable for the coordinated energy and execution they require.

The highlight of the CD is a four-hands arrangement of George Gershwin’s An American in Paris. It’s an autobiographical work recounting Gershwin’s own time there in the mid-1920s. It features some obvious references early in the work to the set of authentic Parisian taxi horns Gershwin had purchased during his trip. Lowenthal and Brown seem most at home in this piece, really feeling the deep melancholy of the blues section, as well as the jazzy syncopations that drive so much of the music.

Ernst Krenek was one of the 20th century’s most stylistically complete composers whose vocabulary gave him creative access to both historical and contemporary expression. On Ernst Krenek – Piano Music, Volume One (Toccata Classics TOCC 0298), Ukrainian-born Stanislav Khristenko performs a well-balanced program of Krenek’s compositions.

The Piano Sonata No. 4 Op. 114 (1948) is a work in which Khristenko demonstrates Krenek’s ability to move seamlessly between ideas that are tonally centred and others that aren’t. Khristenko not only captures the neo-romantic essence of Krenek’s language, but also the unsettling elements of the composer’s early life that express themselves in the edgy phrasing he uses to evoke the changed world emerging from the two world wars.

Khrisenko’s choice of the George Washington Variations, Op. 120 (1950) is especially entertaining for its use of all of Krenek’s favourite devices. Deployed as they are, they move an opening 19th-century military march through a metamorphosis of clever changes in which Khristenko never lets go of the initial musical idea.

Krenek held a lifelong devotion to the music of Franz Schubert. He spent years coming to understand the genius of Schubert’s music, its historical and contemporary expression. On Stanislav Khristenko performs a well-balanced program of Krenek’s compositions.

The Piano Sonata No. 4 Op. 114 (1948) is a work in which Khristenko demonstrates Krenek’s ability to move seamlessly between ideas that are tonally centred and others that aren’t. Khristenko not only captures the neo-romantic essence of Krenek’s language, but also the unsettling elements of the composer’s early life that express themselves in the edgy phrasing he uses to evoke the changed world emerging from the two world wars.

Khrisenko’s choice of the George Washington Variations, Op. 120 (1950) is especially entertaining for its use of all of Krenek’s favourite devices. Deployed as they are, they move an opening 19th-century military march through a metamorphosis of clever changes in which Khristenko never lets go of the initial musical idea.

Krenek held a lifelong devotion to the music of Franz Schubert. He spent years coming to understand the genius of Schubert’s music, its design and balance, especially as present in his lieder. Krenek’s decision to complete Schubert’s Piano Sonata in C Major D840 is based solely on the existence of sufficient thematic material in the final two movements to make credible development possible. Naturally, it’s difficult to listen to this Schubert without also listening for some Krenek.

Khristenko is also currently working on recording the complete works of Krenek as well as a recording of Soler sonatas.

It can be understandably difficult to get terribly excited about a recording of an upright piano, especially if it’s old, really old, say 1874. So why would Alex Szilasi record Chopin Berceuse, Barcarolle & Impromptu (Hungaroton HCD32473) on an old Pleyel upright? Evidently this one is special – Chopin played it. Pleyel Company archives show that Chopin played it at the factory in Paris and selected it for the Russian ambassador. He liked this particular model so much that he ordered one for himself. Both instruments were delivered to adjacent apartments at the ambassador’s residence where Chopin was a frequent guest. While Chopin’s piano was eventually lost, the other instrument has survived fully authenticated. This is its recording debut.

Chopin favoured the Pleyel piano for its soft tone. It was double-strung in its middle and upper registers and therefore softer than later triple-strung instruments. It responds to the gentlest touch to produce nearly inaudible pianissimos. Aggressive or heavy touch tends to cause distortion on these instruments, so Chopin would have favoured them for very specific repertoire, and certainly nothing terribly bombastic, hence this CD’s program of more tender compositions.

Szilasi creates some amazing effects with the instrument. The rapid chromatic runs in the right hand through the upper octaves of the keyboard sound extremely fragile like a web of silk threads, yet they remain clear although very soft. This is best heard in the Impromptu in F-Sharp Major Op. 36. The familiar Fantasie-Impromptu in C-Sharp Minor Op. 72 is also a dramatic contrast to the more muscular performances commonly heard on modern pianos.

Alex Szilasi has created a thought-provoking recording that gives us a glimpse of how Chopin would have heard and played his own music 180 years ago.
**Concert Note:** Eric Milnes conducts Bande Montréal Baroque and a cast of rising young singers in Bach Cantatas 76, 79 and 80 at the Montreal Baroque Festival June 26.

Ferdinando Bertoni – Orfeo
Genaux; Lombardi-Mazzulli; Petryka; Accademia di Santo Spirito di Ferrara; Ensemble Lorenzo da Ponte; Roberto Zarpellon
Fra Bernardo FB 1601729 (frabernardo.com)

Ferdinando Bertoni’s Orfeo ed Euridice was first performed in 1776–77, 14 years after Gluck’s opera on the same subject. The two operas use the same libretto (by Calzabigi) and, in both cases, the role of Orfeo was first sung by the castrato Gaetano Guadagno. Bertoni was clearly aware of the Gluck opera and the two works have a great deal in common: no more da capo arias and an increased role for the orchestra and for the chorus. No one is likely to prefer Bertoni’s work to that of Gluck: It lacks the aggressiveness of the Furies or the celestial calm of the Elysian Fields or the pathos of Orfeo’s lament when he loses Eurydice for the second time. The English 18th-century musicologist Charles Burney once wrote that Bertoni’s operas “would please and soothe by their grace and facility, but not disturb an audience by their passion.” The comment is a little snarky and certainly very English but not altogether unfair.

Casting a singer for a role created by a castrato always involves problems. John Elliot Gardiner has both performed and recorded Gluck’s opera and has always used a counter-tenor in the main part. He argues that casting a female mezzo or alto constitutes a “deplorable distortion. But we don’t really know what an 18th-century castrato sounded like and we have no guarantee that a modern countertenor comes closer than a female singer. In this recording the part of Orfeo is taken by the mezzo Vivica Genaux and she is splendid.

It is probably true that Bertoni “never had sufficient genius and fire to attain the sublime” (Burney again) and that he was not a major composer like Gluck. Still, there is plenty to enjoy in this recording. Recommended.

Hans de Groot

Schubert – Winterreise
Jesse Blumberg; Martin Katz
Blue Griffin Records BGR393 (bluegriffin.com)

It is a rare occurrence when the accompanist in a recording is more of a household name than the singer; at the same time, it is refreshing to see the older, accomplished musician supporting a younger generation of singers. Pianist Martin Katz, who is well known for his performances with Marilyn Horne, Frederica von Stade, José Carreras, Kiri Te Kanawa and Kathleen Battle, first performed Schubert’s poignant song cycle Winterreise with Jesse Blumberg at Chicago’s Collaborative Works Festival, an annual celebration of art song, showcasing up-and-coming singers. While the young baritone clearly possesses the ability to provide all the necessary dramatic aplomb, Katz underscores the performance with all the intelligent expressivity of a supremely knowledgeable and seasoned veteran. And, at the same time, both manage to present this mixture of pathos and bluster whilst never sacrificing the beauty of exquisite tone and lyricism. The richness of this baritone voice also has a lovely upper register realized in Die Nebensonnen near the end of the song cycle, finishing with the tender yet strangely detached observation of the Hurdy-Gurdy Man (Der Leiermann). A lovely and sensitive rendition of a most complex and challenging work.

Dianne Wells

Bass – Carmen
Rice; Hymel; Argiris; Kovalevska; Royal Opera House; Constantinos Carydis
Opus Arte OA 1197 D

Bizet – Les Pêcheurs de perles
Ciofi; Korchak; Solari; Tagliavini; Orchestra e Coro del Teatro di San Carlo; Gabriele Ferro
Cmaj 719508

This release calls itself a film, but in reality it’s a DVD of Francesca Zambello’s 2006 staging that has seen better days like Jonas Kaufmann and Anna Caterina Antonacci, big name stars, but in another video. There were movies made of Carmen very successfully in the past with beautiful Seville as backdrop, real mountains, real bull-fights, but this is nothing of the sort. It is shot in HD and even in 3D, obviously aimed at the mass market, because “Carmen sells” even for people who don’t know or care much about opera. The score is cut heavily by leaving out the “boring bits” like the intermezzos between acts, some of Bizet’s most beautiful music, making a rather short opera even shorter. The staging is traditional, expertly directed with unremarkable sets that leave lots of empty space for big crowds. There
The heroine is a beautiful priestess enslaved by the Brahmins to keep her chastity on pain of death, but she defies her fate by falling in love, bringing on the wrath of Brahma, the creator god, and the morally superstitious mob of the pear fisher community. Indian spinto soprano, Patrizia Ciofi, famous for her supple, light, wonderfully expressive voice, deserves the highest praise as the priestess Leila, a role ranging from religious chant to early grave. Conducted with great expertise by the 80-year-old master, Gabriele Ferro. Beautiful story, enchanting music, eye-popping scenery. A moving performance.

Janos Gardonyi

Niels - Saul & David
Reuter; Riis; Petersen; Kristensen; Staugaard; Resmark; Royal Danish Orchestra and Opera Chorus; Michael Schenwandt
Dacapo 2.110412

Amongst the works that took the composer’s entire life to complete, pride of place belongs to Rubaiyat. Rautavaara vowed to set Edward FitzGerald’s 19th-century translation of The Rubaiyat of Omar Khayyam in 1949, while still a music student. It took 63 years and prodding in the form of a commission from Wigmore Hall for a song cycle destined for Gerald Finley. Well, it was well worth the wait. Rubaiyat is nothing short of a magical piece of music. Over the years, Rautavaara’s musical style transmuted from neo-classicism, dodecaphony, serialism, neo-romantic and post-modern styles into a unique synthesis of all of these, as Kimm Korhonen writes in detailed liner notes. The music shimmers and glistens, while creating quite a challenge for the voice – the almost continuous melodic lines, requiring circular breathing. Finley, whose voice sounds even better than in the past (a small gift that Father Time dispenses to some baritones and mezzos) excels at bringing into his interpretation the philosophical stance of Khayyam. The rich mix of orchestral and vocal colour is intoxicating. This is most definitely one of those gems that will be taken out of its box and admired frequently – both by listeners and singers. The rest of the album is by no means just filler. It contains Balada, an abandoned and then truncated opera based on texts by Lorca, and arias from Rautavaara’s latest opera, Rasputin.

The young Finnish tenor, Mika Pohjonen and the Helsinki Music Centre Choir are perfect partners to Finley in this venture.

Robert Tomas

Jennifer Higdon – Cold Mountain
Gunn; Leonard; Fons; Hunter Morris; Honeywell; Santa Fe Opera; Miguel Harth-Bedoya
PentaTone PTC 5186 583

The PentaTone series continues with yet another world premiere recording, this one better known as an award-winning novel (and a Hollywood movie starring Nicole Kidman and Renée Zellweger). A Civil War epic detailing the desertion and journey home of a Confederate soldier W.P. Inman and the struggles of his faithful wife Ada, Cold Mountain is much admired by both readers and filmgoers. This creates a problem of its own – the towering libretto, faithful to the book, seems to subjugate Jennifer Higdon’s music and almost relegates it to a form of soundtrack. Higdon is a well-regarded composer and recipient of a Pulitzer Prize, a Grammy and a Guggenheim Fellowship. Here, the constraints
of the opera bear heavily on her, stifling full creative freedom. She still delivers a score full of beautiful moments and mesmerizing violin writing, managing to endow each character with a musical signature of their own. While listening to this recording, one can only imagine how much greater the music could have been if only it were burdened with a lesser-known libretto.

I have no doubt that Cold Mountain was more successful on stage. In fact, the visuals would have helped greatly and perhaps this release should have been a DVD film. For listeners familiar with the book and the movie, it will be a fine reminder of their experience. For the rest of the audience, it may remain a mystery – an opera hesitant to assert itself beyond the libretto. The cast is uniformly good, and we must add a shout-out to Toronto’s own Robert Pomakov, whose agile bass is a pleasure to hear.

Robert Tomas

EARLY MUSIC AND PERIOD PERFORMANCE

Pardessus de Viole
Mélisande Corriveau; Eric Milnes
ATMA ACD2 2729

The elegant music featured on this recording was written for a now largely abandoned instrument – pardessus de viole. This smallest member of the viola da gamba family originated in France at the end of the 17th century and had a brief life span of just over 100 years. While pardessus de viole exemplified French aesthetics and their sophisticated musical tastes and values, it was forsaken with the arrival of the Revolution, which did not stand for the same ideals. Featured composers – Barrière, Caix D’Hervelois, Boismortier and Dollé – are among many prominent French composers who wrote for this instrument at the height of its popularity. However, the selection of pieces on this recording is mostly unpublished and carefully chosen from the microfilm collections of the Bibliothèque nationale de France.

What grabbed me immediately was the sound of the “woman’s violin” (as it was nicknamed once upon a time) – pure, light yet robust at times, textured as a crossover to Toronto’s own Robert Pomakov, whose agile bass is a pleasure to hear.

Ivana Popovic

Composed to the soul: Abel; Hasse – Concerti; Quartetti; Arie
Dorothee Mields; Hamburger Ratsmusik; Simone Eckert
CPO 777 911-2

This beautifully programmed recording offers two quartets, a concerto and an aria by the esteemed 18th-century gambist Carl Friedrich Abel, and an aria by his contemporary Johann Adolf Hasse. Not household names, perhaps, but well worth a listen. The quartets, contemporary transcriptions of two standard string quartets from 1768, make for most pleasant listening. The shift in sonic balance created by giving the first violin part to the bass viol gives a welcome depth and richness to the ensemble sound. The group’s playing is expressive and focused, and it’s also nice to hear tempos that are more laid-back than today’s breakneck norm: the humour and variety of musical gesture in the Allegro con spirito of the Quartet in B Flat, for example, isn’t trumped by the technical mastery required to play it. Michael Fürst plays the solo part of Abel’s two-movement harpsichord concerto with wit and thoughtful brilliance, and his colleagues of the Hamburger Ratsmusik are stylishly eloquent throughout.

Soprano Dorothee Mields joins the group for two substantial arias, Abel’s sole surviving vocal piece, Frena le belle lagrime from Sifari (1767), and an aria from Hasse’s La Didone abbandonata (1742). As always, Mields sings with extraordinary musical grace and suppleness. The latter aria is also a contemporary transcription, giving the original obbligato flute part to the violin, which Eckert plays beautifully. Composed to the soul, indeed. I’ll be listening to this one again, and I hope you do too.

Alison Melville

CLASSICAL AND BEYOND

The Last Concert: Mendelssohn – Incidental music to A Midsummer Night’s Dream; Berlioz – Symphonie Fantastique
Berliner Philharmoniker; Claudio Abbado
Berlin Philharmoniker Recordings BPHR 160081

Claudio Abbado was conductor of the Berlin Philharmonic Orchestra from 1990 to 2002, succeeding the iconic Herbert von Karajan who had died in 1989. On an evening in May 2013 Abbado returned to conduct his last concert with the orchestra and as such it was a rather special event. What to program on such an occasion? There is no absolute answer but after hearing and seeing the concert one must agree that the choice was a right one. This wasn’t an audition for anyone but a final get-together of equals to make some music. This isn’t wishful thinking but there was a oneness between conductor and the orchestra here that produced a solidly romantic view of the shenanigans in the Mendelssohn and solidified the passing phantasmal delusions in the Berlioz. This really was a splendid event.

To commemorate the second anniversary of Abbado’s death, his last concert with them has been issued by the Berlin Philharmonic.
with full documentation of the evening in a very fine cloth-covered hardcover edition, 24.5cm X 15.5cm X 2.3cm. Inside are two CDs and a Blu-ray disc containing the complete concert in HD audio plus an HD video of the event with choice of stereo or 5.1 surround sound. On the same Blu-ray disc are bonus videos including full documentaries, Claudio Abbado in Berlin – The First Year and Members of the Berlin Philharmonic Remember Claudio Abbado. There are lots of discussions, rehearsals and human interest events plus the reason Abbado had to wait eight months after assuming the post to receive a contract. A personal code to download high resolution audio files is also included.

A well-produced 56-page multilingual booklet the size of the package contains information about the two works on the program and how they are tied together. There are interesting articles with many colour photographs. Also there are the names of the personnel of the orchestra in May 2013.

Bruce Suturees

MODERN AND CONTEMPORARY

Schoenberg – Pierrot Lunaire; Max Kowalsky – Pierrot Lunaire
Ingrid Schmithüsen
ATMA ACD2 2734

> Arnold Schoenberg’s celebrated 1912 song cycle Pierrot Lunaire is justly regarded as a masterpiece of his mid-period atonal works. Don’t let the bogeyman of atonalism scare you away; this is an extremely compelling work that exudes an atmosphere of exuberance and playfulness. Originally conceived to be performed by an actress and an ensemble of five instruments, the vocal quality that Schoenberg calls for in this multifaceted jewel of a work is unique: not quite sung, not quite spoken, but somewhere in between. The texts consist of 21 poems by the Belgian symbolist Albert Giraud in the German transliteration by Otto Erich Hartleben published in 1892. Many others have set these texts to music, including the persecuted composer and lawyer Max Kowalsky (1882–1956), whose cycle of 12 of these poems included here were conceived and published in the same year as Schoenberg’s. Kowalsky’s charming and supple settings are cast in a neo-romantic style and are conventionally sung.

Having presented the work some 70 times during her career, it’s fair to say that soprano Ingrid Schmithüsen has become the very embodiment of Pierrot and delivers an admirably nuanced account of Schoenberg’s opus. In most cases this complex work involves a conductor; here however, it is clear that the soloist is calling the shots (and incidentally owns the recording copyright). This emphasis on the voice no doubt explains the frustratingly recessed sound of the ensemble, which left me pining for the vivid instrumental presence in just about every other recording I’m familiar with, notably the outstanding 1971 LP by Jan DeGaetani. By contrast, the Kowalski song cycle with pianist Brigitte Poulin is perfectly balanced.

Daniel Foley

Noravank: Petros Shoujounian – String Quartets 3-6
Quatuor Molinari
ATMA ACD2 2737

> Composed to mark the centenary of the Armenian genocide, Noravank’s title is derived from a homeland monastery that was Petros Shoujounian’s inspiration. Its 14 sections, divided into string quartets of three, three, three and five movements, are symbolically named after rivers and are based on liturgical chants.

Quartet No.3 was the most affecting for me, through its tiny echoes of melodies and treatments heard in Morricone’s Gabriel’s Oboe and Pârt’s Spiegel im Spiegel; it concludes with the provocative Dvorakat. The contradictions of Quartet No.4’s depressive second movement, the energetic third and Quartet No.5’s lamentoso first movement brought to mind the power of nature and the current plight of evacuated Fort McMurray folks – if that’s not the musical equivalent of theological proof-texting. The balance of Quartet No.5 and all of No.6 more overtly reflect the influence of eastern folk songs, both in the keys and the lilts they comprise. Another memory of song, from Chopin’s “Raindrop” Prelude in D Flat Major No.15 Op.28, is heard in the onomatopoeic bubbling waters of the Vedi.

This CD was suggested to me, a Pärt fanatic, as a possibly similarly contemplative recording. While these aren’t tracks for mindful meditation, there is an introspective quality to all the movements. Maybe the invoked theme of migration is apt, after all: fires, oppression, the liturgical life – these all involve movement and change. But this introvert was soothed rather than discomfited by the talent of the Quatuor Molinari, who commissioned this work that is ultimately about renewal. Fine liner-note editing and the eponymous cover photograph round out a very marketable product.

Vanessa Wells

Finding a Voice: The Evolution of the American Sound
Walden Chamber Players

Independent (waldenchamberplayers.org)

> This new disc from the Walden Chamber Players features compositions which might be described as the linking species of the American music family tree. Ably performed here are works by little-known composers (Marion Bauer 1882–1955), lesser-known works by composers well known (Aaron Copland’s Threnodies), and works by modern composers who write close enough in time to us that they might remain in our blind spot (Ned Rorem). Rorem is best-represented here, and rightfully so – after all, he is a still-living and underappreciated American composer whose healthy sense of deference to American musical heritage is best exemplified by his Ives-tinged The Unquestioned Answer (2002). But it is actually Virgil Thomson’s ghost that looms largest over this recording. In the middle of the 20th century, Thomson achieved more infamy as cantankerous critic than fame as a composer. As far back as 1944, he took aim at the cult of the warhorse, noting that “the enjoyment and understanding of music are dominated in a most curious way by the prestige of the masterpiece.” In that same essay, he wrote, “this snobbish definition of excellence is opposed to the classical concept of a Republic of Letters.” These words could serve as this disc’s manifesto; it demands that we re-evaluate these works which might have otherwise been lost to the murk of history. They may not be capital-M masterpieces (whatever that actually means), but they are nonetheless well worth hearing.

Elliot Wright

WAM
Michael Finnissy; Michael Norsworthy
New Focus Recordings FCR157
(newfocusrecordings.com)

> While it may not move you to tears or laughter, the music of Michael Finnissy should hold you in a kind of rapt fascination, like an elaborate mechanism with multi-coloured parts moving according to mysterious laws. This new release features American clarinetist Michael Norsworthy. The composer provides the piano accompaniment; also performing are violinist William Fedkenheuer and the New England Conservatory Wind Ensemble.

Brief liner notes by the composer offer some helpful information: his substantial Clarinet Sonata unfolds calmly, the piano part presenting a cantus firmus derived from
a late Beethoven piano sonata (Op.110). There is no obvious link, but each bar of the original is presented in retrograde (but presumably in the original order) while the clarinet line sways about lazily above. The second track, for E-flat clarinet, two pianos and two bass drums, uses a chance element: though the material is defined, its synchronicity is not. The E-flat colour is shocking; one at first wonders if Norsworthy has forgotten his better reeds at home.

Track three introduces cat screeches (yes, literally) and still more chance elements. I do believe my allergies were acting up so I found it hard to concentrate. I kept waiting to sneeze at the next feline interjection. As cute as the kittens are, I preferred the jazzy final track with wind ensemble: Giant Abstract Samba is fun.

Just as Finnissy recomposes Beethoven earlier, on the title track his musical source is Mozart. He obviously has no fear of vergeth ghosts seeking him out. WAM moves the performers on- and offstage, a theatrical effect somewhat diluted on record. You’ll hear the violin and later the clarinet at a distance at different moments. I have no idea what it all means, but it’s...fascinating.

Max Christie

Paths Become Lines
Sirius Quartet
Autentico Music AMCDA000004 (autentico.com)

► Far from being a spin-off or a clone of the Kronos Quartet, the Sirius Quartet is a fiercely – individually and collectively – creative ensemble that explores an aural landscape with no definable borders. Violinists Fung Chern Hwei and Gregor Huebner, violinist Ron Lawrence and cellist Jeremy Harman are composers who worship at the altar of creativity. These are musicians who enter the very grain of the wood of their instruments, emerging after being subsumed in the mysterious vibrations of the air within. Wave after wave of sound forms rippling tonal colours that come alive swathed in the timbres of their instruments. Each time their music is heard one can’t help being impressed by their devilishly good virtuosity.

The present recording offers ten classic selections – including a four-part suite – from recent, original repertoire and also furnishes further evidence of the development of the ensemble as they mine an impossibly deep world where jazz meets the classics. Alongside the high spirits of Huebner’s Racing Mind, for instance, a profound contemplative tone is struck in Huebner’s composition, The Wolheim Quartet, a remarkable piece of visceral drama as well as sweetness of tone, with superbly poised rhythm in its Presto movement. Harman’s Paths Become Lines bursts out in expansive chords and heaving with thick-textured agitation before the music builds into a heated climax. And that is just the beginning of a disc full of excitement and drama.

Raul da Gama

Tower Music – Bertolozzi Plays the Eiffel Tower
Joseph Bertolozzi
Innova 933 (innova.mu)

► American composer/percussionist Joseph Bertolozzi’s Tower Music is the culmination of a ten-year project to “play” Paris’ Eiffel Tower using various percussion mallets, etc. The over 10,000 samples recorded live by contact microphones were then reduced to 2,800 descriptively named sounds which he then used to compose the nine exciting tracks. Bertolozzi stresses that only tones made by playing the actual surfaces of Eiffel Tower are heard, and that no added effects were utilized.

The to-be-expected rhythmic percussive sounds are heard on A Thousand Feet of Sound and the jump-up-and-boogie grooves of Tower Music. A big surprise is the range of pitches and dynamics comprising the earworm melodies of the lilting Waltz Elephant on the Tower. Especially intriguing is Evening Harmonies, in which the composer abandons rhythmic and melodic compositional traditions and lets the Tower play for its own sound sake. The rich sonorities and soundscapes of this composed yet free-improvisational-feel-piece turn the Eiffel Tower into a musical instrument of inherent deep tone, abrasive power and wide dynamic range.

An informative bonus track has Bertolozzi explaining the ins and outs of the recording, production and details of this project. This is more than just a raised eyebrow joie de vivre sound installation. Bertolozzi is a sensitive musician attuned to quality sound production and dynamic rhetorical nuances. His compositions are concise, clear and accessible. There are plans for a future live performance. For now, listen and enjoy!

Tiina Kilk

JAZZ AND IMPROVISED MUSIC

Full Circle
Debbie Fleming
Independent (debbieflemming.ca)

► I need to confess right off the top that I’m a sucker for a Bacharach-David song. I consider them to be one of the top pop songwriting duos in an era when songwriting was king and duos like Lennon-McCartney, Elton John & Bernie Taupin and so many others were putting out great music. So when veteran Toronto singer Debbie Fleming announced she was working on an album of Bacharach-David covers I was pumped. Fleming’s background as an in-demand studio and group singer equips her not only with strong vocal skills but also with arranging expertise. I’m also a sucker for covers that put a twist on the original song. (Otherwise why not just listen to the original?) So the takes on these songs – several of them arranged by Mark Kieswetter, who also plays keyboards on the album – feel fresh. Standout tracks for me are his arrangement of I Say a Little Prayer and Fleming’s arrangement of The Look of Love. The latter has a Gene Peurling-esque vocal accompaniment with the stunning voices of Suba Sankaran, Dylan Bell and Tom Lillington (who, along with Fleming, make up the a cappella singing group The Hampton Four).

Peter Mueller’s searing guitar solo on Anyone Who Had a Heart adds to the epic rock ballad feel of the piece. The more laid-back (from the original), slightly bossa-ish feel of Promises, Promises is enhanced by percussion from Art Avalos and Ted Quinlan’s lovely nylon-string guitar playing. All in all this is a finely crafted album with a lot of heart and sensitive, solid work from everyone involved.

Cathy Riches

Feelings of Affection
Sam Broverman
Independent (brovermusic.com)

► With this release, exquisite vocalist/composer Sam Broverman has continued his theme of presenting the work of the world’s finest tunesmiths. Broverman has assembled a fine quintet, and selected five superb standards as well as one excellent original tune, I Want Everybody to Love Me. Skilled keyboardist/arranger Mark Kieswetter serves as producer here; also present are John MacMurchy on sax, Tony Quarrington on guitar, Jordan O’Connor on bass and Ernesto Cervini on drums.

Broverman’s rendition of On A Clear Day is a huge standout, and his sumptuous baritone (reminiscent of the late, great Mark Murphy) soars and swings with both intimacy and intensity, all the while honouring this marvelous Lerner and Lane Broadway title tune with his flawless interpretation and adherence to the original melodic line. In fact, happily, the listener will find no uninformed, empty–caloried and gratuitous scat singing on this recording.

Also of note is Broverman’s take on Michael Franks’ Underneath the Apple Tree, which is languid, bluesy and sexy, displaying a range
of emotions that Franks himself never chose to express. The closing track, The Ballad of the Sad Young Men, comes from the pens of genius composer/lyricists Fran Landesman and Tommy Wolf. Rarely performed and deeply moving, this song of longing, loss and the dream of redemption can only be properly done (as it is here) by an artist who has lived and experienced life.

This EP is eminently satisfying on every level, and underscores the fact that Broverman continues to be one of the most intriguing, skilled and consummately tasteful jazz vocalists on the scene today.

Lesley Mitchell-Clarke

Ship Without a Sail
Mike Murley Trio
Cornerstone Records CRST CD145 (cornerstonerecordsinc.com)

► Among tenor saxophonist Mike Murley’s group configurations, the trio has a special status, a vehicle for consummately lyrical jazz with chamber music dynamics. Launched in 1998, the group included bassist Steve Wallace and guitarist Ed Bickert until his retirement in 2001. The guitar chair has since been filled by Reg Schwager, who invariably sounds like the only other person for the job. Resembling the instrumentation of the original Jimmy Giuffre 3, it’s a demanding format that requires everyone to do more than they usually might – from piano-like comping to counter melody – while appearing to do less.

The repertoire tends toward seldom-heard jazz and show tunes with a certain harmonic subtlety. Murley’s timbral shifts are a high-light, as he modulates his sound from piece to piece, even bringing different tones to adjacent ballads. Don Sebesky’s You Can’t Go Home Again has something of the airiness of Stan Getz but brought closer to earth, while there’s a slightly harder, metallic edge to Kenny Wheeler’s Ever After, a sound just as beautiful, but different.

Though it’s the ballads and their stronger melodies that stand out, like the gorgeous samba Folhas Secas, the group is just as happy at up-tempos, the instrumentation lending a special lightness and clarity to Charlie Parker’s Dexterity and Murley’s own Know One, the latter highlighting the way Schwager and Wallace interact creatively, exchanging lead and accompanying roles with aplomb. John Lewis’ Two Degrees East, Three Degrees West points to the group’s cool jazz roots and provides an outlet for everyone’s blues impulses.

Stuart Broomer

The Blue Shroud
Barry Guy
Intakt Records CD 266 (intaktrec.ch)

► British bassist and composer Barry Guy has enjoyed an unusual career, as a member of original instrument baroque ensembles, as a force in European free improvisation and as a leader of large ensembles (like the London Jazz Composers Orchestra) exploring multiple compositional methodologies. His 71-minute Blue Shroud is an extraordinary work that integrates all of those practices.

It’s inspired by Picasso’s Guernica, the title commemorating the moment in 2003 when a reproduction was covered up at New York’s U.N. building as Colin Powell argued for the invasion of Iraq. A work of furies and lamentations, The Blue Shroud stretches from tumultuous collective improvisations to moments of melodic grace and reflection, some coming from Guy’s own pen, others from J.S. Bach and H.I.F. Biber’s Mystery Sonatas. To execute the work, Guy has drawn on the breadth of his musical associations to create a 14-member group that includes violinist and Bach/Biber specialist Maya Homburger; distinguished free improvisers like pianist Agusti Fernández and the percussionists Lucas Niggli and Ramón López; and others fully at home in both worlds, like Michel Godard on tuba and serpent and Michael Niesemann on wailing alto saxophone and baroque oboe.

The work includes songs on texts by Irish poet Kerry Hardie that delineate the figures in Guernica and a polyglot declaration of the Iraq invocation, all performed by Savina Yannatou, whose expressive and musical voice brings a sharp focus to the work. At one point she and the accompanying instruments become bird song; an orchestral passage juxtaposes manic conducted improvisation with sudden interruptions of silence, invoking the soundscapes of war and concomitant death. Guy repeatedly combines different techniques to maximize the impact of this singular work, as alive to the possibility of beauty as it is to terror, somehow making it all cohere.

The Blue Shroud hammers out its own terrain, one that transcends its parts and deserves to be heard widely.

Stuart Broomer

Border Crossing
Alex Goodman
OA2 Records OA2 22130 (originarts.com/oa2)

► Composition and improvisation flow freely into each other on guitarist Alex Goodman’s Border Crossing. For his latest recording Goodman has assembled what can best be described as a jazz chamber group. His writing is ambitious and complex, making full use of the wide range of colours available from this outstanding ensemble. Andrew Downing, who doubles on bass and cello, and vocalist Felicity Williams contribute to the group’s ability to cross genres as does Goodman’s extensive use of the acoustic guitar.

Acrobat opens the album with acoustic guitar and percussionist Rogerio Bocatto’s unique and inventive textures. Williams glides through the tune’s moody melody, its lyrics equating a man’s searching nature with an acrobat’s skills. Vibraphonist Michael Davidson’s judicious phrasing builds the intensity of his solo and Goodman demonstrates virtuosity, making use of wide intervals in a highly lyrical fashion.

With Thanks is an epic composition that displays the full range of Goodman’s writing skills as well as the band’s remarkable ability to reinterpret them. Williams effortlessly negotiates the intricate melody and solos are individually framed to provide contrast and variety. Drummer Fabio Ragnelli improvises fluidly over unpredictable rhythmic shots as the piece segues smoothly through what could be a disparate series of events.

Pure Imagination, the only other tune with lyrics on the album, might offer an answer to the yearning expressed in Acrobat. Williams sings of the power of imagination to shape the world, nicely bookending this impressive and beautiful recording.

Ted Quinlan

Oop!
Al Muirhead; Tommy Banks; PJ Perry
Chronograph Records CR045 (chronographrecords.com)

► Oop! by Calgary-based trumpeter Al Muirhead exemplifies the reasons that the American songbook continues to inspire jazz musicians some eight decades after many of its tunes were originally written. Accompanied by iconic musicians PJ Perry on alto saxophone and Tommy Banks on piano, Muirhead virtually owns the compositions presented here and embodies the approaches that are essential to getting deeply inside this time-honoured material. All three of these musicians (as well as percussionist Rogerio Bocatto who guests on Black Orpheus) possess a longstanding connection to this music and play it in the most natural way possible.

Miles Davis’ The Theme (based on the chord changes to Gershwin’s I Got Rhythm) opens the album with Muirhead and Perry playing the line in harmony over Banks’ relentlessly swinging piano. Perry, one of the world’s finest exponents of the bebop tradition, solos brilliantly followed by Muirhead

Stuart Broomer
who exhibits impeccable taste and tone in his relaxed, melodic delivery. Tommy Banks plays one perfect chorus of unaccompanied piano, demonstrating his blues-infused bop style. Rhythm changes, as we refer to tunes based on the classics, are a test piece for jazz musicians and The Theme firmly establishes the impressive credentials of these players. The ballad medley is a testament to the deceptively simple art of playing a melody beautifully. Alfred Newman’s Street Scene, featured in the overture of How To Marry A Millionaire, and an uncharacteristically languid reading of Mean To Me, are pleasant surprises from this superb trio of seasoned pros.

**Ted Quinlan**

**She Sleeps, She Sleeps**

**Fire!**

Rune Grammofon RCD 2178 (runegrammofon.com)

► Specializing in blending basement timbres, so all of their gradations are audible, the Swedish trio of drummer Andreas Werlin, double bassist Johan Berthling and saxophonist Mats Gustafsson welcomes a couple of guests here to add additional textures. But the auxiliary tones simply intensify the trio’s characteristically powerful stance.

Cellist Leo Svensson’s intermittent string plucks and swipes are permeable enough, so like a youngster mimicking an adult’s movements, he merely strengthens Werlin’s thick power stops. On the other hand Gustafsson’s foundation-shaking bass saxophone gusts not only provide a bonding continuum throughout, but also showcase multiphonics encompassing glossolalia, split tones and concentrated overblowing. Most notably, that ad hoc foursome’s more-than-18-minute She Penetrates The Distant Silence Slowly never plods, but is invested with rhythmic swing, even as it plays out at a tortoise-like gait.

Gustafsson is equally powerful playing baritone saxophone on the title track, plus visitor Oren Amбарчис’s fuzzy guitar drones and Werlin’s high-density polyethylene bottle-like reverberations played on steel guitar overlay a variety of contrasting tones onto the nearly opaque narrative. But drum beats, migrating from martial to shuffle, and wrenching double bass slaps provide a solid enough foundation for the saxophonist’s output. Slurping, honking, burping and blowing as if he were a bull moo lyearning for his mate, Gustafsson manages to express his individuality in every solo.

Don’t look for subtlety or elegance in Fire! – or Gustafsson’s – playing. But be prepared to be bowled over by the sheer audacity of expression that highlights every low-pitched nuance here.

**Ken Waxman**

**Concert note:** Mats Gustafsson plays as part of The Thing on Saturday, June 18 at Hamilton’s Artword Arbar.

**Hotel Grief**

**Tom Rainey Trio**

Intakt Records CD 256 (intaktrec.ch)

► Comfortable in settings from big band to solo, guitarist Mary Halvorson joins with soprano and tenor saxophonist Ingrid Laubrock to roughen the edges of the five instant compositions on this CD. Cultivated and self-effacing, leader/drummer Tom Rainey is as far removed from a braggadocious percussion show-off like Buddy Rich as Donald Trump is from Martin Luther King. Discretion doesn’t mean withdrawal however, and in context the drummer’s sophisticatedly positioned strokes contribute more to the architectures of the tracks than would any clamorous rhythm display.

With the guitarist’s strategies ranging from distorted reverb to sly, slurred fingering, and the reed tessitura soaring from clenched squeaks to harsh rasping whispers, the drummer’s role is analogous to a U.N. peacekeeper in the Balkans: maintaining consistency without favouring either side and keeping their extended techniques from occupying the other’s territory.

**Proud Achievements in Botany,** the CD’s almost-19-minute centrepiece, is a microcosm of how Hotel Grief’s tracks evolve. Halvorson’s widening or winnowing licks take on spacey qualities at the same time as Laubrock’s intense single reed bites settle into linear melodies. With the saxophonist’s now modulated tones circumscribed by string chording, drum rattles manipulate any stray lines so that the three eventually move like regimental guards in formation. Breaking the concordance with what could be a slow version of Wipe Out, Rainey’s tough drum beats join with Halvorson’s lopping reverb and Laubrock’s slurs and snarls to create a finale that may rattle like an old jalopy, but still conveys the grace and speed of well-plotted locomotion.

Although titled Hotel Grief, this musical dwelling offers very little despondency except for fleeting moods in context. Instead, by imagining each track as a separate room, the CD offers a set of quietly resplendent chambers furnished with innovative touches by a trio of sonic designers.

**Ken Waxman**

**Concert note:** Mary Halvorson is a member of The Outlows trio in concert on Saturday, June 18 at Array Space.

**Some Other Time: The Lost Session from the Black Forest**

**Bill Evans**

Resonance HCD-2019 (resonancerecords.org)

► For six months in 1968, Bill Evans led one of the great versions of his trio, with bassist Eddie Gomez and drummer Jack DeJohnette, a group previously heard only in a single concert recording from the Montreux Jazz Festival. However, they did a studio session for the German MPS label, a session of trio, piano-bass duets and solo piano pieces for which contracts were never signed and which was never released until the appearance of this two-CD set.

In company with the singularly gifted bassist Scott LaFaro, Evans had redefined the jazz piano trio by 1960, treating it as a highly interactive unit in which the bass regularly functioned as melodic counterpart as well as rhythmic and harmonic foundation. By 1968 Gomez was two years into his 11-year tenure with the trio, probably the most adroit and inventive bassist to play with Evans following LaFaro’s death in 1961. The presence of DeJohnette added another level of rhythmic definition to the group, feeding Evans’ increasing interest in detailed, shifting accents in his improvisations.

The material consists of standards, superior show tunes (Leonard Bernstein’s Some Other Time stands out) and a couple of Evans originals, typically filled with subtle harmonic recastings that create complex moods, much of it enlivened here by DeJohnette’s light, sparkling balance of cymbal and snare. Among numerous highlights, the trio shines on performances of Evans’ own Very Early and a brilliant version of My Funny Valentine.

**Stuart Broomer**

**In Paris – The ORTF Recordings**

**Larry Young**

Resonance HCD-2022 (resonancerecords.org)

► Larry Young emerged in the mid-60s, taking the Hammond B-3 organ in a fresh direction, shifting it away from its soul jazz roots toward the modal jazz of John Coltrane and exploring the instrument’s subtler timbres for atmospheric effects. By the end of that revolutionary decade, he would be playing with Miles Davis and Jimi Hendrix, but in 1964 and ’65, he was working in Paris as a sideman in expatriate American saxophonist Nathan Davis’ quartet, along with drummer Billy Brooks and trumpeter Woody Shaw, who would turn 20 in the midst of these
recordings.

This two-CD set consists of recently discovered recordings from French radio archives that include the quartet, an expanded version called the Jazz aux Champs Elysées All-Stars, and organ and piano trios led by Young. Virtually unknown at home, these musicians roared with surging invention in the post-bop style then in flower. Anthemic pieces such as Young’s “Talkin’ About J.C.,” Shaw’s Zoltan (beginning with a quotation from Kodály’s Háry Janos Suite) and Wayne Shorter’s Black Nile give rise to hard-driving, extended modal explorations. Davis will fasten on a phrase, repeating it with increasing focus to generate tremendous tension. Shaw, the last to emerge in a cohort of brilliant young trumpeters, was already demonstrating the fluid creativity that would distinguish him. Young is almost a band in himself, creating bass lines and surging rhythms, constantly feeding new material to the horns until he breaks free in his solos.

The booklet that accompanies the CDs has extensive background on the mid-60s Paris milieu, along with interviews with Young’s collaborators and followers, including John McLaughlin and John Medeski.

Stuart Broomer

POT POURRI

Do Right
Sari Kessler
Independent (sarkinessler.com)

Do Right is Sari Kessler’s debut album, and it’s an impressive one. Although a scan of the track list with its frequently covered songs initially didn’t give me high expectations, right off the top we get a nicely reimagined treatment of the Bacharach-David hit, Walk on By. Arranged by James Shipp, with a darker feel than the original, the young trumpeter Nadje Noordhuis adds to the noir. The album continues in its tastefully inventive vein as Kessler and Shipp’s arrangements breathe new life into tunes like Sunny and provide an appropriately contemplative take on I Thought About You. One of the lesser-known songs on the album is The Gal From Joe’s by Duke Ellington, handled with understated poignancy by Kessler and the band. Based in the U.S., Kessler took up a career in jazz singing a little later than some, and that’s given her an ability to inject some genuine depth and soul into her delivery. Coach by the wonderful Kate McGarry (who also co-produces the album) Kessler has a fine voice with a warm tone, spot-on pitch and jazzy phrasing. The creative and able playing of the musicians, including John di Martino on piano, guitarist Ron Affif and sax man Houston Person, round out this skilled collection of songs.

Cathy Riches

Long Time Leaving
Christa Couture
Black Hen Music BHD0079 (christacouture.com)

► With the release of her fourth CD, Edmonton-based, eclectic, roots-inspired chanteuse, pianist and gifted composer Christa Couture has recorded a brilliant career-defining project. Featuring all original music, and described by Couture as a “celebration of ordinary heartache,” she has almost cinematically plumbed the depths of her own inspiring journey (teenage cancer, the unimaginable loss of two children and more) and transmuted those experiences into a pan-relatable, uplifting and delightfully quirky project. Recorded in Nashville and skillfully produced by JUNO-winning guitarist/multi-instrumentalist Steve Dawson, the CD includes members of Blackie and The Rodeo Kings, notably Dawson on pedal steel and electric guitars, John Dymond on bass, Gary Craig on drums and venerable Nashville-based fiddler, Fats Kaplin.

There is no wallowing in self-pity here. In fact, the instrumentation, arrangements, compositions and Couture’s lithe, sheer, roots-influenced vocals all underscore the unconquerable human spirit — and make this recording an appropriate listening choice for almost any mood or activity.

Of special note are The Slaughter, with its haunting, almost childlike, echo-infused vocals and a lyric that ponders breakups with both men and women; Michigan Postscript — a melodic travelling song with a lilting vocal and stunning slide work by Dawson; Zoooker Keeper — replete with fine acoustic piano and heavy surf guitar saturating this insightful and witty ode to couples therapy; and Lovely Like You — a sweet stunner featuring the honeyed tones of fiddler Kaplin. Also memorable is the closing track, Aus Oiseaux — a charming, pristine and deliberately melancholy anthem of survival and the art of learning to embrace life again — no matter what has transpired.

Lesley Mitchell-Clarke

KAMP! Songs and Satire from Theresienstadt
Amelia DeMayo; Curt Buckler; Sergei Dreznin
Aneilekta AN 2 8789

► When DISCoveries editor David Olds approached me about reviewing a CD of satirical songs written inside the Theresienstadt concentration camp, we both expressed our reservations about it. But curiosity (and the fact that the World Jewish Congress sponsored the project) got me to listen. KAMP! Songs and Satire from

Theresienstadt is the first English recording of songs written and performed by some (of the many) Jewish poets, composers, musicians and cabaret stars imprisoned in Theresienstadt (1942-44), and marks the 70th anniversary of the liberation of that infamous “model ghetto.” These songs were brought to light, given life and presented in a cabaret-like setting in Vienna in 1992. Russian-Jewish pianist and composer, Sergei Dreznin, served both at the piano and as music director. Dreznin, who also wrote several new melodies to existing poems, went on to direct an English version called KAMP! in 1994. The eponymous CD is the culmination of Dreznin’s 20-plus-year resolve to keep alive this material created as a means of survival, a way for prisoners to mock their unbearable circumstances and maintain their sanity.

The material is indeed subversive and unsettling. It is also brilliantly executed by Dreznin and singing actress Amelia DeMayo and Curt Buckler.

If nothing else, KAMP!, with its gallows humour and shades of Tom Lehrer, G&S, Weill, Brecht, Brel and Brooks (Mel), deserves a listen for its celebration of the human spirit. To quote Dreznin, “I hope you will laugh. You will cry. And you will definitely learn.”

Sharna Searle

Sephardic Journey
Cavatina Duo
Cedille CDR 90000 163 (cedillerecords.org)

► Sephardic Journey is the result of a 20-year exploration taken by the Cavatina Duo — the husband and wife team of Bosnian–born guitarist, Denis Azabagic, and Spanish–born flutist, Eugenia Molliner – into their Sephardic Jewish heritage. In 1996, Azabagic learned that a great aunt of his was a descendant of Sephardic Jews who left Spain at the end of the 15th century. Later, Molliner discovered her own connection: to avoid being expelled, some Jews living in medieval Spain converted to Christianity, taking on last names according to their vocations; a miller, for example, adopted the name “Molliner.” From this shared background comes a compelling CD of new works commissioned specifically for the Cavatina Duo, all drawing on traditional Sephardic folk tunes — mostly love songs with their often-dramatic, Ladino (Ibero–Spanish) texts — for inspiration.

The recording is infused with gorgeous, evocative melodies, soulful and plaintive laments, lyrical flights of fancy, sultry twists on the tango, startling percussive passages
and an exhilarating energy. Azabagic and Moliner are virtuosic, passionate musicians, deftly accompanied by David Cunliffe on cello, Desirée Ruhstrat, violin, and the Avalon String Quartet.

Joseph V. Williams II’s Isabel is the lone flute and guitar duo on the CD; the remaining four works include trios by Alan Thomas and Carlos Rafael Rivera, and sextets by David Leisner and Clarice Assad. I was particularly struck by the third movement of Leisner’s Love Dreams of the Exile, which juxtaposes a jarring, percussive introduction with a generous, heartachingly beautiful quote from the beloved Ladino ballad, Tu madre cuando te parti (Adio Querida).

Case in point is American drummer Gerry Hemingway, now on the faculty of the Hochschule Luzern in Switzerland. This commitment doesn’t stop him from being part of many working bands. One is The Who trio, filled out by pianist/synthesizer player Michel Wintsch and bassist Bänz Oester, both Swiss natives. Zoo (Auricle Aur 14-15; gerryhemingway.com/auricle) is one all-acoustic CD and another featuring Wintsch on keyboards, each of which demonstrates the drummer’s sensitivity. On some of the electronic tracks his percussion colour is such that its unobtrusiveness is reminiscent of the drum pulses in the film Birdman. Hemingway is a full partner on these discs however. On Sloeper for instance, which could define the acoustic jazz trio, he relaxes into poised and positioned accents which chime clockwork-like alongside Oester’s juiced-up throbs, allowing Wintsch to extend the line. Subsequent nimble piano inventions are met with Gatling gun-like swats from the drummer until the exposition reverts to simple swing. Hemingway’s unfussy paddling keeps the exposition flowing even when the pianist unleashes evocatively flowery chords. Introduced by arpeggiated double-bass string shaking, Raccitus confirms that hard back beats and cymbal clangs can manoeuvre a gentle melody into a dramatic narrative of resonating strength. With capricious echoes and processing from the synthesizer adding unforeseen granular synthesis and oscillated wiggles to the program, the percussionist adopts cutting-edge techniques. On the extended Lamp Bowl for example, dealing with timbres that could come from outer space, Hemingway’s polyrhythms break up the narrative at the same time as they steady the beat. Considering Wintsch’s playing is equally protean, highlighting both vivid acoustic melodies and buzzing electric oscillations, the drummer’s rugged pops plus staccato interjections from the bassist further ground the piece. Hemingway’s artful shadings in both settings confirm why the professional development days on his teaching calendar are marked by playing opportunites with ensembles of various sizes.

Size is no hindrance for bassist Michael Formanek, who teaches at Baltimore’s Peabody Institute. The 71-minute, multi-sectional The Distance suite he composed is performed with élan and ebullience by the specially organized 19-member Ensemble Kolossus (ECM 2484 ecmrecords.com). Notable for more than its enormity, the effect of listening to the CD’s ten tracks is like standing in front of a large painting of an important 19th-century battle. While the canvas initially draws you to the conflict in the foreground, very soon you begin noticing the details on the scene’s periphery. It’s the same with Exoskeleton, the CD’s eight-part centrepiece. Introduced by the bassist’s own pedal-to-the-metal string pumping, the work quickly settles into sequences that alternate vamping section work with solo expression. With five reed and eight brass players, the undulating horn crescendos often put into bolder relief, or are put into bolder relief by, the sophisticated musings issuing from Kris Davis’ linear piano lines or guitarist Mary Halvorson’s darkened finger picking. This means that despite huffing theme variations by the four trombonists in the early sequences, a finger-snapping rhythm remains. Subsequent tonal deconstruction in the form of a duet between tenor saxophonist Chris Speed and cornetist Kurt Knuffke, or trumpeter Ralph Alessi’s tongue flutters contrasting with trombonist Alan Ferber’s more moderated blasts, are kept in check by Formanek’s strong arrangements. Not only does the layered note colouration flow around the soloists, but acting like a drill sergeant, the guitarist’s hammered notes never allow the sound excursions to travel off into uncharted musical paths. All this doesn’t weaken the compositional thrust in any way and by the penultimate section, A Reptile Dysfunction, concentrated polyphony generated by growling horns plus thick smacks from the bassist and drummer Tomas Fujiwara give way to a polished chamber-like duet. Oscar Noriega’s contralto clarinet tones brushing up against Patricia Brennan’s chiming marimba reveals one more painterly detail of the composition. Finally, Metamorphic, the climax, involves trumpeter Dave Ballou’s polished grace notes soaring like a dove of peace over vamping, bellicose multiphonics that involve every other player. Ballou’s brassy resolution helps direct the suite to wrap up with the same intensity with which it began. With detailing demanding repeated listening, Formanek’s creative triumph is confirmed. On a much smaller scale, but with the same sort of sonic concordance is Cosmopolitan Greetings (Red Piano RPR 4699-419-2 redpianorecords.com), where a quartet featuring pianist Frank Carlberg, who teaches at Boston’s New England Conservatory, plays three of his originals and three free improvisations. Although not a regular group, there’s no fissure between the academic and the jobbing musicians: guitarist Joe Morris, bassist Pascal Niggenkemper and drummer Luther Gray.

If anything, the pianist’s writing and versatility come across like the beloved Ladino ballad, Tu madre cuando te parti (Adio Querida).
group improv that’s Who Eats Who. As his guitar picking creates time dislocation alongside Gray’s clattering fills, the piece reaches its zenith as keyboard swabbing gives away to fluid squirms from Carlberg, making the finale as dramatic as it is didactic.

Piloting a mid-course between freedom and formalism are the seven compositions on Life After Life (Allos Documents 012 allosmusica.org), written and performed by percussionist Eric Platz. Platz, a music professor at Brandon University (BU) in Manitoba, is joined by cellist Leanne Zacharias who also teaches at BU, local electric bassist Don Benedictson, who recorded the disc, and Chicagano James Falzone, who plays clarinet and adds a shruti box drone to some tracks. Three successive variants on the title track are chamber music-like duos, the last confirming the near-identical timbres of cello and clarinet; the first two demonstrating that Falzone and Platz can produce enlightened textures with the organization of synchronized swimmers plus the improvisational smarts that could imagine Jimmy Giuffre playing with Max Roach. Elsewhere, Zacharias, equally capable of plucking a swing line, emphasizes the innate woodiness of her instrument which joins with more coherent clarinet tones and the timbered parts of Platz’s kit to form an appropriately tree-spanning confluence that delineates the composer’s mystical vision of Redwood Vesper. These inferences, plus sonic seasoning that bring in rock music-like rhythms via Platz’s backbeat plus an exotic shruti box buzzing, are part of the CD’s 21-minute chef-d’oeuvre Blood Meridian. More closely related to the integration of separated impulses than blood, the sectional piece begins with droning undulations that sound electronic as well as acoustic, then introduce a rhythmic undertow that shares space with wheezing clarinet puffs, marimba pops and cello riffs. Like a radio shunting from one station to another, additional sequences include a duet with dreamy cello strokes and whisps clarinet yelps; maracas hikes, bell pealing, wood-block echoes; and human-sounding panting and breathing. Ultimately the composition memorably resolves itself as the wave form oscillations cease and an overlay of clarinet trills signal a triumphant resolution. Conclusively, the drummer’s echoing pop puts an onomatopoeic period on the program.

Musically, Luminosity (Origin Records 82706 originarts.com) may be the most straight ahead of the sessions here, but it’s also the one with the most varied cast. The program is eight compositions by German-born-and-raised pianist Florian Hoefner, who after a long period in New York, now teaches at Memorial University in St. John’s. The quartet is completed by American bassist Sam Anning, Austrian drummer Peter Kronreif and Vancouver-raised, Manhattan-based tenor and soprano saxophonist Seamus Blake. Obviously attracted to his new surroundings, Hoefner penned two fluid ballads Peter Kronreif and Vancouver-raised, Manhattan-based tenor and soprano saxophonist Seamus Blake. Obviously attracted to his new surroundings, Hoefner penned two fluid ballads, verses and a biography with timelines of Bartók’s compositions with Hungarian into English, of all the sung texts.

For the first time we can handle trace Bartók’s development through the tonal phases of his compositions that were long suppressed by music critics and pundits alike who had sought to support the modernist agenda throughout the 20th century. Bartók never ever considered embracing the Second Viennese School, nevertheless his music became ever more difficult after his exhaustive ethno-musical absorption, through which he embraced an evolving dissonant style that enabled him to completely sidestep the 12-tone idiom. His late masterpiece, the Concerto for Orchestra is the prime example, heard in this collection by the Budapest Festival Orchestra conducted by Iván Fischer who are also responsible for a brilliant performance of Kossuth.

Other conductors on the ten orchestral and stage works discs and elsewhere are György Lehel, Antal Doráti, Pierre Boulez, Georg Solti, Christoph von Dohnányi, Essa-Pekka Salonen, David Zinman and István Kertész. Six CDs contain the complete chamber works including the six string quartets played by the Takács Quartet. Four CDs hold the complete vocal and choral music, while the nine discs of piano works are dominated by Zoltán Kocsis who also joins mezzo Martá Lukin in the Mikrokosmos. Finally, three CDs of celebrated performances from an earlier time include the three piano concertos with Géza Anda conducted by Ferenc Fricsay; 28 tracks of piano music played by Andor Foldes, Julius Katchen, Stephen Kovacevich and Sviatoslav Richter; and the Violin Concerto No.2 played by Zoltán Székely with Mengelberg and the Concertgebouw Orchestra, Music for Strings, Percussion and Celesta conducted by Fricsay and the suite from The Miraculous Mandarin under Ordoti. All three are very listenable with allowances made for the 1939 Székely/Mengelberg.

As Bartók devotees know already, here, for the others, is the evidence that there is a wealth of listener-friendly music beyond the usual repertoire pieces, the violin and the piano concertos, the Dance Suites, the volumes of piano works, the stage works and choral music. The first of the two fine booklets gives complete details of the recordings and a biography with timelines of Bartók’s compositions with lots of glossy photos of the artists. The second contains translations, Hungarian into English, of all the sung texts.
Decca has chosen to list the repertoire in the index by DD numbers, 1 through 126 and identifies the disc where the work is to be found. As identified above, the 32 CDs are in five easily seen groups; Orchestral and Stage Works, Chamber Works, Choral and Vocal Works, Piano Works and a fifth group of Celebrated Performances.

Bartók was one of the very greatest composers of the 20th century, a unique figure. Listening to his Complete Works has been and continues to be a constant pleasure. Except as noted, the sound throughout is exemplary. I haven’t seen it memorialized but in the 1950s and 60s the hippest members of the Beat Generation “dug the Bartók scene” and their enthusiasm may have got the ball rolling. Link to contents: deccaclassics.com/en/cat/4789311.

There is no doubt that Leonard Bernstein’s later years were his very best, confirmed by all his recordings for Deutsche Grammophon, including those with the Vienna Philharmonic which had not played any Mahler for a long, long time until Bernstein stood before them. Volume One of The Leonard Bernstein Collection on DG (4791047, 59 CDs) covered composers from Beethoven to Liszt; completing his legacy on DG CDs, Volume Two (4795553, 64 CDs) takes us from Mahler to Wagner plus the earlier American Decca recordings.

Orchestras in this second volume are the Vienna Philharmonic, the Royal Concertgebouw, the Berlin Philharmonic (arguably the very best Mahler Ninth on record), the New York Philharmonic, the Chicago Symphony, Orchestre National de France, the Israel Philharmonic, Bavarian Radio Symphony and the Accademia Nazionale del Santa Cecilia. Collectors will be very happy to have the following assured performances, each followed by a spoken informative analysis, as recorded by American Decca in 1953 by Bernstein and the New York Philharmonic in Carnegie Hall: Beethoven’s Eroica, Dvořák’s New World, Schumann’s Second, Brahms Fourth and the Tschaikovsky Sixth. If you have a chance, compare this confident 1953 Pathtélique to the searching 1986 version – two very different worlds.

The care and attention lavished on the two editions, including the illustrated enclosures, honours the late maestro. Link to contents: deutschegrammophon.com/en/cat/4795553.

The art of the late conductor Hans Knappertsbusch is to be heard on countless performances of Wagner’s Ring Cycle from Bayreuth as well as other Wagner music dramas and in performances of the orchestral works of the Romantic composers – all audio discs, with only four works on video. They are Beethoven’s Leonora Overture No.3 and the Fourth Piano Concerto with Wilhelm Backhaus together with the Vorspiel und Isoldes Liebestod from Tristan sung by Birgit Nilsson, all from the Wiener Festwochen in 1962. From 1963, only one item: Act One of Die Walküre in a concert performance sung by Claire Watson (Sieglinde), Fritz Uhl (Siegmund) and Josef Greindl (Hunding). The orchestra throughout is the Vienna Philharmonic.

Arthaus Musik has issued them on a single Blu-ray disc, A Tribute to Hans Knappertsbusch (109213) in a video quality typical of the time or maybe a little better, supplied by the ORF. Filmed in black and white in 4:3 format. Watching Knappertsbusch in action it is easy to see how he achieves those long lines with such ease. He seems to draw the orchestra out rather than imposing on them. Hard to explain but I believe it is there to see. The veteran Backhaus, still well in command of his instrument, and Knappertsbusch are of one mind in this elegant, patient performance. Nilsson is Nilsson. The Walküre first act is sung flawlessly but today we have been spoiled by so many videos of the actual opera that it is very hard to visualize what they are singing about or to empathize with any confrontation when they are simply standing there awaiting their turn. I think that the disc is still desirable if only to see and hear Knappertsbusch, Backhaus and Nilsson.
Name: Julia Wedman  
Instrument: Baroque violin  
How you might know her: Violinist with Tafelmusik Baroque Orchestra, I FURIOSI and the Eybler Quartet  
Summer Vocation: “Since I travel a lot and play so many concerts during the year, I like to have a little time away from that in the summer! I love to recharge by filling my soul with beauty. I go to art galleries, gardens, beaches and parks. I look after the flowers and plants on my little terrace. I play music that I love but don’t have to play in a concert any time soon. I spend time with all of the people I love but don’t get to see enough during the concert season. A perfect summer day includes a little art, a little Bach, a lot of kids, a beautiful blue sky and a big long table in my backyard with way too much food on it, surrounded by beloved friends and family.”  
Hear her this summer: The Tafelmusik Baroque Summer Festival runs from June 6 to 18, and features four free concerts by Tafelmusik musicians alongside students of the orchestra’s annual summer institute (TBSI). Details in our listings and at tafelmusik.org.

Name: Ryan Scott  
Instrument: Percussion  
How you might know him: Artistic Director of Continuum Contemporary Music; percussionist with Soundstreams Canada, New Music Concerts, Esprit Orchestra and the COC  
Summer Vocation: “Summertime is very special to me and I clear my schedule as much as possible for several weeks. My overwhelming priority is to spend meaningful quality time every day with my three children (11, 9 and 5) and my wife, harpist Sanya Eng. In addition to many excursions and activities, we’ll spend over two weeks camping on the shores of Lake Huron at The Pinery. I find it is absolutely necessary to stop performing like this every year so that I can recharge – as former Nexus member John Wyre once said “the less music I do, the better I play.” In the background, I will slowly prepare a new concerto, some newly commissioned recital repertoire and convert my doctoral dissertation on the emergence of the marimba in Tokyo to a book. I will also return to the faculty of the National Youth Orchestra of Canada to coach the chamber music program – I always leave feeling inspired. Of course, the work at Continuum never really slows down, but thanks to new technologies, one can get quite a bit of work done while waiting for the fish to bite!”  
Hear him this summer: The National Youth Orchestra of Canada will present a festival of chamber music in collaboration with Wilfrid Laurier University in Waterloo, from June 22 to July 15. The festival will feature concerts by both faculty and youth orchestra members; entry for faculty concerts is by donation and entry to student concerts is free. Details in our listings and at nyoc.org.

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.
Lisboa
2016 TD Concert Tour
August 11, 2016 · 7:30 pm

Featuring
Bloch - Schelomo for Cello and Orchestra
Prokofiev - Symphony no. 5
Wagner - Tannhäuser Overture

Koerner Hall
The Royal Conservatory of Music
Box Office: 416-408-0208
performance.rcmusic.ca

Conductor
Maestro Ward Stare

NYO Canada
416-532-4470 · nyoc.org

Painting: Jeff Jackson
P eople sitting in Winnipeg’s Centennial Concert Hall on February 1, 2002, for the opening concert of the Winnipeg Symphony Orchestra’s 11th New Music Festival, as well as those listening to Two New Hours, the contemporary music series I created on CBC Radio Two, got a real jolt of high energy as the concert opened with the performance of Brian Current’s orchestral work, This Isn’t Silence. It truly was not anything resembling silence, but rather a work that quickly reached its maximum intensity and then sustained that level forcefully throughout its nearly 12-minute duration. “The notion of cranking it up and just letting it rip was borrowed from electronic music,” Current confided. In this he was also echoing the late Frank Zappa (1940–1993) who, in a 1987 interview on Two New Hours, compared writing for orchestra to creating rock music, pointing out that, “When you write ‘ff in either case, you expect to hear some real F’s coming out.” Brian Current also admits to referencing Murray Schafer at a certain point in his composition when he requires the trombonists in the orchestra to “Howl like wolves through their trombones.”

Current had originally drafted This Isn’t Silence in 1998 while serving as composer-in-residence for the University of California Berkeley Symphony Orchestra. But he revised the work for the Winnipeg orchestra and their, by then, internationally famous New Music Festival, and this performance in Winnipeg was the premiere of that revised version. But in the meantime, Brian was also writing other orchestral music, including his superb composition, For The Time Being, the work that won him the Grand Prize in the CBC/Radio-Canada National Radio Competition for Young Composers, in its 2001 edition in Vancouver. It seemed the logical choice for me, as CBC’s delegate to the International Rostrum of Composers (IRC) in Paris, to bring Brian’s winning piece, and that prize-winning performance by the CBC Radio Orchestra and conductor Bramwell Tovey as one of CBC’s submissions to the 2001 Rostrum. It was the right decision, as Brian’s composition was selected by the IRC delegates that year as the outstanding work by a composer under the age of 30. His work would eventually be broadcast on the public radio services in all the 33 participating countries. It was also given a fresh live production by the Polish Radio Symphony Orchestra in Warsaw.

Current’s success at the IRC began a string of positive results in the international arena for the Two New Hours team’s productions of Canadian works. At the 2002 IRC, Lacrimosa, by the young Vancouver-based composer Jocelyn Morlock, was voted to the top ten list of works presented, and in 2003 it was Brandon, Manitoba-composer Patrick Carrabrè, whose Inuit Games was also voted to the top list. In 2004, Dissolve, by young Toronto composer Abigail Richardson-Schulte, not only shared the award for the best work by a young composer, she was also offered a commission by Radio France for a new string quartet to be produced in Paris. Incidentally, 2002 was also the year that our production of Christos Hadzis’ Constantinope (with the Gryphon Trio plus guest vocalists Trish O’Callaghan and Maryam Toiler) was awarded a medal at the International Radio Festival of New York. And there were more honours yet to come.

There was another notable development at the conclusion of that 2002 session of the IRC in Paris. After having served as CBC’s IRC delegate for 25 years, I suddenly found myself first nominated and then, elected IRC president. This was a remarkable turn of events in several respects. First of all, it was the only time in the 63-year history of the IRC that a non-European was elected its president. Secondly, aside from any personal assets I was perceived to be bringing to the leadership of the project, it signalled that Canadian music, and of course CBC Radio as its producer, was garnering an increasing amount of respect from the international delegation participating in the IRC. The investment that we at CBC Radio Music had made in Canadian music was recognized by our sister public broadcasters around the world, who showed an intense curiosity about new Canadian repertoire. And the series of Canadian composers who had been selected and recommended by this international delegation over the years, from Murray Schafer to Brian Cherney, to Chris Paul Harman, to Paul Steenhuisen, to Jocelyn Morlock, to Brian Current and others, represented an endorsement by a highly influential group of producers. This broad international recognition also began to bear another surprising result: the commissioning and production of contemporary Canadian works by foreign broadcasters. Whether it was Harman and Schafer being produced by NHK in Japan, Steenhuisen by ORF in Austria, Current by PRT in Poland, Richardson-Schulte by Radio France or Marjan Mozetich by Slovenian Radio, our steadfast development of Canadian composers had demonstrably positive and concrete results. We were, for example, able to reap the benefits of offshore productions by obtaining the rights to these performances through the system of international program exchange. Clearly, in the eyes of the world, new Canadian music, just like Current’s composition, “wasn’t silence!”

Our Two New Hours recordings of Current’s This Isn’t Silence, For The Time Being, and three more of his orchestral works were leased from CBC Radio archives by the Canadian Music Centre for their Centrediscs label and released on a CD in 2007. The title of that CD, as might have been expected, is This Isn’t Silence, and it’s still available as Centrediscs CMCCD 12607. And just as Current’s This Isn’t Silence was used to kick off the 2002 New Music Festival in Winnipeg, the very same programming idea was repeated in 2012 by the Toronto Symphony Orchestra when guest curator Peter Eötvös chose the work to open the TSO’s New Creations Festival that year.

A final footnote to this very creative and productive period of CBC Radio and Canadian musical history is that in 1998, the year Brian Current composed his energetic This Isn’t Silence, the late and highly esteemed Russian-Canadian composer Nikolai Korndorf (1947–2001) completed a CBC Radio commission, The Smile of Maud Lewis. Composed for the now defunct CBC Radio Orchestra, this work stands as one of the gentlest, most sublime works ever commissioned by CBC Radio. Nikolai Korndorf died, unexpectedly, while playing soccer with his son, 15 years ago this month. And that was a thundering silence.

David Jaeger is a composer, producer and broadcaster based in Toronto.
3 SHOWS FROM ONLY $70

Nothing simpler. Nothing easier.

Pick what you want and save!

Renée Fleming  
Mahler Symphony 3  
The Music of ABBA  
Yuja Wang

Itzhak Perlman’s Cinema Serenade  
The Lord of the Rings – The Fellowship of the Ring In Concert  
A Jann Arden Christmas  
Indiana Jones and the Raiders of the Lost Ark

Compose Your Own subscription today and earn subscriber benefits, including unlimited no-fee ticket exchange.

TSO.CA/Subscribe  416.598.3375

Sep 21 and Nov 22 performances may be added on to your package at subscriber preferred prices.
PARKER STRING QUARTET
THE RAPE OF LUcretia
JEREMY DENK
JAMIE BARTON
DOVER STRING QUARTET
CHRISTOPHER O’RILEY
{ALMOST} LAST NIGHT
OF THE PROMS!
...AND MUCH MORE!

TICKETS ON SALE NOW!
TORONTOSUMMERMUSIC.COM
416-408-0208