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Old and New

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Tuesday, March 14, 2017 at 7:30 PM
A film screening and discussion panel with renowned Human Rights lawyer David Matas and Michael Mostyn, CEO, B’nai Brith Canada.

SONGS OF SOVEREIGNTY
Tuesday, March 28, 2017 at 7:30 PM
Concert features Marion Newman, Jeremy Dutcher and Cheryl L’Hirondelle, and is hosted by Dylan Robinson.
Indigenous artists reclaim their musical heritage and showcase the vibrancy of Indigenous music today.

Canada’s superstar soprano
MEASHA BRUEGGERGOSMAN IN SONGS OF FREEDOM
Wednesday, March 29, 2017 at 7:30 PM
Juno Award-winning singer Measha Brueggergosman reconnects with her African heritage in her moving concert of African-American spirituals.

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FOR FUTURE BROADCAST.

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Three international human rights films from this renowned festival.

A SYRIAN LOVE STORY
Directed by Sean McAllister
Monday, April 3, 2017 at 7:30 PM
A love story between a Palestinian freedom fighter and a Syrian revolutionary who met as political prisoners.
Countries: UK, France, Lebanon, and Syria.
Topics: refugee experience, activism, and family.

TICKLING GIANTS
Directed by Sara Tacksler
Tuesday, April 4, 2017 at 7:30 PM
Baseem Youssef, the “Egyptian Jon Stewart”, fights for free speech with wit and insight, but it’s no laughing matter.
Country: Egypt.
Topics: freedom of speech.

NO DRESS CODE REQUIRED
Directed by Cristina Herrera Borquez
Friday, April 7, 2017 at 7:30 PM
Victor and Fernando are stylists in Mexicali, Mexico who are the go-to professionals for the city’s socialites. To their customers, they were a lovely couple — until they decided to legally marry. Losing the support of customers and friends and confronting a backlash of criticism, through their fight they woke up members of Mexicali’s society to fight homophobia and inequality.
Country: Mexico.
Topics: LGBT Marriage Equality

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Disability as social identity.
In collaboration with the Queen’s University Equity Office.

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ESPRIT ORCHESTRA
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Louis-Philippe Marsolais performs the four complete concertos for horn along with Les Violons du Roy.

Conductor and bassoonist Mathieu Lussier performs the Bassoon Concerto in B flat major.

British chorus master Andrew McAnerney has chosen motets by Orlando di Lasso for his first recording as Artistic Director of the Studio de musique ancienne de Montréal.
Springing Sweetly into Summer: It takes a fair bit to make me smile during the dog days of the March magazine production cycle. Nowhere is the pain of the fact that February is three days shorter than some months more sharply felt than right now - the last 48 hours before going to press.

But one smile got wrung out of me earlier today, while giving our annual “Orange Pages” summer music education special section (it starts on page 58) a quick last look before press time.

It’s not a section that lays claim to being comprehensive. February would need 280 days for that to happen. It’s more like a geologist’s rock sample - a rough crystal refracting the light of just how much opportunity there is out there for music lovers wanting, in the words of the little intro to this year’s section, “to engage in summer music making _ when the restraints of our regular schedules have been lifted.”

I’ll confess that reading the section itself is always a bit of a bitter-sweet thing for me. No matter when in the year we publish it, it always feels as though it’s either too early or too late - either “How on earth do you expect me to plan that far ahead?” or “I wish I had known about that months ago!”

But however practical or wistful the read-through, I always come away from skimming through the 35-or-so profiles in it with a sense of vicarious pleasure. And on this occasion, with a sweeter accidental moment of amusement.

All the entries in the section are structured in a similar way, offering an anecdotal description in the provider’s own words of what the opportunity is all about, preceded by nuts-and-bolts information about the what, where and when of it all, and for whom it’s intended.

It was one of those “who it’s for” descriptors that did it! (I won’t tell you which profile it was in - you’ll have to find it yourself.) “All ages 10 to 90!” it said.

Maybe it’s just that my funny bone is tingling from too-long days of leaning on my elbows during this all-too-short production cycle, or just that, as all regular readers of this Opener will both know by now, my sense of humour is a bit aslant at the best of times! But I read “All ages 10 to 90!” and the picture jumped immediately to my mind of one particular columnist reading it and sputtering in indignation “What the hell do you mean I’m too old for that!”

Slight as this little story may be, it speaks to a good kind of complexity, in my view of the world we live in. Namely this: that almost anything one says, especially in fun, can be taken differently than one intended. “All ages, 10 to 90” is clearly intended as a way of speaking playfully to the broad inclusiveness of the offering.

It takes a darkly perverse view of things to interpret it as a deliberately ageist attempt to exclude nonagenarians from the joys of campfire life. (Hmm maybe there’s a charter challenge there somewhere. Any nine-year-olds with awesome finger-pickerin’ chops want to join in?)

It’s a bit of a stretch to argue that the above anecdote serves as a reminder of how endless (and sometimes painfully rewarding) the process is of reinventing our language and re-examining our assumptions, musical and political.

Happily (if not necessarily comfortably), this sesquicentennial year offers the opportunity for the same kind of soul-searching on a much grander and more fundamental scale.

Tiptoeing the Sesquicentennial Party Line: The Toronto Consort’s “Kanatha/Canada: First Encounters” (February 3 and 4

THANKS TO THIS MONTH’S CONTRIBUTORS

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Classifieds Deadline 6pm Friday March 24
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Volume 22 No 7 covers April 1, 2017 - May 7, 2017

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Printed in Canada
Couto Printing & Publishing Services
Couto Printing & Publishing Services
503–720 Bathurst Street
Toronto ON M5S 2R4
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thewholenote.com

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at Trinity-St. Paul’s Centre) got February off to a flying start for me. It was an early, and welcome, indication that the 2017 sesquicentennial arts bandwagon will have room, alongside the enthusiastic flag-wavers, for those who choose to look at 1867 critically, as a relatively recent milestone in a much longer, and not unequivocally celebratory, journey.

As an idea for a concert program, “Kanathaa/Canada” had its roots, in the fall of 2013, in the work that constitutes the entire second half of the concert, composer John Beckwith’s _Wendake/Huronia_, a roughly 30-minute work, in six movements, reflecting on Wendat culture from pre-European contact to the present day and ending with a prayer for reconciliation between the two cultures.

As Beckwith himself described it in an article in _The WholeNote_ in summer 2015, “late in 2013, John French, director of the Brookside Music Association in Midland, invited [me] to compose a piece to be performed in July 2015, marking the 400th anniversary of the voyage of Samuel de Champlain and a few fellow adventurers from France to the ‘Mer douce’ or ‘Fresh-water sea’—today’s Lake Huron. I said yes.”

In its original form the work was performed by a chamber choir drawn from local choirs, a pair of First Nations drummers, Shirley Hay and Marilyn George, an alto soloist (Laura Pudwell) and a narrator (Theodore Baerg), accompanied by the Toronto Consort. It toured Georgian Bay communities including Midland, Parry Sound (as part of the Festival of the Sound), Barrie, Meaford and others.

In the February 3 and 4 version, performed to a packed Trinity-St. Paul’s, almost the same forces were assembled. The most notable change was that the role of narrator/singer was taken by Georges Sioui, described in the concert program as a “Huron-Wendat – polyglot, poet, essayist, songwriter and world-renowned speaker on the history, philosophy, spirituality and education of Aboriginal peoples.” Sioui had played a seminal role in the gestation of the project; this performance brought his voice into the foreground.

Composer Beckwith had found Sioui as a resource early on; in fact, the fifth movement in the work, _Lamentation 1642: “an angry lament”_ was based on a paper Sioui had given in 1992 on the 500th anniversary of Columbus’ voyage, recalling the life-patterns of Wendats in the years 992, 1492, and 1642 [the sesquicentennial of Columbus’ discovery of North America]. “His picture of the state of Huronia a century and a half after Columbus affected me deeply,” Beckwith writes. “When I interviewed Sioui in Ottawa, he generously gave me permission to set this ‘lament’ as my fifth panel.” Sioui also advised Beckwith not to end there. “He thought the angry lament should be followed by more optimistic sentiments, reflecting today’s efforts towards reconciliation.”

The work traverses aeons: a prologue suggesting “pre-contact” evoked by percussion imitating the sound of snowshoes while individual voices shout out, as in a roll call, the names of various Wendat clans; a second movement, set in a European-sounding contrapuntal choral style, revolving around a “poetic epigraph written by a fan” at the front of the second edition (1632) of Champlain’s published account of his travels; third and fourth panels evoking, respectively, canoeing and the Wendat “Feast of Souls”; second last, Sioui’s “angry lament”; and finally a movement titled _To the Future_ based on an intensely moving recent poem of Sioui’s (2013), written in English but spoken here in French, in which the narrator dandles his infant nephew and asks the baby boy’s understanding for referring to child as “grandfather” because in so doing the narrator is transported to a childhood in which an optimistic future could more readily be seen.

Most interesting (in the context of this particular essay) has been watching the development of the Toronto Consort’s role (with artistic director David Fallis at the helm) in the evolution of the piece from its origins at the 2015 Brookside Festival till now. It’s not hard to see why an ensemble specializing in authentic performance of early music would have been the logical musical choice for a project examining a 400-year-old moment in time. But without Fallis’ fierce curatorial intelligence, their role could have remained a kind of period window-dressing.

In this February’s concert, Beckwith’s half-hour long _Wendake/Huronia_ has morphed from being a stand-alone work into the second half of a fully articulated concert program. The first half, anchored by First Nations drummers Shirley Hay and Marilyn George and by vocal artist Jeremy Dutcher (who was interviewed here by Sara Constant last month), is built around the 1701 “Great Peace” of Montreal in which the words of historian Gilles Havard: “In the heat of the summer of 1701 hundreds of Native people paddled their birchbark canoes down the Ottawa River … [an] impressive flotilla made up of delegations from many nations of the Great Lakes region … and from other directions … In total about 3,300 Native delegates, representing 39 nations, would gather in the little colonial town … to participate in a general peace conference.”

As with _Wendake/Huronia_, the treatment of the “Great Peace” story is nuanced and layered, enriched by singer/drummers Hay and George’s deep-rooted knowledge of First Nations lore and Dutcher’s ongoing explorations “part composition, part musical ethnography and part linguistic reclamation” of his Wolostoq Maliseet (Saint John river basin) heritage. As a whole, the program immerses the audience in the ongoing complexities of contact between Canada’s Indigenous and Settler peoples. It is all more powerful for the way it animates the Consort’s usual repertoire, which is all too often at risk of being seen as nothing more than a sentimental rendering of artfully encased museum pieces from a bygone age.

There was nothing sentimental about this particular exercise in time travel. A healthy reminder as the coming months of Sesquicentennial-themed offerings come to a boil.

_Interlude_: The night of July 4, 1975, I slept on the floor of the Greyhound bus station in State College, Pennsylvania. The night before I had slept on a Boeing 707 en route between what was then called Jan Smuts Airport and JFK in New York. My arrival at JFK was carefully timed: it was the first day of the US Bicentennial Year, and I was in possession of a $200, unlimited-travel, two-month bus pass, effective July 4, 1975, that I was about to make good use of. (I was seven weeks away from arriving in Toronto to stay.) There’s something to be said for centennial bandwagons.

The night of July 5 1975 I was back on the floor of the State College bus station again, having spent July 5 waiting fruitlessly, on the steps of the Altoona Town Hall, for a local bus that, according to Greyhound bus dispatch, would take me to Jamestown, PA. But when it arrived it was going to Johnstown, PA. So took the only other bus coming through, and slunk back to State College again.

Time travellers take note: There were worse places to be than the Altoona Town Hall steps, on July 5 1975. The Phillies and Pirates both won (against the Mets and Cubs respectively) having both lost the previous day – the Phillies in a heartbreaker. So the alarmingly large town drunk who spent much of the day keeping me company on the steps, transistor radio to his ear, was in a good mood. ...

Now, where was I? Ah yes, the State College, Pennsylvania bus station. That is where this story is headed next.

_Tafelmusik at the Crossroads_: Even for an ensemble accustomed to packing their bags and moving from one thing to another really quickly, Tafelmusik was in the middle of a three-month stretch requiring remarkable agility.

Consider the fact that, by the time you read this, within the month of February alone (28 days), the organization will have: announced the appointment of a new music director; presented 12 local performances...
of four different programs at five different venues; held a very effective invite-only season launch concert at an off-the-beaten-track venue (patching in their new music director Elisa Citterio by video); and launched a US tour that will take one of their most successful all-memorized thematic programs, Alison Mackay’s “Bach’s Circle of Creation” on a 12-day, eight-city US tour.

The tour will be mostly by bus. And it will take them, among other places, to (drum roll please)! State College, Pennsylvania, where at 7.30pm on March 2, the second stop of the tour, they will perform the “Circle of Creation” program in the Schwab Auditorium at Penn State University. Maybe I’ll go see that one, for old times’ sake. Although I am quite possibly getting too old to intentionally sleep in bus stations.

Elisa Citterio: Of all the headspinning details hinted in the previous description of Tafel on the move, the one with likely the most significant long-term implications is the hiring of Citterio as music director. Attesting to the care taken in finding someone to replace the irreplaceable Lamon, we as audience, and the players, have had several opportunities (November 2015, and February and September 2016) to get to know her as violinist and conductor. Her 2016/17 September season-opening Koerner Hall appearance was fascinating. In a program that included, among other things, Handel’s Water Music, Bach’s Orchestral Suite No.4 in D and excerpts from Rameau’s Les indes galantes it was clear from the get-go that there was some very intense musical conversation going on between the conductor and the orchestra. She led from the first violin, as is the orchestra’s custom, and so intent was she on maintaining the connection with the players, turned three-quarters away from the audience, that from the back of the house, there were moments of almost feeling excluded. “Wait till she realizes that that bunch of smart cookies [the players] can read her back as easily as they can read her face! She’s going to be something really special” my concert companion remarked.

I, for one, can’t wait.

We get one more chance to hear and see Citterio at work this season (early May) and then in September it’s “chocks away!” as a newly minted Tafelmusik takes flight.

Alison Mackay: Running a close second to Citterio’s appointment as significant Tafelmusik news has to be the seemingly inexhaustible flow of thematic programs from the mind of longtime Tafel bassist Alison Mackay. Her latest, “Visions and Voyages: Canada 1663-1763” will be over by the time you read this. (I’m off to see it as soon as I finish this piece!) Like the Toronto Consort’s “Kanatha/Canada” discussed earlier, it places the sesquicentennial theme in the context of a much earlier timeline. I’ll be surprised if it’s any less rigorous in its framing of the issues than its Consort counterpart.

As mentioned, an earlier Mackay program “Bach’s Circle of Creation” hits the road for a US tour February 28. And, no surprise, there’s a new one in the works for the 2017/18 season. Titled “Safe Haven,” it “explores the musical ideas of baroque Europe’s refugee artists … portraying the influence of migration on the musical life of Europe and exploring how the movement of refugees changed and enriched the economy and culture of major cities.

Mackay’s programs increasingly demonstrate a committed and almost uncanny knack to tap into history truthfully so that an audience comes away, by analogy, with a clearer understanding of issues of our time. (“Tales of Two Cities: The Leipzig-Damascus Coffeehouse” last spring was a perfect case in point.)

Coda: The Time-Traveler’s Toothbrush

“The only thing I really need to do before a concert is to brush my teeth. I cannot sing with dirty teeth. ... But otherwise, a little warmup, some nice clothes, a bit of lipstick ... I’m good to go.”

The speaker is alto powerhouse Laura Pudwell, longtime Toronto Consort member, quoted in the program for “Kanatha/Canada” discussed earlier. As for this ink-stained wretch, though, hopping around from topic to topic, all the while pretending at cohesion, the counterpart of the Pudwell pre-performance toothbrush is of course a catchy headline. Trust me.

David Perlman can be reached at publisher@thewholenote.com.
Centrediscs: The Little Label That Could Canadian Classical Composition and the JUNOs

DAVID JAEGER

For the first time in the history of Centrediscs, the small but significant record label operated by the Canadian Music Centre (CMC), two of its recent recordings have current JUNO nominations in two different categories. Dark Star Requiem by composer Andrew Staniland and poet Jill Batson is nominated in both the Best Classical Recording, Vocal or Choral and in the Best Classical Composition categories. Christos Hatzis’ full-length ballet, Going Home Star: Truth and Reconciliation, is nominated in both the Best Classical Composition and Best Classical Recording, Large Ensemble or Soloist(s) with Large Ensemble Accompaniment. This is a significant milestone for Centrediscs, a label created in 1983 by then CMC Executive Director John Miller. “The idea of Centrediscs was originally proposed by my predecessor, John Peter Redekopp was Head of CBC Radio Music at the time and he and Miller agreed that the Radio Music Department would, up to a practical limit, provide production and technical personnel to make the recordings. And, in return for doing so, CBC music programs would have the right of first broadcast. This arrangement provided the national network new music program I had created in 1978, additional new productions of recent performances of Canadian music to the JUNOs in the recently created category of Best Classical Composition. It earned a nomination but didn’t win the JUNO.

In 1986, Centrediscs released its first recording on CD, Impact, a production of performances by percussionist Beverley Johnston. In fact, Impact was manufactured in three media: CD, LP and audio cassette. The composers represented on it were Serge Arcuri, Gary Kulesha, Alexina Louie and Jean Piché, and the disc attracted rave reviews. In the Centrediscs catalogue, Impact is described as: “A tour de force of percussion and electroacoustic music, the disc has often been used by stereo component stores to demo new hi-fi lines, because of the high audiophile quality of the recording.” The performances were included more than a few times in Two New Hours programming and, on occasion, Jean Piché’s Steal the Thunder, the lead track in the album, served as the program’s opening theme. In 1989 the CMC decided to submit one of the tracks from Impact to the JUNOs in the recently created category of Best Classical Composition. It earned a nomination but didn’t win the JUNO.

– Alexina Louie’s Songs of Paradise on CBC Records did. It was a remarkable statement as to how far the Centrediscs label had come in just a few years.

The JUNO category, Best Classical Composition, introduced in 1987, came about when representatives of classical labels, who formed a separate classical committee within the Canadian Academy of...
Marc-André Hamelin sometimes thinks that music should have its own semantics. “Deep down I would like the public to be affected by music and respond to music as they would respond to something which has a narrative structure and a message to deliver,” he told me in a February 10, 2017 phone conversation. “And I’ve always said that a performer should be able to express almost any adjective in the dictionary through their playing. Even though it’s kind of a fantasy, it’s a nice goal, a good aspiration.”

We were chatting in advance of Hamelin’s appearance March 23 in a recital presented by Music Toronto. The occasion was a follow-up to my profile of the master pianist that appeared in the December 2015 WholeNote. Hamelin was his usual affable, thoughtful and convivial self. We spoke about his ambitious all-sonata program for the concert – a late Haydn, the first two sonatas by the little-known Russian pianist-composer Samuel Feinberg, Beethoven’s Appassionata, Scriabin’s White Mass and Chopin’s Second which is built around a funeral march.

Hamelin was describing his connection to the Chopin sonata on the program, which he had recorded for Hyperion in 2008, prompting my question about how his relationship with that particular work has evolved over the years. “You know, it’s something that I’ve known literally all my life,” he said. “We’ve talked about this before I’m sure. Because of my dad, listening to these things all the time, recordings were playing all around the house. I think he probably played it a little bit himself although it’s a very difficult piece. It’s been in my ear since I was a boy so I came to it already sort of knowing it. I didn’t have to explore the score to find out about it. I already knew it. Although when I started to play it of course, there were many things that the score revealed to me that had not been apparent to me when I heard the piece through recordings.”

Indeed the importance of his father to Hamelin’s musical aesthetic and his reputation, right from the start, as an ambassador for late 19th-century and early-20th-century pianist-composers, many of whom had been formerly unfamiliar to a wider audience, was a key component of my earlier article.

“But as far as the evolution of his his relationship to the Chopin sonata, my God, what to tell you, I don’t know. I’ve always considered it one of the towering masterpieces of the repertoire, one which curiously enough I think is open to a variety of views, a variety of different interpretations, a variety of ways of expressing it. But it’s always appeared to me, perhaps even more now, as one of the darkest and most disturbing statements ever written for the piano.”

I asked for an elaboration.

“Well, you know Schumann’s quote saying that Chopin put four of his maddest children under one umbrella and published this sonata. The four movements are – if you consider the [third movement] Funeral March the heart of it – you could perhaps consider the first two movements as sort of working towards the funeral march and the fourth being sort of an illustration, an afterthought or a consequence of it, as much of a dark mood as the third movement but also expressed completely differently with different means.

“It’s very hard to talk about because it’s something that I’ve known for so long that it’s hard to take some steps back,” he said, laughing.

When he plays it, he said, it’s like he’s reciting a poem. A case in point in terms of his aspirational fantasy: “a narrative structure and a message to deliver.”

Our conversation soon turned the topic of the importance of the score in his pianistic approach. (“The score is still my ideal,” he had told me back in the fall of 2015.) This time, we were discussing Samuel Feinberg – a late Haydn, the first two sonatas by the little-known Russian pianist-composer Samuel Feinberg, Beethoven’s Appassionata, Scriabin’s White Mass and Chopin’s Second which is built around a funeral march.

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I asked for an elaboration.

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Scriabin, but aside from a couple of early works – and the two sonatas that you’ll be hearing me playing fall into that category – you do hear some Scriabin influence. But after that, trust me, he sounds like no one else but Feinberg, because he really developed his own aesthetic.”

Bringing the conversation back to the Appassionata I pointed out how remarkable it is that Beethoven wrote the Eroica Symphony, the Triple Concerto and the Appassionata all in the same year (1805). And then spent the next two years writing the Razumovsky Quartets and the Fourth Piano Concerto.


The 55-year-old Hamelin’s March 23 Jane Mallett concert is his 12th solo recital for Music Toronto going back to 1986, a time when “I was still in my infancy as a musician and of course we’re always evolving. Of course I could only give what I had. Sometimes I wish I could go back and do it again [he laughed heartily].” He remembers that first recital very clearly. His father was still alive then [He died in November of 1995.] and made the trip from Montreal to hear him. “I think I gave Balakirev’s Islamey as an encore or it might have been part of the program. I’m not sure. Back then I was a different pianist and I played very different things,” he said, laughing again. “It was very possibly one of the first of my concerts in Toronto, if not the actual first.”

I asked about his association with Music Toronto. “Their heart’s in the right place,” he said. “They’ve been wonderfully faithful to me and I’ve never taken this lightly. My God, we’d be silly not to go back to places that welcome us always with open arms. And where audiences seem to trust you and accept you and welcome you as a regular. It’s such a wonderful thing and it’s the best thing for us musicians really.” He finds the Music Toronto audience to be “music lovers through and through.”

I wondered if he has noticed a change in audiences over the years but he said “No, not really.” He continued: “I think the enthusiasm is confined to the score, he said: “I think he expresses enough in the music itself that he gives you almost more than you can do at a piano. You don’t have to read, for example the Poem of Ecstasy. The score again should be offstage at the end of the first half and the applause was just enough to get me backstage. And then I wasn’t able to come out again to bow so I thought, ‘Okay, I’ve blown it somehow. So I sort of played the second half with my tail between my legs, at least psychologically. I was really perplexed and disappointed of course [when the response after the second half was the same], but talking to the people afterwards I found out that contrary to my expectations they really, really enjoyed the recital. They just had a way of expressing it which was anything but overt. Since then I’ve learned to give audiences the benefit of the doubt because of that.”

Hamelin’s Toronto concert opens with the two-movement Haydn Sonata in C Major Hob. XVI:48. He told me that the first movement is in a slow tempo and is one of the many examples Haydn produced of a set of double variations, where two themes are presented and varied alternatively. “Then we have a very jolly, typically roguish kind of rondo for the second movement. Full of wonderful humour.”

After intermission he’ll be playing Scriabin’s Seventh Sonata “White Mass,” a piece he recorded for Hyperion in 1995. He told me that his thinking on the piece – the one Scriabin sonata he plays the most – hasn’t changed since that recording was made. “Perhaps I’m able to express it [his thoughts on the piece] a little bit better because of my ongoing relationship with the instrument but otherwise I’d be very hard put to pinpoint exactly what it is I do differently,” he said. “I do have a recording of my very first performance of it which is back in 1983. It would be interesting to listen to that. I haven’t for quite a while.”

Does he listen to his older recordings very often? “Sometimes. I don’t make a habit of it. Every so often I’m curious. It’s hard to get me to listen to anything that I’ve done but once I’m in – I mean, it’s like me in a pool – it’s hard to go to the pool but once I’m in it’s hard to get me out.”

Characteristically, when I asked whether his approach to the piece takes Scriabin’s voluminous writings into consideration or is it mainly confined to the score, he said: “I think he expresses enough in the music itself that he gives you almost more than you can do at a piano given that some of the expressive indications are so outlandish. You don’t have to read, for example the Poem of Ecstasy or know about what he did later about the Etherium... The score again should be

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more than enough of an inspiration."

Several days before we spoke, Hamelin performed the world premiere of his Piano Quintet with the Pacifica Quartet in California on February 2. Where did he find the time to compose given his busy schedule?

“Well the piano quintet was a long time in the making. First of all, I had written, back in 2002, a Passacaglia for Piano Quintet that was a commission for the Scotia Festival of Music and it was performed at that time. About a year and a half ago I got this commission from California to expand the work into a full [three-movement] piano quintet using this passacaglia. So it got started in 2002. Meantime back in 2005 I wrote an exposition to the first movement. And all of the rest, the rest of the first movement and the third movement were more recent. So I had plenty of time [laughs]. But also, at the same time that I finished this quintet I was also fulfilling a commission to write the compulsory piece for the next Van Cliburn Competition.”

As well as writing that piece, Hamelin will serve on the Cliburn jury. He added that the competition will be live streamed so people won’t have to travel to Fort Worth. “And get this! This time everybody is playing the piece, not just the semi-finalists or whatnot. So the public and jury and worldwide audiences alike will have ample opportunity to get sick of it.”

“Well, that’s really something to look forward to,” I said.

“To get sick of it?” he laughed.

“Yes,” I said. “It’s like jumping in the pool as you say.”

“At least the piece isn’t too long,” he said. “They asked me for four to six minutes and it ended up being about five. So it’s sort of a quick and painless injection.”

“How many times will we hear that piece of yours?” I asked. “At least 30,” he answered. “That’s why I’m saying ‘sick of it.’”

A few days after we spoke, Hamelin set off for Lyon where the program is the same as that in Kingston, Cleveland, Toronto and even eventually home to Boston, May 5. He was particularly looking forward, he told me, to his concert February 20 and 21 in Munich with the Death and Transfiguration Kindred Spirits Orchestra.

Medtner Second Piano Concerto – along with the Rachmaninoff Third, his next Hyperion release. It was to be his first time with the Bavarian State Orchestra though not his first time with conductor Kirill Petrenko. “I’ve worked with [him] once already at the Chicago Festival and that was very, very nice,” he said. “And he’s of course heading to the Berlin Philharmonic. That’s a very nice connection. Although I have played with the Philharmonic once back in 2001.” Then the BPO had asked him to play the Szymanowski Fourth Symphony “Symphonic Concertante” which was written for Arthur Rubinstein, and unknown to Hamelin at the time.

After Toronto, his grand tour continues with 13 duo-piano concerts he and Leif Ove Andsnes are playing in Europe and the USA. Plans include a recording for Hyperion of Stravinsky’s Concerto for Two Pianos and The Rite of Spring. But Hamelin’s next recording to be released (in August) is Morton Feldman’s For Bunita Marcus which he performed in Mazzoleni Hall at the 21C Festival in 2014.

His relationship with Andsnes goes back to 2008 when Hamelin was invited to Andsnes’ chamber music festival in Risør, Norway. “We played The Rite of Spring and in many other places, 10 or 12 times total, including at the Berlin Philharmonic in the smaller hall, because he had a residency there.”

As we finished our conversation I asked him about his fondness for record collecting. “Most of it’s in storage,” he said with a hearty laugh. Even so, I asked if he had been adding to it. “Oh sure, I’m always buying things. But one needs less and less and less with advancing age. I still collect for the pleasure of it though. I’m always on the lookout for the rare things.”

You can hear Marc-André Hamelin – that rarest of performers – in his Music Toronto recital on March 23 at the St. Lawrence Centre, or in the same program, four days earlier, on March 19, at The Isabel Bader Centre in Kingston, Ontario.

Paul Ennis is the managing editor of The WholeNote.
WENDALYN BARTLEY

In last month’s column, my opening story focused on the upcoming New Creations Festival presented by the Toronto Symphony Orchestra, with concerts on March 4, 8 and 11. I featured a conversation with Christine Duncan speaking about a new commission entitled Qiksaaqtuq for the March 4 concert, a collaboration between Duncan, Tanya Tagaq, Jean Martin and orchestrator Christopher Mayo that combines both notated score and improvisation. To continue coverage of the New Creations Festival for the March issue, I spoke with guest curator and composer/performer Owen Pallett about his vision for the festival and the highlights of the March 8 and 11 concerts.

A year ago, a review by Michael Vincent in the March 6 edition of The Toronto Star noted that in the 2016 New Creations Festival there were no female composers featured. The author stated that this omission demonstrated “a lack of awareness towards the diversity of the community,” and he ended his review with a hope that the TSO would listen to this critique. By selecting Owen Pallett as the guest curator for this year’s festival, I think it’s fair to say that they are now listening. When I spoke with Pallett, I began by asking him what his curatorial vision was. “My priority is on critical work,” he began. “There has been a big change in the [cultural] conversation over the last 15 years, and I want to reflect that in the concerts.” For Pallett, this means having representation from both female and male composers, as well as the inclusion of Indigenous and culturally diverse performers. He also wanted to reflect the full spectrum of new music practices that exist outside the traditional concert hall. This goal is evident in both the selection of composers he wanted to include, as well as the choice of performers for the lobby concerts that happen both pre- and post-concert. “There’s an enormous audience in Toronto for new music, but they don’t know it exists. People are interested in listening to challenging music, and I’m also working to address that in this series.” In the end, Pallett is not interested in theoretical ideas of what new music is, but rather in selecting works that are, in his words, BOLD.

As examples, he cites the music of Cassandra Miller that displays “enormous and monolithic gestures, like giant glaciers, which are far removed from other schools of new music composition.” Speaking of glacial landscapes, another composer Pallett selected is Daniel Bjarnason from Iceland who takes Ligeti’s ideas of cloud structures and turns them into a new language. Both Bjarnason and Miller’s works (Round World and Emergence, respectively) will be premiered on March 11. Pallett’s choice to include Tanya Tagaq’s improvised performance will give audiences a chance to experience “the most emotional response you’ll hear from an improvised performer.”

Another of his composer selections is American Nico Muhly (Mixed Messages, March 8 concert), whose style is a “concentrated John Adams-inspired tonalism drawing from many different sources and time periods.” Muhly, currently one of the most visible composers in the USA, has worked and recorded with a range of classical and pop/rock musicians and refuses to be pinned down to one specific genre.

Pallett’s own commissioned work, Songs From An Island, will be premiered on March 8. What we will hear that night is a 15-minute excerpt from a 75-minute work he is currently working on. Originally, Pallett began writing a more conventional piece for the festival, but after recently hearing American composer Andrew Norman’s work Play, he decided to shelve it and go full out to create a more edgy piece that “investigates the cross section of folk songwriting and the aspects of modern orchestration that I’m most interested in.” The piece is a series of songs about a man who washes up on an island and gets involved in an assortment of hedonistic activities. One might think that would result in a work with a bawdy flavour, but not so. Rather, Pallett says, the piece has a more spiritual tone and ends with the character circling the planet hearing the prayers of the people below. The music is as much inspired by trends in rock music since Talk Talk, an English new wave band active from 1981 to 1992, as it is by concert music influences such as Ligeti-inspired tone clusters and Grise’s spectralism. However, Pallett made it clear that his is not a hybrid music as he “draws equally from a number of different languages to arrive at this unified aesthetic, one unified conclusion. I’m still trying to find the sweet spot,” he said, which is not a space “between the two worlds, but is its own place unrelated to either genre. I am completely allergic to any conversations that distinguish between pop vs. serious music. I find it classist and I reject it.”

The Festival will also feature a lineup of outstanding performers, including violinist James Ehnes performing a new violin concerto by Aaron J. Kernis (March 8) and the Kronos Quartet performing Black MIDI, a new work by Nicole Lizée (March 11). And finally, each symphony concert will begin with the performance of a two-minute Sesquie, commissioned as part of the TSO’s year-long Canada Mosiac project. These include Andrew Staniland’s Reflections on O Canada after Truth and Reconciliation (March 4) Harry Stafylakis’ Shadows of Radiant (March 8) and Zeiss After Dark by Nicole Lizée (March 11). Highlights of the lobby concerts include Indigenous performers The Lightning Drum Singers led by Derrick Bressette (March 4). and the Cris Derkson Trio with Derkson on cello, Anishinaabe Hoop Dancer Nimkii Osawamick and drummer Jesse Baird (March 11). The spirit of improvisation will make an appearance as well with the performance on March 8 by the Element Choir led by Christine Duncan.

Nicole Lizée: March 11 will be a busy night for composer Nicole Lizée with her two works at the New Creations Festival along with a piece she composed for a concert featuring the Plumes ensemble at the Music Gallery. Montreal-based Plumes is a six-member group combining pop and classical influences who have invited 13 composers to create pieces inspired by Vision, Canadian producer/singer Grimes’ album. And in the spirit of Owen Pallett’s vision for New Creations, this concert includes a majority of women composers as well as a creative mandate to push genre boundaries. Alongside Lizée, other composers include Emile LeBel, Tawnie Olson, Monica Pearce and Stephanie Moore. And later in the month at the Gallery, the all-female Madawaska Quartet along with harpist Sanya Eng and guitarist Rob MacDonald create an immersive performance environment in which to perform works by Omar Daniel, Andrew Staniland, Scott Good and Yoko Ono. This program will also be performed on

I am completely allergic to any conversations that distinguish between pop vs serious music.
March 29 in Kitchener as part of the Kitchener-Waterloo Chamber Music Society series.)

**Full Spectrum:** March continues with a full spectrum of new music events. On March 10 and 11, The Toronto Masque Theatre presents *The Man Who Married Himself* composed by Juliet Palmer with libretto by Anna Chatterton and choreography by Hari Krishnan. The story is an intriguing one, given the gender issues already discussed. It’s an allegory of the inner battle between male and female parts, played out by the main character who rejects the idea of marrying a woman and instead creates a lover for himself from his own left side. The outcome of that experiment unfolds throughout the piece.

Continuum Contemporary Music’s lineup for their March 25 “Pivot” concert of works by emerging composers is another example of a more diverse representation of composers. The concert will present the creative outcomes of a six-month mentorship with works by four female composers (Rebecca Bruton, Maxime Corbeil-Perron, Evelin Ramon, Bekah Sims) and Philippine-born Juro Kim Feliz. Montrealer Beavan Flanagan rounds out a program of pieces exploring acoustic, electroacoustic and acousmatic traditions.

And finally, the Array Ensemble will perform “The Rainbow of Forgetting” in both Toronto (March 9) and Kingston (March 10) with compositions by Mozetich, Catlin Smith, Komorous, Sherlock, Bouchard and Arnold.

With so much going on also in the early part of March, I have not been able to cover it all here. I recommend you consult my February column for some of the early March events mentioned there.

Finally here are some additional **Quick Picks** for this month:


**Mar 5:** Oriana Women’s Choir. “Journey Around the Sun.” Includes a work by Estonian composer Veljo Tormis.

**Mar 8:** Canadian Opera Company. Chamber Music Series: Contemporary Originals in collaboration with the TSO’s New Creations Festival.

**Mar 12:** Two electroacoustic music concerts presented by U of T Faculty of Music: works by Ciamaga, Staniland, Viñao and Mario Davidovsky, *L’adesso infinito* for organ, projections and 4-channel sound by Dennis and Barbara Patrick, Stockhausen’s *Kontakte*, John Chowning’s *Turenas* and Tomita’s arrangement of Debussy’s *Afternoon of a Faun*.

**Mar 22 and 23:** Toronto Symphony Orchestra. Sesquie *A Hero’s Welcome* by Kati Agócs and North American premiere of a co-commissioned work Accused: Three Interrogations for Soprano and Orchestra by Magnus Lindberg.

**Mar 25:** Guitar Society of Toronto presents Duo Scarlatti. Their exact program is unknown at press time but will be selected from music from the high Baroque and 20th century works by Bogdanovic, Pisati, Iannarelli, Cascioli and Del Priora, among others.

**Mar 26:** U of T Faculty of Music presents “There Will Be Stars: Music of Stephen Chatman,” which includes works by Chatman, Ramsay, Parker, Hagen, and Brandon.

**Mar 26:** New Music Concerts presents Gyorgy Kurtág’s *Kafka Fragments* as part of a benefit performance event. Also presented on March 27 by the Kitchener-Waterloo Chamber Music Society.

**Apr 7:** Music Gallery. “Emergents III: Castle If + Laura Swankey.” Joe Strutt, curator.

**Wendalyn Bartley** is a Toronto-based composer and electrovocal sound artist. sounddreaming@gmail.com
Not Reconciled: The Cinema of Jean-Marie Straub and Danièle Huillet is a retrospective of 31 films by the singular filmmaking duo that takes hold at TIFF Bell Lightbox March 3 with the screening of a new 35mm print of Chronicle of Anna Magdalena Bach. Whether or not you’re familiar with the austere dissociation of the filmmakers’ style, this black and white 1967 film is essential viewing for any music lover. Compulsively watchable, it’s of key historical importance on two counts. As a portrait of J.S. Bach, it’s a focused biography zoning in on the last decades of his life, from the end of his stint working for Prince Leopold of Anhalt-Köthen to his time in Leipzig as cantor of St. Thomas Church (1723–1750). And as a 50-year-old film in which Bach is portrayed by harpsichordist Gustav Leonhardt and the music is directed by Nikolaus Harnoncourt with musicians from his Concentus Musicus Wien, it’s also a record of a period—instrument movement that was then in its infancy.

The film is awash in music, all inspired by Bach’s love of, and devotion to, God. Almost the entire film consists of excerpts from 12 of Bach’s works—it’s a total immersion experience largely because most of the excerpts are each several minutes long. The bewigged Bach and musicians perform in period costume in the very places where the compositions were first played. The Straub’s rigorous aesthetic reinforces this effect by selecting a camera position with a striking perspective and letting their unmoving camera soak up the moving image; they concentrate our attention on the music.

The film is narrated in a matter-of-fact manner by Bach’s second wife, a singer he married in 1721 after the death of his first wife. She gives a bare outline of Bach’s early years, touching on his organ prowess and the famous 250-mile walk he took from Arnstadt to Lübeck to hear his idol Buxtehude play, but once she introduces herself events flow according to the pulse of time. For the most part the music follows in chronological order beginning with a sizable excerpt from the middle of the first movement of the Brandenburg Concerto No.5, the first great keyboard concerto and arguably the zenith of his time in Köthen. The camera placement is over the right shoulder of Bach as we watch Leonhardt play his double-keyboard harpsichord unfettered.

Just as Bach is about to take up his post in Leipzig, we’re treated to Leonhardt and Harnoncourt in lovely performance of the first movement of the Brandenburg Concerto No.5, the first great keyboard concerto and arguably the zenith of his time in Köthen. The camera placement is over the right shoulder of Bach as we watch Leonhardt play his double-keyboard harpsichord unfettered.

Camera placement is critical. For example, in the Cantata BWV 198, written for the funeral of Queen Christiane, the vantage point is from the instrumental side focused on the lute, with Bach at left in front of the choir. Occasionally there will be a cut to a close-up of a singer or instrumentalist; even a view of the thick scores black with the density of notes. Despite the lack of camera movement, there is a variety of perspective, often at an angle, which adds to our involvement. The filmmakers also point us to original documents, contracts and the like. They are careful to point out the economics of Bach’s daily life and his concerns with his working conditions as he navigates his relationship to his employers.

The other major musical component of the retrospective, is the screening March 12 of the Straubs’ film of Schoenberg’s unfinished opera Moses and Aaron (1974), shot in a Roman amphitheatre with the Austrian Radio Choir and Austria Radio Symphony Orchestra (recorded in Vienna), along with the 1972 short film Accompaniment to a Cinematic Scene (which uses text by Schoenberg and Brecht to condemn anti-Semitism). Preceding the films will be a 15- to 20-minute live performance of five extracts from Schoenberg’s Pierrot Lunaire as well as Claude Vivier’s Hymnen an die Nacht presented by Against the Grain Theatre with soprano Adanya Dunn and collaborative pianist Topher Mokrzewski.

Associates of the TSO. Now in their 45th season, the Associates of the Toronto Symphony Orchestra continue their current series March 6 with “Classics of Vienna Meet Voices of Britain.” TSO oboist Sarah Lewis is joined by Eri Kosaka, violin, Diane Leung, viola, and Emmanuelle Beaulieu Bergeron, cello, in Mozart’s effervescent Oboe Quartet K370, Britten’s Phantasy Quartet for Oboe and Strings Op.2 (written when the composer was 19 and featuring a singing oboe line). Beethoven’s splendid Trio Op.9 No.1 opens the concert.

On February 13, I heard their second concert of the season, “Paris en mille notes,” a delightful evening of chamber music in the friendly confines of Jeanne Lamon Hall. The distinctive Gallic-flavoured program began with a lively look at Stravinsky’s Suite from L’Histoire du Soldat. Stravinsky’s septet consisted of violin, clarinet, bassoon, trumpet, trombone, double bass and percussion, a larger number of players than the Associates usually bring to a concert. The enthusiastic audience, who appeared to be made up of the proverbial “seven to seventy,” took up most of the seats on the main floor and seemed to energize the players.

Stravinsky’s score, which takes advantage of its instruments’ unique instrumental colour, was suitably raucous and lively with memorable violin playing by TSO assistant concertmaster Etsuko Kimura (as it should be given the story of a violinist-soldier who sells his instrument to the devil), the sweet bassoon of Fraser Jackson and buffoonery from the brass.

Poulenc’s Sonata for Flute and Piano, which followed, acted as a
palate cleanser after the Stravinsky’s exoticism, creating a wonderful sense of space with long flute lines and wide intervals that felt very French, all delivered with aplomb by Leonie Wall and collaborative pianist Monique de Margerie.

After intermission the duo joined the septet plus another percussionist for Jackson’s clever chamber arrangement of Ravel’s Piano Concerto in G Major which was being performed for the first time. With similar instrumentation as the Stravinsky, the concerto began in wind-band style before moving into its languorous piano theme with piccolo backing. Conductor Ryan Haskins brought a subtle baton to Ravel’s jazz touches, providing a good steady groove for the second movement’s lovely theme, while de Margerie’s intimate solo piano playing was well-suited to the chamber format.

Kudos to the musicians and their contagious spirit. It augurs well for the rest of the season to come. Following the March 6 concert previously mentioned, their season continues May 29 with a transcription of Schubert’s song cycle Die schöne Müllerin arranged for violin and viola and Beethoven’s String Trio in E-flat Major Op.3. June 5, it’s music for piano trio by Haydn, Luedke, Piazzolla and Brahms.

**Dmitry Masleev.** Following in the footsteps of the 13 first-place winners of the International Tchaikovsky Competition, the Siberian-born Dmitry Masleev joins such legends as Van Cliburn (1958), Vladimir Ashkenazy (1962) and Grigory Sokolov (1966) and most recently Denis Matsuev (1998), Ayako Uehara (2002) and Daniil Trifonov (2011). His Koerner Hall recital March 22 includes works he played in Round 1 of that competition (two of Rachmaninoff’s Études Tableaux Op.39 and Beethoven’s Sonata Op.81a “Les Adieux”) and Liszt’s Totentanz from Round 2. Four Scarlatti sonatas, additional Rachmaninoff pieces and Prokofiev’s Sonata No.2 in D Minor Op.14 complete his ambitious program.

In response to a question I emailed him shortly before we went to press, Masleev told me that his musical hero is Sergey Rachmaninoff. “He was not only a genius composer whose music inspires all classical music lovers, but he was also a brilliant pianist,” he said. “Thank God we have lots of his recordings available and can listen to them. “He has his own style of performing,” the 28-year-old said. “You will always be amazed by his precise touch, deep forte and piano, and of course, just incredible technique. His music combines deep meaning that touches your heart, a variety of harmonies, just unbelievable beautiful melodies. There is a quality in it that will find a response from any person in the audience.

**Daniil Trifonov.** Coincidentally, the previous Tchaikovsky winner, Daniil Trifonov (having just turned 26) returns to Koerner Hall just six days after Masleev, March 28 in a recital devoted to Schumann, Shostakovich and Stravinsky’s Three Movements from Petrushka. The concert is sold out but a few rush tickets will be available 90 minutes prior to the performance. When he was 23, Trifonov gave a masterclass/interview at Mazzoleni Hall one evening in January 2015. He mentioned Rachmaninoff, Friedman, Horowitz, Hofmann and Michelangeli among pianists from the past who inspired him. He said then that the two hours before a concert is a period of intense concentration and that “somehow warming up for me is more mental [than physical].”

**QUICK PICKS**

Mar 4: Hamilton Philharmonic Orchestra principal trumpet Michael Fedshyn joins violinist Bethany Bergman, cellist Rachel Mercer and pianist Angela Park as 5 at the First presents music by Biber, Barnes, Ewazen and Piazzolla.

Mar 4: Academy Concert Series presents “A Frankly Fabulous Foray,” piano quintets by Franck and Fauré (See what they did there!), two luscious chamber works. OSM principal second violin Alexander Read, HPO second violinist and Windermere String Quartet first violinist Elizabeth Loewen Andrews, TSM 2016 fellow Emily Eng, viola, Academy Concert Series artistic director Kerri McGonigle, cello, and Leanne Regehr, piano, bring the works to life.


Mar 5, 7 and 9: The Kitchener-Waterloo Chamber Music Society presents the Aviv String Quartet performing Mozart’s great last ten quartets.

Mar 21 and 23: Movses Pogossian honours Bach’s birthday by playing his six sonatas and partitas for unaccompanied violin in the KWCMS music room.

Mar 22: Peter Vinogradge, who played the first solo recital in that music room in 1980, returns to play Bach, Beethoven and Peter Mennin.

May 29: The Hamilton Symphony Orchestra presents the quartet’s season with works by Brahms.

June 5, it’s music for piano trio by Haydn, Luedke, Piazzolla and Brahms.
7 and 9: Another major programming coup for KWCMS: the Lafayette String Quartet playing the complete Shostakovich string quartets.

Mar 5: It’s cloning time as Moosredale presents Paganini Competition prizewinner In Mo Yang at Walter Hall, while RCM presents the inimitable Sir András Schiff at Koerner Hall, and Roy Thomson Hall presents Andris Nelsons and the Boston Symphony Orchestra, recent Grammy winners for Best Orchestral Performance. All concerts will take place Sunday afternoon at three o’clock.

Mar 7: GGS scholarship student Charissa Vandikas plays Chopin, Schumann and Rachmaninoff in a free noon-hour concert at the Richard Bradshaw Amphitheatre. Apr 4: Another COC free noon-time concert features Mark Fewer in solo violin works by Bach, Ysaye and Chris Paul Harman. Apr 5: Rossina Grieco, a native of Southern California and winner of the GGS Ihnatowycz Prize in Piano, fills the Bradshaw Amphitheatre with Liszt’s iconic Sonata in B Minor in her free concert.

Mar 9: The relatively new Trio Shaham Erez Wallfisch brings their chamber music bona fides to the Women’s Musical Club of Toronto for what promises to be a memorable afternoon of music by Rachmaninoff, Schumann and Shostakovich.

Mar 10: The celebrated duo pianists, Anagnoson and Kinton, continue their 40th anniversary season with a concert at Brock University in St. Catharines.

Mar 16: Music Toronto presents the Philharmonic Quartett Berlin (made up exclusively of members of the Berliner Philharmoniker) in a classic program of late Haydn, early Beethoven and middle Schumann.

Mar 18: TSO concertmaster Jonathan Crow is the soloist in Brahms’ lyrical Violin Concerto with the Niagara Symphony Orchestra conducted by Bradley Thachuk, at FirstOntario Performing Arts Centre in St. Catharines.

Mar 19: Four days before his Music Toronto recital, Marc-André Hamelin performs at the Isabel Bader Centre for the Performing Arts in Kingston. The all-solo program is anchored in the first half by Beethoven’s fervid Appassionata Sonata and in the second by Chopin’s dark Sonata No.2 in B-flat Minor “The Funeral March.”

Mar 23: One-time protégé of the great Arthur Rubinstein, Janina Fialkowska brings her pianistic sensibility to an all-Chopin recital at the Aurora Cultural Centre.

Mar 27: The U of T Faculty of Music presents the dedicated and dependable Gryphon Trio performing Beethoven’s buoyant Piano Trio Op.1, Dšuk Wijeratne’s Love Triangle and Brahms’ romantic symphonic post, the Piano Quartet No.1 in G Minor Op.25. Currently artists-in-residence at the faculty, the Gryphon is joined by guest violist Ethan Filner for the Brahms.

Apr 1: The indefatigable Angela Park joins Canadian Sinfonietta’s first violinist, Joyce Lai, and first cellist, András Weber, for an evening of chamber music by Rachmaninoff, Handel-Halvorsen and An-Lun Huang.

Apr 2: Tokyo-born, Montreal-raised Karen Gomyo brings her superb musicianship to Beethoven’s splendid Violin Concerto. Young American, Robert Trevino, also conducts the TSO in the 1947 version of Stravinsky’s Petrushka rooted in Russian folklore and melody.

Apr 6, 7: TSO favourite Thomas Dausgaard returns to conduct Deryck Cooke’s version of Mahler’s magnificent Symphony No.10. TSO principal cellist Joseph Johnson is the soloist in Schumann’s ravishing Cello Concerto in A Minor Op.129, the opening work on the program.

Apr 2: Pianist Anton Nel, fresh from two masterclasses on March 31, performs Mozart and Schumann in a free concert (tickets required; available from March 2) in Mazzoleni Hall.

Apr 7: Bravo Niagara! Festival of the Arts presents pianist Jon Kimura Parker in a fascinating program comprised of Beethoven’s formidable Appassionata Sonata, Ravel’s shimmering Jeux d’eau, Alexina Louie’s Scenes from a Jade Terrace and two movie-themed pastiches by William Hirtz: Bernard Herrmann Fantasy and Fantasy on the Wizard of Oz.

Paul Ennis is the managing editor of The WholeNote.
all three fell in love with it and through a generous anonymous donation were able to acquire it,” he said. “On April 7, 2016, flutist Robert Aitken and I offered the first concert featuring the piano as an accompanying and solo instrument.”

From there it seemed obvious to Aide that a series of piano recitals would display the new instrument’s fine qualities. Aide’s decades of teaching and adjudicating had kept him in touch with “younger pianistic talent” and Piano Bravura was born. He chose the initial three pianists because “I know them and their playing at close quarters.” Aide also told me that he was pleased with the repertoire the three selected for the series. “[Their] choices cover a wide range of styles and feature some unusual items.”

Angela Park: “As adjudicator, I first heard Angela Park play the Schumann concerto in a London festival when she was 14. ‘This is the real thing.’ I thought. We worked together for nine years and I was so gratified to help prepare her masters’ graduating recital in 2003, the year of my retirement from U of T’s Faculty of Music. Angela is a much sought-after chamber music player, as the pianist in Ensemble Made in Canada and duo partner of such artists as cellist Rachel Mercer and violinist Jonathan Crow. Her solo playing is outstandingly expressive and her concerto performances second to none. She occasionally still plays for me and we are good friends.”

Park’s recital March 9 begins with Mozart’s irresistible Sonata K333 before moving to the impressionistic Images: Book II of Debussy and Liszt’s revolutionary Années de Pèlerinage Book I: Suisse. Aide had no part in choosing the content of the recitals but he told me that he did coach Angela in the Debussy Images II set years ago.

Tony Yike Yang: As a juror, Aide heard Tony Yike Yang in the last National Chopin Competition which was held in Mississauga several years ago. “I remember fondly that he liked my Chopin Berceuse, an item in a recital the jury members offered during that event,” Aide told me. “We sent Tony to the International Chopin Competition in which his laureate playing was so compelling,” Yang was 16 in 2015 when he became the youngest prizewinner (he finished fifth) in the history of the competition. “I have recently reheard his Chopin E Minor Concerto and B-flat Minor Sonata from that competition on YouTube and was astounded once again by his inspired, world-class playing. By the way, in his emails he confers an honorary doctorate upon me.”

Aide asked Yang, now 18, to include that Chopin sonata in his April 2 recital. Mussorgsky’s monumental Pictures at an Exhibition was Yang’s own choice.

Sheng Cai: “In 2003, I was musical advisor to the Toronto Symphony Orchestra Concerto Competition,” Aide said. “That year the jury chose Sheng Cai to play the Chopin E Minor Concerto. At the reception after his incredibly poetic performance we fell into a lively pianists’ dialogue and we have continued these conversations ever since. Sheng comes over to our house several times a year and brings with him his most recent CD concerto performances. I must be some kind of mentor. At any rate we enjoy swapping CDs and discussing the challenges of forging a career as a concert artist. His exuberance is contagious.”

Cai’s program comprises two Scarlatti sonatas, Mozart’s Sonata K332, Chopin’s addictive Barcarolle and two pieces “one doesn’t often hear,” according to Aide: Schumann’s Humoresque Op.20 and Villa Lobos’ Rodeopoeita, written for Arthur Rubinstein.

As for other ideas in the works for additional musical events in the church: “There was a time, especially under the aegis of CBC producer, Srul Irving Glick, when Holy Trinity was a favoured venue for national broadcasts. Its luminous acoustic and, of course, the new piano suggest future chamber music and voice series as well as a continuation of these superb piano recitals. I know a number of musicians of the next generation who will easily fill the bill. We will keep you posted.”

Paul Ennis is the managing editor of The WholeNote.
Big Bands, Giant Talents

ELLA FITZGERALD at 100

Whether you are in the band or in the audience, in jazz, the ideal experience is being there when something magical happens. The second best thing is hearing a live recording that captures such magic. Therefore, the production of live recordings, where the band is at its best with an enthusiastic audience, is essential to understanding, preserving and promoting jazz music. Norman Granz knew this and epitomized it; the famed impresario and record producer known for discovering Oscar Peterson and catapulting Ella Fitzgerald's career was a civil rights hero who worked tirelessly to produce, book and champion his gifted artists. Fitzgerald became the first African American woman to win a Grammy Award, garnering 13 such trophies in her illustrious career. Between 1938 and 1989, Ella Fitzgerald recorded over 2000 songs.

On Mack the Knife: Live in Berlin, recorded February 13, 1960, something truly magical happened. In front of the perfect audience – rapturously cheering and not a single cough – Miss Fitzgerald was at the Mt. Everest-like peak of her vocal power and accompanied by the best jazz combo Granz could find: music director Paul Smith on piano, Jim Hall on guitar, Wilfred Middlebrooks on bass and Gus Johnson on drums. There is literally not one false eighth-note on this hotly swinging session. On the title track Ella forgets the lyrics and improvises her own (“You won’t recognize it… it’s a surprise hit!”). And equally historic is the nine-minute version of How High the Moon which is arguably the greatest scat solo ever recorded. Using Charlie Parker’s Ornithology as a starting point, Fitzgerald miraculously makes seven minutes of intergalactic wordless fireworks fly by as effortlessly as a hummingbird.

Born April 25, 1917, Ella’s centenary quickly approaches and whether you are in the band or in the audience, in jazz, the ideal experience is being there when something magical happens. Ella Fitzgerald was at the Mt. Everest-like peak of her vocal power and accompanied by the best jazz combo Granz could find: music director Paul Smith on piano, Jim Hall on guitar, Wilfred Middlebrooks on bass and Gus Johnson on drums. There is literally not one false eighth-note on this hotly swinging session. On the title track Ella forgets the lyrics and improvises her own (“You won’t recognize it… it’s a surprise hit!”). And equally historic is the nine-minute version of How High the Moon which is arguably the greatest scat solo ever recorded. Using Charlie Parker’s Ornithology as a starting point, Fitzgerald miraculously makes seven minutes of intergalactic wordless fireworks fly by as effortlessly as a hummingbird. Ella Fitzgerald is a prime example of how big band music doesn’t necessarily mean historical music and it can inspire new generations.

SOPHIA PERLMAN

The Darcy Hepner-Jazz Orchestra, with vocalist Sophia Perlman, bring their Ella Tribute to the Toronto Centre for the Arts, March 18.

The term “using one’s voice as an instrument” gets tossed around too casually in the jazz world. Vocalists are sometimes not perceived to be musicians. Toronto’s Sophia Perlman is not merely a musician, but an excellent one, thanks to her natural talent, unflinching dedication and a wide variety of musical experiences and influences.

Now a faculty member of Mohawk College’s jazz program, from 2008 to 2013 Perlman worked with the Canadian Children’s Opera Company’s OPERATION KIDS outreach program, and during her tenure worked with close to 2000 elementary school-aged students in Toronto creating music and opera, as well as instructing two of their choruses for children as young as three.

Not one to pigeonhole herself, in PerlHaze, her new folk/roots/singer-songwriter partnership with fellow jazz singer Terra Hazelton, Perlman writes, sings and plays a half-dozen instruments: “One of the things I love about the ways Terra and I have been exploring writing and arranging for two musicians is the multitude of ways that harmony and counterpoint can help to fill in other aspects of the music like time or harmonic rhythm. I think, as a former choral singer, I tend to hear parts in my head most of the time. When I’m singing especially loosely, or in different jazz settings like playing with my quartet, or when I’m improvising, it’s still largely rooted in writing alternate arrangements in my head.”

What do you remember about your very first experience singing with a big band? I think maybe the first band experience I ever had was singing in a Mirvish musical at the Royal Alexandra Theatre in 1996. It wasn’t jazz, but the process of learning music over piano reductions and then having the experience of singing them when those piano parts expanded was incredible to my 12-year-old brain.

I played saxophones and clarinet in high school and got introduced to a bit more to big band music through the perspective of an instrumentalist. The way different horn sections were used and voiced seemed very akin to the choral and vocal music I was already singing. I already singing outside of school. I had a very smart band teacher who found a million excuses to get me to arrange and reduce things. Thanks, Mr. Alberts! The summer before my last year of high school, I went to the jazz camp at Interprovincial Music Camp. I’m almost afraid to list the ICMP faculty that summer because since then some of these people have become my colleagues, my mentors and my friends, and I’m afraid I’m going to leave someone out: Lisa Martinielli, Kevin Turcotte, Pat Collins, Mike Murley, Cam Ryga, Lorne Lofsky, Barry Elmes...Hugh Fraser was at the helm and that was my introduction to VJEI and to the incredible Christine Duncan who really redefined my ideas as to how big band music didn’t necessarily mean historical music and it was inspiring to hear compositions go from small band to big band. I was inspired to hear compositions go from small band to big band six months later at the IAJE conference in Toronto. My camp friends and I stormed the hall as soon as the doors were open to try and get as close to the front as possible. Rob McCormick’s Boss Brass reunited that night too. I don’t think my 17-year-old self understood how fortunate I was – as excited and inspired as I was.

Tell me a bit about your experience working with the Toronto All-Star Big Band and how the experience influenced you as a musician. I auditioned for TABB in the spring of my last year of high school. It was just artistic director Zygmunt Jedrzejek and a pianist who was very kind and gamely played through End of a Love Affair a
second time when I was asked if I could try to improvise...The pianist was Ernesto Cervini. I actually knew him as a pianist and a clarinetist before I ever figured out he played the drums.

That band has turned out a whole bunch of wonderful alumni. Ernesto has put out some incredible records as a drummer, arranger and composer. Jeff Halischuk and I have been playing together ever since. Melissa Lauren and I overlapped as vocalists, and Elliot Madore, who was the baritone in our vocal quartet is taking the opera world by storm in New York.

What have you learned from working with Darcy Hepner? I first met Darcy Hepner when he pulled up in front of our Toronto apartment to drop off charts for my then boyfriend, this cute piano player. He was starting a weekly big band gig in Hamilton, exploring the music of the Thad Jones/Mel Lewis Orchestra...I started riding the bus out to Hamilton after work to hear the band play almost every week. At some point the piano player put the bug in Darcy’s ear that I sang and he threw a couple of mp3’s my way – Joe Williams with the Band. It’s always a challenge as a female singer to navigate the ranges of some of these charts. You want to try, and you can’t ask a whole big band to transpose. It requires some creativity.

I don’t particularly remember how it went that night but they kept inviting me back and finding things for me to do – an Ella Fitzgerald/Oscar Peterson show during the Brott Festival, and what is becoming an annual gig fundraising for the Good Shepherd’s Society in Ancaster.

The band has so many musicians that I love and respect. I am so grateful that my now husband Adrean Farrugia introduced me to the community of musicians and supporters of music that exists out here in Hamilton. It’s extraordinary to me that they sustained a weekly residency, with a fixed wage for musicians, for an 18-piece big band for as long as they did. And the friendships and musical connections that I made inevitably ended up with my getting involved at Mohawk College and ultimately the decision to move to Hamilton a couple years ago.

**JAZZ.FM91 YOUTH BIG BAND**

Established in 2008, the JAZZ.FM91 Youth Big Band is a free educational program that provides the opportunity for selected middle and high school students to rehearse with an 18-piece big band and perform with international jazz luminaries. The 2016-17 personnel is Avery Raquel, vocals; Nick Forget, trombone; Aidan Sheedy, trombone; Sam Boughn, trombone; Daniel Strickland, trombone; Leo Silva, trumpet; Daniel Barta, saxophone; Marton Pandy, trumpet; Garrett Hildebrandt, saxophone; Lucas Udvarnoky, trumpet; Gabriella Ellingham, saxophone; Aakanx Panchal, alto saxophone; Evan Garner, trumpet; Martin Pandy, trumpet; J.C. Chung, saxophone; Felix Fox-Pappas, piano; David Cheon, guitar; Jaden Raso, bass, Jackson Haynes, drums.

On March 7 at Lula Lounge, the JAZZ.FM91 Youth Big Band will appear in a double bill with the University of Toronto Jazz Orchestra. Teaching teenagers to play jazz in the 21st century is a noble endeavour. I spoke with Jules Estrin, director of the JAZZ.FM91 Youth Big Band:

**How does this gig compare and contrast with leading a big band of adults?** During my career I have had the good fortune of leading big bands ranging from middle/high school, community bands and professional groups.

The difference between the JAZZ.FM91 Youth Big Band and a professional group would be that professional musicians are normally great sight readers and section players. They already have maturity in their playing: phrasing, articulation and dynamics are instinctual and professional players can make the music happen the first or second time in performance.

In contrast to this the JAZZ.FM91 Youth Big Band can sound quite polished with a couple of rehearsals. I still need to teach/discuss each of the above concepts as they relate to their repertoire. The expectation for the JAZZ.FM91 kids is that they come to rehearsal with their music learned so that we are working on polishing the music not learning it in rehearsal.

The JAZZ.FM91 kids are quick learners and often do not need to be taught a concept more than once. Which is very helpful...and they practise a lot!

Who are some of the musicians you have been most wowed by who we might hear from in years to come? We have plenty of alumni from the program who have gone on to some pretty incredible things! Matt Worosyl ( saxophone), Jonny Chapman (double bass), Marika Galea (double bass), Sam Dickinson (guitar), Andrew Marzotto (guitar), Sam Pomanti (piano), Anthony Fung (drums).

Brandon Tse (saxophone) and Kaelin Murphy (trumpet) are the most recent graduates that I would keep a look out for! Kaelin took the bus each week from Owen Sound to participate in the JAZZ.FM91 Youth Big Band program. He attended nearly every rehearsal and endured eight hours of bus travel every weekend. He is a great player with great dedication.

What are some of the most memorable performances put on by the Youth Big Band over the years? The JAZZ.FM91 Youth Big Band presently performs nearly 20 concerts per year! Which is a lot of performances and shows the dedication of the students. Each one of those concerts equals about ten rehearsals in terms of the band growing musically and maturing.

We have had the opportunity to perform with some pretty
incredible musicians over the past ten years including: Randy Brecker, Lew Tabackin, Bucky Pizzarelli, Tom Scott and Joey DeFrancesco. We have also featured some of Canada’s greatest musicians: Guido Basso, PJ Perry, Al Kay, Shirantha Beddage, Kelly Jefferson and Brian O’Kane.

Perhaps the most notable for me was having the opportunity to open for Al Jarreau at the Branford International Jazz Festival in 2010.”

IRENE HARRETT, Bassist: Bassist Irene Harrett joined the JAZZ.FM91 Youth Big Band during her final year of high school, after learning fundamentals at the Humber College Community Music Program.

“There are so many wonderful things that happened after I started playing in larger ensembles, Harrett observes:

“Different ensembles provide me with unique experiences. In the UTJO, we work on such a range of material – from classic big band arrangements by Neal Hefti, to iconic Canadian writings by Rob McConnell and Ron Collier, to modern composition and arrangements by Maria Schneider and Darcy James Argue. Working on this material with Gordon Foote, who has such a wealth of knowledge about the history of the music and the musicians is truly inspiring. Sonuskapos, on the other hand, is completely outside of an academic setting and performs primarily compositions and arrangements of Mason Victoria. In this setting, we are the first band to play these pieces and it is so satisfying to see how the music changes shape as we work with them.”

Of playing in larger ensembles, Harrett observes:

“There are so many wonderful things that happened after I started working in big band settings. My sense of intonation and articulation and other important aspects of musicality became heightened. I had to quickly develop a strong sense of confidence in my musical abilities. One of the biggest things that I did not expect to get from playing in big bands was such a strong sense of community from the members of the band.”

Bassist of the University of Toronto Jazz Orchestra, Irene Harrett will be performing at Lula Lounge on March 7. Dinner reservations guarantee seating: consult our Jazz Club listings.

“Never too late: Finally, to close on a cool note one whole month ahead of April being Jazz Appreciation Month, it’s never too late to pick up some jazz chops! If you know an adult who has been playing ahead of April being Jazz Appreciation Month, it’s never too late to send them to Anthony Rice’s Vegas North school, which features a variety of instrumental jazz workshops including adult jazz band, big band and salsa, with new courses starting in April: vegasnorth.ca.

Ori Dagan is a Toronto-based jazz musician, writer and educator who can be reached at oridagan.com.
combine Persian art/craft technique with Canadian content. Using workshops and performances, children, teens and young adults have an opportunity to gain a clearer perception of their roles in society's development as a cultural mosaic. Evening activities are designed for family and adult audiences. It appears that the Nowruz Festival also aims to encourage younger Canadians of Iranian origin to better understand Canadian society.

Running over the March 10 to March 12 weekend, in partnership with Toronto Centre for the Arts, North York Arts and Aga Khan Museum, the Nowruz Festival events take place at the Toronto Centre for the Arts. It's strategically located in the lower end of the heart of contemporary Toronto’s Iranian neighbourhood centred on Yonge Street. Of the nearly 60 scheduled events let’s take a closer look at a few with music as a key ingredient.

**Feathers of Fire: A Persian Epic**
The festival kicks off Friday March 10 with the multidisciplinary shadow theatre production *Feathers of Fire: A Persian Epic* which is repeated three more times during the weekend. Billed as a “cinematic shadow play for all ages,” the production is rooted in stories from the *Shahnameh* (The Book of Kings), an epic literary milestone written by the great Persian poet Ferdowsi roughly between 977 and 1010 CE.

Conceived, designed and directed by New York-based Iranian filmmaker, playwright and graphic artist Hamid Rahmanian in collaboration with the American shadow-theatre trailblazer Larry Reed, *Feathers of Fire* features original music by composer/musician Loga Ramin Torkian and vocalist Azam Ali, an Iranian American husband-and-wife team. Torkian co-founded the groups Niya and Axiom of Choice, both incorporating Persian and Middle Eastern music and lyrics. Torkian performs on the Azerbaijani tar, the Turkish saz and, a recent invention, the guitarviol, a new bowed hybrid of guitar and viola da gamba. He has scored a number of films, a skill which comes to the Celtic as well as the Balkan Music Ensembles, will also show what they have learned this year. I'm willing to bet you'll be impressed.

**Sahba Motallebi with Special Guest Maneli Jamal**

**Saturday, March 11, at 5pm, the Aga Khan Museum and Tigran co-present Sahba Motallebi with special guest Maneli Jamal at the Toronto Centre for the Arts. Motallebi is that rare musician, a female soloist on the tar and setar. Recognized internationally for her virtuosity for four years running (1995-1998), she was named the Best Tar Player at the Iranian Music Festival while still enrolled at the Tehran Conservatory of Arts. Motallebi is that rare musician, a female soloist on the tar and setar. Recognized internationally for her virtuosity for four years running (1995-1998), she was named the Best Tar Player at the Iranian Music Festival while still enrolled at the Tehran Conservatory of Arts. In 1997 she co-founded the groundbreaking women’s music ensemble Chakaveh and was subsequently invited to join the Iranian National Orchestra.

Motallebi currently lives in Southern California where she completed a degree in world music performance at CalArts. She performs worldwide and has released a series of albums, the latest of which is *A Tear at the Crossroad of Time*. She has also pioneered Internet tar instruction. Her online teaching has inspired a renewed interest in the transmission of this venerable art form.

Joining Motallebi on stage is the hot Iranian Canadian guitarist Maneli Jamal. He won first place in the 2014 Harbourfront Centre’s Soundclash Music Awards wowing audiences with his signature approachable style of playing acoustic guitar with connections to his Iranian roots. A *Minor 7th* review raved about his “mastery of phrasing, a sumptuous tone and an ability to wrest emotion from every note, even from the pauses between the notes.” I, for one, look forward to the plucked-string heat generated by Motallebi and Jamal. It will certainly put me in a proper celebratory Nowruz frame of mind.

**Other Picks**

**Mar 4:** The Church of St. Mary Magdalene provides an earthly setting for the meeting of two musical choral worlds – the church’s Schola Magdalenæ and their guest choir Darbazi, the latter singing the polyphonic music from the Republic of Georgia. Schola Magdalenæ supplies its trademark medieval-to-Renaissance liturgical repertoire of Gregorian chant, Hildegard, Dufay, Dunstable, as well as Appalachian folk song. Toronto’s first Georgian choir Darbazi, on the other hand, performs selections from its extensive sacred and profane Georgian repertoire. The listing also mentions the performance of the intriguing but as yet undesignated “new music.” Will the two choirs jointly sing a new Canadian work or two? My advice is to go and find out.

**Mar 16 and 17:** Rounding out the month York University Music Department’s World Music Festival runs over two days, March 16 and 17, at the Tribute Communities Recital Hall, Martin Family Lounge and Sterling Beckwith Studio, all in the Accolade East Building. The genres on offer are wide-ranging: Chinese Classical Orchestra, Cuban and Klezmer Ensembles, West African Ghanaian Drumming, Escola de Samba, West African Mande and Caribbean Music. The Korean Drum, the Celtic as well as the Balkan Music Ensembles, will also show what they have learned this year. I’m willing to bet you’ll be impressed.

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.
Several Rarities and Two Premieres

CHRISTOPHER HOILE

This March offers a feast for opera lovers who fancy a taste of something other than the standard opera fare. There are several opera rarities and two world premieres on offer and they are so scheduled that an intrepid operagoer can see them all.

The month begins with the world premiere of Odditorium from Soundstreams running March 2 to 5, a theatrical presentation of excerpts from R. Murray Schafer's 12-opera Patria cycle. Director Chris Abraham has taken four sections of the cycle to create a 75-minute theatre piece for two singers (Carla Huhtanen and Andrea Ludwig) and two dancers in which Ariadne, one of the cycle's reappearing characters, goes deep into a labyrinth where she encounters sideshows, lovers, buskers and Tantric experts. Schafer's music has been re-scored for harp, accordion and percussion. Since the company devoted to presenting Patria last produced part of the cycle in 2013, Odditorium will provide audiences with a rare chance to become acquainted with Schafer's magnum opus.

Krása's Brundibár: Overlapping with Odditorium, running from March 3 to 5, is the first-ever performance by the Canadian Children's Opera Company of Brundibár by Czech composer Hans Krása (1899-1944). Brundibár is an important children's opera since it was written by a Jewish composer in Nazi-occupied Czechoslovakia and first premiered in a children's orphanage in Prague in 1942. By the time of the performance, Krása had been transported to the concentration camp in Terezin (then known as Theresienstadt). By the next year almost all the chorus and staff had also been transported to Terezin. Terezin was set up as a model camp for propaganda purposes and the inmates were allowed to pursue the arts. From 1943 to 1944 Krása and his casts performed the opera 55 times. (According to new CCOC artistic director Dean Burry, the cast had to be constantly replaced as children were sent on to Auschwitz for extermination.)

One would not know the gruesome circumstances surrounding the opera from the work itself. Though. It concerns a brother and a sister who try to earn money for milk for their ailing mother by singing in the town square. Brundibár, an evil organ-grinder with a moustache, chases them away, but with the help of three animals and the children of the town, the children chase him away. I spoke with Burry, who was involved in the first production of the opera in Toronto in 1996. He said, "Since the opera is only about 35 minutes long, the CCOC received permission to use the film The Lady in Number 6 (2013) to frame the live performance. The film is about Alice Herz-Somers, who played the piano for Terezin performances and whose son was in the opera. We will also be using songs from the cantata For the Children (1996) by Canadian composer Robert Evans (1933-2005) that uses poetry written by the children of Terezin. The CCOC's production will mark the 75th anniversary of the work's first performance in Prague. That the opera should have been performed in a concentration camp, Burry says is "a testament to the power of art."

One question is how aware the young performers are of the historical context of the opera. As CCOC's managing director Ken Hall wrote me, "As for the understanding of the kids, we have taken some pains to educate them on the circumstances of the opera. They have met John Freund, a Terezin survivor who attended the opera in the camp and had a lecture session with children's novelist and holocaust educator Kathy Kacer. Some of children will be taking the production on tour this summer where they will actually visit the Terezin memorial."

Concerning what it is like to work with children, director Joel Ivany wrote me, "What I enjoy about working with these younger performers is the expectation that they have for this experience. They know they are working with opera professionals and they're trying their best to think about stagecraft, musicality, character and focus. Also, to see the sheer joy they get when you give them a prop to use is a great reminder of why we do this."

The world premiere of the month, running March 10 and 11, is Toronto Masque Theatre’s The Man Who Married Himself by composer Juliet Palmer to a libretto by Anna Chatterton with choreography by Hari Krishnan. The story derives from an Indian folk tale about a man who, unwilling to marry a woman, creates a lover from his own left side.

He is enchanted by her perfect beauty until he finds that this new woman longs for freedom and desires someone else. Chatterton describes the background of her libretto: "While writing the libretto for The Man Who Married Himself, I was inspired by the work of contemporary Indian poet, scholar and translator A.K. Ramanujan. His renowned collection A Flowering Tree (1997) includes the original folk tale which underpins our contemporary masque. Ramanujan's work as a translator led me to the mid-17th-century Telugu poet Kshetrayya, whose erotic devotional songs [or padams] were written for, and in the voice of, the dancing courties who performed for both gods and kings. For me, these padams bring to life the sensual and intimate world of the original folk tale The Man Who Married His Own Left Side."

Palmer mentions that she began writing the opera while in India: "My earliest work on the piece was while I was in residence at the Kattaikkuttu Sangam in Kanchipuram, Tamil Nadu. This is a training school for girls and boys in the traditional vernacular music theatre form of Kattaikkuttu. I worked collaboratively with students exploring the original folk tale through vocal and movement-based improvisation...Members of the creative team (Anna, Hari and myself) express ourselves through our own creative voices, grounded in our respective traditions. The dramatic combination of song and dance is common to many Indian forms of music drama, but unlike the role of movement in Western opera, dance is an equal partner in the work."
The opera will feature countertenor Scott Belluz, jazz vocalist Alex Samaras, improvisational Carnatic singer Susha and dancers Jelani Ade-Lam and Sze-Yang Ade-Lam. The piece is directed by Marie-Nathalie Lacoursière. Larry Beckwith conducts a six-member period instrument ensemble. The percussionist’s set-up will include hurdy-gurdy, tom-tom, cymbal, rattle, woodblocks, triangle, cowbell and hand drum. Following TMT’s motto of presenting “performing arts in fusion,” *The Man Who Married Himself* will thus combine song, music and dance as well as East and West.

**Two 18th-century rarities:** Also noteworthy this month are two 18th-century rarities being presented by Toronto opera schools. On March 15 and 17 the Glenn Gould School presents *La cecchina* (1760) by Niccolo Piccinni (1728-1800). It is a perfectly delightful comic opera that anticipates Mozart’s *The Marriage of Figaro* (1786) by focusing not on the deeds of historical or mythological characters but on the lives of ordinary people of the composer’s own time. *Cecchina* is conducted by Les Dala and directed by Marilyn Gronsdal, a frequent assistant director with the COC.

At the same time, March 16 to 19, University of Toronto Opera presents the seldom-performed Handel opera *Imeneo* (1740), a piece for only five soloists. The production is directed by Tim Albery, who directed the COC’s fantastic *Götterdämmerung*. This opera is on a much more intimate scale. As Albery describes it: “At an estate by the sea five young people struggle with increasing desperation to unravel a tangled, intractable web of love, gratitude, loyalty and friendship.” This will be the Toronto premiere of *Imeneo* and, according to U of T Opera Administrator Catherine Tait, likely “the Canadian premiere of the original (1740) version in which the title role is sung by a bass.” The work will be conducted by renowned countertenor and early music specialist Daniel Taylor.

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The French Revolution is an inexhaustible source of fascinating characters, but I would bet my culottes that most of us would draw a blank before the name of Théroigne de Méricourt. This goes even for those of us who seek out female characters in history and for whom Olympe de Gouges, Charlotte Corday or Madame de Staël do ring a bell or two. Yet de Méricourt was a figure of immense notoriety in her own era, both veiled and amplified by myth, royalist propaganda and gossip by her contemporaries and the 19th-century historians alike.

She was a demimonde who moved from job to job and region to region, and before 1789 mostly worked on trying to build a singing career. She moved to Paris when the Revolution called, attended the debates at the National Assembly, joined revolutionary clubs, argued for inclusion of women in them, and founded her own short-lived one before joining the Cordeliers. (During this time, her alter-ego concocted by the royalist pamphlets lived a life of insatiable promiscuity and fighting at the barricades. Plus ça change for women in public life.) Austrians arrested her as a “revolutionary spy” during a visit to her home region, then under Austrian occupation. She spent several months in a fortress and in between interrogations wrote her biography which would have to wait 100 years to be published.

Freed thanks to the intervention of the Austrian emperor, she returned to Paris to find the tenor of the Revolution radically changed. She sympathized with the Girondins, but the Jacobins were ascending, and during the Terror she was captured and publicly whipped by a group of sans-culottes women for her politics. This brought about a breakdown from which she never recovered. Soon after, de Méricourt was committed to an insane asylum and spent the remaining years of her life locked in cells, increasingly demented, occasionally under the watch of a conservative pioneer of clinical psychiatry Dr. Esquirol who, like a great number of historians since, argued that her life was proof that a revolutionary shakeup of the hierarchies can clearly only have one outcome: madness. (In 1989, Élisabeth Roudinesco made a better argument in her Théroigne de Méricourt biography: a woman who found her voice during the Revolution lost it – together with her reason and liberty – when the Revolution betrayed its own ideals.)

It’s the Théroigne (her name brings to mind the word témoin) or “witness,” the French word for bearing witness) in Austrian captivity that we will hear as one of the three voices in Magnus Lindberg’s Accused: Three Interrogations for Soprano and Orchestra on March 22 and 23 with the Toronto Symphony Orchestra and Finnish soprano Anu Komsi. The TSO co-commissioned the piece with Radio France, the Gothenburg Symphony Orchestra, Cleveland Orchestra and NYC’s Carnegie Hall. This will be its North American premiere. To quote the composer’s publisher Boosey & Hawkes, “Accused explores three documented cases of the individual under attack from the state, from three countries and three different centuries.” The world premiere took place in London in 2015. For the occasion the soprano (Barbara Hannigan) was placed within the orchestra, vocal line at times intentionally submerged by the orchestral forces. The text in the middle part is from a 1960s Stasi interrogation in East Germany, while the final one is adapted from the trial of Chelsea Manning, the US army whistleblower sentenced by a military court to 35 years of imprisonment for leaking 700,000 classified documents to WikiLeaks, including the infamous 2007 US Apache gunsight video that shows the killing in a public square in East Baghdad of a handful of Iraqi civilians suspected of insurgency, a Reuters journalist holding a camera and his driver. In one of the last acts of his presidency, U.S. President Obama commuted Manning’s sentence (the 29-year-old is expected to head home to Maryland in May this year). There is a final twist to the story of Accused. The course of time has cast a shadow over WikiLeaks itself, which was potentially enlisted by subterranean actors with connections to the Russian government in an attempt to influence the 2016 presidential election. But that’s material for another composer.

There are few reviews around and no recording of Accused just yet. The available accounts from concertgoers suggest that Lindberg did not compose the vocal line in concertante with the orchestra, but in an often losing struggle of contrast and friction against the orchestral power. In interviews Lindberg cites Luciano Berio’s 1965 Epifanie as a model. Epifanie is a better-documented work, with a recording on the Orfeo label available, and a couple of streaming captures on YouTube, all with Cathy Berberian in the vocal role, and a good page on IRCAM online archives, should the fancy strike. The text for the Epifanie was built up by none other than Umberto Eco from quotes from Proust, Joyce, Brecht, Antonio Machado, Edouardo Sanguineti and Claude Simon.

How to introduce oneself to Lindberg, one of the busiest and most productive European composers around, commissioned by the Berlin Philharmoniker and the Concergebouw, past composer-in-residence at the New York Philharmonic and London Philharmonic? Here are his own words from the liner notes of a recent recording: “Though my creative personality and early works were formed from the music of Zimmermann and Xenakis, and a certain anarchy related to rock music of that period, I eventually realized that everything goes back to the foundations of Schoenberg and Stravinsky – how could music ever have taken another road? I see my music now as a synthesis of these elements, combined with what I learned from Grisey and the spectralists, and I detect from Kraft to my latest pieces the same underlying tastes and sense of drama.” Kraft is one of Lindberg’s earliest breakthroughs, a dramatic noise piece for electronics, a large orchestra and an ensemble of soloists which includes clarinet, two percussionists, piano, cello, a sound master and a conductor, each of whom is expected to leave their respective station and perform extended techniques on a set of makeshift instruments. There’s a solid online record of Kraft performances and history, including backstage and instructional videos, all of which is a hoot to explore. If you prefer an intimate listening of a piece for which you don’t have to do anything but let it wash over you, go for Lindberg’s Second Cello Concerto (commissioned by the LAPhil in 2013), which is a marvel.

Kurtag’s Fragments: A performance of Kafka Fragments is never to be missed if opportunity presents itself. Last heard in Toronto in 2014, the György Kurtag work for soprano and violin is an intense, technically demanding set of short pieces with bits of text taken from Kafka’s diaries and letters. Two of the world’s best known interpreters of the
work, soprano Tony Arnold (of International Contemporary Ensemble) and violinist Movses Pogassian, will perform it in Toronto and Kitchener-Waterloo on March 26 and 27, respectively. Both musicians rehearsed the Fragments with Kurtág himself in 2008 and preserved a video document of the collaboration on their Kafka Fragments DVD+CD from 2009. The two have performed the work in over 30 venues since. The Toronto concert is a fundraiser for New Music Concerts at Gallery 345 and it’ll include a screening of the Kurtág collaboration, gourmet comestibles and socializing with other new music lovers. The ticket for the whole event is $100 ($150 for two), with charitable receipts issued for the CRA allowable portion. For a regularly priced performance ($35) at an even cosier venue, head to Kitchener-Waterloo where the K-W Chamber Music Society will be hosting the same concert the day after. KW CMS is a chamber music series privately run by Jan and Jean Narveson and hosted in the Music Room, a concert hall in his own house, professionally equipped for recitals and seating 85. Kafka Fragments in such a setting will be quite an experience.

Royal Canadian College of Organists is throwing a movable Bach concert with walking, organ showcasing and quite a lot of singing: soprano Jennifer Krabbe, tenor Matthew Dalen and baritone Daniel Thielmann are all listed as soloists. (Wo) manning the organ in each of the churches will be Michelle Cheung, with Mel Hurst accompanying. The program has not been made available as of print time, but the three church locations have – the organ and the acoustics will be put to test in Kingsway Baptist, All Saints Kingsway Anglican and Our Lady of Sorrows Roman Catholic. Rain or shine (or March sleet), March 18, 1pm to 3pm, starting at Kingsway Baptist. Free, though donations are welcome.

Lydia Perović is an arts journalist in Toronto. Send her your art-of-song news to artofsong@thewholenote.com.

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Magnus Lindberg
Bosch’s Ergot and Benedetti’s Four Seasons

DAVID PODGORSKI

ot being an art critic, and indeed like most musicians completely unable to draw anything beyond crude stick figures, I find the iconography of Renaissance paintings difficult to interpret. I am however, willing to bet that the images in a typical painting by Hieronymous Bosch are bizarre enough to give most art critics a conniption fit trying to figure out what they are supposed to mean.

Some scholars argue that the Flemish painter’s fanciful and often downright weird imagery should be read allegorically, as it was intended to lampoon both contemporary mores as well as a hypocritical clergy, while others argue it was proof that Bosch was on a drug trip, specifically ergotism (goose “St. Anthony’s Fire”). I’m unwilling to come down on either side of the debate, but I would like to volunteer the possibility that a certain amount of Bosch’s work was a nascent form of art for art’s sake. I mean, given the opportunity, who wouldn’t want to paint a man shitting out a flock of blackbirds while being eaten by bluebird-headed monsters?

What’s interesting for musicians about Bosch is how much music is in his work, and that he clearly finds a great deal of it immoral. Like it isn’t even subtle. In The Ship of Fools, a monk and nun sing along with the boat’s drunken passengers (one of whom is seen retching over the side, having overimbibed) while accompanied by a lute. In The Haywain, a cart of hay is being pulled by a creepy looking crowd of animal-headed demons towards hell and everlasting damnation. The haywain’s main passengers, a man and woman, are oblivious to this despite the apparent entreaties of both a guardian angel and the appearance of Christ a few feet above their heads – they’re too busy studying a piece of printed music in front of them while a white-robed lutenist plays for them, accompanied by a faceless blue demon on an eldritch clarinet.

While I doubt the examples above mean Bosch was completely against music in all its forms, they do show he was not only concerned about music’s ability to corrupt otherwise good people, but was someone who believed that music had a very real power to influence the character of its practitioners and listeners, and that music-making was just as much an ethical experience as it was an aesthetic one. It’s perhaps in this spirit that the Toronto Consort is presenting the Cappella Pratensis as part of its special guest series. The Canadian-led ensemble – their artistic director is Stratton Bull, a native of Cobourg, Ontario, with degrees from U of T and the Royal Conservatories of Toronto and The Hague – is a Belgian-based group that has made Franco-Flemish music its specialty, and their concert, on March 3 and 4 at 8 pm at Trinity-St. Paul’s Centre is devoted entirely to composers based in Belgium whose music would have been performed in Bosch’s lifetime.

Although few music lovers in Canada go out of their way to praise Belgian composers, the country was the source of the leading composers of polyphony from the early Renaissance, so Pratensis has a wealth of music to choose from. This concert will likely feature the Missa Cum Jocunditate by Pierre de la Rue from the group’s latest album, released last year to commemorate the 500th anniversary of the painter’s death. If you’re interested in Renaissance music, this is a very interesting concept for a concert program and Cappella Pratensis is a group that has mastered the art of polyphony.

Catch this concert if you can.

Nicola Benedetti: Cappella Pratensis isn’t the only international early music group to show up in town this month. Already with eight recordings under her belt, superstar 29-year-old Scottish violinist Nicola Benedetti is a seasoned performer of violin pyrotechnics. She’s already recorded the Bruch and Korngold violin concertos, Vaughan Williams’ The Lark Ascending, Furtwängler’s Spiegel im Spiegel, and Tchaikovsky’s Violin Concerto in D Major Op.35, which in the modern classical world makes her a wunderkind. “But can she play early music?” is probably the main question critics and concertgoers will ask, and I’m excited to hear what the answer to that question will be.

Benedetti will answer it when she appears with the Venice Baroque Orchestra, itself a very fine performing ensemble, under the direction of the Italian harpsichordist Andrea Marcon.

They’ll be playing a massive program of Italian works meant, one assumes, to highlight Benedetti’s formidable talents. But even a talented young superstar and orchestra will have to work hard to hold the audience’s attention for the entire Four Seasons by Vivaldi (itself full CD length), Avison and Geminiani concerti grossi, a Galuppi concerto, and another Vivaldi concerto are tacked on to the program, for good measure. This kind of show can easily clock in at two and a half hours, and if done well can be an absolutely sublime experience – anything less and the audience will feel like they’ve been beaten into submission. Benedetti’s clearly intended to be the main event in this concert, and this will be a great opportunity to get a look at a brilliant young soloist who can cross over between modern and early repertoire with ease. She has been a regular visitor to Toronto concert halls and will hopefully return in a similar capacity. You can catch this concert as part of the Royal Conservatory’s string series on March 3 at 8 pm at Koerner Hall.

Cor Unum: It’s always good to see new groups on the music scene, and there’s a new group in particular in Toronto that I’ve been meaning to write about for some time now. The Cor Unum Ensemble formed late last year and despite being under a year old is already putting together some ambitious concerts of difficult repertoire. This month, they’ll be playing the St. John Passion by Bach along with the violinist Adrian Butterfield, who will be filling in as guest director of the ensemble. Butterfield is not so well known outside of the United Kingdom, where he is one of the co-founders of the London Handel Players, but he has a dozen recordings to his name that mainly feature
late-Baroque and early classical works. He also has the unique honour of being the resident Naxos recording artist for the label’s collection of the complete sonatas of Jean-Marie Leclair, so branching out from Handel and the mid-18th century to Bach seems like a logical shift in repertoire for this chamber player. For its part, Cor Unum is mainly a group of younger players who are both new to early music and the Toronto music scene, and it will be interesting to see what the group will be able to accomplish when under the direction of a veteran player like Butterfield. Youthful vigour applied to standard repertoire like the St. John Passion can make for exciting results, especially combined with the guidance of a leader who is experienced in early music performance practice. Catch this concert at Trinity College Chapel on March 12 at 7:30pm.

**Stylus fantasticus:** Finally, if your interests lean more towards chamber music than vocal or orchestral extravaganzas, consider checking out a program dedicated to a musical movement from the early Baroque known as the *stylus fantasticus*. It isn’t particularly well-known today, meriting a mere stub of an article in most musical encyclopedias, but without the *stylus fantasticus*, Western instrumental music as we know it would likely not exist. It was first mentioned by the Jesuit and polymath Athanasius Kircher, who, writing in 1650, described the *stylus fantasticus* as “the most free and unrestrained method of composing, bound to nothing, neither to any words nor to a melodic subject; [it] was instituted to display genius and to teach the hidden design of harmony and the ingenious composition of harmonic phrases and fugues.” Certainly before the Baroque era, the chance to compose music freely wasn’t really a possibility for composers. Musical form was largely limited to either the repeating rhythms of dance forms or based on a set melody like a Gregorian chant. Not only was the *stylus fantasticus* the first chance for composers to test their creativity, but it brought new prominence to the potential of instrumental, rather than vocal, music.

Four hundred years later, it’s easy to see what got Kircher so excited: no instrumental music means no symphonies, and no freedom of form means no sonatas or other compositions that can develop over a couple hundred bars. For the first time, composers, or competent improvisers, could let their imaginations roam freely, limited only by their knowledge of harmony or their technique. Rezonance (full disclosure, I am a founding member of the group) will be performing Italian and Austrian works in this style from the early 17th century as part of the Hammer Baroque series at St. John the Evangelist Church in Hamilton (320 Charlton Avenue West) on March 18 at 4pm, and at Gallery 345 on March 19 at 3pm. If you’re looking for an out-of-the-box chamber music concert this month, this is a concert that invites you to enjoy composers who broke free from tradition and cliché and gave listeners a chance to hear musical creativity at its most expressive. You’ll definitely enjoy what they dreamt up.

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The March of the Mozart Requiem

BRIAN CHANG

Mozart’s Requiem has captured the imagination of singers for centuries and continues to be a staple of choral repertoire the world around. It is wrought with emotion and feeling. Instrumentalists appreciate the compositional techniques and the understandable, intuitive flow of the music. Singers love the shape, grandness and dynamism of the music. Listeners love how it all fits together. But the Requiem is unfinished, which makes it the greatest piece of unfinished music ever written.

There is so much to like with the Requiem, from the powerful choral exclamation of “Rex Tremendae” and the gentle fragility of “Lacrimosa,” to the energetic fugue that finishes the written portion with “Cum Sanctis.” Many a chorister has fallen in love with this piece while hearing it or singing it for the first time. Many choristers are choristers because they heard and fell in love with this piece at some point in their life. Such is Mozart’s enduring legacy and ability. There is an extraordinary number of Requiem performances in the month ahead. It is quite remarkable that none of these performances conflict; you could, in theory, see every single performance.

March 4, 7:30pm, the MCS Chorus presents Mozart’s Requiem. The program will also include Salieri’s Te Deum and short dramatic excerpts from the play Amadeus by Peter Schaffer at First United Church, Mississauga.

March 11, 8pm, Cathedral Bluffs Symphony Orchestra along with the Hamilton Bach Elgar Choir, Saint Joseph’s Church Parish Choir and the Grand River Chorus presents a requiem double bill with Faure’s Requiem and Mozart’s Requiem, both in D Minor at P.C. Ho Theatre, Chinese Cultural Centre of Greater Toronto, Scarborough.

March 25, 8pm, Voices Chamber Choir presents “Tallis and Mozart.” Ron Cheung conducts Mozart’s Requiem and Tallis’ Lamentations of Jeremiah. Church of St Martin-in-the-Fields, Toronto.

March 26, 2pm, David Bowser, artistic director of the Mozart Project, and newly appointed conductor of Pax Christi Chorale, presents “Requiem and Farewell to a Soul Ascending.” Featuring a world premiere of Bowser’s own work, Farewell to a Soul Ascending, it will also include Mozart’s Requiem performed by the Toronto Mozart Players and the Hart House Chorus at the Church of the Redeemer.

April 1, 7:30pm, the Etobicoke Centennial Choir takes on the Mozart Requiem under conductor Henry Renglish. Other smaller works will be performed from Brahms, Rutter, Poulenc, Durufle and Schubert at Humber Valley United Church, Etobicoke.

April 2, 2pm, the Hart House Chorus presents Mozart’s Requiem. This wonderfully unique, storied choir continues to be a high-quality ensemble made up of students, faculty, staff and community at the University of Toronto. David Bowser conducts at Hart House, Great Hall, University of Toronto.

April 2, 4pm, the Eglinton St George’s United Church Choir presents “Magnificent Mozart,” featuring a host of smaller works including Handel’s Zadok the Priest, Whitacre’s Alleluia and Mozart’s Requiem under conductor Shawn Grolke.

Get thee Hence, Elijah! Another great choral staple is Felix Mendelssohn’s Elijah. As some readers will recall, in November last year, three of the largest choral groups in Ontario performed it on the same weekend, Pax Christi Chorale, Chorus Niagara and the Toronto Mendelssohn Choir. This work is larger and more grand than Mozart’s Requiem; as such, it is hard to marshal the necessary forces to perform it effectively.

When sufficient power, technique, rehearsal and judicious artistic interpretation combine, there is nothing quite like a full performance of Elijah. It is discomforting with its praise and worship of Baal, it is exalting with its “Thanks Be to God,” it is comforting with its hymns “He Watching over Israel,” the ethereal “Lift Thine Eyes,” and the heartbreaking “Cast Thy Burden upon the Lord.” Elijah has, in my opinion, the most beautiful musical setting of the Beatitudes ever composed with “Blessed Are the Men Who Fear Him.” Elijah also has one of the most significant bass solos of any grand oratorio, “It Is Enough; O Lord, Take My Life.” It is the song of a broken man, lost in the wilderness, in need of guidance and love set to an evocative string accompaniment featuring a solo cello. Mendelssohn accomplished a unique success with Elijah. Once more popular than Handel’s Messiah, it is easy to see why the piece is so loved.

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March 5, 2:30pm, the Georgetown Bach Chorale will be presenting “Choruses from the Great Masses and Oratorios.” The performance will include Haydn’s “The Heavens Are Telling” from the Creation, “Qui Tolis” from Mozart’s Mass in C Minor, “He Watching over Israel” and “Thanks Be to God” from Mendelssohn’s Elijah, as well as selections from Brahms’ A German Requiem. Though not an entire presentation of Elijah, it will be a treat to hear this work presented along with other great songs from signature oratorios and masses across the choral canon.

March 25, 7:30pm, the Stratford Concert Choir presents Mendelssohn’s Elijah. With a host of soloists and a full orchestra, the ensemble will be led by Ian Sadler at St. James Anglican Church, Stratford.

QUICK PICKS
If Mozart’s Requiem or Mendelssohn’s Elijah isn’t enough to satisfy your thirst for the great symphonic choir, there are a host of other grand options ahead. I’ve further highlighted a selection of other interesting choral performances throughout the region.

Mar 3 and 4: The Toronto Consort has been providing some exceptionally captivating music of late. For “Triptych: The Musical World of Hieronymus Bosch,” they are welcoming Dutch early music group Cappella Pratensis to Toronto. Conducted by Canadian Stratton Bull, the eight-member, all-male ensemble specializes in the music of Josquin des Prez amongst other composers of Renaissance polyphony. For this particular concert, they are presenting Triptych: The Musical World of Hieronymus Bosch. Typical for the ensemble, they will perform around one large book using original notation as well as the Brabant pronunciation of Latin; at Trinity-St. Paul’s Centre.

Mar 19: York University’s Concert, Chamber and Men’s Choirs present Carmina Burana. This big, bombastic, iconic choral work of Carl Orff is well-loved for its eccentricity, technical breadth, and satisfying aural experience. Lisette Canton conducts at Tribute Communities Recital Hall, Accolade East Building, Toronto.

Apr 1: The York University Gospel Choir performs with Karen Burke at the helm at the same venue.

Mar 19: Music At St. Thomas’ presents the “Choir of Men and Boys from Christ Church Cathedral, Ottawa.” Matthew Larkin is the conductor of this all-male choir that was founded in 1891 and remains the only remaining all-male choir in service of an Anglican Cathedral.
Isabel Bayrakdarian

under Gerald Neufeld will present this concert with tenor James McLean in the lead as the Evangelist; at River Run Centre, Guelph.

Apr 1 and Apr 2: Masterworks of Oakville Chorus and Orchestra present Brahms’ German Requiem. Another great choral symphonic work, Brahms’ Requiem is a musical setting of several passages from the Bible selected by Brahms. It is not a Latin requiem mass like Mozart’s or Verdi’s setting, but rather, a requiem in the German language; at St. Matthew’s Catholic Church, Oakville.

Apr 4: Take advantage of this opportunity to see the University of Toronto Faculty of Music’s “Annual High School Choral Festival.” Local high schools like Unionville H.S. and Lawrence Park C.I., among others, will be joining director of choral activities, Hilary Apfelstadt and other faculty for a one-day intensive. Featuring individual performances and workshop, the various choirs will also workshop a combined piece which they will perform together at the end of the day with Faculty of Music ensembles including the Men’s Chorus, the Women’s Chamber Choir and members of Young Voices Toronto. The workshops are free to attend and run from 9am until 12pm and then 1pm to 3pm at the Faculty of Music, University of Toronto.

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

Beat by Beat | Bandstand

Band Shells, Literally

Jack MacQuarrie

In last month’s column I focused on concert planning and suggested repertoire for bands to consider to celebrate Canada’s sesquicentennial year. What a pleasant surprise to learn of the plans of a few groups which intend to incorporate some of those suggestions into their programs. One of my top preferences in last month’s column was Calixa Lavallée’s La Rose Nuptial (Bridal Rose). So, very encouraging for me was news from the Wychwood Clarinet Choir that they hope to have an arrangement of that work as part of the Canadian celebration in their May concert. Choir members, and skilled arrangers, Roy Greaves and Richard Moore are working on that. This year’s winter concert “Midwinter Sweets” will not be at their usual location, but at Knox United Church in Scarborough, on Sunday, March 5 at 7:30. The program will also feature Concert Piece No. 2 for Two Clarinets by Felix Mendelssohn arranged by Richard Moore and Roy Greaves, Holberg Suite by Edvard Grieg arranged by Greaves, “Tonight” from West Side Story by Leonard Bernstein arranged by Steve Macdonald and No More Blues by Antonio Carlos Jobim, arranged by Macdonald. As usual, artistic director and clarinet soloist Michele Jacot will be at the helm.

Concert Band Composition for Canada 150: I’ve also just heard about another very encouraging project to celebrate this special year. It is by local Toronto musicians Tom Fleming and Vern Kennedy. About six months ago Fleming approached Kennedy, a longtime Toronto musician and composer of over 60 band and vocal creations, to compose a concert-band work to celebrate Canada’s sesquicentennial. In Fleming’s words, “I had written a brief note meant to stir Vern’s creative juices and inspire and challenge him to write something patriotic and inspirational that spoke to Canada’s vast geography and diversity. Vern responded by completing a composition for band that does exactly that. It’s a six-movement suite that takes the listener on a musical journey across Canada, ending with a stirring tribute to the whole nation that includes optional vocals in both official languages.”

Kennedy’s musical experience includes appearances on many CBC television music shows and he was the composer of Run Terry Run for the Canadian Cancer Society and In Love with an Island the official...
song for PEI's centennial.

Now that the work is ready for publication, Fleming has persuaded a local band to rehearse in private and record it for demo purposes. In addition, he has engaged a copywriter, an art director and an online direct marketing expert to develop a program to market these pieces to community concert bands and post-elementary school bands across the country, at his own expense. When the recording is complete the intention is to post excerpts of the music online and invite decision makers from bands and music schools across the country to listen to the music and hear for themselves that it is enjoyable listening and eminently playable by most bands.

All conched out! Another sesquicentennial event is the “Canada Celebrates 150” concert by the Navy Band of HMCS York at J. Clarke Richardson C.V.I. in Ajax on March 4. This will feature the York full concert band with a combined Richardson Collegiate and HMCS York jazz set sandwiched in the middle. The program will also have students from the school’s Vinny Ridge trip giving a presentation during the concert about their trip to the Vinny Ridge 100th anniversary commemoration ceremonies. This concert is not only a celebration of Canada 150, but is also a veterans appreciation concert. Admission is free for all veterans.

A special treat will be the opening played by the band’s conch group, the only small ensemble from the band in this concert. YES! You read that right. They will be playing on conch shells. Recently I had the pleasure of hearing them in a concert at the Naval Club of Toronto where several small ensembles from the band entertained club members and any members of the community who wished to attend. This small group had its beginning last year when they played a fanfare for the visit of an admiral. The group consists of five different-sized conch shells which produce different pitches when the players move their hands in and out of the open end. Moving the hand in lowers the pitch and moving it out raises the pitch. To make these shells playable the tip has to be cut off and then they are basically played by buzzing into them like a trumpet. This special ensemble of five band members now has a name. They call themselves the Band Shells.

The Band Shells are the brainchild of Leading Seaman James Chilton, who is known in civilian life as James Chilton PhD. He is the man who, last year, was featured at the Naval Club event playing the didgeridoo. At this year’s event it was a duet with didgeridoo and tuba. He also performed on an instrument of his own design. It is a sort of “sliding didgeridoo” which is really played more like a trombone. He calls this one a “didjeribone.” Another selection which he played was done with a collection of variously pitched jaw harps and a looping pedal so that he could play them all at once.

Then there was the trombone quartet which performed a number of traditional sea songs. In some quarters you might find people who look upon military reserve bands as amateurs. Not so here. In that group, all four trombonists have degrees in music including one doctorate and two master’s degrees. The fourth member is working on a master’s degree. As for a name, members of this trombone quartet haven’t yet decided. Some like to be called the Tromboats and others prefer the Seabones.
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 49.

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 52.

D. **IN THE CLUBS (MOSTLY JAZZ)** is organized alphabetically by club. Starts on page 53.

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 56.

**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 April 1 to May 7, 2015. All listings must be received by Midnight Wednesday March 25.

**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.

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**CONCERTS IN THE GTA**

**Wednesday March 1**

- **12:30:** Organix Concerts/All Saints Kingsway. Kingsway Organ Recital Series. John Laing, organ; Roger Flock, percussion. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-789-5224. Freewill offering.
- **7:30:** Falun Dafa Association of Toronto. Shen Yun Symphony Orchestra. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 1-855-416-1800. $90-$150. Also Mar 21-22 and 7:30.
- **7:30:** University of Toronto Faculty of Music. UofT 12tet. Jim Lewis, director; Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. Free.

**Thursday March 2**

- **10:15am:** Young People’s Theatre, James and the Giant Peach. See Mar 2. Runs to March 18.

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**RACHMANINOFF: LET HANDS SPEAK II**

**ADAM SHERKIN, PIANO**

**THURS, MAR. 2 | stlc.com**

1st Thursday of every month

- **12:00 noon:** Adam Sherkin/Steinway Piano Gallery. Rachmaninoff: Let Hands Speak II. Rachmaninoff: Variations on a Theme of Corelli Op.42 (excerpts); Lullaby Op.16 (after Tchaikovsky); Mélodie Op.3 No.3, 1940 version (from Morceaux de Fantaisie); Sherkin: Northern Frames; Sundeance. Adam Sherkin, pianist. St. Lawrence Centre for the Arts, Bluma Appel Lobby, 27 Front St. E. 416-566-7723. Free.
March 3-5, 2017
Harbourfront Centre Theatre

**Brundibár**
Music by Hans Krása; additional music by Robert Evans. Members of the Canadian Children’s Opera Company; Terri Dunn, music director; Joel Ivan, stage director. Harbourfront Centre Theatre, 235 Queens Quay W. 416-598-4340. $30; $24(sr/st); $15(st). Free. Performers and observers welcome.

**Ensemble Philarmonico Orchester**
Viva España! Bizet: Les Toréadores from Carmen Suite No. 1; Albeniz: Granada and España from Suite España Op.47; Chabrier: España Rhapsody with flamenco dancer; Bizet: Entrée (Argonaise) from Carmen; Falla: Ritual Fire Dance from El amor brujo. Rimto Flamenco, flamenco dancer with guitar accompaniment. Martinos Collegiate Institute, 50 Winterton Dr., Etobicoke, 416-239-5656. $30; $25/22(ad/adv); $15(st).

**Galaxy 345/Jane Bunnell**
Danae Oiano: Cuban Piano from the 1900s to today! Works by Lecuona, Grenet, Cervantes and Oiano. Guests: Grupo Okan (Magdelys Savigne; Elizabeth Rodriguez), Jane Bunnell, flute, oboe sax; Danae Oiano and Hilario Duran, piano. Galaxy 345, 345 Sorauren Ave. 416-822-9781. $20/$10(st).

**North Toronto Players**
Jolante. Music by Sir Arthur Sullivan, lyrics and book by W. S. Gilbert. Jubilee United Church, 40 Underhill Dr. 416-481-4671. $25/20; $15(st); free(under 14). Opening night. Runs to Mar 12. Fri-Sat(8:00), Sun(2:00). Also Mar 11(2:00).

**Royal Conservatory/Italiano di Cultura**

**Toronto Consort**

**Soprano Cecilia Bartoli**
Renaissance and Baroque Recital. Koerner Hall, Telus Centre, 273 Bloor St W. 416-408-0208. $40-$100.

**Toronto Mendelssohn Choir**
Sing Joyfully! Trinity-St. Paul’s Centre, 100 Bloor St. E. 416-598-4340. $25; $20(ad/adv); $15(st); free(under 13).

**Toronto Symphony Orchestra**
A. Concerts in the GTA

Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8881. $110 (Gala package); $40-$50. With supertitles. Also Mar. 2.


8:00: Canadian Sinfonietta. Lain Crindu Duo Recital. Leclair: Sonata No. 3; Stravinsky: Pulcinella Suite. Pepe: Telemann; Schumann: Violin Sonata No. 1; Joyce Lia; violin; Erika Orchestra, piano. Heliconian Hall, 35 Hazelton Ave. 416-223-2286. $30; $25 (sr); $20 (st).


8:00: Canadian Sinfonietta. Lain Crindu Duo Recital. Leclair: Sonata No. 3; Stravinsky: Pulcinella Suite. Pepe: Telemann; Schumann: Violin Sonata No. 1; Joyce Lia; violin; Erika Orchestra, piano. Heliconian Hall, 35 Hazelton Ave. 416-223-2286. $30; $25 (sr); $20 (st).

8:00: Jazz Performance and Education Centre (JPEC). Quintessential Quintets – Words and Music: Barbara Lica Vocal Quartet. Opening act: Amanda Tossoff Quartet. Greenwin Theatre, Toronto Centre for the Arts, 5040 Yonge St. 1-855-985-2787. $35; $20 (st).

8:00: Massey Hall/Small World Music. Goran Bregovic and His Wedding and Funeral Band. Goran Bregovic, guitar; synthesizer; and vocals; Muharem Redzepi, vocals and gpc (traditional drum); Bokan Stankovic and Dragić Velickovic, trumpets; Stojan Dimov, saxophones and clarinet; and others. Massey Hall, 178 Victoria St. 416-872-4255. $49.50-$89.50.

8:00: Music Gallery/Thin Edge New Music Collective. Raging Against the Machine: Coming Together. Frederic Rzewski: Coming Together; Yannis Kariokides: Karaoke Ensemble; and the Giant Peach. Frederic Rzewski: Composition includes one pre-concert refreshment. Album release for Thin Edge New Music Collective/Ensemble Paramirabo’s recording Raging Against the Machine.

8:00: North Toronto Players. Iolanthe. Music by Sir Arthur Sullivan, lyrics and book by W.S. Gilbert. Jubilee United Church, 40 Underhill Dr. 416-481-4867. $25; $22 (sr); $15 (st); free (under 14). Opens Mar. 3, 8:00. Runs to Mar. 12. Fri-Sat (8:00), Sun (2:00). Also Mar. 3. 2:00. Pre-concert lecture at 7:00.

8:00: Toronto Symphony Orchestra. New Creations Festival: Tanya Tagaq, Andrew Staniland: Reflections on O Canada after Truth and Reconciliation: Sesquie for Canada’s 150th (world premiere); Jörg Widmann: Trauermarsch for Piano and Orchestra (Canadian premiere); Jordan Pal: Iris (world premiere); Tanya Tagaq, Christine Duncan and Jean Martin (orch. Christopher Mayo): Doksaatuk (world premiere). Yefim Bronfman, piano; Tanya Tagaq, vocalist; Christopher Duncan, improvisation leader; André De Ridder, conductor; and the Mormon Tabernacle Choir and Kansas City Symphony (Aurora), 79 Victoria St., Aurora. 416-499-0403. $42; $35 (sr); $15 (sr/st and under). Also Mar. 2. Pre-concert lecture at 7:00.

8:00: Soundstreams. R. Murray Schafer’s Odditorium. See Mar. 2. Also Mar. 5 (4:00).

March 5, 2017 | 3pm

France

Selections from Pelléas and Mélisande Suite Op. 80 by Gabriel Fauré

Tom Mueller performs Cello Concerto No. 1 in A minor Op. 33 by Camille Saint-Saëns

La Mer by Claude Debussy

Pre-concert Chats begin at 2:15

Subscriptions on sale now!
Park  416-922-3714 x103. $20. For audiences
5-11; adults welcome. Also 3.15(main concert).
● 2:00: Canadian Children’s Opera Company. 
Brundibar. See Mar 3.
● 2:00: Markham Concert Band. Symphonic 
Pops Favourites. A tribute to great Canadian 
and American music. Armenian Dances; 
Glenn Miller in Concert; Mozart: Piano Con-
certo No.21; The Great Race; As a Wind 
from the North; and other works. Markham 
Concert Band: Public Kennedy School Band. 
Floto Markham Theatre, 171 Town Centre Blvd., 
Markham. 905-305-7469. $25; $20(st/st).
● 2:00: MIYE. Khusogutn Ethnic Band. Tra-
ditional Mongolian music. Greenwin Theatre, 
Toronto Centre for the Arts, 5040 Yonge St. 
1-855-985-2178. $45-$65.
● 2:00: Morgans on the Danforth. Tania Gill 
and Beverly Taft. Jazz, blues, bossa, songs by 
Frank Loesser and original works. Tania Gill, 
keyboard; Beverly Taft, vocals. 1282 Danforth Ave. 416-461-3020. No cover.
● 2:00: North Toronto Players. Jolan-
the. The music by Sir Arthur Sullivan, lyrics and 
book by W.S. Gilbert. The Dorking Uniting 
Church, 40 Underhill Dr. 416-481-4867. $25; $22(st); $15(st); free(under 14). Opens Mar 3, 8:00. Runs to Mar 12. Fri-Sat(8:00), Sun(2:00). Also Mar 11(2:00).
● 2:00: Royal Conservatory of Music. Sun-
day Interlude: Fern Linzdon, Fern Linzdon, 
piano and vocals; George Koller, bass; Nick 
Fraser, drums. Mazzoleni Concert Hall, Telus 
Ticket reservation required.
● 2:00: Toronto City Opera. Carmen. Bizet. 
Fully staged opera. Bickford Centre Theatre, 
777 Bloor St. W. 416-576-4029. $28; $20 
(st); $15(st). Also Mar 3(eve).
● 2:00: Visual and Performing Arts New-
market (VPAN). Maxim Bernard, Piano. 
Newmarket Theatre, 505 Pickering CRES., 
Newmarket. 905-953-5122. $30; $25(st); $10(st).
● 2:30: Durham Chamber Orchestra. A Visit 
to the British Isles. Duncan McIntyre, piper; 
O’Donnell Irish Dancers; John Martin, vocal-
ist. St. Francis Centre, 78 Church St. S. 416- 
905-493-4277. $15; free(under 12).
● 2:30: Georgetown Bach Chorale. 
Choruses from the Great Masses and Oratorios. 
Haydn: The Creation; Mendelssohn: Elijah; 
Mozart: Mass in G Minor; Brahms: A German Requiem. Christopher Lamoureux, soprano; Bob Knight, baritone. St. John’s United Church (Georgetown), 11 Guelph St. 416-973-8990. $35; $10(st).
● 2:30: Young People’s Theatre. James and 
the Giant Peach. See Mar 2. Runs to March 18.
● 3:00: Oakville Chamber Orchestra. Cele-
brating Music in Oakville. Mozart: Violin 
Concerto No.4; arias and duets by Delibes, 
Gershwin, Porter, Puccini, and J. Strauss Jr.; 
Calverley: rediscovered work; Demuynck: 
Gershwin, Porter, Puccini, and J. Strauss Jr.; 
Markham: Cello Concerto No.1 in A Minor 
Op.27 No.3 “Ballade;” Schumann: Violin 
Sonata No.3 in A Minor Wo77; Beethoven: 
Violin Sonata No.7 in C Minor Op.30 No.2. In 
Mo Yang, violin; Renana Gutman, piano. Wal-
ter Hall, Edward Johnson Building, Univer-
sity of Toronto, 80 Queen’s Park. 416-922-3714. $30; $20(under 30). Also 1:15(Music 
and Truffles).
● 4:00: Choral Feast. A Choral Feast. Folk and 
contemporary songs of Ukraine, Canada and 
other countries. Vlad Praskurin, guitar; Derrick Li, piano; Shev-
chenko Ensemble; Gyorgy Kornely, vocal. 
St. Philip’s Anglican Church, 2585 Midland Ave., 
Scarborough. 416-293-4424 x201. $25.
● 6:00: Mississauga Symphony Orchestra. 
Symphonic Dance: Mississauga Symphony 
Youth Orchestra. Dvorak: Slavonic Dances; 
Haydn: Minuet from Symphony No.94; J. 
Strauss Emperor: Waltz; Beethoven: Alle-
gretto from Symphony No.7; and other works. 
Mississauga Symphony Orchestra. RBC 
Theatre, Living Arts Centre, 4141 Living Arts 
Dr. Mississauga. 905-306-6000. $25.

**Monday March 6**

**THE ASSOCIATES OF THE TORONTO SYMPHONY ORCHESTRA**

**Monday, March 6, 2017, 7:30 p.m.**

**CLASSICS FROM VIENNA MEET VOICES OF BRITAIN**

Ludwig van Beethoven: String Trio in G Op.9 No.1; Mozart: Oboe Quartet in F K370; Britten: Phantasy Quartet Op.2; Sarah Lewis, oboe; Eric Kosaka, violin; Diane Leung, viola; Emmanuelle Beaulieu Bergeron, cello. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-282-6266. $32; $20(st/st).

**Tickets $22, Seniors & Students $20**

Trinity-St. Paul’s Centre 427 Bloor St. W.
Box Office: 416-282-6636

www.associates-tyo.org
A. Concerts in the GTA

**Tuesday March 7**
- 10:15am: **Young People’s Theatre.** James and the Giant Peach. See Mar 2. Runs to March 18.
- 12:10: **Nine Sparrows Arts Foundation/Yorkminster Park Baptist Church.** Lunchtime Chamber Music: Rising Stars Recital. Students from the University of Toronto Faculty of Music. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations accepted.

**Wednesday March 8**
- 10:15am: **Young People’s Theatre.** James and the Giant Peach. See Mar 2. Runs to March 18.
- 6:00: **University of Toronto Faculty of Music.** A 50th Celebration of John Beckwith. Introductory remarks by Prof. Robin Elliott. Beckwith: A Game of Bowls (1999); Following Me (2013); other works. Yang Chen, Kevin Mulligan and Jonny Smith, percussion; Peter Stolt, clarinet; Adam Zukiewicz, piano; and others. Walter Hall, Edward Johnson Building, University of Toronto, 8 Queen’s Park. 416-408-0208. Free. 7.00: lecture by John Beckwith.
- 7:30: **Pentathea Singers.** International Women’s Day Concert. Celebration of respect, appreciation and love towards women for their economic, political and social achievements. Sankaran: two songs for mass choir. Alice Malach, conductor; Guests: Cantala Women’s Choir; Echo Women’s Choir; Lilt Women’s Chamber Choir; Street Haven Women’s Choir; Suba Sankaran. Crystals, 2365 Bayview Ave. 647-248-5079. PWYC. Proceeds to Street Haven on the Crossroads.
- 8:00: **Toronto Symphony Orchestra.** New Creations Festival: James Ehnes. Stafylakis: Shadows Radiant; Sesquie for Canada’s 150th; Aaron Jay Kernis: Violin Concerto (world premiere); Nico Muhly: Mixed Messages; Owen Pallett: Songs from an Island (world premiere). James Ehnes, violin; David Okulitch, bass-baritone; André de Ridder, conductor; Peter Oundjian, conductor/host. Roy Thomson Hall, 80 Simcoe St. 416-598-3375. $33.75-$348.

**Thursday March 9**
- 10:15am: **Young People’s Theatre.** James and the Giant Peach. See Mar 2. Runs to March 18.
- 1:00: **Young People’s Theatre.** James and the Giant Peach. See Mar 2. Runs to March 18.
- 7:10pm: **Women’s Musical Club of Toronto.** Music in the Afternoon. TRIO SHAHAM EREZ WALLFISCH. Piano, violin, cello.

**Saturday March 11, 2017 8 pm**
**FAURÉ Requiem in D minor**
**MOZART Requiem in D minor**
with HAMILTON BACH ELGAR CHOIR
SAINT JOSEPH’S R.C. CHURCH PARISH CHOIR (Hamilton) & GRAND RIVER CHORUS (Brantford)
Pre-Concert Talk at 7:15 pm
SUBSCRIPTION CONCERT 4 | TICKETS: from $35 adult, $30 senior/student.
children under age 12 are free.
ORDER ONLINE OR BY PHONE
P.C. Ho Theatre
5183 Sheppard Ave E (1 block east of Markham Rd.), Scarborough

*Image 36x27 to 558x372*

**● 1585 Yonge St. 416-922-1167 . Free.**

**● March 18.**

**$40; $25(sr); $10(st).**

**● University of Toronto, 6 Hoskin Ave. 416-408-0208.**

**Fasch. Frieder Bernius, conductor; Daniel Tay**

**Works of Tallis, Gombert, Mendelssohn and**

**● $30-$100. Proceeds to the Geringas Scholar**

**Paul’s Centre, 427 Bloor St. W. 416-822-7752.**

**Donations accepted.**

**● Saturday March 11, 2:00 p.m. Sankaran: two songs for**

**women for their economic, political and**

**social achievements. Sankaran: two songs for**

**mass choir. Alice Malach, conductor; Guests:**

**Cantala Women’s Choir; Echo Women’s Choir;**

**Lilt Women’s Chamber Choir; Street Haven**

**Women’s Choir; Suba Sankaran.**

**Crescent Church, 2365 Bayview Ave. 647-248-5079.**

**PWYC. Proceeds to Street Haven on the**

**Crossroads.**

**● 8:00: Humber College.** Evening Showcase.

**Christian McBride, double bass. Lakeshore Auditorium, Humber College, 3199 Lakeshore Blvd. 416-675-6622. $20. $10 (sr/pt).**

**● 8:00: Toronto Symphony Orchestra.** New Creations Festival: James Ehnes. Stafylakis: Shadows Radiant; Sesquie for Canada’s 150th; Aaron Jay Kernis: Violin Concerto (world premiere); Nico Muhly: Mixed Messages; Owen Pallett: Songs from an Island (world premiere). James Ehnes, violin; David Okulitch, bass-baritone; André de Ridder, conductor; Peter Oundjian, conductor/host. Roy Thomson Hall, 80 Simcoe St. 416-598-3375. $33.75-$348.


**● 1:30: Women’s Musical Club of Toronto.** Music in the Afternoon. Rachmaninoff: Triolégique No.1 in G Minor; Schumann: Piano Trio in D Major Op.63; Shostakovich: Piano Trio No.2 in E Major; Trio Shalom Erez Wallfisch. (Hagi Shaham, violin; Arnon Arnon, piano; Raphael Wallfisch, cello). Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-923-7052. $45.

**● 8:00: Corktown Chamber Orchestra.** March Winds Blow. Sibelius: Symphony No.5; Bizet: L’Arlesienne Suites Nos.1 and 2; Paul McCullough: conductor. Little Trinity Anglican Church, 425 King St. E. 647-528-7159. $10 (free/child).


**● 8:00: Rose Theatre.** Vienna Boys Choir 1 Theatre Ln., Brampton. 905-874-2800. $50 and up.

**B. Friday March 10**
- 8:00: **Aga Khan Museum/Tiran.** Feathers of Fire: A Persian Epic. Toronto Centre for the Arts, 5040 Yonge St., North York. 1-888-985-2787. From $25. Also Mar 11(3:00 and 8:00), 12(3:00).

**THE MAN WHO MARRIED HIMSELF**
By Juliet Palmer & Anna Chatterton
An allegory told by 2 dancers, 3 singers & 6 instrumentalists

**10 & 11 March**
- **8:00: Toronto Masque Theatre.** The Man Who Married Himself. Scott Belluz, singer; Subhiksha Rangarajan, singer; Alex Samaras, singer; dancers from InDance Dance Company; Hari Krishnan, stage director and choreographer. Crow’s Theatre, 345 Carlaw Ave. 416-410-4561. $50-$84 (sr); $20 (30 and under). Pre-show chat at 7:15. Also Mar 11(2:00 and 8:00).

**Saturday March 11**
- **2:00: National Ballet of Canada.** Pinocchio. Music by Paul Englishby, with libretto by Alasdair Middleton. Will Tuckett, choreographer. Four Seasons Centre for the
Performing Arts, 145 Queen St. W. 416-345-9595. $39-$265. Also Mar 12, 18, 19, 23(all 2:00); Mar 11, 15, 16, 17, 18, 23, 24(all 7:30).

THE MAN WHO MARRIED HIMSELF
By Juliet Palmer & Anna Chatterton
An allegory told by 2 dancers, 3 singers & 6 instrumentalists

THE MAN WHO MARRIED HIMSELF
10 & 11 March

● 2:00: Toronto Masque Theatre. The Man Who Married Himself. See Mar 10. Also 8:00.
● 2:00: Young People’s Theatre. James and the Giant Peach. See Mar 2. Runs to March 18.
● 3:00: Aga Khan Museum/Tirgan. Feathers of Fire: A Persian Epic. See Mar 10. Also Mar 11(8:00); 12(3:00).

The Glories of Venice
Works by Monteverdi, de Rore, Merulo and the Gabrieli
Church of the Holy Trinity
March 11 ~ 7:30 p.m.
March 12 ~ 3:00 p.m.

Tickets at the Door ~ $20
Info: 416 578 6602
www.cantemus.ca
A. Concerts in the GTA

- **8:00:** Aga Khan Museum/Tirgan. Feathers of Fire: A Persian Epic. See Mar 10. Also Mar 12 (8:00).
- **8:00:** Cathedral Bluffs Symphony Orchestra. In Concert. Faunus: Requiem in D Minor Op.48; Mozart: Requiem in D Minor. Hamilton Bach Elgar Choir; Saint Joseph’s R.C. Church Parish Choir (Hamilton); Grand River Chorus (Brantford). P.C. Ho Theatre, Chinese Cultural Centre of Greater Toronto, 5139 Sheppard Ave. E., Scarborough. 416-879-5566. $35; $30(sr/st); free(under 12). 7:15: Pre-concert talk.
- **8:00:** Riato Markham Theatre. The Vienna Boys Choir. 171 Town Centre Blvd., Markham, 905-305-1769. $69-$74.
- **8:00:** Toronto Masque Theatre. The Man Who Married Himself. See Mar 10.
- **8:00:** Ugly Beauties. Lerner; Brubeck, Frazer. CD launch of Strange Attractors. Marilyn Lerner, piano; Matt Brubeck, cello; Nick Fraser, drums. Jazz Bistro, 251 Victoria St. 416-455-0870. $15/$13(adv); $10(members/st). See Mar 10.

**Sunday March 12**

- **2:00:** Canzona Chamber Players. Duo Rideau. Works by Mozart, Schubert, Grieg, Rachmaninoff, Khachaturov and Donkin. Amelie Langlois and Catherine Donkin, piano. St. Andrew by-the-Lake Anglican Church, Dibola Ave., Toronto Island. 416-822-0613. $25(with brunch); $25. Reservations required for brunch. Also Mar 13 (eve, Music Gallery).
- **2:00:** National Ballet of Canada. Pinocchio. See Mar 11. Also Mar 18, 19, 23(all 2:00); Mar 16, 17, 18, 23, 24(all 2:30).
- **2:30:** Live at West Plaines! Chroil Celtic Band: Songs of Longing for Home. Celtic inspired songs and stories in celebration of St. Patrick’s Day. Jen Gallagher, fiddle; Doug MacNaughton, guitar; Gord Simon, bodhran; Christopher Dawes, piano. West Plains United Church, 549 Plains Rd. W., Burlington. 905-529-4671. $20; $12(s) Wheelchair accessible.
- **3:00:** Young People’s Theatre. James and the Giant Peach. See Mar 2. Runs to March 18.
- **3:00:** Aga Khan Museum/Tirgan. Feathers of Fire: A Persian Epic. See Mar 10.

**Monday March 13**

- **2:30:** Young People’s Theatre. James and the Giant Peach. See Mar 2. Runs to March 18.

**Tuesday March 14**

- **11:00am:** Young People’s Theatre. James and the Giant Peach. See Mar 2. Runs to March 18.
- **12:10:** Nine Sparrows Arts Foundation/Young People’s Park Baptist Church. Lunchtime Chamber Music: Matthew Ross, trumpeter. Young People’s Park Baptist Church, 1585 Yonge St. 416-421-1298. Free. Donations accepted.
- **2:30:** Young People’s Theatre. James and the Giant Peach. See Mar 2. Runs to March 18.
- **3:00:** University of Toronto. Young People’s Park Baptist Church. Lunchtime Chamber Music: Matthew Ross, trumpeter. York Park Baptist Church, 1585 Yonge St. 416-421-1298. Free. Donations accepted.
- **7:30:** Cor Unum Ensemble. Bach: St. John Passion. Jonathan MacArthur (Evangelist); Baroque orchestra and choir. Guest: Adrian Butlerfield, conductor: Trinity College Chapel, University of Toronto, 8 Hoskin Ave. 226-980-9828. By donation; free(under 13).
- **7:30:** St. Anne’s Anglican Church. Medieval Musicians. Meditation. Church of the Holy Trinity, 10 Trinity Sq. 416-578-6802. PWYC; $20 suggested.
- **7:30:** Tranzac Club. GH in Concert. 292 Brunswick Ave. 416-923-8137. PWYC.

**Wednesday March 15**

- **12:30:** Organix Concerts/All Saints King Street. Organ Recital Series: Wayne Carroll, organ; Samuel Bisson, cello. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-769-5224. Free. Wheelchair accessible.
- **12:30:** Yorkpark Park Baptist Church. Organ Recital, Paul Grimwood, organ. 1585 Yonge St. 416-922-1167. Admission by donation.
- **2:30:** Young People’s Theatre. James and the Giant Peach. See Mar 2. Runs to March 18.
- **7:30:** National Ballet of Canada. Pinocchio. See Mar 11. Also Mar 18, 19, 23(all 2:00); Mar 16, 17, 18, 23, 24(all 7:30).

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**La Cecchina (La buona figliuola)**

by Niccolò Piccinni

THE GLENN GOULD SCHOOL OPERA 2016

WED. MAR. 15 & FRI. MAR. 17, 7:30PM

KOERNER HALL

TICKETS ON SALE NOW: 416 408 0208

WWW.PERFORMANCE.ROM.MUSIC

- **7:30:** York University Department of Music. York University Chamber Choir. Lisette Canton, conductor; Ted Moroney, accompanist. Tribute Communities Recital Hall, Accolade East Building, 4700 Keele St. 416-736-5888. $15; $10(sr/st).
- **8:00:** Massey Hall. Alejandra Rivera. Guest: Calum Graham. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-872-4255. $39.50.

**Thursday March 16**

- **11:00am:** York University Department of Music. World Music Festival: Cuban Ensemble. Rick Lazar/Anthony Michelli, conductors. Tribute Communities Recital Hall, Accolade East Building, 4700 Keele St. 416-458-0701. Free. World Music Festival runs Mar 16 and 17.
- **11:00am:** Young People’s Theatre. James and the Giant Peach. See Mar 2. Runs to March 18.
- **12:00 noon:** Canadian Opera Company. Dance Series: Holy Cow(s)! Taboo of genders, identity, sexuality and cultural (mis)appropriation through a global dance lens. Chag: Holy Cow(s)! Han Kirschman, dancer. Guests: Sean Curran, David Brick and Jay Hirabayash, choreography. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-583-8231. Free. Most suitable for an adult audience. First-come, first-served. Late seating not available.
- **12:10:** University of Toronto. Young People’s Park Baptist Church. Lunchtime Chamber Music: Matthew Ross, trumpeter. Yorkpark Park Baptist Church, 1585 Yonge St. 416-421-1298. Free. Donations accepted.
Friday, March 17, 8pm
auroraculturalcentre.ca
905 713-1818

8:00: Aurora Cultural Centre. Lennie Gallant in Concert. 22 Church St., Aurora. 905-713-1818. $35/$30 (adv).

Saturday, March 18

1:00: Royal Canadian College of Organists. Bach Birthday Recitals and Walk. Stefani Bedes, organ. All Saints Kingsway Anglican Church, 2580 Bloor St. W. 416-483-1551 x28. Free; donations welcome.

2:00: National Ballet of Canada. Pinocchio. See Mar 11. Also Mar 19(2:00); Mar 19, 24(2:00). [$20-$30].


8:00: Coleman Lemieux & Compagnie. Love, Sex and Brahms. See Mar 16. Also Mar 18 (8:00), 19(4:00).

8:00: Performance and Education Centre (JPECD). Darcy Hepner Jazz Orchestra. A Tribute to Ella Fitzgerald’s 100th Birthday. Sophia Perlman, vocals. Studio Theatre, Toronto Centre for the Arts, 5040 Yonge St., North York. 1-855-985-2787. $35; $20(st).

8:00: Scaramella. Tastes: Old and New. Works by F. Couperin le grand, Peter Hannan, Grégoire Jeay and Terri Hron, Terri Hron, recorders; Jolee Minton, viola da gamba; Katelyn Clark, harpsichord, Victoria College Chapel, 73 Queen’s Park Cr. E. 416-760-8810. $20-$30.


8:00: Toronto Chamber Choir. Biber: Requiem. Juliane Wedman, violin; Christopher Morris, conductor. Grace Church on the Hill, 300 Lonsdale Road just east of Spadina Road.
Monday March 20

- **12:30: York University Department of Music.** Music at Midday: Classical Instrumental Concert. Tribute Communities Recital Hall, Accadde East Building, YU, 4700 Keele St. 4:45-4:9701. Free.
- **7:00: Gallery 345.** Masters of the Baroque Viola. Bach: Sonata No. 1 G Minor; Partita No. 1 G Minor; Sonata No. 2 D Minor; Partita No. 3 in E. Julia Wedman, Michelle Odorico, Patricia Ahern, Valerie Gordon, Elsya Lefurgy-Smith and Assilim Nosky, violins. 345 Sorauren Ave. 4-822-9781. $15.

Tuesday March 21

- **12:10: Nine Sparrows Arts Foundation.** Yorkminster Park Market Church. Lunchtime Chamber Music: Rising Stars Recital. Students from the University of Toronto Faculty of Music. Yorkminster Park Baptist Church, 1585 Yonge St. 4:241-1296. Free. Donations accepted.
- **12:10: Trinity College Chapel.** Bach Organ Recital. Bach: Toccata in F; Sonata No.2 in C Minor; These Are the Holy Ten Commandments; Passacaglia in C Minor. John Tuttle, organ and choirmaster. Trinity College Chapel, University of Toronto, 6 Hoskin Ave. 4:978-3611. Free.
- **12:30: York University Department of Music.** Jazz Festival: Jazz Ensemble. Mike Cadó, conductor. Martin Family Lounge, Accadde East Building, YU, 4700 Keele St. 4:45-4:9701. Free. Jazz Festival runs Mar 20 to 23.

Wednesday March 22

- **12:30: Yorkminster Park Baptist Church.** Organ Recital. Imre Olah, organ. 1585 Yonge St. 4:922-1167. Free.
- **7:30: Westwood Concerts.** From the Black Sea to Paris. Works by Bartók, Milhaud, Khatchaturian and Cardi; Armenian folk music. Rebekeh Wolsktein, violin; Michael Westwood, clarinet; Shoshanna Teler, piano.

**THE BAROQUE DIVA**

Featuring Karina Gauvin, soprano and Guest Director Rodolf Richter, violin. Mar 23–26, Koerner Hall


- 7:30: Exultate Chamber Singers. A Time for Praise: Music to Uplift the Spirit. Vaughan Williams: Antiphon (Let All the World in Every Corner Sing); Watson Henderson: Make Me a World; Pachelbel: Singet dem Herrn; Finzi: My Spirit Sang All Day; and other works. Hilary Apfelstadt, conductor; St. Thomas’s Anglican Church (Toronto). 333 Huron St. 416-971-2923. $25. $20(sr); $10(st). Also Mar 26 (Thornhill).


**TSO**

**Toronto Symphony Orchestra**

**Beethoven Symphony 6**

Mar 22 & 23

Hanna Lintu, conductor

TSO.CA

Friday March 24

- 12:10: Music at St. Andrew’s. Noontime Recital. Sacred music by Byrd, Pärt and Muhly. University of Toronto Faculty of Music woodwind students. St. Andrew’s Church (Toronto), 7922 Bloor St. W. 416-598-3375. $20.50-32.75. Also at 4:00.

- 8:00: Tafelmusik. The Baroque Diva. See Mar 23. Also Mar 25, 26(mat).

- 8:00: University of Toronto Faculty of Music. Vocalis and Instrumentalis Masters/DMA Series. Victoria Chapel, 91 Charles St. W. 416-408-0208. Free.


**Saturday March 25**

- 2:00 and 4:00: Toronto Symphony Orchestra. How the Gminak Found Her Song, Platypus Theatre, actors; Georgia Lin, soprano; Martin MacDonald, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $20.50-$32.75. Also at 4:00.


**Exultate SINGERS CHAMBER SINGERS**

**Music To Uplift the Spirit**

Friday, March 24, 2017, 8pm

Featuring music ranging from William Byrd (Sing Joyfully) to Moses Hogan (I’m gonna sing with the spirit). Join us for an evening of joyful music making that will delight you!

383 Huron Street, Toronto 416-971-9229 www.exultate.net

**Glorious Winds**

**grid**

**continuum**

**CANADIAN LEAGUE OF COMPOSERS**

**MARCH 25, 2017 - 8PM**

**PIVOT**

**THE MUSIC GALLERY | 197 JOHN STREET**

**MARCH 1, 2017 - APRIL 7, 2017 8PM**

**EXHIBIT**

**Mozes Hogan: I’m Gonna Sing With the Spirit**

**THE MUSEUM OF FINE ARTS**

**TO COME**

**Apfelstadt, conductor; St. Thomas’s Anglican Church (Toronto). 333 Huron St. 416-971-2923. $25. $20(sr); $10(st). Also Mar 26 (Thornhill).**
A. Concerts in the GTA

St. Luke’s United Church, 353 Sherbourne St. 416-762-9257. $20; $15(st); $10(under 13). Dedicated to William McQueen.

**Elmer Iseler Singers**

present lyric soprano
Isabel Bayrakdarian

The Journey to Canada from Armenia

Sat. Mar. 25 at 7:30 pm
St. Anne’s Anglican Church
416-217-0537

- 7:30: Elmer Iseler Singers. The Journey to Canada from Armenia. Armenian sacred music of the 10th to 20th centuries. Launch of Isabel Bayrakdarian’s new CD. Kradjian: New work. Isabel Bayrakdarian, soprano; Elmer Iseler Singers; Lydia Adams, conductor. St. Anne’s Anglican Church, 270 Gladstone Ave. 416-217-0537. $40; $35(sr); $15(st).

- 8:00: Alliance Française de Toronto. Mohdi Cayenne. Guoewe, funk, punk and pop. 24 Spadina Rd. 416-922-2014 x37. $15; $10(sr/st/teachers); free(under 19).

- 8:00: University of Toronto Faculty of Music. Tallis Scholars: Misericere. With student soloists from the Historical Performance Area. St. Paul’s Basilica, 83 Power St. 416-408-0208. $40; $25(sr); $10(st).

- 8:00: Alliance Française de Toronto. Mehdî Cayenne. Groove, funk, punk and pop. 24 Spadina Rd. 416-922-2014 x37. $15; $10(sr/st/teachers); free(under 19).

**NORTHERN LIGHTS**

a program of music from around the Arctic Circle

Saturday, March 25th 8:00 pm
First United Church, Port Credit

- 8:00: Mississauga Festival Choir. Northern Lights. Works by Rachmanninoff, Sibelius, Gjelio and Daley. First United Church (Port Credit), 151 Lakeshore Rd W. Mississauga. 905-308-6000. $25.

- 8:00: Northwestern University Choir. Duru Sarkan. Nicola Pignattelli and Daniele Sar done, guitars. Heliconian Hall, 35 Hazelton Ave. 416-964-8288. $35/$30(adv); $30($r/s); $25(adv).

- 8:00: Mississauga Symphony Orchestra. Glorious Winds. Hue: Fantasie for Flute; Busoni: Concertino for Clarinet; Dolin: Isometric Variables; Arnold: English Dances No.2; Beethoven: Symphony No.4. Carol Ann Savage, flute; Colin Savage, clarinet; Ondrej Golas, bassoon; Paul Weston, guest conductor; Denis Mastromonaco, conductor; Hammersion Hall, Living Arts Centre, 4140 Living Arts Dr., Mississauga. 905-308-6000. $50-$65.

- 8:00: Ontario Philharmonic. Pope Series: Steven Page in Concert. 10UT Regent Theatre (Oshawa), 50 King St. E., Oshawa. 905-721-3399 x2. From $55. Benefit concert.

- 8:00: Tafelmusik. The Baroque Diva. See Mar 23. Also Mar 25(mat).

- 8:00: Univox. Promise, Purpose, Presence. A cappella choral works by Skinner, Guillaume, Sixten, Gjelio, Rautavaara and Allan.

- 9:00: Mississauga Festival Choir. Northern Lights. Works by Rachmanninoff, Sibelius, Gjelio and Daley. First United Church (Port Credit), 151 Lakeshore Rd W. Mississauga. 905-308-6000. $25.

**Khovanshchina**

The Khovansky Affair

by Modest Mussorgsky

Narmina Afandiyeva, Music Director and Pianist

Emilia Boteva
Michael Robert-Broder
Andrey Andreychik
Dion Mazeroelle

with
Lynn Isnar, Cian Horrobin, Hassan Anami, Mikhail Shemet

The VOICEBOX Chorus, Robert Cooper, Chorus Director

**Sunday, March 26 at 2:30 P.M.**

St. LAWRENCE CENTRE FOR THE ARTS
416-366-7723 | 1-800-708-6754 | www.stlc.com

- 2:00: Mozart Project. Requiem and Farewell to a Soul Ascending. Mozart: Requiem; Bowsers: Farewell to a Soul Ascending for violin and string orchestra (world premiere). Toronto Mozart Players; Toronto Mozart Vocal Competition winners; Hart House Chorus; David Bowsers; conductor. Church of the Redeemer, 162 Bloor St. W. 416-922-4984. $35; $15(st).


- 3:00: Voicebox/Opera in Concert. Khovanshchina (The Khovansky Affair). Mussorgsky. Emilia Boteva; Michael Robert-Broder; Andrey Andreychik; Dion Mazeroelle. Voicebox Opera in Concert Chorus; Robert Cooper, chorus director; Narmina Afandiyeva, music director and pianist. St. Lawrence Centre for the Arts, 27 Front St. E. 416-308-7723. $22-$52.


**Monday March 27**

**7:00:** Tri-City Gospel Chorus. A Singsper- 
artional Concert. A variety of barbershop and 
gospel music. Tri-City Gospel male voice a 
cappella chorus and Barbershop Quartet. 
Humber Valley United Church, 76 Anglesey 
Blvd., Etobicoke. 416-231-2293. Freewill 
offering.

**7:30:** University of Toronto Faculty of 
Music. Percussion Ensemble Concert. Wal-
ter Hall, Edward Johnson Building, University 
of Toronto, 80 Queen’s Park. 416-408-0208. 
Free.

**8:00:** Talisker Players. Land of the Sil-
verbirch. Songs of Canada’s first European 
settlers. Beethoven: Scottish Folk Songs; 
Kolinski: Six French Folk Songs; MacMillan: 
Three French Canadian Sea Songs; Patenaude: Six Chansons du 
Détroit; Rapoport: Four Canadian Folk Songs. Whit-
ney O’Hearn, mezzo; Joel Allison, baritone; 
John Fraser, reader. Trinity-St. Paul’s Centre, 
427 Bloor St. W. 416-466-1800. $45; $35(sr); 
$10(st). 7:15: Pre-concert chat. Also Mar 29.

**TUESDAY MARCH 28**

**12:00 noon:** Canadian Opera Company. 
World Music Series: Synthetic, Combining 
creative jazz and Indian classical music. 
India-Jazz. Gray Davis, bass veena. Richard 
Bradhaw Amphitheatre, Four Seasons Centre 
for the Performing Arts, 145 Queen St. W. 416-
Late seating not available.

**12:10:** Nine Sparrows Arts Foundation/ 
Yorkminster Park Baptist Church. Lunch-
time Chamber Music: Rising Stars Recital. 
Students from the Glenn Gould School. York-
minster Park Baptist Church, 1585 Yonge St. 

**12:50:** York University Department of 
Music. Music at Midday: York University 
Chamber Strings. Mark Chambers, con-
ductor. Tribute Communities Recital Hall, 
Accolade East Building, YU, 4700 Keele St. 

**13:20:** Organix Concerts/All Saints King-
sway. Kingsway Organ Recital Series. J. 
Thomas Gonder, organ. All Saints Kingsway 
Anglican Church, 2850 Bloor St. W. 416-769-
5224. Freewill offering.

**13:30:** Yorkminster Park Baptist Church. 
Organ Recital. John Tuttle, organ. 1585 Yonge 
St, 416-922-1167. Free.

**13:30-14:00:** Jazz Ensemble. 
Savella, piano. St. Andrew’s Church (T oronto), 
416-755-1717. $28. Runs to Apr 9. Days 
and times vary. See Listings Section C, page 52.

**17:30:** National Ballet of Canada. Gen-
erus. Self and Soul, and The Concert. Music 
by Joby Talbot, Deru, and Chosip; orchestrated 
by Clare Grundman. Wayne McGregor, choreogra-
pher; Jerome Robbins, choreogra-
pher. Four Seasons Centre for the Per-
forming Arts, 145 Queen St. W. 416-345-9595. 
$39-$265. Also Mar 28, 29, Apr 1(all 2:00). 
Monday March 27, 2017

**7:30PM**

St. Basil’s Church, St. Michael’s College 
50 St. Joseph Street at Bay

Christ My Hope

Lenten music by Schütz, Scheidt, and others

The Musicians In Ordinary ensemble led by Christopher Verrett, 
St. Michael’s Schola Cantorum directed by Michael O’Connor

Admission free, donations welcome
A. Concerts in the GTA


- 8:00: Alliance Française de Toronto. Tango! Music and Dance. 24 Spadina Rd. 416-922-9414. $15; $10 (member/sr/st). Also Apr 1.

- 8:00: Art of Time Ensemble. Johannes Brahms: Portrait of a Musical Genius. Intermezzi for Solo Piano (selected); Piano Quartet No.1 Op.25; Violin Sonata No.2 in A Op.100; Lieder (selected). Benjamin Bowman, violin; Andrew Burashiko, piano; Jethro Marks, violin; Rachel Mercer, cello; Sarah Slein, singer; and others. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. $25-$64; $25(arts); $15(under 30/st). Also Apr 1.

- 8:00: Etobicoke Community Concert Band. What Happens in Vegas. Songs from Elvis, Sinatra, Michael Jackson, Stevie Wonder and others; tribute to Count Basie Orchestra. Sinatra, Michael Jackson, Stevie Wonder and others; tribute to Count Basie Orchestra.

- 8:00: Gallery 345. The Art of the Piano: Aleksander Wesolowski. Benjamin Sohn, piano. 416-410-1570. $15; free(under 12).

- 8:00: Music Gallery. Sky High: New Music for Strings. Harp and Guitar. Omar Daniel: Only the Eagle Flies the Storm; Andrew Staniland: Equations/Constellations; Scott Good: Sonata; Yoko Ono: Sky Piece for Jesus Christ. Madawaska Quartet; Rob MacDonald, guitar; Sanya Eng, harp; Sonia Rainey, stage design. 197 John St. 416-204-1080. $20/$15(adv); $10(st/members).

Brahms

- 7:00: Beethoven Violin Concerto

A. Concerts in the GTA


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Brahms

- 7:00: Beethoven Violin Concerto

A. Concerts in the GTA


- 8:00: Toronto Symphony Orchestra. Beethoven: Violin Concerto. Cheryl Cooney: Are We Not Drawn Onward, We Few, Drawn Onward to (a) New Era?; Sesquie for Canada’s 150th; Beethoven: Violin Concerto;
● 8:00: Scarborough Philharmonic Orchestra. A Night at the Opera. Strauss: Die Fledermaus Overture; Borodin: Polovetsian Dances; Mozart: Voyageur’s Chorus from Idomeneo; Puccini: O mio babbino from Gianni Schicchi; Verdi: Overture to La forza del destino. Toronto Choral Society; Ronald Royer, conductor. Salvation Army Scarborough Citadel, 201 Lawrence Ave. E., Scarborough. 416-429-0001. $32; $25(sr); $15(st).

Sunday April 2


● 2:00: National Ballet of Canada. Genus, Tarantella, Self and Soul, and The Concert. See Mar 29.


● 2:00: University of Toronto Faculty of Music. Choral Kaleidoscope. Works by Brahms, Daley, Enns, Fauré and others; Webb: premiere. Men’s Chorus; Women’s Chorus; Mark Ramsay, Elaine Choi and Melissa Lalande, conductors. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. $30; $20(sr); $10(st).

● 3:00: Masterworks of Oakville Chorus and Orchestra. A German Requiem. Brahms. Clodagh Earls, soprano; Jeremy Ludwig, baritone; full orchestra and choir. St. Matthew’s Catholic Church, 1150 Monks Passage, Oakville. 905-399-9732. $30; $25(sr); $10(st); free(under 11 with adult). Also Apr 1(eve).


● 3:00: Toronto Symphony Orchestra. Beethoven: Violin Concerto. Beethoven: Violin Concerto; Debussy: Prelude to the Afternoon of a Faun; Stravinsky: Petrushka (1947). Karen Gomyo, violin; Robert Trevino, conductor. George Weston Recital Hall, 5040 Yonge St. 416-598-3375. $44.25-$100.50. Also Apr 17(30), Roy Thomson Hall.

● 3:00: Windermere String Quartet. Mozart by Any Other Name. Chevalier de Saint-Georges: Quartet in D Minor; Rossini: Grand Sonata No.2 in A; Kraus: Quartet Op.1 No.3; Mozart: Eine kleine Nachtmusik. St. Olave’s Anglican Church, 360 Windermere Ave. 416-769-0952. $25; $20(sr); $10(st). On period instruments.

● 3:00: York University Department of Music. York Wind Symphony: James McDonald/ David Lum, conductors. Tribute Communities Recital Hall, Accolade East Building, 4700 Keele St. 416-736-5888. $15; $10(sr/st).

● 4:00: Church of St. Mary Magdalene (Toronto). Organ Music for Lent. Andrew Adair, organ. 477 Manning Ave. 416-531-7855. Free.

● 4:00: Church of St. Peter and St. Simon-the-Apostle. Passiontide Concert. Bach: Johannes (St. John) Passion. Choir of St. Peter and Simon-the-Apostle Anglican Church; Lenard Whiting, tenor (Evangelist); members of the Canadian Sinfonietta; Robin Davis, conductor. 525 Bloor St. E. 416-923-8714. $30; $25(sr/st/underwaged).

● 4:00: Eglinton St. George’s United Church Choir. Magnificent Mozart. Parry: ‘I Was Glad; Handel: ‘Zadok the Priest; Mozart: Regina Coeli, Ave Verum, Requiem. ESG Choir and Orchestra; Simon Walker, organ; Shawn Grenke, conductor. Eglinton St. George’s United Church, 35 Lytton Blvd. 416-431-1141. $35; $25(st).

● 4:00: Gallery 345. Judith Owen In Concert. CD release of Somebody’s Child. Judith Owen, piano and vocals; Leland (Lee) Sklar, bass; Gabriella Swallow, cello; Pedro Sugundo, percussion; and others. 345 Sorauren Ave. 416-922-9781. $25.

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SUNDAY APRIL 2, 2017 | 3PM
A MUSICAL INVASION OF PARIS:
THE MIGHTY FOUR

featuring
Michèle BOGDANOWICZ
Lucia CESARONI
Lara DODDS-EDEN
Peter McGILLIVRAY
Inna PERKIS
Boris ZARANKIN

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Piano Bravura
The New Generation

Tony Yike Yang
Sunday April 2, 4:00 pm
Church of the Holy Trinity
http://www.holytrinitytoronto.org/wp/piano-bravura/


WINDERMERE STRING QUARTET
on period instruments

Mozart
By Any Other Name
April 2, 3:00

2016-2017 CONCERT SERIES
MAGNIFICENT
Mozart
SUNDAY, APRIL 2ND AT 4 P.M.

ESG MASSED CHOIR WITH ORCHESTRA

Featuring Parry’s Psalm 122 ‘I Was Glad’, Handel’s ‘Zadok the Priest’, and Mozart’s ‘Regina Coeli, Ave Verum’ and hauntingly beautiful ‘Requiem’

SIMON WALKER, ORGANIST
SHAWN GRENKE, CONDUCTOR
TICKETS: $35

35 LYTTON BLVD., TORONTO
416.481.1141
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A. Concerts in the GTA

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

**Tuesday April 4**

- 5:00am: University of Toronto Faculty of Music. Annual High School Choral Festival. Local high school choirs and U of T choral faculty; Men’s Chorus, Women’s Chamber Choir, members of Young Voices Toronto. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. Free. Choirs sing from 9:00 to noon and 1:00 to 3:00.

**Wednesday April 5**

- 7:00: Tafelmusik. Bach: Keeping it in the Family. J.S. Bach: Ouverture BWV 194A, reconstituted by A. Bernardini; Concerto for violin in E Major, BWV 1042; C.P.E. Bach: Concerto for oboe in E-flat Major, W1. 165; W.F. Bach: Sinfonia in F Major, Fk 67; Telemann: Orchestral suite in D Major, TWV 55:D3. Guest directors: Alfredo Bernardini, oboe and Cecilia Bernardini, violin. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-964-6337. $39-$93. Also April 6,7,8 (8:00pm) and April 9 (3:30pm).

**Thursday April 6**

- 12:00 noon: Adam Sherkin. Piano Recital. Andrew Fu, piano. St. Andrew’s Church (Toronto), 73 Simcoe St. 416-598-3375. $33.75-$148. Also Apr 7 (7:30).
- 8:00: Tafelmusik. Bach: Keeping it in the Family. See April 5, 7 (7:00pm); Also April 7, 8 (8:00pm) and April 9 (3:30pm).
- 8:00: Toronto Symphony Orchestra. Mahler: Symphony 10. William Rowson: Fanfare: Sesquie for Canada’s 150th (World premiere); TSO co-commission); Schumann: Cello Concerto; Mahler/Cooke: Symphony No.10. Joseph Johnson, cello; Thomas Dausgaard, conductor: Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $33.75-$148. Also Apr 17 (7:30).

**Monday April 3**


**Friday April 7**

- 7:30: Leslie United Church. An Anniversary Celebration. 60th Anniversary of the Pipe Organ and Canada’s 150th Anniversary. Chancel Choir; Cynda Fleming, trumpet; William Maddox, organ; Sharon Beckstead, music director. 822 Millwood Rd. 416-425-1253. Free.

B. Concerts Beyond the GTA

Wednesday March 1


Thursday March 2

- 7:00 Grand Philharmonic Choir. Belows and Brass. Works by Gabrieli, Schütz, Halley, Gilliland and others. Kitchener-Waterloo Symphony Brass Quantum; Mark Vuorinen, conductor. St. Peter’s Lutheran Church, 49 Queen St. N., Kitchener. 519-578-6895. $30.

- 8:00 DaCapo Chamber Choir. Mid-Winter Songs. Eisenvals: Northern Lights; Lauredins: Mid-Winters Songs; Mechem: Earth My Song; Donkin: This Fragile Web; L. Enns: I Saw Eternity. Lianne Ouellette, violin; Catherine-Waterloo Symphony Bass Quantum; Mark Vuorinen, conductor. St. Peter’s Lutheran Church, 49 Queen St. N., Kitchener. 519-578-6895. $30.

Sunday March 5


NATHANIEL DETT CHORALE

Spirituals, Blues, Jazz & Classics

FRI APR 7 - 12 NOON

Brainerd Bylden-Taylor, conductor

For Elementary and Secondary school groups of 20 or more.

FREE ADMISSION

ROYTHOMSON.COM/CHORORGAN

Suitable for ages 6 and up.

Made possible by the generous support of Edwards Charitable Foundation.
**Concerts Beyond the GTA**

**Wednesday March 8**

**Thursday March 9**

**Friday March 10**

**Saturday March 11**
- 2:00: King Edward Choir. Petite Messe Solennelle. Rossini. Lesley Bouza, Alexandra Asher, Michael Nyby and Ernesto Ramirez, vocal soloists; Dan McCoy, harmonium; Méliande Sinsoulier, piano; Floyd Ricketts, conductor. Collier Street United Church, 112 Collier St., Barrie. 705-305-6797. $25; $15(at). Also 2:00.

**Sunday March 12**
- 3:00: Wellington Winds. In the European Tradition. Quillam: Morceau symphonique for Trombone; Mahler: Symphony No.3 1st mvt. (transcription): works by Mendelssohn, Tull and Arnold. Rachel Hanson, trombone; Daniel Warren, conductor. Grandview Baptist Church, 250 Old Chicopee Dr., Kitchener. 519-689-1237. $20; $15(at); free(st). Also Mar 5(Waterloo).
- 7:00: Guitar Hamilton. David Leisner. Hamilton Conservatory for the Arts, 126 James St. S. Hamilton. 519-807-4792. $25; $15(at).

**Tuesday March 14**
- 12:00 noon: Marilyn I. Walker School of Fine and Performing Arts, Brock University. RBC Foundation Music@Noon. Piano and guitar students. Cairns Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines. 905-688-5550 x3817. Free.

**Wednesday March 15**
- 12:00 noon: Music at St. Andrew’s. Bach: Partita No.2 in D Minor, Partita No.3 in E, Sonata No.2 in A Minor, Violin Concerto; Morawetz: Serenade for Strings. St. Andrew’s Presbyterian Church (Barrie), 350 Grove St. E., Barrie. 705-726-1181. Free. $10; PWYC.
- 8:00: Guitar Hamilton. David Leisner. Hamilton Conservatory for the Arts, 126 James St. S. Hamilton. 519-807-4792. $25; $15(at).

**Thursday March 16**
- 8:00: Bill Craig, Irish Entertainer. Entertainer Bill Craig @ Molly Bloom's. Molly Bloom's Irish Pub, 28 Brunswick St., Stratford. 519-571-2778. No cover.

**Saturday March 18**
- 11:00am: CFUW Belleville and District and Belleville Public Library. The Great Rhythm mobile Adventure (ages 3-6). Humorous, educational and interactive experience for children, Bruno Roy and Martin Mader-schach, percussion (Jeunesse Musicales Canada). Belleville Public Library, Parrott Gallery, 254 Pine Street, Belleville. 613-968-9382 or 613-967-1415. $5; free(under 2 yr). Also 1:30 (ages 7-12). Free refreshments.
- 1:30: CFUW Belleville and District and Belleville Public Library. The Great Rhythm mobile Adventure (ages 7-12). Humourous, educational and interactive experience for children, Bruno Roy and Martin Mader-schach, percussion (Jeunesse Musicales Canada). Belleville Public Library, Parrott Gallery, 254 Pine Street, Belleville. 613-968-9382 or 613-967-1415. $5; free(under 2 yr). Also 11:00am (ages 3-6). Free refreshments.
- 7:30: Hammer Baroque. Fantasia 1700. Featuring art projections curated by Toronto artist John Ens. Rezanne Baroque Ensemble; Rezan Onen-Lapointe; baroque violin; David Podgorski, harpsichord; Rebecca Morton; baroque cello; Benjamin Stein, theorbo. St. John the Evangelist Church (Hamilton), 320 Charlotte Ave. W., Hamilton. 905-522-0802. $15.
- 7:30: Isabel Bader Centre for the Performing Arts. Jazz Series: The Big Band Sound - John McLeod and His Rex Hotel Orchestra. 390 King St. W., Kingston. 613-533-2424. $28-$52; $24-$48(faculty/staff); $26(st).
- 8:00: Kitchener-Waterloo Chamber Music Society. Sunday Concert.Canceled due to weather. Also Mar 13(Toronto).
**Thursday March 23**

- 8:00: Kitchener-Waterloo Chamber Music Society. Solo Bach II. Bach: Sonatas No.1 in G Minor and No.3 in C, Partita No.1 in B Minor. Movses Pogossian, violin. KW CMS Music Room, 57 Young St. W., Waterloo. 519-886-1873. $35; $20(st).

**Friday March 24**

- 8:00: Kitchener-Waterloo Symphony. Beethoven’s Fifth. Verdi: Overture to La forza del destino; Estacio: Trumpet Concerto (premiere); Beethoven: Symphony No.5 in C Minor. Larry Larson, trumpet; Michael Christie, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4717. $19-$82. Also Mar 25.

**Saturday March 25**

- 8:00: Jeffery Concerts. In Concert. Program to be announced. Wolf Performance Hall, 250 Dundas St. London. 519-672-8805. $35; $30(sr); $15(st).
- 8:00: Kitchener-Waterloo Symphony. Beethoven’s Fifth. Verdi: Overture to La forza del destino; Estacio: Trumpet Concerto (premiere); Beethoven: Symphony No.5 in C Minor. Larry Larson, trumpet; Michael Christie, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4717. $19-$82. Also Mar 24.

**Sunday March 26**

- 4:00: Folk Under the Clock. Lennon Galant. Market Hall Performing Arts Centre, 140 Charlotte St. Peterborough. 705-742-9425 or 705-749-1146. $35; $25(st).

**Monday March 27**


**Tuesday March 28**

- 12:00 noon: Marilyn I. Walker School of Fine and Performing Arts, Brock University. RB Foundation Music@Noon. Voice students. Cairns Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines. 905-688-5550 x817. Free.
- 7:30: Isabel Bader Centre for the Performing Arts. Human Rights Arts Festival: Songs of Sovereignty. Indigenous Music of Today. L’Hirondelle, selections from Why the Caged Bird Sings and Singing Land projects; Newman, works by Crusson, Croall, and Newman; Dutcher; Lintuawkon ciw Mehoonut; Pomok naka Ptoikoinskwes; Honour Song; Lintuawkon ciw Ogoton. Cheryl L’Hirondelle, vocal artist with Adam Saifer, guitar; Marion Newman, mezzo, with Gregory Oh, piano; Jeremy Dutcher, tenor. 390 King St. W., Kingston. 613-533-2424. Student $10 - Faculty/Staff $19 $24; $19(faculty/staff); $10(st).

**Wednesday March 29**

**March 25**

**Ensemble Vivant**

- 8:00: Kitchener-Waterloo Chamber Music Society. Chamber Music Recital. Daniel: String quartet for guitar and quartet; Good: new work for harp and string quartet; Stanland: new harp guitar and harp. Mada-waska Quartet; Reb MacDonald, guitar; Sanya Eng, harp. KW CMS Music Room, 57 Young St W., Waterloo. 519-886-1673. $35; $20(st).

**Friday March 31**


**Sunday April 2**

- 3:00: Elora Festival Singers. Bach Motets. St. Joseph’s Catholic Church (Fergus). 760 St. David St. N., Fergus. 519-846-0331. $40; $37(st); $17(st); $6(child).
- 4:00: Ensana Singers of Northumberland. Reformation and Rhythm. Rutter: Requiem; and other choral works. Guests: La Movidia Chamber Choir of Toronto. St. Paul's Presbyterian Church, 131 Walton St., Pop Hope. 613-392-7423. $25; $22(sr/adv); $10(st).
- 6:00: Kitchener-Waterloo Chamber Music Society. Shostakovich Quartets I. Shostakovich: Quartet No.1. KWCMS Music Room, 57 Young St W., Waterloo. 519-886-1673. $35; $20(st).

**Tuesday April 4**

- 12:00: noon: Marilyn I. Walker School of Fine and Performing Arts, Brock University. RB Foundation Music@Noon. Piano
**B. Concerts Beyond the GTA**

**Wednesday April 5**

- **12:00 noon: Midday Music with Shigeru.** Daniel Johnston and Music Students from Bear Creek Secondary School. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $5; free(st).
- **8:00: Kitchener-Waterloo Symphony.** Stravinsky and Beethoven: Baroque. J.S. Bach: Chorale Nos.235, 254 and 256; Stravinsky: Pulcinella Suite; Vivaldi: La Follia; Beethoven: String Quartet No.15 3rd mvt. “Heiliger Dankgebet.” Bénédicte Lauzière, curator/leader/violin; Daniel Bartholomew-Poyser, conductor. First United Church (Waterloo), 16 William St. W., Waterloo. 519-745-4711 or 1-888-745-4711. $36. Also Apr 7(Guelph), B(Cambridge).

**Friday April 7**

- **12:00 noon: Marilyn J. Walker School of Fine and Performing Arts, Brock University.** Music in the Hallway. Jazz standards and old favourites, as well as classical chamber music. Music Ed, student jazz and chamber ensembles. Dr. Charles A. Sankey Chamber (hallway outside), MacKenzie Chown Complex Brock University, 1812 Sir Isaac Brock Way, St. Catharines. 905-688-5550 x817. Free.
- **3:00: Stratford Concert Band.** A Trip Across Canada! Celebrating Canada’s 150th anniversary: All Matthews, singer/songwriter. Avondale United Church, 19 Amond Ave., Stratford. 519-301-2516. $15; $5(st).
- **7:30: Bravo Niagara! Festival of the Arts.** Jon Kimura Parker; Piano. Beethoven: Appassionata; Hirtz: Bernard Herrmann Fantasy; Fantasy on The Wizard of Oz; Louie: Scenes from a Jade Terrace; Ravel: Jeux d’eau. St. Mary’s Anglican Church, 41 Byron St., Niagara-on-the-Lake. 289-868-1777. $25-$45.
- **8:00: Kitchener-Waterloo Symphony.** Stravinsky and Beethoven: Baroque. J.S. Bach: Chorale Nos.253, 254, 255 and 256; Stravinsky: Pulcinella Suite; Vivaldi: La Follia; Beethoven: String Quartet No.15 3rd mvt. “Heiliger Dankgebet.” Bénédicte Lauzière, curator/leader/violin; Daniel Bartholomew-Poyser, conductor. First United Church (Waterloo), 16 William St. W., Waterloo. 519-745-4711 or 1-888-745-4711. $36. Also Apr 7 (Guelph), B (Cambridge).

**C. Music Theatre**

These music theatre listings contain a wide range of music theatre types including opera, operetta, musicals and other performance genres where music and drama combine. Listings in this section are sorted alphabetically by presenter.

- **Alexander Showcase Theatre.** Kiss Me, Kate. Music and lyrics by Cole Porter; book by Samuel and Bella Spewack. Fairview Library Theatre, 35 Fairview Mall Drive. 416-324-8259. Also Mar 17, 8:00pm. Runs to Apr 8 (Wed-Sat), Sun(2:00pm). $25-$40, $20(st).
- **AngeLWALK Theatre.** Any Dream Will Do! The Music of Andrew Lloyd Webber. Lyric Theatre, Toronto Centre for the Arts, 5040 Yonge St. 416-901-2289. $39. Opens Mar 30, 8:00pm. Runs to Apr 1.
- **COC Ensemble Studio; Kyra Millan, soprano; Richard Bradshaw music director; Joel Ivany, stage director.** Mozart Mania. Excerpts from Cosmos fan tutte, Le nozze di Figaro, Don Giovanni!These music theatre listings contain a wide range of music theatre types including opera, operetta, musicals and other performance genres where music and drama combine. Listings in this section are sorted alphabetically by presenter.

- **Memory of Selena.** Music by Alan Menken. Based on the film. Massey Hall, 250 Victoria St. 416-393-8700. Also Mar 22(2:00pm), 23(7:30pm). $25-$40, $20(st).
- **Mozart Mania.** Excerpts from Cosmos fan tutte, Le nozze di Figaro, Don Giovanni! Also Mar 19(7:30pm). $25-$40, $20(st).
- **North Toronto Players.** Jolanthie. Music by Arthur Sullivan, lyrics and book by W.G. Gilbert. Jubilee United Church, 40 Underhill Dr. 416-481-4687. $25(2:00pm); $15(st); free(ch). Opens Mar 3, 8:00pm. Runs to Mar 12, Fri-Sat(8:00pm), Sun(2:00pm). Also Mar 12(2:00pm).
- **Ontario Opera.** Little Shop of Horrors. Music by Alan Menken, lyrics and book by Howard Ashman. Outside United Church, 16 Main St. S., Uxbridge. Onstageubxbridge.com. $20. Opens Mar 30, 7:30pm. Runs to Apr 8, Thurs-Sat(7:30pm), Sun(2:00pm). Note: Apr 8 (sold out).
- **Opera by Festival.** Mozart Mania. Excerpts from Cosmos fan tutte, Le nozze di Figaro, Don Giovanni! Complete performance of Der Schauspielerdirektor. West End Opera Collaborative (Misty Barnard/Jennifer Fontaine, soprano; Tara St. Pierre, mezzo; Antonio Diriенко, tenor; Thomas Franzky, bass; D. Kai Ma, piano/conductor). College Street United Church, 452 College St. 416-455-2365. $20, Mar 4, 7:30pm.
- **Opera by Festival.** La Bohème. Music by Giacomo Puccini, libretto by Luigi Illica and Giuseppe Giacosa. In concert with piano accompaniment. Karina Bray, soprano (Mimi); Paul Williamson, tenor (Rodolfo); Domenico Reffo, bass-baritone (Benoit); Jennifer Ann Sullivan, soprano (Musetta); Peter Warren, bass-baritone (Colline); Gregory Finney, baritone ( Schaunard); Larry Tozer, baritone (Benoit/Alcindoro); William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. $20, Mar 11, 7:30pm.
- **Scarborough Philharmonic Orchestra.** A Night at the Opera. Strauss: Die Fledermaus Overture; Borodin: Polovetsian Dances; Mozart: Vesperia; Schubert: Trout Quintet; Puccini: O mio babbino from Gianni Schicchi; Verdi: Overture to La Forza Del destino.

**Ask LUDWIG!**

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LUDWIG online! is brand new and still in what we call a “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
Toronto Choral Society; Ronald Royer, conductor. Salvation Army Scarborough Cita-
del, 2015 Lawrence Ave. E. Scarborough 416-429-3007; $30; $25(sr); $15(st). Apr 1, 8pm.


Soulpepper Concert Series. Manhattan Concert Cycle Vol 2: Midtown – 42nd Street and Broadway. Grand Central Station, Times Square, Broadway and the Brill Build-
ing. Young Centre for the Performing Arts, 50 Tank House Lane. 416-866-8666. $25-$89. Mar 7, 7:30pm. Also Mar 18, 4:00pm.

Soulpepper Concert Series. Manhattan Concert Cycle Vol 3: Uptown – Harlem. 52nd Street, Central Park and the Harlem Rena-
sissance. Young Centre for the Performing Arts, 50 Tank House Lane. 416-866-8666. $25-$89. Mar 10, 7:30pm. Also Mar 18.

Southern Ontario Lyric Opera. Tosca. Music by Giacomo Puccini, libretto by Luigi Illica and Giuseppe Giacosa. Jessica Lane, soprano (Tosca); Romulo Delgado, tenor (Cavaradossi); Nicole Ricci, baritone (Scarpia). Burlington Performing Arts Cen-
tre, 440 Locust St., North of St. Clair at Heath St.) 905-543-8512. $20; 8:30pm

Stepping Out Theatrical Productions. 13. The Musical. Music and lyrics by Jason Rob-
ert Brown, book by Dan Elsh and Robert Horn. Richmond Hill Centre For The Performing Arts, 10208 Yonge St. 905-787-3011. $28-$34. Opens Mar 23, 7:30pm. Runs to Mar 26. Thurs-Sat(7:30pm); Sat(1:30pm).

Talisquer Players. Land of the Silver Birch. Folk songs and writings of early Canadian set-
tlers. Trinity St. Paul’s Centre, 427 Bloor St. W. 416-466-1800, $45; $35(sr); $10(st). Mar 24, 8:00pm. Also Mar 25.

Talk Is Free Theatre. Offline. Music by Col-
leen Dauncey. Lyrics by Akiva Romer-Segal. Park Place Theatre, Mady Centre for the Performing,
Arts, 1 Davenport Rd., W. 416-977-4288. $37.50-$40.80. Mar 31, 8:00.

Sat(8:00pm); Wed/Sat(2:00pm).

Théatre Passe MURaille. Stbody. Written and per-
tomed by Katherine Cullen and Britta Johnson. Théatre Passe MURaille Mainspace, 16 Ryaner St. 416-504-7529. $38; $33(sr); $17(under 20). Opens Mar 16, 7:30pm. Runs to Apr 2. Tues-Sat(7:30pm); Sun(2:00pm).

Toronto Choral Society. March 31 at 7:30 pm. Featuring some of Toronto’s best jazz musicians with a brief reflection by Jazz Vespers Clergy.
Beat by Beat | Mainly Clubs, Mostly Jazz!

Travel Broadsens the Music

BOB BEN

I really hate the term “world music,” as it’s used today. It seems to me that it oversimplifies things. It lumps music that isn’t familiar to North American ears all in together and calls it foreign and exotic (as though North American is not part of the world). It implies that some musics are worthy of being divided up by genre and closely examined, and some musics aren’t.

With that said, I think jazz, at its best, can rightly be called world music. Jazz has been called a uniquely American art form, but I like to think of it as a music that only gestated in America, but was conceived elsewhere. Loath as I am to oversimplify things, European harmony and African rhythm and melody came together to make this music possible.

As more and more distinct cultures with distinct musical traditions adopted and blended – and continue to adopt and blend – with jazz, it became closer to what I would call an international, or worldly, music than a uniquely American one.

I love listening to jazz musicians who have lived in another country or two. Moving place to place (Place to Place being the title of a Robi Botos album; Botos is a good example of this.), I think, especially if you’ve grown attached to those places and been uprooted, gives one a unique perspective on music.

That’s one of the reasons I’m excited to see the Israeli-born and Parisian-raised guitarist Samuel Bonnet doing his first mini tour of Southern Ontario this month, playing dates in Toronto, Guelph, Hamilton and more.

Bonnet’s music is hard to nail down, because the influences are not only wide-ranging, they are compartmentalized to some degree. He is a formidable classical guitarist; he plays jazz and funk, much of his compositional output reflects a love of traditional Jewish musics; some of his solo works sound like explorative improvisations, others sound like pristine and carefully crafted compositions. These different sides of him can be exposed on various recordings; I recommend Aotefeis, New York Shuffle, and Two Preludes to get an introductory sense of who Bonnet is as a musician and perhaps where it all comes from.

The common thread amongst all of this is a virtuosic skill which enables completely authentic communication; when you listen to Bonnet, there’s no mistaking who you are listening to, or what he’s saying to you.

There’s one more gig I’d like to mention for now: singers in town – amateur and professionals alike – may be interested in knowing that Renée Yoxon, the crossover jazz-folk-pop etc. singer from Montreal, will be performing and running a vocal workshop at 120 Diner on the afternoon and evening of March 12. The young Yoxon’s voice is clear and precise, the manner of delivery, frank and direct, honest. You may feel as though they are speaking directly to you. Adept at interpreting standards, covering and writing pop songs, scat singing, blending in with horns as though their voice were one, and so on – it seems that taking the opportunity to participate in this workshop would be a wise choice.

I hope to see you folks in at least one of the clubs, without your winter coats. Happy March! Happy vernal equinox! Be well!

Bob Ben is The WholeNote’s jazz listings editor. He can be reached at jazz@thewholenote.com.
March 10 10pm - 1am. The Home Smith Bar: 117 Brock St. N. 416-532-6474

March 18 7:30pm. The Old Mill, The: 1305 Dundas St. W. 416-599-5299

March 24 7:30pm. The Mây Cafe: 519 Dundas St. E. 416-498-0555

March 15 8:30pm. The George Lake Big Band: 531 Ave. Rd. 416-599-5299

March 21 9:30pm. The Spadina Hotel: 125 Spadina Ave. 416-597-0070

March 23 8:30pm - 10pm. The George Lake Big Band: 531 Ave. Rd. 416-599-5299

March 23 8:30pm - 10pm. The Spadina Hotel: 125 Spadina Ave. 416-597-0070

March 24 9:30pm. The George Lake Big Band: 531 Ave. Rd. 416-599-5299

March 24 9:30pm - 11pm. The Spadina Hotel: 125 Spadina Ave. 416-597-0070

March 25 8:30pm - 10pm. The George Lake Big Band: 531 Ave. Rd. 416-599-5299

March 26 8:30pm - 10pm. The Spadina Hotel: 125 Spadina Ave. 416-597-0070

March 27 8:30pm - 10pm. The George Lake Big Band: 531 Ave. Rd. 416-599-5299

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March 30 8:30pm - 10pm. The George Lake Big Band: 531 Ave. Rd. 416-599-5299

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March 31 8:30pm - 10pm. The George Lake Big Band: 531 Ave. Rd. 416-599-5299

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April 3 8:30pm - 10pm. The George Lake Big Band: 531 Ave. Rd. 416-599-5299

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April 4 8:30pm - 10pm. The George Lake Big Band: 531 Ave. Rd. 416-599-5299

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April 5 8:30pm - 10pm. The George Lake Big Band: 531 Ave. Rd. 416-599-5299

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April 8 8:30pm - 10pm. The George Lake Big Band: 531 Ave. Rd. 416-599-5299

April 8 9:30pm - 11pm. The Spadina Hotel: 125 Spadina Ave. 416-597-0070

March 1 8:30pm - 10pm. The Home Smith Bar: 117 Brock St. N. 416-532-6474

March 2 8:30pm - 10pm. The Home Smith Bar: 117 Brock St. N. 416-532-6474

March 3 10pm. The Nice Bistro, The: 117 Brook St. N. 416-905-668-8839

March 4 8:30pm. The Old Mill, The: 21 Old Mill Rd. 416-216-2641

March 5 8:30pm. The Home Smith Bar: 117 Brock St. N. 416-532-6474

March 6 8:30pm. The Nice Bistro, The: 117 Brook St. N. 416-905-668-8839

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March 10 8:30pm. The Old Mill, The: 21 Old Mill Rd. 416-216-2641

March 11 8:30pm. The Home Smith Bar: 117 Brock St. N. 416-532-6474

March 12 7:30pm. The Nice Bistro, The: 117 Brook St. N. 416-905-668-8839

March 13 8:30pm. The Old Mill, The: 21 Old Mill Rd. 416-216-2641

March 14 8:30pm. The Home Smith Bar: 117 Brock St. N. 416-532-6474

March 15 8:30pm. The Nice Bistro, The: 117 Brook St. N. 416-905-668-8839

March 16 8:30pm. The Old Mill, The: 21 Old Mill Rd. 416-216-2641

March 17 8:30pm. The Home Smith Bar: 117 Brock St. N. 416-532-6474

March 18 8:30pm. The Nice Bistro, The: 117 Brook St. N. 416-905-668-8839

March 19 8:30pm. The Old Mill, The: 21 Old Mill Rd. 416-216-2641
E. The ETCeteras

**Celebration of Life**
- Mar 05 3:00: VOICEBOX / Opera in Concert. The Stuart Hamilton Memorial Celebration of His Life and Legacy. The OIC Chorus, Robert Cooper and many artists directly associated with Stuart Hamilton will participate in this tribute. St. Lawrence Centre for the Arts, 27 Front St. E. Free with advance reservation: 416-366-7723.

**Galas and Fundraisers**

**Lectures, Salons, Symposia**
- Mar 08 6:30: Royal Conservatory of Music. Women Who Write. Live round-table discussion with eminent Canadian women composers Norma Beeceoff, Juliet Palmer, Tara Kannonaga. Hosted by flutist and The WholeNote author Sara Constant, the roundtable will reveal the joys and triumphs of each composer as they find their voices in the Canadian music scene. Featuring live music and refreshments. Mazzoleni Hall, 273 Bloor St. W. 416-408-2824 x2637. $15.
- Mar 26 2:00: Classical Music Club Toronto. In Memoriam: Nikolaus Harmon-court. A selection of recordings (both audio and video) will be presented highlighting the career of this prolific conductor who led us in March 2016. For information and location contact John Sharpe: 416-869-2549. $25 (annual membership fee); no charge for first-time visitors. Nominal donation to defray refreshments cost.

**Masterclasses**
- Mar 04 10:00: University of Toronto Faculty of Music. Masterclass in Collaborative Piano with Warren Jones. See Mar 3 listing.
- Mar 26 2:00-5:00: ORMTA (Toronto Central Branch). Piano and Vocal Coaching Masterclass. With Professor Leslie De’Ath (concert pianist, professor, conductor, director of Wilfrid Laurier University’s opera program). Covering repertoire from BCM Grade 9 and up. Canadian Music Centre, 20 St. Joseph St. 416-532-1539; registration online with payment to: omrtabtreasurer@gmail.com Participants $75 / $90(non-ORMTA members); auditors $15 / $25 (non-ORMTA members).

**Open House**

**Screenings**
- Mar 28 6:30: Royal Conservatory of Music / Hot Docs. Music on Film: I am the Blues. Musical traveller that immerses the audience in the heart of the American South, featuring the last of the original blues legends. Raoul Bhaneja, from celebrated local blues act Raoul and The Big Time, will be in attendance for a post-screening Q&A. Hot Docs Ted Rogers Cinema, 506 Bloor St. W. 416-408-2824; www.hotdocsfilm.ca $10; Hot Docs members: $12, $10. Free.

**Singalongs, Circles**
- Mar 15 7:30: Toronto Shape Note Singing Community. Monthly Sacred Harp Singing. The circle is well taken, no experience necessary. There are songbooks to borrow. Music room, Bloor Street United Church, 300 Bloor St. W. 416-837-8764. PWYC donation: $7. Short introductory workshop.
- Apr 01 7:00: Toronto Gilbert and Sullivan Society. Join us for a fun evening of music and song. St. Andrew’s United Church, 117 Bloor St. E. 416-763-0832. $5 (non-members).

**Tours**
- Mar 10 5:30:00: Canadian Opera Company. 90-Minute Tour of the Four Seasons Centre. Led by a trained docent; includes information and access to the Isadore and Rosalie Sharp City Room, and the Richard Bradshaw Amphitheatre and R. Fraser Elliott Hall, as well as backstage areas like wig rooms and dressing rooms, the orchestra pit, and other spaces that only a stage door pass could unlock. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-366-0303; ropắcw2016 (adults) $15 (sr/sts). Also Mar 12, 19, 26, Apr 02.
- Mar 12 10:30: Canadian Opera Company. 90-Minute Tour of the Four Seasons Centre. See Mar 05 listing. Also Mar 19, 26, Apr 02.
- Mar 19 10:30: Canadian Opera Company. 90-Minute Tour of the Four Seasons Centre. See Mar 05 listing. Also Mar 12, 19, Apr 02.
- Mar 26 10:30: Canadian Opera Company. 90-Minute Tour of the Four Seasons Centre. See Mar 05 listing. Also Mar 12, 19, 26.

**Workshops**
- Apr 02 1:30-4:00: Toronto Early Music Players Organization. Workshop coached by sackbut/recorder player Peter Christensen. Bring your early instruments and a music stand. Armour Heights Community Centre, 2140 Avenue Road. 416-779-5750. $20.
- Mar 15 10:00am: Royal Canadian College of Organists. Pedals, Pipes and Pizza. Experience an organ demo led by TEMC organist Stephen Boda, tour the organ pipes, and bring your piano music to play yourself. Children 12 and under (accompanied by a parent or guardian) come at 10am, children 13 and over come at 1pm. Pizza served for all at noon. Timothy Eaton Memorial Church, 230 St. oats Ave. W. 416-925-0917. Free.
- Mar 18 10:30am: Toronto Mendelssohn Choir. Singin’ Saturday. A rare opportunity to sing Elgar’s “The Apostles” with guest conductor Stephanie Martin, artistic director of Pax Christi Chorale. Yorkminster Park Baptist Church, Cameron Hall, 1585 Yonge St. Register at the door: 416-598-0422; info@tmchoir.org $10, includes refreshments.
- Mar 19 1:00-3:30: WordFest Day Toronto. Workshop led by musician Anne Lederman. See Mar 5. Also Mar 26 6:45.
- Mar 29 6:45-8:45: WordFest Day Toronto. Workshop led by musician Anne Lederman. See Mar 5. Also Mar 19 1:00.
- Apr 02 1:30-4:00: Toronto Early Music Players Organization. Workshop coached by recorder player Matthias Maute. Bring your early instruments and a music stand. Armour Heights Community Centre, 2140 Avenue Road. 416-779-5750. $20.
Springing Into Summer Sweetness

What good is the warmth of summer, without the joy of music to give it sweetness? And sweet as listening to music can be when the restraints of our regular schedules have been lifted, how much more so to engage in summer music-making! To remind ourselves of why we pour passion into musical activity in a context that leaves us feeling refreshed and rejuvenated, because it is out of the ordinary.

If you are thinking about music programs for yourself, your children or your whole family, our annual Summer Music Education directory is a great place to start (whether you are raring to go this summer, or already kicking yourself for leaving things too late again!)

There are many options to choose from here, whether you are an amateur musician or an emerging professional. The 35 profiles below, written by the organizations themselves, offer a singular insight into the range of musical opportunity that awaits.

There are programs for musicians young and old, geared toward classical music, vocals, songwriting, jazz, rock, music theatre, guitar and much more. Residential programs will get you out of the city, province, or even country, while day camps are available for those who are looking for something closer to home. Though some of these programs have application deadlines that may have passed or are fast approaching, it is not too late to apply to most of them. We are confident that you’ll find something that suits your interests, whether for this summer or for many summers to come!

This directory will be maintained and updated online on an ongoing basis, year round, so check back at thewholenote.com/resources for updates.

To join The WholeNote Summer Music Education Directory: address inquiries to karen@thewholenote.com or call 416-323-2232 x26.

The WholeNote Directory Team:
Project Manager: Karen Ages
Project Editor: Kevin King
Layout and design: Bryson Winchester
Proofreading: Sara Constant

Canadian Opera Company’s Scotiabank Summer Opera Camps

Four Seasons Centre for the Performing Arts, 145 Queen St. W.,
Toronto, Ontario
July 10 to 29, 2017 (Little Company: July 10 to 14; Junior Company: July 17 to 21; Senior Company: July 24 to 29)
Contact: Katherine Semcesen, associate director, education and outreach
416-363-8231 (COC Box Office)
education@coc.ca
www.coc.ca/camps
Deadline: Until full
Cost: $310 (Little and Junior companies) / $360 (Senior Company)
Camp Hours: 9am - 3:30pm (Little and Junior Companies) 9am - 4pm (Senior Company)

The Canadian Opera Company’s Scotiabank Summer Opera Camps offer children and youth entering grades 1 to 12 an immersive operatic experience. Participants playfully explore opera as both creators and performers, while developing their skills in a fun yet intensive one-week camp. Weekly activities include story creation, singing, composing, acting, improvisation, and costume, props and set design. Each week ends in a special rehearsal open to family and friends.

Centre for Opera Studies in Italy: COSI Academy for Pianists, Singers and Students of Italian Language & Culture

Sulmona, Italy
July 6 to 16, 2017
Contact: Katrina King
416-766-7817
cosi.program.manager@gmail.com
www.co-si.com/cosi-academy
Cost: $1,990 (including tuition, accommodation and two meals daily)
Residential program

The COSI Academy is a ten-day intensive enrichment program for students aged 17 to 19 who are interested in music and language studies in Italy.

The Music program for singers and pianists includes: private lessons, repertoire coaching, masterclasses and recitals. Seminars focus on audition preparation, musicianship and artistic collaboration. The Italian Language Studies program includes Italian language training along with varied opportunities for practical application. Topics include common phrases, grammar, spelling and pronunciation. Interactive cultural experiences (market trips, a cooking class) are also included. Evenings will be spent taking in concerts and performances in Sulmona. Exciting group excursions, at an additional cost, will be arranged. The COSI Academy changes lives! It is an amazing experience you’ll remember forever.
- **Classical Pursuits**

**Toronto, Ontario and worldwide**  
**July 16 to 21, 2017 and year-round**  
**Contact:** Melanie Blake  
647-846-3422  
info@classicalpursuits.com  
www.classicalpursuits.com  
**Deadline:** Varies  
**Cost:** $1,485 to $4,990  
Day and residential programs

- Travel the world – or your own hometown – with the world’s best books, art and music as your guides. Classical Pursuits offers two unique ways to share your passion for culture and conversation with other adults. Toronto Pursuits is a week of discussion-based seminars on topics from Plato to the history of the symphony and includes a five-part lecture series by opera expert Iain Scott. Travel Pursuits combines cultural travel with literary discussion. In 2017/18, our program includes journeys to Mexico for Day of the Dead and the Somme battlefields of WWI. With Classical Pursuits, enjoy meaningful learning experiences and time to relax, reflect and spend time with friends old and new.

- **Le Domaine Forget International Music and Dance Academy**

**5, rang Saint-Antoine, C.P. 672, Saint-Irénée, Québec**  
**June 4 to August 20, 2017**  
**Contact:** Rachel Tremblay  
418-452-8111  
admission@domaineforet.com  
www.domaineforet.com/en/academy  
**Deadline:** February 15, 2017, except Guitar, Dance and Pop Singing & Production (April 1, 2017) and Choir (May 1, 2017)  
**Cost:** $710 CDN - $3680 CDN  
Residential program

- Le Domaine Forget Academy offers serious students the opportunity to perfect their skills under the auspices of world-renowned artists. The beauty and tranquility of the setting at Domaine Forget inspire creativity and the facilities are perfectly suited to the needs of both students and teachers. Whether you are a young professional or an advanced student, you will benefit from the opportunity to further your musical training through the tutelage of established teachers and the participation in masterclasses given by distinguished international artists.

- **Don Wright Faculty of Music Summer Programs**

**Western University, 1151 Richmond St., North London, Ontario**  
**For ages 10 to 90, beginner to professional**  
**Programs for all ages\ May 1 to August 30, 2017**  
**Contact:** Program coordinator  
519-661-2043  
music@uwo.ca  
www.music.uwo.ca/outreach  
**Deadline:** open  
**Cost:** Varied  
Day programs

- The Don Wright Faculty of Music offers several musical workshops this summer tailored to various ages, experience levels of musicians and music educators. Summer opera intensives: Canadian Operatic Arts Academy (COAA) and the Accademia Europea Dell’Opera (AEDO) provide singers, pianists and directors with the skills to obtain, realize, and sustain a career in the operatic profession; Kodály Certification Program: engages music educators in an innovative pedagogical workshop, strengthening their musicianship and enhancing their teaching ability; and Choral Music Education - Explorations in Gesture, Sound and Pedagogy: A five-day intensive course, for choral music educators at all levels of experience.

- **Guitar Workshop Plus**

**Toronto, ON; July 23 to 28, 2017**  
**San Diego, CA; June 18 to 23, 2017**  
**Nashville, TN; July 30 to August 4, 2017**  
**Seattle, WA; August 13 to 18, 2017**  
**Contact:** 905-567-8000  
www.guitarworkshopplus.com  
**For ages 10 to 90, beginner to professional**  
- Guitar Workshop Plus offers week-long workshops in a musical environment at superb facilities. Professional music faculty and world-famous...
Busker Fest also aims to provide a platform for emerging artists by featuring a variety of music styles and genres. The festival includes live performances by local bands, street performers, and international acts. Busker Fest has been successful in promoting local talent and encouraging young musicians to pursue their passion for music.

In conclusion, the International Busker Festival offers an exciting experience for music lovers and performers alike. With a diverse range of activities, including street art, percussion shows, and jam sessions, there is something for everyone. This festival is an excellent opportunity to appreciate the artistry of skilled performers and engage with the vibrant and creative community.
Lake Field Music Camp

Lakefield College School, Lakefield, Ontario
August 13 to 20, 2017
Contact: Andrew Wolf
647-692-3463
info@lakefieldmusic.ca
www.lakefieldmusic.ca
Deadline: June 30, 2017
Residential program

Lake Field Music Camp brings together adult amateur musicians of all ages with intermediate to advanced skills in a friendly and supportive environment. The one-week program focuses on classical and jazz with a sampling of world and popular music. Participants build their own program from more than 50 workshops, technique and masterclasses, choirs and instrumental ensembles coached by 20 experienced instructors specializing in vocals, strings, woodwinds, brass, piano, guitar, bass and percussion. Classes for beginners are also offered for those wanting to try something new. Evening concerts provide performance opportunities and a chance to hear the instructors. The beautiful waterfront campus includes air-conditioned classrooms and a theatre. Dormitory (air-conditioned and fresh-air) and meal plans are available.

Laurier Faculty of Music Summer Programs

Wilfrid Laurier University, 75 University Ave. W., Waterloo, Ontario
May to August 2017 (contact for details)
Contact: Outreach coordinator
519-884-1970 x2492
choosemusic@wlu.ca
www.wlu.ca/music
Deadline: Open
Cost: Based on program
Day and residential programs available

Laurier’s Faculty of Music offers summer programs for students of all abilities. New for 2017, Laurier will host a three-week professional training Music Theatre Academy (May 8 to 26, $950) focusing on improving skills in acting, dance and belt/mix vocalization for classically-trained singers. QuartetFest, Laurier’s international intensive chamber music workshop for young artists is led by the Penderecki String Quartet and is open to string quartets and string ensembles with piano (May 26 to June 11, $600). The Faculty of Music’s Conservatory (Beckett) offers summer programs in Music and Drama Magic (ages 7 to 13, $260), Art n’ Play (ages 5 to 7, $130), Music Mania (ages 5 to 7, $130), Music Explorers (ages 7 to 10, $130), Art Incubator (ages 7 to 10, $130) and Jazz for Adults (ages 18+, $260).

Little Voices, Dancing Feet

2171 Queen St. E., Toronto, Ontario (plus 2 other Beach & Leslieville locations during the rest of the year)
June 27 to August 3, 2017
Contact: Jodie Friesen
416-461-9989
littlevoices@sympatico.ca
www.littlevoices.ca
Cost: $99 / 6-week session
Day program

Active, interactive, age-appropriate, educational and FUN! Quality, small group Music & Movement classes for babies, toddlers & preschoolers with their parent/caregiver, led by an experienced and enthusiastic Master Orff teacher. Classes feature traditional, global, classical and original songs & rhymes for clapping, tickling, peekaboo, bouncing, swinging & rocking, plus instruments (drums, tambourines, shakers, bells, castanets, rhythm sticks and much more!), scarves to dance with, musical books and friendly singing puppets. Helping children discover the joy of music for over 25 years!

Michael Warren Vocal Intensive at Westben

Westben Clock Tower Cultural Centre, Campbellford, Ontario
June 22 to 24, 2017
Contact: Donna Bennett
877-883-5777
groups@westben.ca
www.westben.ca
Deadline: June 15, 2017
Cost: $25 - $235
Camp Hours: 1pm - 9pm

Sing along with Westben! We welcome back Dr. Michael Warren for another powerful 3-day immersion experience designed for all levels and genres of singers, age 16 and older. Sessions are aimed at heightening a singer’s vocal and artistic development in a group setting. Participants work one-on-one with Dr. Warren in half-hour lessons that are observed by the other participants. Limited number of private lessons will also be available. A gifted and positive teacher, Dr. Warren has helped students who have sung leading roles in all the major opera houses of the world, performed leading roles on Broadway, or sung in major jazz venues globally. Some may be your favourite stars – some may even be your neighbours! Contact the Westben Box Office for the schedule and fees.

A summer choral training program... for youth ages 16-23 providing the highest quality choral training and performance opportunities to young singers.

Elise Bradley, Conductor

August 11 to 20, 2017
Carleton University
Auditions: March 2017
More Info: www.choirsontario.org
Midsummer Sound Festival

Midhurst, Ontario (just outside of Barrie)  
July 10 to 14 and 17 to 21, 2017  
Contact: Nena LaMarre  
705-737-9342  
play88@rogers.com  
www.midsomersound.org  
Deadline: May 1, 2017  
Cost: $410  
Camp Hours: 9am - 4pm

> Midsummer Sound Festival is a fun and immersive learning environment for students to receive top-level instruction in their instrument. Faculty consists of Suzuki-certified, Dalcroze-certified, and University-trained musicians, including Juilliard, Yale, Western and UofT alumni with extensive teaching and international performing experience. Teachers instruct, mentor and perform alongside a group of young musicians aged 6 to 24 in Midhurst, Ontario, for an inspiring summer course in violin, viola, cello, piano, voice and guitar. Classes in music theory, history and musicianship are designed for children and adapted from the current teaching methods of premier music institutions. Teens and university students perform concerts with their faculty coaches, and may enroll as a pre-formed group. Daily classes in jazz, improv, orchestra, art, chess and tennis round out the day. The program runs twice, for five days. Each week culminates in a solo recital and final concert. Beginners are welcome.

Music at Port Milford

Prince Edward County, Ontario  
Session I: July 16 to July 30; Session II: July 31 to Aug 13, 2017  
Contact: Meg Hill  
914-439-5039  
director@mpmcamp.org  
www.musicatportmilford.org  
Deadline: Rolling admissions  
Cost: $900/week  
Residential program

> 2017 marks Music at Port Milford’s 31st year of bringing internationally-renowned artist faculty and students with a passion for chamber music together to create an inspiring summer music experience. Throughout July and August, this experience is proudly shared with Prince Edward County, as the students and faculty bring the highest calibre of chamber music to Ontario. 2017 Faculty Artists include Canadian ensembles: The Afiara Collective, Tokai String Quartet, and members of the Canadian Opera Company, Toronto Symphony Orchestra and National Ballet of Canada.

Music Niagara Performance Academy

St. Mark’s Anglican Church, Niagara-on-the-Lake, Ontario  
July 22 to July 31, 2017  
Contact: Barbara Worthy  
905-468-0092 or 905-468-5566  
bworthy@musicniagara.org  
www.musicniagara.org  
Deadline: May 31, 2017  
Cost: $900 + HST  
10-Day Residential Program, all students billeted in Niagara-on-the-Lake

> Music Niagara’s Performance Academy’s 10-day program offers a unique curriculum of experiential arts workshops for gifted young musicians, aged 11 to 21, to complement, enhance and improve overall musical performance, plus masterclasses with acclaimed visiting artists. Overview: masterclasses - open lessons and solo/group chamber music instruction with festival artists; public presentation - vocal skills, body language and performance presentation style; drama - from Shakespeare to improvisation, scenes, games, text and activities; poetry - working with language and rhythm to appreciate composition; period dance - body movement and fitness, dancing to the music they play; Alexander technique - relieve physical stress, improve performance strength and potential. Students are also guaranteed two public performances. Personal practice time is reserved in the daily schedule.

Niagara Symphony Orchestra Summer Music Camp

Ridley College, St. Catharines, Ontario  
Session 1: July 3 to 14, 2017  
Session 2: July 17 to 28, 2017  
Contact: SMC Administrator  
905-687-4993 x228  
smcadmin@niagarasymphony.org  
www.niagarasymphony.org  
Deadline: Ongoing to the beginning of each session  
Cost: $170 - $390 depending on class choices  
Camp Hours: 9am - 3:30pm, extended care to 5pm

> SMC offers classes for children 18 months to Grade 12. Primary programs include Orff, MYC, Ukulele Kids, Harpsicles, and Rainbow Voices and Percussion. Grades 3 and up, beginners or experienced, choose instruction in orchestral instruments and participate in Concert Band and SMC orchestra, or combine two half day programs of Choral, Piano, Handbells, Recorder or Guitar for a full day. Experienced students study Composition or take Jazz Band; all campers perform a concert. Advanced music students attend the 3- or 4-week Academy for intensive theory, repertoire or take Jazz Band; all campers perform a concert. Advanced music students attend the 3- or 4-week Academy for intensive theory, repertoire development, private and ensemble coaching and mock auditions. SMC and Academy instructors are dedicated music educators; SMC includes daily recitals, music appreciation activities, crafts and sports. SMC now welcomes third generation campers - join us!

No Strings Theatre Summer Programs

Artscape Wychwood Barns, 601 Christie St., Toronto, Ontario  
Summer Youth Intensive: July 4 to 30, 2017  
Summer Weekly Programs: July 11 to 15, 2017  
Contact: Denise Williams  
416-551-2093  
directors@nostringstheatre.com  
www.nostringstheatre.com  
Deadline: June 15, 2017
Cost: $300 - $400/week
Camp Hours: 9am - 5:30pm

Music Theatre training and performance programs for youth in Toronto led by industry professionals; workshops in singing, acting, dancing, creative writing, audition prep, acting on camera, masterclasses and rehearsals. This season will feature the Tony Award-winning Canadian musical theatre show ‘The Drowsy Chaperone’ by Lisa Lambert and Greg Carpenter in July (Youth Program) and a new Canadian musical by Tyler Check and Tristan Hernandez in August (EAP). Tween Program (10 to 13), Youth Program (12 to 21), Emerging Professional Artist Program, EAP (19 to 35).

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**Ontario Youth Choir**

Carleton University, Ottawa, Ontario
August 11 to 20, 2017

Contact: Elena Koneva, office manager 416-923-1144
info@choirontario.org
www.choirontario.org/ontarioyouthchoir

Deadline: February 27, 2017 (possibly extended)

Cost: audition fee $40; camp fee $695

Residential program

Ontario Youth Choir (OYC) is an annual summer choral program for youth from across the province. OYC provides the highest quality choral training and performance opportunities to young singers (ages 16 to 23), offers a rare bridge from school choirs to professional choirs and develops choral skills under the direction of some of Canada’s outstanding choral leaders. The Ontario Youth Choir offers an unforgettable experience, fun, and friendship.

The program consists of rehearsals, masterclasses, voice lessons, social activities and a short tour. In 2017, the OYC resides at Carleton University training for 7 days and spending 3 days performing in communities across Ontario. Limited bursary assistance is available in certain situations and may be applied upon acceptance into the program.

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**Opera for All**

The Miles Nadal Jewish Community Centre, 750 Spadina Ave.,
Toronto, Ontario
June 19 to July 31, 2017

Contact: Deanna Di Lello 416-924-6211 x250
deannad@mnjcc.org
www.mnjcc.org (search: Opera for All)

Cost: $120 (no HST)

Visiting Artist, Maestro Alvaro Lozano Gutierrez, returns for this hit program. Whether you are an amateur singer or experienced chorister, this is for you. Learn popular opera choruses in Italian and French. Choose between June 19 to July 24 daytime rehearsal or June 21 to July 26 evening rehearsal. All levels welcome. Learning materials provided. Participant concert on July 31.

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**Randolph Kids Camp: Musical Theatre Creation Lab, Broadway Babies, Glee**

736 Bathurst Street, Toronto, Ontario
August 8 to 31, 2017

Contact: Lee-Anne Galloway, Kids Program coordinator 416-924-2243 x225
kidscoordinator@randolphacademy.com
www.randolphkids.com

Deadline: Registrations accepted until first day of each camp

Cost: Broadway Babies: $299
Both BB Camps: $550
Glee: $550
Both Glee Camps: $1,000

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**Royal Conservatory School Summer Camps**

273 Bloor St. W., Toronto, Ontario
July and August 2017 (varies by program)

Contact: Conservatory School 416-408-2825
conservatorieschool@rcmusic.ca
www.rcmusic.ca/camps

Deadline: various

Cost: $250 - $1500

Day programs

Play, sing, and perform at the Royal Conservatory School this summer! We offer camps for ages 4 through adult. Try out different instruments at Instrument Exploration Camp (ages 5 to 8), sing at a themed vocal camp (ages 6 to 10), or explore the violin, viola, cello, or double bass at the Summer String Institute (ages 4+). Want to experience all the musical fun in French? In partnership with Alliance Française, we are excited to bring
back our Camp en français (ages 5 to 8). Students starting or continuing a band instrument are invited to join our Band Camp (ages 9 to 14). For teens, we offer the Summer High School Voice/Opera Intensive to help refine vocal technique. For teen and adults, the Cadence A Cappella Bootcamp – taught by renowned vocal group, Cadence – will provide the opportunity to sing in a fun and relaxed environment. Camps sold out early last year, so register now!

● **SICA: Opera**

The Miles Nadal Jewish Community Centre, 750 Spadina Ave.,
Toronto, Ontario
July 17 to 21, 2017
Contact: Deanna Di Lello
416-924-6211 x250
deannd@mnjcc.org
www.mnjcc.org (search: SICA)
Cost: $250 (no HST)
Camp Hours: 10am - 1pm
▶ Intensive half-day summer vocal camp for adults, focus on Opera, Musical Theatre and Vocal Technique. Exclusively with Visiting Artist, Maestro Alvaro Lozano Gutierrez. All levels welcome, and be prepared to work hard!

● **SICA: Singers**

The Miles Nadal Jewish Community Centre, 750 Spadina Ave.,
Toronto, Ontario
July 10 to 14, 2017
Contact: Deanna Di Lello
416-924-6211 x250
deannd@mnjcc.org
www.mnjcc.org (search: SICA)
Cost: $400 (no HST)
Camp Hours: 9:30am - 4:30pm
▶ Want a singing stay-cation? Our goal is to excite participants about what they can do with their voice, determination, and exposure to different musical genres. Experience over 25 hours of musical instruction, including group work and masterclasses, in vocal production, choral singing, jazz, cabaret, opera, performance strategies and more. Classes are hands-on. Great faculty include Micah Barnes, Dylan Bell, Adi Braun, Ori Dagan, Aaron Jensen, Heather Bambrick and Gillian Stecyk. All teachers love to work with adult learners. Some amateur choral/singing experience is required to ensure you enjoy your time to the fullest.

● **Southampton Summer Music**

Southampton, Ontario
July 24 to 28, 2017
Contact: Laura McDonald
519-372-8281
information@summermusic.com
www.summermusic.com
Deadline: July 15, 2017
Cost: $255 - $300
Camp Hours: 9am - 3:45pm
▶ Summer Music provides the best quality music instruction available through a broad range of musical programs in a safe and inclusive environment. Participants experience growth in their music skills and music appreciation while becoming part of the music community. Through community partnership and generous supporters, we strive to make the programs financially accessible to all.
Our classes are taught by master teachers from Canada and the US. We offer classes in band instruments, guitar, and jazz for students of all ages, musical theatre for young singers, early childhood programs, and an art and music class for children.
The camp runs for the week of July 24 to 28 and features several concerts by students and a professional concert presented by the teachers and expert community members. Visit the beautiful community of Southamp-ton Ontario and enjoy a wonderful educational experience.

● **Southwestern Ontario Suzuki Institute (SOSI)**

Wilfrid Laurier University, Waterloo, Ontario
August 13 to 18, 2017 (students)
August 12 to 20, 2017 (teachers)
Contact: Tracy Jewell
519-240-6995
sosi@artset.net
www.mysosi.ca
Deadline: Early bird May 1, 2017
Cost: Varies with program
Day programs; accommodation on campus available
Camp Hours: 8:30am to 4pm; evening activities also available
▶ SOSI is an annual learning holiday for junior to advanced students, their parents, and teachers. Student programs in violin, viola, cello, bass, and piano include private lessons, group activities, enrichment classes, exciting optional classes, play-ins, and concerts. Our Mini-Institute provides a taste of the Institute to our younger first-time registrants who would like a half-day schedule. Our Suzuki Early Childhood Education program offers classes for infants to age three. SOSI’s Young Artist Program for violin, cello, and piano offers instruction for advanced students. For parents, SOSI provides an opportunity to share ideas and learn new skills in working with their children. Teachers can develop and enhance their teaching skills during courses with outstanding instructors. See our website for full details.

● **Summer@Eastman**

Rochester, NY, USA
June 26 to August 4, 2017 (varies by program)
Contact: Andrea Schuler
585-274-1074 or toll-free 1-844-820-3766
summer@esm.rochester.edu
www.esm.rochester.edu
Deadline: June 1, 2017 (some programs have earlier deadlines; see website for details)
Cost: $265 - $4650
Day and Residential programs
▶ The Eastman School of Music’s Summer at Eastman program offers
students and the community an individualized and world-class music education experience. Choose between residential music programs and camps for middle- and high-school students (Summer Jazz Studies, Music Horizons, and Eastman at Keuka), week-long institutes devoted to various instruments or specialties (for students and adults), half-day music workshops for youth, and collegiate classes in music education, music history and music theory. New programs this year include the Eastman Trumpet Retreat at Keuka (for adult students), Level 1 Dalcroze certification, Alexander Technique for Musicians, Beyond Performance Anxiety: A Workshop, Cello and Guitar institutes, and Schubert to Sondheim: Pedagogy for the Male Voice. Visit www.summer.esm.rochester.edu for course information, schedules and registration details.

- **Suzuki Music Camp**

The Miles Nadal Jewish Community Centre, 750 Spadina Ave., Toronto, Ontario
July 3 to 7, 2017
Contact: Gretchen Paxson-Abberger
416-924-6211 x0
suzuki@mnjcc.org
www.mnjcc.org (search: camps, suzuki)
**Camp Hours:** 9am - 4pm (Extended care 8am - 9am, 4pm - 6pm)
- Our 2017 MNjcj Suzuki Summer Music Camp, running July 3 to 7, is open to all violin, viola, cello, and piano students who study by the Suzuki method. We offer all levels, from those who have learned Twinkles with fingers to beyond Suzuki Book 8. Along with a basic daily foundation of semi-private lessons and Suzuki group repertoire lessons, campers will also participate in three enrichment classes. All camp activities will take place within the MNjcj facility.

If you would like more information, and/or would like to be mailed a brochure with registration forms, please contact camp director, Gretchen Paxson-Abberger at suzuki@mnjcc.org. Registration can also be done in person at the MNjcj Info Desk.

- **Tafelmusik Baroque Summer Institute**

Faculty of Music, University of Toronto,
80 Queen’s Park, Toronto, Ontario
May 29 to June 11, 2017
Contact: Caitlin Cross
416-964-9562 x241
tbsi@tafelmusik.org
www.tafelmusik.org/TBSI
**Deadline:** March 3, 2017
**Cost:** $1,375

Day program
- The Tafelmusik Baroque Summer Institute (TBSI) is a world-renowned training program in instrumental and vocal baroque-performance practice, led by some of the world’s finest musicians in the field. This comprehensive training program includes orchestra and choir rehearsals, masterclasses in solo repertoire, chamber ensembles, opera scene study for singers, private lessons, lectures and workshops, classes in baroque dance and concerts by both participants and faculty. The Institute is held at the Faculty of Music, University of Toronto. Advanced students and professional musicians are invited to apply. Visit www.tafelmusik.org/TBSI for details.

- **Toronto School for Strings Music and Arts Day Camp**

Central Toronto, Ontario. Location TBA
July 17 to 21 and July 24 to 28, 2017
Contact: Mary Fisher
416-968-0303
info@torontoschoolforstrings.com

www.torontoschoolforstrings.com
**Deadline:** June 1, 2017
**Camp Hours:** 9am - 4pm
- The TSSP Summer Music and Arts Day Camp offers children ages 4 to 12 an enriched artistic experience featuring strings (Suzuki, Traditional and Fiddling), piano and guitar, as well as art, Orff music and movement, theory, orchestra, chamber music, African drumming and music theatre. The faculty are highly trained, experienced professionals. Each week concludes with a concert showcasing what the children have learned. Friendships are made that continue from year to year. Teenagers are welcome to apply to volunteer to receive community service hours. The camp has been running for 8 years.

- **Toronto Summer Music Community Academy**

Toronto, Ontario
July 30 to August 5, 2017
Contact: Eli
647-430-5699
info@torontosummermusic.com
www.torontosummermusic.com
**Deadline:** Rolling until June 1, 2017
**Cost:** $525 - $800
**Camp Hours:** 9am - 11pm
- Adult Amateur Musicians! Join us for one week of playing with some of the best professional classical musicians in Canada. Choose from three streams - choir, chamber music, or piano masterclass.
The first Ukrainian Art Song Summer Institute will be a unique dramatic experience for young professionals/emerging artists in the field of classical music to further develop their skills in singing classical song and new repertoire: Ukrainian art songs that reflect a spirit of love, poetry and history. Students will come away with a clearer understanding of how to express an art song, no matter what form, no matter what language.

Students will be presented with a book of scores of all 32 Ukrainian art songs, to be rehearsed throughout the week and performed at the open concert. Each student is required to start the program, having learned and memorized four assigned art songs. Faculty include: Pavlo Hunka, Albert Krywolt, Dr. Melanie Turgeon and Robert Kortgaard.

The renowned Royal Conservatory of Music in Toronto is pleased to partner with Ukrainian Art Song Project in offering this musically rich program to emerging artists and will serve as the venue for this inaugural Summer Institute.

For more information please go to www.ukrainianartsong.ca
MUSIC’S CHILDREN

In March: University of Toronto
Recently: Toronto Consort
Composer, teacher, pianist, author,
MATTHEW SMITH
thewholenote.com

I definitely remember being taken that childhood photo. I’ll take can you play jello? I hysterically. “How thought he said “jello” sense of humour, and I would you like to and me, “Okay, kids, my older brother and me, “Okay, kids, would you like to play violin or cello?” Already I had a wacky sense of humour, and I thought he said “jello” and started laughing hysterically. “How can you play jello? I can’t play such a silly instrument! I’ll take the violin!”

Why the violin? One day driving home in the car, my dad said to my older brother and me, “Okay, kids, would you like to play violin or cello?” Already I had a wacky sense of humour, and I thought he said “jello” and started laughing hysterically. “How can you play jello? I can’t play such a silly instrument! I’ll take the violin!”

Do you remember that childhood photo being taken? No, but I definitely remember

“October 2016 with the Saskatoon Symphony, with family in the audience, dear friends and former teachers onstage and off. A wonderful concert, surrounded by love.” -Julia Wedman

NEW CONTEST!
Who is April’s child?

Victoria BC circa 1935

Halfway between childhood & manhood,
More than a hoop but never a car,
The bicycle talks gravel and rain pavement
On the highway where the dead frogs are.

~ from Twelve Letters to a
Small Town (1964) by longtime collaborator James Reaney

- Composer, teacher, pianist, author, journalist, administrator, bicycle enthusiast, father, grandfather and consummate Canadian.
- Recently: Toronto Consort
- In March: University of Toronto
- In April: New Music Concerts

Know our Mystery Child’s name? WIN PRIZES! Send your best guess by March 24 to musicchildren@thewholenote.com

Please read Julia Wedman’s extended interview at thewholenote.com

CONGRATULATIONS TO OUR WINNERS! HERE’S WHAT THEY WON

Biber: Requiem (March 18): Toronto Chamber Choir performs Heinrich Biber’s Requiem in F Minor and some of his innovative motets and sacred cantatas with a string ensemble led by Julia Wedman and Christopher Verrette, violins. They will also join the 7:15pm pre-concert chat. A pair of tickets for Mary Louis.


Fork in the Road (April 21): “You have a choice to make. Slay the dragon? Drink the hemlock? Cross the Alps?” “I FUROSI Baroque ensemble is joined by Debra Nagy, oboe, and Lucas Harris, lutes and theorbo. A pair of tickets goes to Al Forest

Haydn Central and Vanhal CD release concert! (April 27): The Eybler Quartet, presented by The Heliconian Club of Toronto, plays quartets by Vanhal, Mozart and Haydn and introduces their new CD of Vanhal quartets. Nancy Martin gets a pair of tickets and the new CD!

Biber: Mystery Sonatas is Julia Wedman’s rare recording of this unusual collection for solo violin and continuo. There are 16 sonatas, 14 featuring scordatura tuning, including a final solo Passacaglia. Each, with a title related to the Christian rosary, has a unique voice. Completed sometime around 1676 they remained undiscovered until the late 19th century. A copy of this beautiful recording goes to Christian Mueller.
Editor’s Corner

DAVID OLDS

I was thrilled to receive the latest shipment of Centrediscs from the Canadian Music Centre (CMC) shortly after filing my February column and several days before that month’s issue hit the streets. I knew exactly what would take pride of place in my March column: Harry Freedman — The Concert Recordings (CMCCD 23517). I was therefore a little dismayed when I did see the February WholeNote and found that David Jaeger had stolen my thunder. His excellent and extended article about Freedman’s orchestral music and the particular pieces included on the disc, from his perspective as producer of a number of those recordings, would seemingly make anything I had to say redundant. But perhaps not irrelevant. In my own years as a broadcaster (at CKLN and CJRT) I met Freedman on a number of occasions and got to know him fairly well, but it is his music that made a real impression on me. In my formative years this was the music, particularly Freedman’s orchestral works, that I grew up understanding to define what made Canadian music Canadian: aural landscapes reminiscent of the North, stark and angular, crisp and rugged, but at the same time lush and evocative.

All of the tracks are exceptional, but there are two real standouts for me. Borealis for orchestra (TSO) and a (heavenly) host of choirs (Danish National Radio Choir, Elmer Iseler Singers, Swedish Radio Choir and Toronto Children’s Chorus) was written for and performed in the towering Barbara Frum Atium in the CBC Broadcast Centre as part of Soundstreams’ Northern Encounters Festival of the Arts in 1997 with the orchestra and choirs surrounding the ground floor audience from the balconies above. Images predates Borealis by almost four decades (1960) and is heard here in a 1979 performance with Sir Andrew Davis at the helm of the TSO. It is a three-movement work inspired by Canadian artists Lawren Harris, Kazuo Nakamura and Jean-Pierre Riopelle which in the words of the composer is “not so much concerned with the content of the paintings as with their design...in effect, a translation into musical terms of the artists’ styles.”

As a reflection of that aspect of the CMC’s mandate to preserve and promote the history of our musical heritage, I feel this is one of the most significant releases from Centrediscs’ in recent years and as we enter Canada’s sesquicentennial an important reminder of our artistic heritage.

The other disc in the shipment from the CMC has left me scratching my head. I understand that an important part of the CMC’s mandate is to promote the music of our emerging composers and to reflect changing concerns and aesthetics, but I would still expect that to be done within the context of art music. Ravens (CMCCD 23327) features the music of Yellowknife-based composer Carmen Braden and it is a truly eclectic recording that would, I feel, be most at home in The WholeNote’s Pot Pourri section. Please don’t get me wrong, I like the disc very much and there are indeed some “classical” compositions included — a brief excerpt from Candle Ice for piano trio and field recordings of melting ice; Magnetic North for violin and piano; and Waltz of Wing and Claw “a string quartet of ravens playing in the wind” which turns out to be another excerpt from a larger work The Raven Conspiracy — but the bulk of the album consists of quirky and clever pop songs with occasional nods to jazz (à la Joni Mitchell) and even a twangy ode — Small Town Song — explained in the composer’s notes with the statement “The banjo is wonderful, but it scares me a little.” Braden seems to have overcome her fear of this predominantly southern instrument and this rousing sing-along brings an intriguing northern journey to a satisfying end. I just wish we could have heard the instrumental compositions in their entirety.

Another truly eclectic disc has come to my attention in the context of an upcoming Toronto performance. Vocalist and songwriter Simrit was born in Athens, Greece, but adopted and brought up in South Carolina by Greek immigrants. Her music draws on the Greek Orthodox chants of her heritage and on the pulse and melodic sensibilities of West African traditions which she has studied intensely. Add to this such influences as Mazzy Star, Jeff Buckley, Loreena McKennitt, roots reggae and world music from the Mediterranean to the Subcontinent and I’m not sure quite what you get, but I’ve been captivated by its compelling ambience for several weeks now.

As well as her haunting vocals, on Songs of Resilience (simritkaurmusic.com) Simrit plays harmonium and melotron and is accompanied by a septet who between them play kora, puelbo log drums, congas, cello, electronics, electric and acoustic guitars, drum kit and miscellaneous percussion. Simrit says “This music changes consciousness, and that is where we can start. For the world to shift into a potentially peaceful place, we must start with ourselves first.” But as the press release assures us “the central message is not sappy or facile. It’s about finding the sounds to aid change, to expand what you can see and embrace.”

**Concert note:** You can find out what Simrit’s music and message is all about at St. George’s Lutheran Church at 410 College St. in Toronto on March 29 at 7:30.

Sticking with my Pot Pourri theme, I had the pleasure of meeting up with a friend from my early childhood at Winterfolk on the Family Day Weekend. David Storey and I knew each other back in our pre-school days, attending the same Anglican church and each other’s birthday parties. Somewhere around our teenage years we lost track of each other as he went off to choir school and I attended York County’s experiment with open plan education in the early years of Thornlea Secondary School. Evidently Storey spent some years as a singer-songwriter before taking a 25-year hiatus to direct television and film productions, including the iconic Corner Gas. When this last had run its course, Storey returned to his first love, playing the guitar and turning some wonderful stories into song.

He recently released his first full-length CD Coming Home (davidstoreymusic.com) and the name is particularly apt. The songs tell tales (tall and otherwise) of his life and adventures and although they are complete in themselves it was a treat to hear some of their background in intros and asides during his performance at the Black Swan on the Danforth, the central venue of Winterfolk. Performing with Lawrie Ingles (keyboard), Henry Lees (harmony vocals) and Bob Cohen (bass and something that seemed to be an eight-string ukulele, a new one on me) Storey was able to recreate a bare-bones version of the arrangements from the album, with Ingles providing some convincing fiddle lines on his electronic keyboard and adding a third voice to some tight harmonies. Cohen shone with fluid solos on two cover tunes, Little Feat’s Willin’ and Van Morrison’s Crazy Love but the rest of the hour-long set was devoted to original material.
from the CD.

All in all it was a lovely outing with my mother, who was once Storey’s Sunday-school teacher, and if you missed it – there was a good crowd, but I didn’t see you there – you should check out the album. Highlights for me include Saint Adelaide (Who knew there was a Catholic saint of abuse victims; brides; empresses; exiles; in-law problems; parenthood; parents of large families; princesses; prisoners; second marriages; step-parents; and widows? She must be very busy!); the cancer survivor’s anthem Crusty – “I’m crusty and I’m chuff [look it up if you need to, this is a great word!], and I refuse to die, I’m gonna stare this crazy world straight in the eye...” and Last Loon on the Lake where Storey is joined by the bluegrass band Traditionally Wound. You really owe it to yourself to visit the website to hear this track (and then buy the CD or download).

Lest it seem that I have spent most of my time this month awash in Pot Pourri, I’ll mention that I have been practising my cello diligently for the upcoming term-end recital at University Settlement Music and Arts School (March 3 at 7pm at the Church of St. George the Martyr). This time around I am playing in two string trios and immersing myself in the music of Johann Sebastian Bach. My regular group will play selected movements of Dmitri Sitkovetsky’s arrangement of the Goldberg Variations and I managed to talk my way into another which will be doing a trio arrangement of the Concerto for Two Violins in D Minor BWV1043. So it’s been quite a challenging couple of months preparing and “I’m playing as fast as I can!” An initial frustration as I sought out recordings to study was that current day period orchestras tune substantially lower than the modern concert pitch of A440 making playing along impractical unless I want to retune my cello each time. Fortunately I found that my old trusty Columbia LP recording with Isaac Stern and Itzhak Perlman and the New York Philharmonic under Zubin Mehta was indeed at modern pitch and so all I had to do was aspire to their tempos...

Elsewhere in these pages you can read Bruce Surtees’ impressions of The David Oistrakh Edition which includes among a host of other recordings David and son Igor playing works for two violins by Bach and Vivaldi. It was a great pleasure to find in my inbox just two days before I sat down to write this, a new Berlin Classics reissue of the Bach Concerto for Two Violins BWV 1043 and the Vivaldi Concerto Grosso Op.3 No.8 with David and Igor Oistrach [sic] (010084BC) remastered from 1957 Eterna mono recordings. So now I have two fabulous models to work from (both at A440) and the Berlin Classics recording comes with the added bonus of one of my very favourite violin pieces, the Franck Violin Sonata in A Major featuring David Oistrakh and Anton Ginsburg (piano) from 1958. I must admit that it was a relief to find that without losing any of the bright and lively feel of the outer movements, the Oistrakhs take slightly more relaxed tempos than Stern and Perlman, leaving me with the hope that in the next two weeks I can actually get up to speed after all. On both recordings the gorgeous Largo middle movement is to die for.

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 thewholenote.com where you can find enhanced reviews in the Listening Room with audio samples, upcoming performance details and direct links to performers, composers and record labels.

David Olds, DISCoveries Editor discoveries@thewholenote.com

If you’re a regular listener to Tom Allen’s Shift program on CBC Radio then you’ve probably already heard two of the tracks from DANZAS, the new CD of Spanish guitar music from MG3, the Montreal Guitare Trio of Glenn Lévesque, Sébastien Dufour and Marc Morin (Analekta AN 2 8791).

By pure coincidence the CD arrived in the mail the same afternoon that Allen played a movement from Agustín Barrios Mangoré’s La Catedral, so I knew how good the CD was going to be before even opening it. And “good” it is putting it mildly. From the dazzling flamenco runs and rhythms of the opening track of Al Di Meola’s Mediterranea Sundance and Paco De Lucía’s Rio Ancho, the MG3 return to the Spanish roots of their student days with a program of terrific arrangements of mostly standard works.

In addition to the Mangoré Catedral there are six tracks of dances and songs by Manuel De Falla, De Lucia’s Canción de amor and finally Charlie Haden’s Our Spanish Love Song. All arrangements are by the guitarists, either together or as individual efforts by Dufour or Lévesque. The outstanding playing is beautifully captured in a resonant recording made last October in the St-Benoit-de-Mirabel Church in Québec.

There’s more terrific guitar playing on Mappa Mundi, the new CD with a mixture of old and new works from the Canadian Guitar Quartet of Julien Bisaillon, Renaud Côté-Giguère, Bruno Roussel and Louis Trépanier (ATMA Classique ACD2 2750). Vivaldi’s Concerto in G Minor for Two Cellos RV532 works extremely well in Roussel’s arrangement, with all four guitarists sharing the two solo lines at some point in the three movements.

The other four works on the CD are all comparatively recent compositions. Fille de cuivre (Copper Girl) by quartet member Côté-Giguère explores the conflicting emotions when outward persona is not matched by inner self; it was inspired by the metal-welding works of Québécois sculptor Jean-Louis Émond, whose sculptures include a woman with a perfectly polished front but an open back revealing the rough inner welds.

Concierto Tradicionuevo by Patrick Roux (b.1962) is a terrific homage to the Argentinean tango, with particular nods to the 1930s singer Carlos Gardel and – in a particularly dazzling movement – Astor Piazzolla.

Octopus, by the German composer Hans Brüderl (b.1959) was originally a work for eight guitars (hence the title pun: Oct-Opus) written for the Canadian Guitar Quartet and the Salzburg Guitar Quartet; the former enjoyed it so much that Brüderl adapted it for four guitars. It’s a delightful piece with a real “Wow!” factor.

The CD’s title work Mappa Mundi was written by the Canadian composer Christine Donkin (b.1976) and is a portrayal of four of the images on the 14th-century world map held at Hereford Cathedral in England. Cellist Rachel Mercer joins the quartet in the Tower of Babel movement, the cello representing the voice of God!

These are all substantial, captivating works, beautifully played and recorded.
The outstanding French cellist Emmanuelle Bertrand is back with another excellent CD, this time featuring the Cello Concerto No.1 in A Minor Op.33 by Camille Saint-Saëns with the Luzerner Sinfonieorchester under James Gaffigan and also the Cello Sonatas Nos.2 & 3 with Bertrand’s partner, pianist Pascal Amoyal (harmonia mundi HMM 902210).

Saint-Saëns clearly had a great love for the cello, and it shows throughout these works. Bertrand gives a passionate and convincing performance of the concerto, with excellent orchestral support. Bertrand and Amoyal are, as usual, as one voice in beautifully judged readings of the two sonatas. All of the usual outstanding Bertrand qualities – tone, phrasing, sensitivity and musical intelligence – are here in abundance.

The Sonata No.3 is a late work that occupied the composer from 1913 to 1919, but unfortunately the final two movements have been lost, and the first two exist only in manuscript. This lovely performance is the first recording of the work and leaves us wondering just what we are missing in the two lost movements.

I could easily use an entire column to review Cello Stories – The Cello in the 17th and 18th Centuries, the quite remarkable hardcover book and 5-CD set featuring the French cellist Bruno Cocset and his group Les Basses Réunies, with text by the Baroque cellist and musicologist Marc Vanscheeuwijk (Alpha Classics ALPHA 890).

Cocset says that the intention is to show how an instrument and its repertoire have taken shape, and he has selected the musical program from his recordings for Alpha – some of them previously unreleased – made between 1998 and 2013. The five discs are: The Origins, with music by Ortiz, Bonizzi, Frescobaldi, Galli and Degli Antonii; Italy-France, with music by Marcello, Vivaldi and Barrière; Johann Sebastian Bach, two CDs of cello sonatas, choral preludes, movements from the Cello Suites Nos. 1, 2 and 4 and the complete Suites 3, 5 and 6; and From Geminiani to Boccherini, including a short sonata by Giovanni Cirri.

The book is in English and French, with full track listings and recording details, and there are 15 pages of full-colour contemporary illustrations. The astonishingly detailed and researched text portion on the history and development of the instrument and its playing techniques runs to about 50 pages and has 386 footnotes.

The playing throughout is quite superb. It’s a simply astonishing project, completed in quite brilliant fashion.

Danzas - Montréal Guitare Trio

Danzas: Spanish Guitar by the Montreal Guitare Trio is an album of great classics. Spanish music at its most vibrant and colourful best!

Mappa Mundi

For its first album on the ATMA Classique label, the Canadian Guitar Quartet pairs works by contemporary composers with Vivaldi’s Concerto R.V. 531.

Chopin: Piano Concerto No.1/4 Ballades

Available at L’Atelier Grigorian, 70 Yorkville Ave, Toronto & Grigorian.com

Opus 8: Melancholy & Mirth

Available at L’Atelier Grigorian, 70 Yorkville Ave, Toronto grigorian.com and www.opus8choir.com/store

Some reviews in this section have a little arrow like this above the cover:

All these reviews (see ads below) have been enhanced online at TheWholeNote.com/Listening
Melia Watras: 26 (Sono Luminus SLE-70007) is a fascinating CD inspired by the concept of violists performing and sharing their own compositions. Violists Watras, Atar Ariad and Garth Knox (here playing viola d’amore) are joined by violinist Michael Jinsoo Lim in five works by Watras, two by Ariad, one by Knox and a duo by American composer Richard Karpen.

All the players have extensive chamber music experience, Ariad with the Cleveland Quartet, Knox with the Arildt Quartet and Watras and Lim as co-founders of the Corigliano Quartet. The playing is of the highest standard throughout.

All of the nine works – there are three duos for two violas and two for violin and viola, three solo viola works and a solo violin piece – are world premiere recordings, and each one is a real gem. It’s a terrific CD, and one which should appeal to a much wider audience than just lovers of the viola.

The CD title, incidentally, represents the combined number of strings on the four instruments used.

SPHERES – Music of Robert Paterson is the new CD from the Claremont Trio – violinist Emily Bruskin, cellist Julia Bruskin and pianist Andrea Lam (American Modern Recordings AMR 1046).

The two major works by this American composer are quite different but form a pair, the shorter and sweeter 2015 Moon Trio, commissioned by the Claremont Trio, being a sister piece for the much longer and more strident Sun Trio, a 1995 work revised in 2008; Donna Kwong, who was a founding member and pianist of the trio for 12 years from its foundation at the Juilliard School in 1999, is the pianist in the latter work.

The Toronto-born cellist Karen Ouzounian joins Andrea Lam and Julia Bruskin in the Elegy for Two Cellos and Piano, a 2006 work written for two bassoons in memory of a well-known New York cellist, and transcribed for two cellos in 2007-08. Quoting liberally from the Bach cello works, it’s a simply lovely piece.

And finally, Henning Kraggerud is the brilliant soloist leading the Norwegian Chamber Orchestra on MOZART Violin Concertos Nos.3, 4 and 5 and the Adagio in E. K. 261, a Naxos Music in Motion DVD (2.110368).

Filmed before a small audience in the intimate but resonant Akershus Castle Church in Oslo in January 2015, the camera work is understandably a bit limited, with cameras in front on the left, right and centre providing close-ups and occasional tracking. The picture quality could perhaps be a little sharper, but colour and sound are fine.

It’s the playing we’re here for, though, and it’s simply sublime. Kraggerud’s 1744 Guarnieri Del Gesu has surely never sounded warmer or brighter, and the joy, exuberance and perfect communication between soloist and orchestral players is a delight to see. The performances throughout are superb, with brilliant outer movements and beautifully judged slow movements.

Kraggerud, who provides his own cadenzas, gives introductions to each work (in Norwegian with English subtitles) with fascinating insight and stories, including what may well be the historical source of all viola jokes; and there is a brief Behind the Scenes bonus track showing preparations for the concert.

Adam Kośmieję plays a remarkable contemporary program in his recording Serocki – Complete works for solo piano (Dux 128.4). The music of Kazimierz Serocki (1922-1981) is regrettably unfamiliar to most North American audiences. Its uniqueness lies in his 12-tone style. Serocki demonstrates a strong affinity for rhythm and texture as the key drivers in his music. Whether he’s drawing out a languorous elegy or spinning a feverish virtuosic passage, he writes for clarity using very little pedal and favouring generous application of staccato. On rare occasions he will seem impressionistic and reveal the French influences he absorbed as a student in Paris. More curious and delightful is the unmistakable, if subtle, flavour of something that is teasingly Broadway and flirts with jazz.

Pianist Adam Kośmieję does an extraordinary job of playing this music. He obviously has a deep understanding of what Serocki is saying and how he means it to be said. Kośmieję’s ability to meet the widely different interpretive demands of the music is impressive. He lists, among his teachers, names like Gary Grahn, Paul Badura-Skoda, Ivan Moravec, Lang Lang and numerous others.

The Sonata for Piano has two wonderfully manicial movements, veloce and barbaro, that contrast sharply with the other two inquietamente and elegiacamente. Kośmieję is a strong affinity for rhythm and texture. The performance is a wonderful issue from Polish Radio.

Ukrainian-born pianist Irena Portenko has conceived a yin-yang study of contrasting concerts that may have more in common with each other than meets the ear. Her new release Versus: Prokofiev Piano Concerto No.2; Tchaikovsky Piano Concerto No.1; Ukrainian National Symphony Orchestra; Volodymyr Sirenko (Blue Griffin Recording BGR47) opens with an intense performance of the Prokofiev Concerto No.2. Actually, there’s no other way to play it. It’s dramatic, dark and relentless.

Prokofiev’s first few performances met with uneven success. He cites generally better public acceptance with each performance, but it was a rocky start. The work was, for 1915, a challenging audience experience. Dense and replete with rhythmic and melodic complexities, it left first-time listeners dealing mainly with the heavy emotional experience. Stravinsky, however, was impressed. Diaghilev, too, was complimentary and reportedly invited Prokofiev to play it as a stage production while dancers moved around him on the stage.

Curiously the third movement has the feel of Prokofiev’s Romeo and Juliet with the strong bass pulse that drives the dance, Montagues and Capulets.

The writing is undeniably brilliant and is matched by the performance. Portenko is satisfyingly at home with this music, meeting its technical and interpretive challenges with confidence and style. She brings the same energy to the Tchaikovsky Concerto No.1 in B-Flat Minor Op.23. It too, is grand and relentless. Although she is very clear in her notes that she sees this as the counterbalance of light and positive energy to the Prokofiev. Noteworthy in this performance is the way some of the inner wind voices are brought forward in the second movement, creating the impression of familiar music never heard before.

A very impressive recording.
Like the review? Listen to some tracks from all the recordings in the ads below at TheWholeNote.com/Listening
links them to the subtlest aspects of Shostakovich’s music with the knowing intimacy of a soulmate. His exceptional performances of the Piano Concertos No.1 in C Minor and No.2 in F Major reflect this deep understanding. In the case of the Concerto No.2, Gilibert brings eloquence to the music that captures the paternal joy of its dedication to his son Maxim on his birthday in 1957. The earlier concerto predates it by more than two decades and is more formal, but Gilibert finds the positive energy that Shostakovich was soon to have repressed under the attack of the Soviet party establishment.

The transcription for piano of the string quartet material is a fascinating and ambitious undertaking. Wanting to have a larger-scale Shostakovich work for solo piano available to him, Gilibert has transcribed the String Quartet in C Minor Op.110. Being as thorough as he is, he sought and received permission of the Shostakovich family for special access to resource materials for this project. The result is a new iteration of a work from a dark and discouraging period in the composer’s life. In a curious way, Shostakovich never surrendered the skill of his craft to the hopelessness of his present condition. Gilibert has inexplicably and beautifully captured this moment of genius slipping into despair.

Another recording of comparisons is on the shelves this month in Natalia Andreeva plays Preludes and Fugues; Bach, Liszt, Franck and Shostakovich (Divine Art dda 25139). This Russian pianist has given considerable thought to her program and liner notes, and lays out a wonderful rationale for the enjoyment of a series of preludes and fugues that includes some form of shared material.

She begins, logically, with Bach, giving the Prelude and Fugue in C-sharp Minor BWV 849 a disciplined and sensitive reading. Proceeding through Liszt’s transcription of Bach’s Prelude and Fugue in A Minor S.62 No.1 she arrives at Franck’s Prelude, Chorale and Fugue in B Minor Op 21. By now it’s clear that Andreeva is making serious connections. She concludes with Shostakovich’s Prelude and Fugue in C Minor Op.87 No.20 leaving the impression that 350 years have not diminished the appeal of fugal form, especially when paired with the Prelude. Altogether a very worthwhile artistic and intellectual exercise.

**VOCAL**

**Ars elaboratio**
**Ensemble Scholastica**
ATMA ACDZ 2755

> These days, the kids call them remixes, but in the hands of musicologist Rebecca Bain, the music on Ars elaboratio is the product of taking plainchant and adding tropes from other sources to create new versions. This was not unheard of in the millennium that was not litigious about intellectual property and it was common because of a more flexible and oral, rather than notated, tradition of handing music down. Think of this as more serious Medieval Babes repertoire with scholastically informed liberties, which in that era were called elaborations.

The result is litanies, antiphons, poetry and scripture that are often mesmerizing and calming, especially with the addition of symphonia or, in the instrumental version of Claris tacitus, of organetto, a portable precursor to the pipe organ, played with one hand on the keyboard and the other working the bellows. The medieval pronunciation charmed this Latinist, although I may have heard some elision, as in spoken Latin poetry recitation, which may throw some listeners. And there are spots in the CD booklet that omit the original liturgical text that is discussed (e.g. the melisma on “mullerum” in Velox impulit) so that only the tropes can be followed, if that is your want.

The fascinating background to some of the elaborations contains some ballys feminist stuff (praise of the chastity of innocent virgins aside), such as the one in Dilexisti iustitiam, in which St. Catherine of Alexandria kicks some male philosophical-debate butt. The approachable narrative in Sancti baptiste of “amice Christi Johannes” (OI John, friend of Christ) reflects the presumed (relative) egalitarianism of the coeducational abbey of St. Martial de Limoges in the 1100s.

The acoustics of the Chapelle Notre-Dame-de-Bon-Secours in Old Montreal lend themselves to a lovely presentation of the organic nine-voice Ensemble Scholastica. Hildegard of Bingen must be pumping her fist in coelts. Vanessa Weirs

**Melancholy & Opus 8**
**Independent OPUS001 (opus8choir.com)**

> Opus 8 is a new Toronto ensemble. This is their first disc. The ensemble consists of eight singers and it is directed by Robert Busiakiewicz, who also sings tenor. Busiakiewicz is the director of the choir of St. James Cathedral in Toronto and a number of the singers in Opus 8 are members of the cathedral choir.

Great care has been taken on this disc to provide songs from different periods. The oldest is Josquin des Prez’s great elegy on the death of Johannes Ockeghem; the most recent is a folk-song arrangement by Keith Roberts, who was born in 1971 (when I myself was in my early 30s). In between we have Renaissance madrigals (Thomas Weelkes and John Ward), part-songs by Delius and Parry and 20th-century works by Ravel and Schoenberg, Stockhausen and Maconchy. There is also variation in the number of singers employed: the three Ravel songs take the form of a duet between mezzo and tenor; the Stockhausen sets a soprano soloist against the choir.

Different listeners will like different things. I myself could do without the Martinini with which the disc opens. On the other hand, I was very moved by How are the mighty fallen by Robert Ramsey, an early 17th-century work, perhaps an elegy written on the death of Prince Henry, the British Crown Prince. I was also much taken by Elizabeth Maconchy’s piece on the burial of a dead cat, sad and skittish at the same time.

The performances are very fine in terms of rhythmic precision and purity of intonation. I look forward to the group’s next concert and their next CD.

**Hans de Groot**

**Concert notes:** Opus 8 has two upcoming performances in Toronto: “The Magic of the Madrigal” (secular partsongs spanning the centuries unfold in playful polyphony, melancholy laments and colourful songs that cover a multitude of topics from sex and dancing to youth and obesity) on March 31 at St. Clement’s Anglican Church and “H2O” (no mere offering of sea shanties, but a phantasmagoria of all things aquatic, shipwrecked and watery) on May 17 at Trinity College Chapel. Both events start at 7:30.

**Alma Oppressa – Vivaldi; Handel – Arias**
**Julie Boulianne; Clavecin en Concert; Luc Beausséjour**
**Analecta AN 2 8780**

> There are on this recital disc six arias by Handel and three by Vivaldi; there are also several instrumental interludes by both. Care has been taken to pair the very well-known Lascia ch’io pianga from Handel’s Rinaldo as well as the relatively well-known arias from his Giulio Cesare and Ariodante with the less familiar arias from Imeneo and from Artanida in Crete. Of the Vivaldi arias I was especially moved by the extract from Andromeda liberata. This serenata was apparently composed by a number of composers but Luc Beausséjour assures us that Vivaldi “almost certainly” wrote this particular aria. What
Hans de Groot

Concert Note: The University of Toronto Opera School will perform Handel’s *Imeneo* at MacMillan Theatre March 17 to 19.

Paderewski – Piesni/Songs

Anna Radziejewska; Karol Kozlowski; Agnieszka Hoszowska-Jablonska

Dux 1246 (dux.pl)

Not many composers can honestly say that they have changed the world. Ignacy Jan Paderewski has that distinction. Not through his music, but rather through his political and diplomatic activities. He was instrumental in persuading President Wilson to take up the cause of an independent Poland at the Versailles Conference. Quick historical recap: the once-mighty Poland fell to the surrounding empires of Russia, Germany and Austro-Hungary and disappeared from the map of Europe in 1795. No small feat, then, was the recreation of the Republic of Poland after the Great War. Paderewski was also well-known and regarded in the United States as a virtuoso pianist and his lobbying efforts paid off. He also served briefly as the Polish prime minister, before returning for good to North America in 1922.

It is small wonder that in this larger context, his compositional output has been overlooked. This disc is a part of a series attempting to correct that oversight by publishing all of his music. He was not a groundbreaking musician. Rather, he worked happily within an established idiom, adding to the catalogue of Polish songs so monumentally established by Chopin and Szymanowski. Here, the settings of poems by the “Polish Bard” Adam Mickiewicz, and the works of Théophile Gautier and of his son-in-law, Catulle Mendès, are rendered brilliantly (emphasis mine!) by the tremendous tenor Anna Radziejewska and equally formidable mezzo, Anna Radziejewska. A long-overdue tribute to the “Father of modern Poland.”

Robert Tomas

Schoenberg – Gurre-lieder

Soloists; choirs; Bergen Philharmonic Orchestra; Edward Gardner

Chandos CHSA 5172

This is an astonishingly fine performance of this mighty work composed in the early part of the 20th-century. Along with Verklarte Nacht, Gurre-lieder gave little hint of the path Schoenberg was soon to follow through almost half a century, producing works that many think of at the mere mention of his name.

A few months ago I was very enthusiastic about the recent version conducted by Markus Stenz with the Gürzenich-Orchester Köln and now, so soon as Gurre-lieders go, here is another new performance to be considered. Stenz has the measure of the work, as does Gardner, but Gardner’s expertise developed during his years in Glyndebourne and the English National Opera serves the entire work perfectly. He builds a more atmospheric, larger-scaled and, to my ears, a better-balanced performance. The mood-setting orchestral interludes demonstrate this perfectly, particularly the important opening prelude evoking the serene lake beside the Gurre castle at twilight and the set-up for the Wood Dove. Without going into comparisons, Gardner’s cast are all very convincing including the now deservedly ubiquitous heroic tenor, Stuart Skelton as King Waldemar whose mistress Tove (soprano Alwyn Mellor) is murdered by the jealous Queen Helwig. The news of Tove’s death is brought to Waldemar in the tragic narrative delivered by the Wood Dove sung by mezzo Anna Larsson.

Heard in Part Three are Wolfgang Ablingersperrhacke singing Klaus Narr, the Fool, and James Creswell as Bauer, the Peasant. The speaker is Sir Thomas Allen. There were 350 performers on stage in the orchestra’s home, the Grieghallen in Bergen over four days of performances in December 2015 comprising, in addition to the soloists, the Bergen Philharmonic Choir, Choir of Collegium Musicum, the Edvard Grieg Choir, the Orphei Dränger, students from The Royal Northern College of Music, musicians from the Gothenburg Symphony Orchestra, the Bergen Philharmonic Orchestra and, of course, conductor Edward Gardner. This recording is based on live recordings made of these concerts.

In this performance, as the sequence of events unfolds, there is palpable tension, holding the listener’s rapt attention through to the awe-inspiring radiance of the colossal choral sunrise. The sound is brilliant. Chandos’ multi-channel SACD recording, heard in two channels in my case, effortlessly captures every nuance of the huge augmented orchestra including four harps, multiple sets of timpani, extra brass, etc. All are heard in their natural perspective, as are the massed voices of the choirs. A spectacular work, a spectacular performance, accorded spectacular sound!

Bruce Surtees
In the newly emboldened theocracy, also known as the United States of America, the phrase “God created Adam and Eve” is bandied about to score specific political points. The majority of Bible-thumpers forget, however, that at first it was actually Adam and Lilith. Not created from Adam’s rib, rather, his equal and a powerful being. This is Lilith, who we are pressured to forget in favour of the more feminine, easily yielding Eve. Here we have a major revision of Eötvös’ 2010 opera *The Tragedy of the Devil* and, in effect, it is an entirely new work.

The axis is the conflict between Lilith and Eve and an exploration of what might have happened, if the first wife of Adam was not thwarted in her efforts to reconcile with him. Lilith, the exiled demon-mother attempts to reload Paradise, and yet loses again. Eötvös, a composer as highly regarded, as he is at times controversial, in this, one of his 12 operas, draws equally on the Viennese tradition of Schoenberg and Berg and on post-war serialism. The fascinating libretto is the work of the Munich-based writer, Albert Ostermaier. The three protagonists and a cast of other characters are accompanied by the Hungarian Radio Symphonic Orchestra, guest-conducted here by Gregory Vajda. This same podium was shared in the past by such titans, as John Barbirolli, Antal Doráti, István Kertész, Otto Klemperer, Neville Marriner and Leopold Stokowski. Biblical proportions, indeed!

*Robby Tomas*

**CLASSICAL AND BEYOND**

**Up in the Morning Early – Baroque Music from Celtic Countries**

*Ensemble La Cigale*  
*Leaf Music LM 211 (leaf-music.ca)*

> Quebec-based early music ensemble *La Cigale* has a hit on its hands with this collection of Baroque instrumental music from Celtic countries. The tight ensemble playing, sensitivity to style and musical moods, and clear production values, showcase a range of performances from the witty to the danceable to thoughtful to florid.

The large number of works featured is mind-boggling and educational for any Celtic music fan. The opening track is the ensemble’s arrangement of the Scottish song *John Come Kiss Me Now*. Complete with the lift and bounce of the faster sections, and lyrical recorder in the slower sections, it is a successful combination of classical with Celtic folk traditions, and foreshadows the favourable music to follow. Scottish music is the big feature, with works by James Oswald, William McGibbon and General John Reid. Five short Scottish lute works from the *Rowallan and Straloch Lute Books* circa early 1600s are given a breathless rendition by artistic director Madeleine Owen, especially in the waltzing songbird tune *The Canaries*. Irish composer Turlough O’Carolan’s *Carolan’s Concerto* is a curious mix of Irish folk and serious Italian art music.

The touching closing track is the group’s very loyal, respectful arrangement of the Canadian fiddler Oliver Schroer’s (1956–2008) modern day lyrical Celtic work *A Thousand Thank-yous*.

> And more than a thousand thank yous to director Madeline Owen (lute, theorbo, Baroque guitar), Sara Lackie (harp), Vincent Lauzer (recorders), Marie-Laurence Primeau (viola da gamba) and Sari Tsuji (violin) for this joyous music!

*Tiina Kilk*

**Richard Galliano Mozart**

*Richard Galliano; Bertrand Cervera; Stephane Henoch; J-P Minale-Bella; Raphael Perraud; Syvain Le Provost*  
*Deutsche Grammophon 4812662*

> French accordionist Richard Galliano is world renowned for his jazz stylings. He goes back again to his classical music roots with this all-Mozart release, the third in a series of performing select classical masters on accordion. Supported by a superb string quintet, Galliano explores new sounds in some familiar works.

The strongest performance by far is Mozart’s *Rondo alla Turka* (Piano Sonata No. 11 in A Major K.331). The *Turkish Rondo* lends itself well to an accordion arrangement – a Palmer Hughes Accordion Course version of it is on the RCM Grade 6 accordion exam repertoire list. Galliano’s version showcases his effortless florid technique and musical nuances. There is nice dialogue between him and the strings, with a solid, never-rushed, low-end support from the double bass. Another appealing dialogue can be heard on the *Adagio from Flute Quartet in D Major* K.425 where the long tones created by steady bellows pressure are in stark contrast to the strings’ pizzicato parts. More exploration of breathing between phrases would elevate the musicality dramatically. Not too keen on the unison playing of accordion and strings in *Eine kleine Nachtmusik* as the work’s inherent colours are lost by too many instruments playing the same thing. Nice decision to use bandoneon in *Laudate Dominum* as Mozart is thrust into the 20th century with Galliano’s nod to Astor Piazzolla.

Galliano’s Mozart CD is an interesting and satisfying listen to some of Mozart’s compositions from unique instrumentation and arrangement standpoints.

*Tiina Kilk*

**Freedom of the City**

*The Band of the Royal Regiment of Canada*  
*RRC009 (band.rregtca.ca)*

> In 1962 the City of Toronto granted the Freedom of the City to the Royal Regiment of Canada to honour the regiment for their 100 years of service. On May 15, 2016, the city reaffirmed this Freedom. As part of that ceremony the band and regiment marched through the streets of Toronto. Production of this recording, with the Pipes and Drums of the 48th Highlanders and vocalist Danielle Bourré, is part of their thanks to the city for a century and a half of support.

This CD has a wealth of variety from such works as Elgar’s *Pomp and Circumstance Military March* No.2 and Sibelius’ *Finlandia* to film classics such as *The Magnificent Seven* and *The Great Escape*. The Pipes and Drums of the 48th Highlanders blend in with the band on *The Magnificent Seven* so well that one could well think that this was the original arrangement. Similarly, Bourré’s rendition of the English folk song *O’er the Hills and Far Away* is enhanced with blending of the pipes. Among the lesser-known works, I have two personal favourites on this CD. They are *The Two Imps*, a novelty xylophone duet by Kenneth Alford of *Colonel Bogey* fame, and *Serenade for Wind Band* by British composer Derek Bourgeois. This number, written for guests at his own wedding to walk out of the church by, has a very tricky rhythm. In the composer’s words he was “[n]ot wishing to allow them the luxury of proceeding in an orderly 2/4.”

All in all this is a fine combination of familiar classics and entertaining music which we rarely have an opportunity to hear. It is well-performed, well-recorded and comes with clearly written program notes for all numbers.

*Jack MacQuarrie*

**Végő conducts Schubert**

*Cammera Salzburg; Sándor Végő*  
*BMC Records CD 201 (bmcrecords.hu)*

> Best known as violinist leader of string quartets, Sándor Végő (1912-1997) in later life conducted the chamber orchestra now known as Cammera Salzburg; it attained a high standard as is evidenced by these discs.
The opening introduction of Symphony No.1 in D Major (1813) leads into the Allegro through an attractive chain of suspended notes, a feature that recurs as the Allegro theme returns. Végh shapes the lyrical second theme beautifully. The lifting Andante and the Trio of the Menuetto movement are also fine examples of the lyrical style, with strings and winds equally integrated. Symphony No. 2 in B-flat Major (1814–15) opens more promisingly with woodwinds in dialogue, followed by an Allegro energetic and melodic in turn. Clarity in the strings is matched even by the cellos and bass; the winds are flawless.

In Symphony No. 3 (1818) Schubert returned to the key of D Major with more formal assurance and ability to develop first-movement themes. The charming Allegretto that follows is the highlight of the work for me. Symphony No. 4 in C Minor “Tragic” (1816) reinforces our astonishment at Schubert’s rapid progress before he reached the age of 20! The Introduction of this minor-key work is moving indeed and Végh communicates the changed mood convincingly throughout. Good intonation, excellent ensemble and orchestral balance prevail. Idiomatic and elegant performances have raised my estimation of all these works and of Végh as conductor; they will receive many hearings.

Roger Knox

Mussorgsky – Pictures at an Exhibition

Wiener Philharmoniker; Gustavo Dudamel

Deutsche Grammophon 479 6297

► Of all the composers in the Russian nationalist school “The Mighty Handful,” Mussorgsky is arguably the greatest. True, Rimsky-Korsakov’s highly colourful style left its mark on Glazunov and Stravinsky, but it was Mussorgsky’s works that were groundbreaking. And though Rimski-Korsakov disparaged Mussorgsky’s work as having “absurd, disconnected harmony, ugly part-writing, sometimes strikingly illogical modulation…” these characteristics were grist to the mill for Mussorgsky’s power, earthiness and sheer musical invention that inform, for instance, the mighty work: Pictures at an Exhibition (1874). This tribute to the architect and painter Victor Hartmann was written as a suite of piano pieces and, like other versions, not performed until after Mussorgsky’s death. This Wiener Philharmoniker version conducted by Gustavo Dudamel comes from Maurice Ravel’s 1922 orchestration. Unlike every previous recording of Pictures at an Exhibition – including Berliner Philharmoniker and Claudio Abbado’s – in this interpretation (of Ravel’s Mussorgsky) Dudamel restores Mussorgsky’s Pictures to its architectural grandeur. The ten pictures – each one an atmospheric miniature – are connected by a recurring theme (the Promenade) and suggest Liszt’s influence, but with a greater psychological insight. The sinister melancholy of Gnomus, playfulness of Tuileries and grand triumphalism of The Great Gate of Kiev are dazzling. The intense beauty of the performance is completed by Mussorgsky’s Night on Bald Mountain and the Waltz from Tchaikovsky’s Swan Lake. Now all we need is a documentary of the 900 Superar children aged 5 to 16, from Vienna’s tenth district that contributed to this project.

Raul da Gama

Editor’s Note: Superar is a high quality musical program for young people. The program is free for participants and offers courses in choirs and orchestras. Superar is an offer to young people who for various reasons have little or no access to cultural education. Superar was founded in 2009 by Vienna’s renowned institutions the Wiener Sängerknaben, the Caritas of the Archdiocese of Vienna and the Wiener Konzerthaus.

Bruckner – Samliche Sinfonien (Symphonies 1–9; Student Symphony; Symphony “0” - Original versions)

Philharmoniker Hamburg; Simone Young

Oehms Classics OC 028

► The legendary Sergiu Celibidache, perhaps the greatest Bruckner conductor ever, once said: “Time for the average person begins at the beginning, but for Bruckner time begins after the last note has been heard.” This distinguishes his music from, say, Beethoven or Brahms which moves logically from beginning to end. A Bruckner symphony must be heard in its entirety to begin percolating through one’s senses with the full effect emerging from the subconscious, sometimes as a jolt like the conversion of Saul on the road to Damascus. Bruckner is in no hurry. He ambles along at a leisurely pace, often stopping for breath or a backward glance. His music is “elemental rather than intellectual, it is hypnotic and incantatory” (Richard Capell). A great live performance could be breathtaking and cataclysmic.

This new set of complete Bruckner symphonies has been released one by one over the past few years and reviewed extensively by the most respectable music journals to rave reviews. After listening to every single one of them I most emphatically concur; in fact it’s been hard to contain my enthusiasm. And the conductor? Simone Young, a young lady from Sidney, Australia, who arrived in Germany in her 20s and quickly became assistant to Daniel Barenboim at the Berlin Staatsoper and soon thereafter took over the entire musical life of Hamburg (i.e. the Symphony and the Opera that dates back to the 17th century under such directors as Telemann, Gluck, Handel, Bulow, Mahler and a list of venerable conductors like Klemperer, Wand and Nagano). Now, this already indicates an extraordinary and enormously gifted musician, but a first foray into the recording world with a statement on one of the most complex and difficult composers, Bruckner (who conductors have spent a lifetime studying and struggling to interpret) is a feat no less than miraculous. Notable also that she opts for the original versions (Urfassung) unlike most other conductors who use one of the many revised versions. Minor point, but Symphony No.4 is completely unrecognizable in its original form; the 1880 version is the way it’s always performed and as such is sadly missing from this set.

Bruckner’s oeuvre divides itself into three categories, the early symphonies (1 - 4), the middle period (5 and 6) and the final masterworks (7, 8 and 9). Symphony No.1 is youthful, tempestuous, strongly rhythmic and then there is a curiosity, Symphony 0, a piece Bruckner rejected as “not good enough” so it became known as the Die Nullte (annulled) but luckily survived. Both of these are driven joyfully with exuberance, very un-Bruckner as it were, but in the Third Symphony (1873, D Minor) Young passes the first real hurdle with great aplomb showing youthful light-heartedness in the lovely Scherzo that really dances; it’s an absolute delight. The second movement with its Tristan quotations is majestically developed with beautiful lyricism and an almost Schubertian joy in melodies. The fourth movement is fast and turbulent, exciting and suspenseful with a nice Brucknerian finale.

As we now enter the middle period there is a quantum leap in Bruckner’s output and although he keeps to his original format the music is entirely different like the giant Fifth Symphony of churchlike solemnity and unheard-of complexity. A real stumbling block for conductors, it is rarely performed but – and here comes the miracle – she is simply magnificent. “Probably the finest [new performance] I’ve heard for a long time… Young manages the rare feat of honouring all Bruckner’s changes of gear and tempo while keeping a powerful forward flow… no doubt I shall listen to other accounts which are as fine, but for the moment I find that hard to believe” (BBC Music Magazine, December 2015). I would love to watch her do the giant fugue of the last movement at the helm of the thundering orchestra like a Napoleon commanding his armies. And what made Napoleon able to conquer most of Europe was not the size of his armies, but his uncanny ability to manipulate his troops and outwit the enemy, much the same as what Young does. With a tremendous insight and overview of the score she always has the
ending in sight and by shifting the emphasis of the thematic material the progress is kept interesting, never boring.

The last three symphonies are the pinnacle of Bruckner’s art and this is where Young brings out the big guns. The unfinished, enigmatic and otherworldly Ninth with its valedictory Adagio is simply musical heaven and the greatest thing he ever wrote, but the monumental 90-minute long Eighth Symphony, being 100 percent complete, is also an incredibly satisfying, glorious work to which she brings grace and lightness in the Scherzo, and a hushed intensity to the Largo like a long, long prayer with a single earth-shattering fortissimo climax achieved after a long sustained crescendo of some 22 minutes. Big guns, indeed. Unhesitating recommendation.

Janos Gardonyi

Mahler – Symphony No.3
Gerhild Romberger; Augsburger Domsingknaben; Frauenchor und Symphonieorchester des Bayerischen Rundfunks; Bernard Haitink
BR Klassik 900149

► This is Bernard Haitink’s most recent recording of Mahler’s monumental Third Symphony, preceded by a boatload of discs from his days leading Amsterdam’s Concertgebouw (five versions) and subsequent recordings with the orchestras of Berlin, Chicago and London. Despite his apparent affection for Mahler’s work in general and this symphony in particular, his name does not often rise to the top of this list in repertoire as often as those of Bernstein, Kubelik or Abbado. This latest incarnation may settle the score in this regard, thanks to the excellence of the Bavarian Radio Symphony Orchestra in this splendidly recorded disc. Haitink is particularly fine in the central sections of this sprawling six-movement work, the longest section in the standard symphonic repertoire. The fleetness of the second movement is utterly charming while the third movement’s vivid rusticity includes a very simply played posthorn solo, which is too often over-sentimentalized. The fourth and fifth movements introduce vocal elements to the work and feature mezzo-soprano Gerhild Romberger in a merely adequate reading of Mahler’s setting of Nietzsche’s ‘Midnight Song’, the oboe solo here also skirts around the quite striking minor-third glissando called for by Mahler. The pace picks up again with the excellent Augsburger Domsingknaben boys’ choir joining Frau Romberger and the BRSO women’s chorus for the following Es sungen drei Engel movement. I was quite pleased with the well-nigh perfect Finale, which builds inexorably to a masterful climax marked by mellifluous contributions from the admirable brass section. My only major reservation concerns the vast first movement, which Mahler subtitled with the motto, “Pan awakes – Summer marches in;” I did not feel Haitink’s circumspect approach completely exploited the chaotic play of elemental forces at work here. However, the fluidity of the finale more than makes up for this shortcomings and I have no hesitation in recommending this live recording from June of 2016.

Daniel Foley

Strauss – Ein Alpensinfonie; Tod und Verklärung
Symphonieorchester des Bayerischen Rundfunks; Mariss Jansons
BR Klassik 900148

► Long in gestation with its roots extending down to the composer’s teenage years, Richard Strauss’ Alpine Symphony is the last and arguably the greatest of his series of orchestral tone poems. After many false starts, he began to work seriously on the score in 1911, prompted in part by circumstances surrounding the death of his esteemed colleague Gustav Mahler. It was completed and premiered in 1915 under the composer’s direction. Strauss proudly proclaimed that with this work, which is scored for a gargantuan ensemble of 130 musicians, he finally understood how to orchestrate. You can take his word for that!

Strauss indicated 22 distinct scenarios, some lasting less than half a minute, in the score of this musical depiction of a hike up and down the Bavarian Alps through forests and meadows in weather both fair and foul. The work is on one level naïvely descriptive (some might say crassly cinematic) yet there remains a greater dimension to the Alpine Symphony in its vivid celebration of the power of Nature, comparable in an oblique way with Mahler’s Third Symphony. It hardly comes as a surprise that the exemplary Munich orchestra does their level best to honour the reputation of Bavaria’s greatest composer, nor that they are in complete accord with their cherished principal conductor (Jansons’ contract was recently extended to the year 2023, a commitment of 20 years since his arrival). The performance is utterly transcendent and the live recording from October of 2016 is richly detailed. A significant bonus is included in the form of an equally fine 2014 live performance of Strauss’ popular tone poem of 1888, Death and Transfiguration. Of the numerous renderings currently available of this grandiose Alpine work this one rises triumphantly to the summit with the greats. Not to be missed!

Daniel Foley

MODERN AND CONTEMPORARY

Romanza – Music from Spain and South America
Azuline Duo
Independent (azulineduo.com)

► The Azuline Duo’s program on this, their first CD, is a winning combination of well-known pieces by Granados, Villa-Lobos, da Falla and Piazzolla and music new to most of us by two Argentinean guitarists/composers, José Luis Merlin and Máximo Diego Pujol.

Some highlights are Villa-Lobos’ Distribuição dos flores, where flutist Sara Traficante’s controlled vibrato and evocative changes of tone colour and dynamics are just right. In Piazzolla’s Libertango her extended technique tone-bending gets things off to a great start and she plays the tango as if she knows how to dance the tango (maybe she does!). She brings a lovely, haunting sound – a bit husky and not too loud – to Merlin’s Evocacion – conjuring up an air of mystery; and in his Joropo (a joyful Venezuelan dance, according to the notes) she handles the technical challenges with verve. However, particularly in the Spanish Dances by da Falla and Granados and in the Suite by Pujol I longed to hear more depth in her sound.

Emma Rush is a fine guitarist, a rock of stability, poised and rhythmically solid – a joy to play with, I’m sure Traficante would agree – although sometimes I found myself wishing she would let down her hair a bit and let her guitar “gently weep.”

These qualities, we all understand, take time and life experience to develop, and the excellent work so evident in this CD gives me confidence that they will come.

Allan Pulker

Garden of Joys and Sorrows
Hat Trick
Bridge Records 9472 bridgerecords.com

► This CD features the first recording of Debussy’s Sonata for Flute, Viola, and Harp (1915) using the new Carl Fischer edition, incorporating original score details differing from the initial publication. The opening Pastorale is somewhat reminiscent of Debussy’s piano prelude The Girl with the Flaxen Hair, yet more mysterious. The New York-based trio Hat Trick plays it with suggestions of light and colour, but without the languorous drooping at cadences I have heard sometimes. In the Interlude following, Hat Trick again
resists over-interpretation, letting the tonal feast proceed unhindered. Articulation and ensemble are precise in their spirited Finale.

A conventional Terzettino (1905) by Théodore Dubois was the first piece for flute, viola, and harp, given here with appealing French sentiment. Uruguayan-born Miguel del Aguila’s commissioned work Submerged (2013) here receives its CD premiere. Hat Trick brings excitement and commitment to its dance rhythms and under-the-sea imagery. The group plays Toro Takemitsu’s And Then I knew ‘Twas Wind (1992) with sensitivity to evocative contemporary timbres and textures, the work’s main attractions. I find the tonal material much derived from Messiaen’s scales, though. Sofia Gubaidualina’s 1980 Garten von Freuden und Traurigkeiten (Garden of Joys and Sorrows) is the lengthiest work. Its extended exploration of harmonics, glissandi, percussive harp and many other effects is realized here with maximal facility. Altogether this is a stellar production by Hat Trick – April Clayton, flute; David Wallace, viola; and Kristi Shade, harp – who indeed make every shot count.

Roger Knox

Mieczyslaw Weinberg – Chamber Symphonies; Piano Quintet Kremerata Baltica; Gidon Kremer ECM New Series 2538/39

► In his late 60s, Mieczyslaw Weinberg began reaching back over 40 years, transforming three unpublished string quartets into three Chamber Symphonies for string orchestra, making many changes and composing new movements for each. Many Hindemith-like neo-Baroque melodies and sequences indicate Weinberg’s early stylistic orientation.

Chamber Symphony No.1 (1986) is sunny, graceful and dance-like, its Presto finale resembling an episode from Prokofiev’s Romeo and Juliet. No.2 (1987) is darker and more dramatic, the newly composed middle movement a wry Mahlerian ländler. No.3 (1990), based on a quartet from 1945, is darker still, its first and third movements sombre reflections of their wartime origins. The vigorous second movement suggests the influence of Shostakovich, Weinberg’s friend and mentor whose stylistic fingerprints cover many pages of Weinberg’s scores, including the newly composed, eerily haunting Andantino that ends No.3.

As much as I enjoyed No.3, I was unprepared for the emotional impact of Chamber Symphony No.4 (1992). Weinberg’s last completed work, containing quotations from several of his mature compositions. Here, Weinberg truly sounds like no one else but himself. In this profoundly affecting music, I hear a lifetime of experiences – long ago loves, losses, pleasures and griefs, the klezmer clarinet an aching echo from Weinberg’s childhood in Poland, before he fled the Nazis to live in Russia. I consider it a masterpiece.

Weinberg’s youthfully robust Piano Quintet (1944), arranged by Weinberg enthusiast Gidon Kremer and percussionist Andrei Pushkarev, completes this very significant and satisfying 2-CD set.

Michael Schulman

György and Márta Kurtág play Kurtág György Kurtág; Márta Kurtág BMC Records CD 233 (bmcrecords.hu)

► In February 2016 the city of Budapest celebrated György Kurtág’s 90th birthday with something few living composers receive: an eight-day festival. The internationally renowned Hungarian composer is also a pianist, who for decades served as an influential professor of piano and later of chamber music at the Franz Liszt Academy of Music. Márta, his wife of over 65 years, is also a pianist, and they have performed and recorded together for almost as long.

Of the 43 pieces/tracks on the CD, 39 are from the composer’s Játékok (Games). Begun in 1973, Játékok is an ever-growing extensive collection of aphoristic solo and duo piano “pedagogical performance pieces.” Presently numbering eight volumes, they mark significant stages in the development of Kurtág’s oeuvre.

Kurtág explains his initial motivation for the Játékok series was “suggested by children playing spontaneously…for whom the piano still means a toy…They pile up seemingly disconnected sounds, and if this happens to arouse their musical instinct they look consciously for some of the harmonies found by chance and keep repeating them.”

This disc presents previously unreleased concert recordings as well as those made by the Kurtág’s for Hungarian Radio over a period of 23 years. Performed close to the date they were composed, they preserve the composer’s germinal vision for the works, many of which are meant as miniature memorials for friends or musicians. Here is one of the paradoxes of these works: the remarkable power of a sonic fragment to suggest vast space or timelessness.

Not simply a series of dry pedagogic piano exercises, Játékok explores Kurtág’s signature sound world marked by concentration and sonic intensity hard in hand with the exploration of a very wide range of human experience. It’s a world in turns playful and intellectually exploratory, evoking flowers as much as death and tears. This is music which richly rewards repeated visits.

Andrew Timar

Jazz and Improvised Music

Is That All There Is Misses Satchmo Bros BROS11602 (missessatchmo.com)

► In their third offering, this delightful Montreal-based quintet has released a project that literally drips with authenticity from “The Big Easy” and fully embraces the multi-cultural, Afro-Creole-Acadian-infused mojo that has made sultry New Orleans the musical crossroads of the world since the 17th century. This elegant ensemble presents a spicy étouffée of 13 sassy, eclectic tunes, embracing traditional spiritual material, as well as compositions from the great Louis Armstrong, the Gershwins, Fats Waller, Concert note: New Music Concerts presents soprano Tony Arnold and violinist Movses Pogossian performing Kurtág’s iconic Kafka Fragments on March 26 at Gallery 345.

Eliot Britton – Metatron Architek Percussion ambiences magnetiques AM 232 CD (actuellecd.com)

► Metatron was composed as part of Eliot Britton’s doctoral dissertation at McGill a couple of years ago, and it has now happily been recorded by Montreal-based quartet Architek Percussion. This music is the result of a very purposeful collision of two different sound worlds: the kaleidoscopic sounds of Architek’s drums, cymbals, other percussive instruments and synthesizers are woven together with recorded samples of old vinyl, mostly jazz and swing music. Britton has deftly integrated these two sources, not only exploiting the obvious sonic dissonances between them, but also finding surprising ways to bring them into harmony with each other.

The liner notes say that Britton was partly inspired by memories of destroying his childhood piano with a chainsaw, an experience that led him to reflect on the relationships between technology, history, and our musical lives. At times the pummelling power of the percussion certainly feels like it is annihilating the sampled music, but Britton also reserves sparser passages for the samples to stand on their own, offering brief glimpses of earlier musical aesthetics between the percussion and electronics.

Metatron is a thrilling record, though perhaps not one for all occasions. Bristling with a youthful energy and fearlessness, at times it reaches the same rhythmic intensity as techno, making it a record that is more likely to give you a jolt than soothe you.

Will Pearson
early pop hit-makers Leiber and Stoller and more.

The tight and talented group includes the luminous Lysandre Champagne on trumpet and voice, Blanche Baillargeon on acoustic bass, Martin Maderspach on drums, Yvan Belleau on clarinet and saxophones, Jeff Moseley on guitar and banjo.

Following a brief guitar/whistle intro, the CD kicks off with a distinctly Depression-era medley of My Babe/Muddy Water, which features authentic front line drumming, call and response as well as sexy, unpretentious vocals. A standout is the Gershwins’ It Ain’t Necessarily So (written for the opera Porgy and Bess). All at once sweltering, swinging and sensual, this interpretation takes things to a fresh, contemporary stylistic level. Also charming is Why Don’t You Do Right (J.J. McCoy) which is arranged with a stripped-down distillation that includes double bass stops and lovely marimba accents from Maderspach. The title track is certainly one of the strongest cuts on the CD – a savvy rendition of the Leiber and Stoller hit, Is That All There Is? (made famous by Peggy Lee) which is enhanced not only by the spot-on, ironic, no-nonsense vocal, but also by the clever addition of slide guitar and theremin in the inspired arrangement.

Lesley Mitchell-Clarke

The Twilight Fall
Chelsea McBride’s Socialist Night School
Brownertasaurus Records NCC-1701J (brownetasaurus.com)

This early four-year-old composer, orchestrator and tenor saxophonist Chelsea McBride’s debut recording features ten original compositions performed by an energetic 19-piece ensemble, including solid vocals from noted jazz chanteur, Alex Samaras. With hints of compositional influences from Maria Schneider, Bob Brookmeyer and Gil Evans, McBride has described the evocative project as “the soundtrack to your travelling daydreams, the story of your life,” with each composition poetically and musically defining a segment of the shared human journey. Unusually, the CD booklet itself includes a “Compositional Narrative” which outlines how McBride would suggest the listener envision each track, as they walk the wheel of McBride’s “Lifecycle.”

Members of the Socialist Night School include the gifted Colleen Allen on reeds, Brownman Ali on trumpet and flugelhorn (who also serves as executive producer here) and William Carn on trombone. The song cycle begins with Ambleside, which establishes the cinematic and emotional tone of the CD. McBride’s haunting tenor saxophone, Chris Bruder’s piano and Samaras’ voice conjure a vision of spacious austerity and alienation. Other standouts include Intransitory, which features the potent Allen on alto sax and guitarist Dave Riddel weaving a complex, high-energy expression echoing the working person spinning on the proverbial hamster wheel. Also of note are the mind-bending title track and the funky cool confessional Smooth (or What I Should Have Said Instead). The recording closes with Something Simple, a joyful dénouement encapsulating our brief, but luminous life experience here on planet Earth. Tenorist McBride soars, dips, dips and intertwines with Samaras’ fine vocal instrument.

Certainly this is one of the most intriguing recordings of the year thus far, and a defining debut from the intensely gifted McBride.

Lesley Mitchell-Clarke

Hold On, Let Go
Steve Amirault
Independent (steveamirault.com)

Steve Amirault’s solo CD Hold On, Let Go is a wry commentary on life. This mood continues throughout the 11 songs on the disc and is sometimes made intricately droll perhaps, by the fact that he sits in splendid isolation at the piano, interweaving the lyrics with the shimmering sonority and yearning rapture of his accompaniment. Any form of solo performance is a lonely pursuit. The artist and the engineer are inevitably separated by glass which invariably accentuates the experience. It is in this very atmosphere that Amirault’s music rustles like raw silk.

The listener is treated to spiritual flights far above the mundane and journeys through worlds at once zealous, reflective and transcendent. Amirault’s Dindi is a little gem, elementally melancholic yet infinitely hopeful. On Moon River and God Bless the Child, he uses elongated syllables to evoke the crepuscular and the dramatic. In this way, Amirault shapes every phrase with ardent sensitivity, lingering or propelling the narratives as they heighten the music’s ineffable meanings. There is, of course, a lot more.

Steve Amirault is an exceptional artist and he proves time and again on Hold On, Let Go that he has an innate ability to find a keen balance between poetry and intensity. His pianism, albeit featured here in the shadow of his spotlighted voice, provides a superb brand of animation, meeting the needs of the music exquisitely and fittingly, as equal to the loneliness of this music.

Raul da Gama

Freedom Is Space for the Spirit
Francois Carrier; Michel Lambert; Alexey Lapin
FMR Records FMRC0425 (fmr-records.com)

The milieu of spatial freedom can be noisy. If that were not so, nothing would be heard or written in tabula rasa in corde suo, “the blank slate of the heart” so to speak. Fortunately, where there is sound, there is also silence, more so in this music by saxophonist François Carrier, drummer Michel Lambert and pianist Alexey Lapin. Each musician leads this performance, which is surprisingly formed and visceral despite...
the tune’s melody, breaking up their lines in unusual ways and incorporating its complex rhythms into seamless improvisation.

**Frontiers**

Azar Lawrence; Al McLean; Adrian Vedady; Paul Shrofel; Greg Ritchie

Cellar Live CL073116 (cellarlive.com)

**Frontiers** is a dynamic blowing session that feels more like a live set at a club than a studio recording. The spirit of John Coltrane looms large here and the front line of tenor saxophonists Azar Lawrence, a veteran of Elvin Jones’, McCoy Tyner’s, Woodie Shaw’s and Freddie Hubbard’s bands, and Al McLean, a stalwart of Montreal’s jazz scene who is equally steeped in this deep tradition, more than does justice to the seven tunes contained here.

The material is a mix of originals and standards. Lawrence’s *Mystic Journey* immediately establishes the vibe with an Elvin Jones-inspired Afro-Cuban groove from drummer Greg Ritchie and bassist Adrian Vedady. The harmonic structure of the composition, much like several tunes on the album, has a strong modal feel, leaving the soloists plenty of room to express themselves. Lawrence leads off with lines that move in and out of the harmony effortlessly, displaying a complete command of post-Coltrane language with the virtuosity and musicality to back it up. Pianist Paul Shrofel plays thematic ideas over the rhythm section’s broken feel before breaking into hard swinging improvisation. McLean is equally adept in this demanding language and solos with complete assurance and abandon, going toe to toe with Lawrence.

The 16-minute version of Coltrane’s *Lonnie’s Lament* is an appropriate tribute to the late genius as is McLean’s *Get Up*, based loosely on *Impressions*. This is a feast for the tenor saxophone and Lawrence and McLean are clearly enjoying each other’s company.

**Dave Young Quintet featuring Renee Rosnes**

Modica Music (modicamusick.com)

**Toronto** bassist Dave Young has had a distinguished career, including duet recordings with pianists Oscar Peterson, Kenny Barron and Cedar Walton. In recent years, he’s led a fine quintet reworking classic modernist repertoire, including compositions by Charles Mingus and Horace Silver. On *One Way Up*, the group includes regulars Kevin Turcotte on trumpet, Perry White on tenor saxophone and Terry Clarke on drums, with a special guest, the Vancouver-raised, New York-based pianist Renee Rosnes.

This time the group explores hard bop and post-bop compositions by icons like Walton, Joe Henderson and Freddie Hubbard as well as three of Young’s own pieces. This is the most muscular of jazz idioms (think Blue Note records of the late 50s to mid-60s), and the band brings real heft to every tune, some characterized by anhemic themes and punchy vamps and ostinatos. As the program moves along it makes perfect sense for Turcotte to be spinning long, bright lines on Hubbard’s *Intrepid Fox* or White finding the perfect degree of relection for Henderson’s *Inner Urge*: it’s not imitation, but the original inspiration is clear in both cases, and there’s no more apt Canadian choice for any chair in the band. (It’s also true when regular pianist Gary Williamson is present.)

The requisite combination of vibrant subtlety and polished force begins in the foundations with Young and Clarke, who often come to the fore, and continues with Rosnes’ sparkling comping and solos, particularly brilliant on Henderson’s *Serenity*. Walton’s *Holy Land* is a hymn-like piece thoughtfully arranged to include Young’s somber arco bass and Turcotte’s elegiac trumpet.

**Brodie West**

Alexandra Park

Pleasence Records PRO12 (pleasencerecords.com)

**Altosaxophonist Brodie West is a significant presence in the Toronto free jazz and improvised music communities, whether leading his own groups, like Eucalyptus, or contributing to Drumheller and the Lena Allemano Four. He has also established an international reputation, working with drummer Han Bennink, the band The Ex and the great Ethiopian saxophonist Getatchew Mekurya. Alexandra Park, named for the Toronto park where West used to practise, is a solo saxophone LP, a brief but challenging expedition into West’s sonic world.**

The LP begins with a brief tape of West literally playing in the park, his quiet tones accompanied by children’s voices and recurring sounds, perhaps someone shooting hoops. This soon gives way to close recording in a studio: brief runs and muffled asides alternate with long tones, some beginning as multiphonic split tones, others gradually developing emphatic overtones. West produces gentle, flute-like timbres,
2017 marks the...
ballad-like Rosa features the versatile soaring vocal lines of Senegalese Woz Kaly beside sensitive accordion lines by João Frade while Marques, acoustic guitarist Munir Hossn and bassist Rich Brown provide a subtle backdrop. The aptly titled Bird’s Shadow features flutist Jorge Pardo on rapid warbling lines, held notes and wind duets with accordion, with Marques’ busy drums, percussion and programming setting the mood. Ernie Tollar’s superb bansuri playing is featured in the title track while vocalist/lyricist Yvette Tollar sets the upbeat mood in the more pop/jazz standard-flavoured Scèlibus.

There is never a dull moment as Na Eira (“the threshing floor”), with artists too many to mention, weave together the traditional with the contemporary, the popular with the folk to create a truly unique listening experience.

Tina Kilik

Concert note: The Marito Marques Quintet performs at The Rex Hotel on March 4.

Natural Conclusion
Rose Cousins
Old Farm Pony Records OFPR021 (rosecousins.com)

I first heard Halifax-based, singer-songwriter Rose Cousins live at a café in Vancouver (my then home), almost nine years ago. I’d discovered her two days earlier, listening to a CBC Radio broadcast of a concert that had been recorded in Halifax a month before. As I tuned in, I caught this soul-searing voice, mid-song. “Who IS that?” I shouted at the radio. When her name was announced, I immediately googled it, and found out that Cousins was scheduled to play at this café two days later. Talk about timing!

Since then, Cousins has garnered international accolades, won several East Coast Music and Canadian Folk Music awards and a JUNO, and released a variety of CDs and singles. Natural Conclusion, her fourth and latest, full-length album, is a real stunner! Each track displays Cousins’ gifts as a storyteller. Achingly beautiful lyrics are perfectly paired with the emotional intensity of her music. And then there’s her striking voice that simply will transport you.

Freedom is an evocative take on letting go, knowing it comes with loss and heartbreak. Cousins calls it a “wreckoning.” White Flag and Lock and Key might make you cry – a common reaction to much of her affecting work. Cousins’ response to the teary-eyed? “You’re welcome.”

Rose Cousins is the real McCoy: a songwriter’s songwriter; an open-hearted troubadour; a gracious collaborator who consistently works with some of the best in the biz.

Natural Conclusion is testament to all that. A truly authentic voice, this rose is on the rise!

Sharna Searle

Something in the Air
Slovenia – of All Places – Continues Its Long Jazz Tradition

Ken Waxman

Perhaps now unfairly best known as the birthplace of Donald Trump’s most recent wife, Slovenia, the northern-most country of the former Yugoslavia, abutting Austria, Italy and Hungary, is a stable member of the European Union. Plus this tiny country, whose population of slightly more than two million is less than that of the city of Toronto, has long had an affiliation with the arts, especially improvised music. In fact, one of Slovenia’s jazz festival’s is 55 years old this year, making Canadian efforts seem like Johnny-come-latelines. Although better known in Europe than North America, several Slovenian players are also making their presence felt internationally.

Veteran percussionist Zlatko Kaučič has, in his 40-year career, worked with everyone from Evan Parker to Paul Bley, playing in aggregations ranging from duos to big bands. He provides the underpinning for a live program on Il Sogno Di Una Cosa (Caligola 2213 caligola.it), in the company of Spanish saxophonist Javier Girotto and two Italians, pianist Bruno Cesselli and flutist Massimo De Mattia. With Italy so close, such cross-border collaborations are the norm rather than unique and, like Italian pasta complemented by Slovenian wine, the drummer’s accents help the others create a palatable repast. With all tunes composed by the quartet members, the horn players’ Mediterranean sensibility gives many melodies a sunny lightness. The dance-like sensibility is especially noticeable on Il sogno di una cosa, where Cesselli’s staccato chording and the drummer’s patterned rolls elasticize the peppy theme at the same time as Girotto’s soprano saxophone’s split tones break it at points. Tremolo piano lines create an extension midway between nursery rhyme and natural swing which De Mattia ornaments with pneumatic peeps. Kaučič enlivens De Mattia’s bass-register flute variations on Truth and Death, with its echoes of Ornette Coleman’s Lonely Woman, by regularizing the beat via mallets and kettle drum suggestions. Meanwhile the concluding Reflettiva, a Kaučič composition, cements and echoes moods expressed throughout the concert, aided by balanced puffs from the flutist and saxophonist. In contrast jagged flute calisthenics and a snorting ostinato from Girotto on Cerca cibo finds each player striving to bond musical atoms into a single tune that miraculously ends up swinging. Julijeske barve, the drummer’s other composition, is also the most expansive, mixing hard keyboard stresses from Cesselli, percussion smacks and pops, a parallel flute exposition that coats the theme like a boot spray, and most spectacularly the saxophonist’s solo which moves from disruptive triple tonguing at the top to doubling back onto exposition, expressing reflective harmonies by the end.

A younger percussionist following Kaučič’s breadth of expression is Marko Lasić. His groove, refined with cymbal slaps, maracas-like shakes and positioned clatters defines the bottom of the eight-part The Labour Suite (giovannimaier.it). Composed by and directed by Italian bassist Giovanni Maier, who often works with Kaučič, he and the other members of the Kača, Sraka in Lev Quintet – cornetist Gabriele Cancelli, bass clarinetist Mimo Cogliandro and flutist Paolo Pascolo – display sophisticated jazz smarts while confirming the advantage of equitable cross-border creation. Built up from the bassist’s droning ostinato and drummer’s pops and smacks, the narrative soon surges into a pumping stop-time theme that allows each of the musician-workers to demonstrate his contribution to the means of production. Transforming assembly-line precision into faultless swing which makes the group sound larger than it is, Cancellation’s clear grace notes and Cogliandro’s elastic triple tonguing create a contrapuntal polyphonic challenge to Pascolo’s upper management-like penthouse twitters. With Maier’s walking bass sometimes doubling the horn players’ exposition, the suite reaches its climax on The Labour Suite part #5 and The Labour Suite part #6 as the musicians join for a cohesively layered improvisation, with flute peeps on top, plunger excavations
from the cornet in the middle and ratcheting vibrations from the bass clarinet on the bottom. Coupling and splintering into duos and trios with amoeba-like intensity, the matches between various instruments are finally curtailed and the prevailing theme reasserted by Maier’s slurred fingering with Lasić’s rebounding strokes seconding him. Like a play’s cast taking their bows, each soloist then illustrates his sonic talents as a coda, with each speciality backed by drum double thumping.

Dre Hocevar, another Slovenian percussionist, takes group music in another direction. Established in New York, his **Transcendental Within the Sphere of Indivisible Remainder** (Clean Feed CF 393 CD cleanfeed-records.com), played by a mixed European–North American nonet is a composition that mixes jazz elements via the saxophones of Bryan Qu and Mette Rasmussen and Aaron Larson Tevis’ trumpet, notated music suggestions via pianist Jeremy Corren, cellist Lester St. Louis and bassist Henry Fraser, plus upfront judder and drones sourced from Zack Clarke’s synthesizer and Sam Puita’s live electronics and signal processing. During its 48 minutes the polyphonic piece could be an offspring of John Coltrane’s Ascension and Karlheinz Stockhausen’s Electronic Studies. Although blurry electronic gurgles dominate the initial sequence, the processing gradually makes room for hunt-and-peak pianism and Tevis’ grace notes and reed squeals. From that point, like parallel props needed to shore up a house, the composition shows disparate faces at different times. At one juncture the rubbing staccato strings and ghostly vibrations from the horns put the track firmly in free jazz territory; shortly afterwards watery growls and oscillated grumbles celebrate the rise and fall of electronic pulses. Throughout, Hocevar uses his cymbal resonance as a sort of J. Arthur Rank-like place marker, keeping the multiphonic interaction from becoming so opaque that all players can be heard. With each musician given space, the composition is never overloaded enough to slide into any one genre. Eventually the thickened brew reaches its simmering climax and in the final sequence downshifts tacitly so that reed whines, computer gulps and a string ostinato have the same weight and bond. The composer’s single cymbal clap, like a period at the end of a sentence, confirms the conclusion.

Despite appearances, all Slovenian improvisers aren’t drummers. Another player with an international profile is guitarist Samo Salamon, whose most recent CD is a chamber-styled duo with Italian pianist Stefano Battaglia. Although titled **windS** (Klopotec Records 1ZK CD 03 samosalamon.com), the effect is distinctively percussive not airy, with Battaglia’s stopped vibraphone-like key strokes creating a juddering continuum on top of which Salamon and Battaglia intersect with variants that range from romantic to rugged. This is especially notable on **Hammer** where the excitement level rises as the pianist’s pummeling pops, following an emotional single-string solo from the guitarist. This same sort of wispy invention is present on **Girl with a Nicotine Kiss** as Battaglia’s elaborations are melded with vocalized single notes from Salamon. Moving through echoing chords from both string sets, the CD attains its climax with the concluding **Sleepy Burja**. Here, wavering whistles from both instruments suggest the sort of wind rustling that the set celebrates.

Of course, Slovenia isn’t the only part of the former Yugoslavia with innovative musicians. For the past several years Serbian violinist Szilárd Mezei has had his compositions played by different-sized local ensembles, whose nucleus is the **Septet** featured on CET (Odradek Records ODR CD 506 odradek-records.com). A member of Serbia’s Hungarian minority, his seven compositions here are infectious, hummable and rhythmically sophisticated, with room for cerebral solos, yet with themes that allow the entire band to function as one. A composition like the diagram-titled second track for instance moves from Magyar intonation to a Middle Eastern melody, working through Máté Pozsár’s piano vibrations to Branislav Aksin’s trombone tones, climaxing in tutti cross-fertilization with echoes of the earlier themes. Modern influences aren’t far from the surface either. For example, the chirpy almost whistleable melody that characterizes the title track encompassing bellicose counterpoint between strings and horns could be a theme from a cop show that becomes a hit song on its own. Mezei’s fiddle taps, contrasting with the trombonist’s pushes and growling bass clarinet from Bogdan Ranković, bring the same sort of private eye-like toughness to **Hep 10**. The violinist also manages to replicate the equivalent of an elephant fitting into a kids’ wading pool by shrinking symphonic traditions into this unit. Tracks such as **None Step** and **Elm** convey clear usage of 19th-century traditions from so-called classical music. But nothing is that simple since **Elm** adds double bass strokes, tremolo piano fills and swinging percussion rattles that surge beneath a keening altissimo showcase for Ranković’s alto saxophone. Subtitled **Hommage à Mal Waldron**, **None Step** incongruously incorporates obvious romantic-era references with arco echoes from Ervin Malina’s double bass while advancing the tune in tonal variations. Finally a combination of Pozár’s rugged comping and Mezei’s brittle strokes resurrect the initial theme with hints of Waldron’s boppish toughness.

Over the past few decades many parts of the former Yugoslavia have suffered from military incursions and political instability. While the first groups mentioned here substantiate the notion that Slovenia’s stability helps promote stimulating musical sounds, paradoxically Mezei’s work does the same for more rambunctious Serbia. ☑

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Old Wine, New Bottles | Fine Old Recordings Re-Released

The International Classical Music Awards (which replaced the Cannes Classical Awards in 2011), a European organization with a jury of 16 professional music critics from 14 countries including Russia, this year gave an award to a set of CDs simply called Maureen Forrester and issued by Audite (audite 21.437 3 CDs). We thought of this Canadian contralto mainly as a Mahler interpreter, as did Bruno Walter, but there was much more to her repertoire. We remember her as the witch in Hansel and Gretel, in Dialogues des Carmelites and others but she also sang lieder as this collections affirms. Her accompanists were Hertha Klust, Felix Schroeder and the legendary Michael Raucheisen who did much more than accompany: he tutored.

There are songs and cycles by Brahms, Britten, Haydn, Carl Loewe, Mahler, Poulenc, Schubert, Schumann, Wagner, Johann Wolfgang Franck and Barber, among others. The mono recordings were made in Berlin during 1955, 1958, 1960 and 1963. Most gratifying is the opportunity of hearing and appreciating the purity of her younger voice. It really does bring a smile to your face. Clearly, Forrester was the best of the best. These discs document this.

In 1955 the music world was falling all over itself in admiration of the recently emerged Russian pianist Emil Gilels who countered with “Wait till you hear Richter.” We certainly did hear Richter and through the recently emerged Russian pianist Emil Gilels who countered with “Wait till you hear Richter.” We certainly did hear Richter and through the 1950s and the 1960s many other musicians, instrumentalists and singers newly arrived from the Soviet Union. Two such masters were violinist David Oistrakh and cellist Mstislav Rostropovich.

Oistrakh (1908-1974) was one of the many great violinists from Odessa. He was renowned in his own country but only after WWII was he allowed to travel outside the Soviet Union, giving his first concert in Helsinki in 1949. He was permitted to visit the United States in 1955 and was lionized worldwide.

All Oistrakh recordings for DG, Decca and Philips are contained in The David Oistrakh Edition, a collection that also includes the treasured Westminster discs licensed from Melodiya (DG 4796580, 22 CDs, 70-page booklet). Assisting artists include Igor Oistrakh, Frida Bauer, Lev Oborin and Vladimir Yampolsky (pianists), Sviatoslav Knushevitsky (cello) and Hans Pichner (harpsichord). Conductors are Eugene Goossens, Bernard Haitink, Paul Hindemith, Jascha Horenstein, Dmitry Kabalevsky, Kirill Kondrashin, Franz Konwitschny and Garrick Judyin. The works for two violinists find the two Oistrakhs, father and son, playing together, works by Bach, Vivaldi, Mozart, Sarasate and Wieniawski, and in Vivaldi’s Concerto Op.3 No.8, which David also conducts. From 1962 there are the complete Violin Sonatas of Beethoven with Lev Oborin recorded in Paris, formerly released by Philips. The Stravinsky Violin Concerto and the Mozart B-flat Major K207 were recorded there the next year with Bernard Haitink conducting the Lamoureux Orchestra. This is not a collection of the usual works by the usual composers to be found endlessly duplicated in omnibus packages. There are some favourites but many pieces may be fresh and in these hands, quite engaging. Many musicians, mainly violinists, still hold Oistrakh, all qualities considered, as the greatest master of his instrument. It is easy to hear and know why. Complete contents at arkivmusic.com.

Rostropovich’s story is somewhat different. Born in Baku, Azerbaijan SSR in 1927, at the age of four he began learning piano with his mother and a few years later he began studying cello with his father. In 1943 the family moved to Moscow and he entered the Moscow Conservatory studying cello, conducting and composing. One of his teachers was Dmitri Shostakovich. He graduated in 1948 and became a professor of cello there in 1956. He did rather well and composers Prokofiev and Shostakovich dedicated major works to him. He made recordings for Melodiya and some of those were issued in North America by the new and flourishing label, Westminster. The performances were so strikingly powerful that when he debuted in the West he was eagerly awaited. His first concert was at the Conservatoire in Liège in 1963 in association with conductor Kirill Kondrashin. When the word got out his international career took off. Kondrashin himself had achieved international recognition in the West in 1958, conducting for Van Cliburn’s First Prize in the First International Tchaikovsky Competition in Moscow and later on tour together. Soon audiences around the world were lining up to see and hear that cellist with the big sound, Mstislav Rostropovich.

All the recordings that he made for DG, Decca and Philips are in Mstislav Rostropovich complete recordings on Deutsche Grammophon (plus the Russian Melodiya discs that were issued by Westminster (DG 4796789, 37 CDs, 72-page booklet). It is not possible to list all the extraordinary performances gathered here but there are some timeless performances, newly remastered: the Beethoven String Trios with Anne-Sophie Mutter and Bruno Giuranna; Beethoven’s Five Cello Sonatas with Richter; the two Brahms Cello Sonatas with Rudolf Serkin; conducting Schumann and Chopin Second Concertos with Argerich and the National Symphony Orchestra; Dvořák’s Cello Concerto and Tchaikovsky Rococo Variations with Karajan and the BPO; Rachmaninoff, Glinka, Mussorgsky, Tchaikovsky and Prokofiev songs as pianist with Galina Vishnevskaya. And finally, lest this begins to resemble a laundry list, three different performances of the heavenly Schubert String Quintet in C Major D956: with the Taneyev Quartet, Leningrad, 1963; with the Melos Quartet, Zurich, 1977 and with the Emerson Quartet, Speyer, 1990. Each performance is better than the other two. Again, check arkivmusic.com for complete contents.

For over half a century serious collectors have sought out recordings by the late Yevgeny Mravinsky (1903-1988) conducting the Leningrad Philharmonic Orchestra. It didn’t matter the repertoire, just seeing Mravinsky on the record cover was usually all that mattered. We heard them here in November 1973 when they played Toronto’s Massey Hall to overwhelming success, in spite of an organized protest. Profil has launched a Yevgeny Mravinsky Edition with Volume I containing a cross-section of the issued recordings from Haydn to Shostakovich (PH15000, 6 CDs). This is at least the third label to have such a collection. BMG’s collection amounted to only 20 CDs, Erato managed to issue 10 CDs. This new edition contains Tchaikovsky’s Fourth, Fifth and Sixth, Haydn 101, Mozart 39, Shostakovich 12, Debussy’s La Mer and two Nocturnes and Ravel’s Boléro and Pavane pour une infante défunte. In complete editions of any artist or ensemble, correct recording dates are important. Unless my records are in error, there are three entries new to these former collections: the Brahms Second and the Tchaikovsky First Concertos with Richter from May 14, 1951, and July 24, 1959, and a Shostakovich Sixth from 1946.
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Alina Ibragimova and Cédric Tiberghien Duo
FRIDAY, MARCH 31, 8PM
PRE-CONCERT CHAT WITH RICK PHILLIPS 7:15PM
KOERNER HALL
Tickets start at only $35
Ibragimova and pianist Cédric Tiberghien perform sonatas by Bach, Brahms, and Schumann, as well as Six Melodies by John Cage. Generously supported by David G. Broadhurst
Presented in association with the Consulat Général de France à Toronto.

Anton Nel
SUNDAY, APRIL 2, 2PM
MAZZOLENI CONCERT HALL
Free (Ticket Required)
Pianist Nel, who has a “rare ability to lift music off the page and into the hearts and minds of his listeners,” (La Scena Musicale) will perform works by Mozart and Schumann. Generously supported by Dorothy Cohen Shoichet

Jason Moran and The Bandwagon & Alexander Brown Trio
SATURDAY, APRIL 1, 8PM
KOERNER HALL
Tickets start at only $40
“Moran is like no other pianist at work. His improvisations are dynamic, eruptive, keyed to the compositions at hand.” (Village Voice)
Alexander Brown’s music mingles classical, rhythm & blues, hip-hop, Afro-Caribbean, and Brazilian styles.
“Brown can play!” (DownBeat)

Bramwell Tovey conducts the Royal Conservatory Orchestra with Jennifer Murphy, violin
FRIDAY, APRIL 7, 8PM / PRELUDE RECITAL 6:45PM
KOERNER HALL
Tickets start at only $25
Bramwell Tovey conducts the RCO and violinist Jennifer Murphy in a performance of Korngold’s Violin Concerto in D major, Kelly-marie Murphy’s A Thousand Natural Shocks, and Richard Strauss’s Ein Heldenleben.
Part of the Temerty Orchestral Program
Generously Supported by Leslie and Anna Dan

Rebanks Family Fellowship Concert
WEDNESDAY, APRIL 12, 7:30PM
MAZZOLENI CONCERT HALL
Free (ticket required)
Hear artists on the cusp of major careers. These concerts feature solo and chamber works performed by Rebanks Fellows currently enrolled in the one-year Rebanks Family Fellowship and International Performance Residency Program at The Glenn Gould School.
Presented with the generous support of the Rebanks Family and The W. Garfield Weston Foundation

Les Violons du Roy with Philippe Jaroussky
THURSDAY, APRIL 13, 8PM
MAZZOLENI CONCERT HALL
Tickets start at only $40
Québec City’s chamber orchestra and resident ensemble at the Palais Montcalm, will be conducted by Mathieu Lussier and joined by the ethereal, sensuously beautiful voice of extraordinary French countertenor Philippe Jaroussky for a program of Baroque works by Händel, Bach, Fux, and Graun.
Generously supported by by David G. Broadhurst

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Les Violons du Roy
with Philippe Jaroussky
Recording Arts and Sciences (CARAS), convinced CARAS that the category was needed to more completely represent the spectrum of music in Canada. Deborah MacCallum, hired by Harold Redekopp as manager of CBC Records in 1985, and Norman Miller of CBS Records Canada were the primary voices pushing for the creation of this new category. MacCallum told me that Daisy Falle, president of CARAS, wanted assurance that the category was sustainable. MacCallum needed only to point out the collaboration between Two New Hours and Centrediscs as evidence that the production of contemporary Canadian repertoire had increased and that this had strengthened the storehouse of recordings in this category. Interestingly enough, the very first JUNO for Classical Composition, awarded in 1987, went to the late Malcolm Forsyth, for his orchestral work, Atayoskewin, on CBC Records.

Centrediscs recordings continued to garner nominations in the new classical composition category, year after year. It wasn’t until 1991 that the CMC’s label would actually win a JUNO when Schafer Five, the Orford String Quartet performing five string quartets by Murray Schafer won not one, but two JUNOS: Best Canadian Classical Composition for Schafer’s String Quartet No. 5, and also Best Canadian Chamber Music recording for the set of five Schafer quartets. It was a rewarding way to finally break into the winners’ circle! And in fact, in this case, the recording was independently produced by the CMC, as the collaborative arrangement with CBC Radio Music had by then expired. Nonetheless, it was the same team, but working outside the CBC, of David “Stretch” Quinney and me who delivered the finished master to the CMC.

Another of my independent productions for Centrediscs won the Best Classical Composition JUNO in 2011, and this time it was another Schafer work, his Duo for Violin and Piano, in a recording with Duo Concertante, the husband and wife team of Nancy Dahn, violin, and Timothy Steeves, piano. The recording was produced at Glenn Gould Studio with engineer Dennis Patterson. In fact it was Schafer’s fourth JUNO in the Best Classical Composition category and his fifth overall. Schafer has won the most JUNOS to date in the classical composition category.

Centrediscs’ most recent JUNO came in 2012, when Patterson and I recorded the St. Lawrence String Quartet during their 20th anniversary tour. To celebrate the anniversary, the St. Lawrence commissioned five Canadian composers from different regions of Canada to create five new quartets which constituted their 2012 touring program. The live recording, made at the University of Toronto for broadcast on CBC Radio 2’s Sunday afternoon network classical music program, In Concert, was leased by Centrediscs from the CBC and mastered for CD release. Of the five newly commissioned string quartets, it was Nova Scotia composer Derek Charke’s Septa Fragments that won the Best Classical Composition JUNO.

In a curious coincidence harkening back to 1987, when CBC’s Deborah MacCallum and CBS’ Norman Miller championed the addition of the Best Classical Composition category, another classical category was also added that year: that of Best Classical Recording, Vocal or Choral. These two additions 30 years ago made it possible to win a JUNO when Schafer Five, the Orford String Quartet performing five string quartets by Murray Schafer won not one, but two JUNOS: Best Canadian Classical Composition for Schafer’s String Quartet No. 5, and also Best Canadian Chamber Music recording for the set of five Schafer quartets. It was a rewarding way to finally break into the winners’ circle! And in fact, in this case, the recording was independently produced by the CMC, as the collaborative arrangement with CBC Radio Music had by then expired. Nonetheless, it was the same team, but working outside the CBC, of David “Stretch” Quinney and me who delivered the finished master to the CMC.

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