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• DENIS BROTT’S MONTREAL CHAMBERFEST
• UNTIL YOU CAN’T MAKE IT: MUSIC AND HEALTH
• MUSIC AND FILM: JAMES STEWART’S INTEGRAL HOUSE
• NORA SHULMAN - TSO FAREWELL
... AND MORE

Amely Zhou

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short while ago, relatively speaking, I dreamed I was a scientist having a sleepless night: tossing and turning while endlessly trying to calculate exactly how fast I would have to drive towards a red traffic light in order for the Doppler effect to make it appear green.

For solace in his sleepless state, the scientist I was dreaming I was got out of bed and went to his telescope to observe the night sky with all its twinklingly verifiable pinpricks of fact. Instead he observed, in an indescribable rush of mingled horror and delight that the Sombrero Galaxy (M104) was no longer receding from our solar system at its usual rate of approximately 1020 km/sec but instead appeared to be standing still.

After what seemed like an eternity (and probably was), it became clear to the scientist I was dreaming I was, that in defiance of all the known laws of physics and mechanics, Galaxy M104 (aka Sombrero) was making like a “bad hombre” and blue-shifting back towards us at a considerable rate of knots.

After another eternity, and at precisely the right moment, not too far but not too close, Sombrero stopped blue-streaking and tipped its hat towards us in the sky, revealing the black hole, right at the crown far but not too close, Sombrero stopped blue-streaking and tipped its hat, that was its source of motive power. And from that source of power Sombrero spoke:

“Good evening,” Sombrero said. The scientist I was dreaming I was politely said “Good evening” in reply. But frankly, I wasn’t so sure about that.

“I have come to tell you,” Sombrero said, “that it’s come to the point where, to use the current lingo, your galaxy either needs to ship up or to shape out.”

I ask what’s that supposed to mean. “Well either there is something in your galaxy that is uniquely of value to the universe, or there isn’t. And the good news is that, based on our investigations so far, you do have that something. But the bad news is that it is starting to look as though we might just be able to extract that something without having to haul all your viral baggage along with it. In which case, as the saying goes, it’s lights out for you.”

“Whats that something?” our scientist asked, on behalf of all known living things, and held his breath.

“It’s called ‘Bach,’” Sombrero said.

And right at that moment (or as it is sometimes translated, just in time) all the birds started to sing and we awoke.

And it was evening and it was morning, the sixth day.
The Thing about Bucket Lists

The thing I am realizing about bucket lists is that if you forget to take the list out of the bucket before the winter sets in, it gets frozen in the bucket, and you have to wait for the spring to start crossing things off it (assuming it hasn’t become so soggy that it’s completely unreadable).

My musical bucket list has on it taking in another complete Beethoven string quartet cycle, as I explain in the story Total Immersion a little further into this issue.

It also has on it a visit to the Aga Khan Museum in North York, maybe timed to coincide with World Fiddle Day. See On Our Cover for what that’s about.

The list also has on it in big letters the word SING! (although I can’t remember if that’s about taking in the Sing! A Vocal Arts Festival or about actually using this year’s Canary Pages to find a choir that will have me.)

It also has on it arranging a one-off performance night for myself, titled David Perlman and Friends at which I sell my as-yet-unrecorded CD to both of my friends. (But that one may take a while.)

And Some Housekeeping

Performers and presenters take note: after this May issue, we suspend our monthly cycle for the summer. The next issue covers June, July and August. For presenters with summer listings, that means getting your summer listings in to us as fast as possible, if you want to see them in print. (And making sure you send them anyway if you miss the print deadline because we are committed to updating them online right through the summer.)

For performers and presenters not active during the summer make sure you get your 2017/18 listings in before you go incommunicado while you are crossing a year’s worth of things off your bucket list! We’re planning exciting things in terms of expanded listings coverage online for the coming season, and we’ll be working with the listings we have before we go chasing the ones we don’t.

publish@thewholenote.com
ON OUR COVER
Amely Zhou

One of the aims of World Fiddle Day Toronto, which takes place Saturday May 20 at the Aga Khan Museum, is to celebrate bowed string instruments of all musical traditions, not just the music made by the globally dominant violin family. In organology (the study of instruments) the Chinese erhu, (technically a bowed two-stringed spike lute) is a prominent, though quite distant, member of the extended violin family. And WFDT has chosen Amely Zhou, the young Canadian erhu soloist trained in both Chinese and Western music, to be that instrument’s flagbearer in this year’s workshops and evening feature concert.

Zhou began her music studies at an early age in the city of Shenzhen, located in southeastern China near Hong Kong. She states in a 2015 interview that she “started learning erhu when I entered Shenzhen Art School in Grade 4...In my studies with my teacher Lei Zhang, I was constantly inspired by his music and by the sweet tone he could achieve from this simple-looking instrument. The soulfulness of the erhu still carries my feelings and emotions away, along with the vibrations of the strings.”

After immigrating to Canada, in 2007 she joined the Toronto Chinese Orchestra, where she serves today as the bowed string section assistant principal. In 2010 she co-founded the Chinese-Western fusion band Spire for which she both performs and arranges music.

While enrolled at York University she won the university’s 2013 Concerto Competition as the erhu soloist in the Red Plum Capriccio. Zhou graduated in 2015 from York with an Honours B.A. in Music, and that year was accepted into the prestigious Shanghai Conservatory of Music summer program with a full scholarship to continue her erhu studies.

The high value she places on connecting with fellow musicians and audiences is among the most distinguishing features of her playing. As her biography on the Small World Music website notes, “Amely inspires others with her open-hearted and emotive playing. While challenging herself to the fullest, she premiered more than 30 new works by composers around the world.”

Among the GTA’s most prominent younger generation erhu soloists, Zhou is passionate about promoting traditional Chinese music in Canada. On the other hand she also actively challenges her musical world by frequently collaborating with musicians representing musical expressions based in the Western vernacular, and further afield: Iran, India and Azerbaijan.

One of her projects has been premiering contemporary works mixing erhu with other instruments. These include works by University of Toronto student composers Roydon Tse, Tse Yueng Ho, Chen Ke, Lin Yuting and Adrian Ling, as well as by senior composers Chen Ka Nin (Double Happiness) and Alice Ho (Four Seasons). In 2014 she commissioned and premiered Wind Chaser for erhu and piano by emerging Toronto composer Matthew Van Driel.

In her 2015 interview Zhou shares an insight into a core musical value, one which extends beyond that of culture of origin, vocation and career. “My teacher Lei Zhang...not only taught me how to play erhu, but also how to be a good person. Music teaches a person patience and kindness. You will have to be able to inspire yourself before you can inspire others with your music.”

Andrew Timar

For more about World Fiddle Day Toronto see Andrew Timar’s regular World View column on page 32 in this issue.

CBC’s Homegrown Composers Featured in 21C

Johannes Debus will take the podium at Koerner Hall on May 24 to launch the 2017 edition of the Royal Conservatory’s 21C Music Festival, along with the Canadian Opera Company Orchestra, the Elmer Iseler Singers and soloists.

The program they will offer includes two works by 21C Festival artistic advisor, Brian Current, one of four composers featured during the festival who are former grand prize winners in one of the CBC-Radio-Canada national competitions for young Canadian composers. Current, Chris Paul Harman, Ana Sokolovic and Andrew Staniland all have premieres of major works during the festival. These four composers, who won the CBC competition when they were in their 20s, 30s or, in Harman’s case, teens, have all demonstrated the promise and the purpose of the composition competitions by developing into successful professionals, now among the nation’s leading mature composers.

By way of background, the CBC/Radio-Canada National Radio Competition for Young Composers (1973-2003) was initiate by John Peter Lee Roberts, who was head of CBC Radio Music from 1965 to 1975. Roberts, who commissioned over 150 original Canadian compositions for broadcast during his tenure as head of music, saw the development of emerging composing talent in Canada as one way of fulfilling the objective, as defined by the Broadcasting Act, to “Encourage the development of Canadian expression by providing a wide range of programming that reflects Canadian attitudes, opinions, ideas and artistic creativity.”

Clearly, the development of artistic creativity spoke to Roberts in a strong voice, and he grasped the need to develop the next generation of Canadian composers. He brought together his colleagues at Radio-Canada, as well as the Canada Council to help fund the competition in its first year, 1973, and then received additional support from several provincial arts councils the following year. When Roberts handed me the Young Composers project at the end of his time at Radio Music, in 1975, it was already the most important vehicle for young and emerging composers in Canada. The creation in 1978 of the national new music series Two New Hours provided a national network radio vehicle to share the unfolding story of the emergence of Canada’s musical future. And through the system of international program

continues on page 84
2017-2018 SEASON

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Denis Brott, founder and artistic director of the Montreal Chamber Festival (MCF/FCM), now in its 22nd year, and I are about 20 minutes into a lively phone conversation and I’m explaining to him why this year, more than any other so far, I have a hunger to play hookey from my work here and head east to take in all three weekends of MCF/FCM.

“I heard the complete Beethoven String Quartet cycle done by the Amadeus Quartet in Toronto over a two-week period in April 1976,” I explain. “Eight months after arriving in Canada. Tuesday, Thursday, Saturday, Monday, Wednesday, Friday, I think. It was…” I struggle for words.

“So you know what I am talking about then,” Brott jumps in. “It is really a life-altering experience and I am hopeful the public will appreciate it as such, and appreciate the wonderful playing of what I consider to be the foremost young quartet before the public today.”

He’s talking about the Dover String Quartet, winner of the 2013 Banff International String Quartet Competition, and the fact that the quartet will play the entire Beethoven cycle at MCF/FCM on three consecutive Fridays and Sundays starting May 26 and ending Sunday, June 11, 2017.

“How long has something like this been in the planning?” I ask. “Years,” he replies. “Three, probably. I was in Banff the year they won, teaching. And I was asked to give a lecture on the final day of competition, right before the Beethoven round, on the subject of the emotional language of Beethoven. I had been there all week listening to all the rounds with avid interest and I had picked out right from the beginning the exceptional nature of the Dover Quartet, their emotional intelligence. They ended up being grand prize winners and winners in almost every area of the competition.”

He invited them to MCF/FCM right away, he says, and they’ve been there almost every year since. “This profession [chamber music] is one where people actually make friendships and colleagues and experience camaraderie,” he says. “It’s one of the things that makes chamber music different from almost every other segment in the music world.”

The idea of doing the cycle was one that he raised with them right from the start. “I planted in their ear right away that any quartet that takes itself seriously has to play the cycle – something I remember from when I jumped into the Orford Quartet in 1980. In one year I had to learn all the quartets and play the cycle. Believe me that was quite an undertaking.” It was during Brott’s eight years with the Orford that the quartet completed their landmark recordings of the Beethoven quartets for Delos over an 18-month period from 1984 to 1986.

“So I encouraged the Dovers, and said when you have it up, let’s do it at the festival. And when it became clear that this would be the year, I said, okay so then we should do a festival theme of Beethoven; the whole idea of Beethoven’s role as a pivotal figure in the transition between the classical and Romantic era.”

Beethoven has fascinated Brott for decades, he says. “I have played every single piece he wrote that has a cello in it, and it’s a musical language that I understand and enjoy, and more than enjoy, that I am in awe of. I am privileged to have access to playing this music and obviously in designing this season I wanted to have a Beethoven work on every concert or most concerts where possible, and that’s what I have done. And I have put it together with a great deal of care over the last year and a half, two years; you know it takes about that long.”

The Dover Quartet, it should be said, will have completed two other complete Beethoven cycles this season, one in Buffalo, one in Connecticut. But each will have consisted of coming to town for two concerts, on three occasions spread out throughout the year.

“I come back to what I said before,” says Brott. “Experiencing the cycle in a condensed time frame, for audience and performers is quite remarkable. I remember doing it with the Orford at the Rubens House in Antwerp, the atelier of the artist Rubens, and there was a concert every second night with one night in between. So let’s say the Dover have been in training for doing this, and they are looking forward to it; needless to say we are looking forward to it immensely.”

Of the aforementioned other two Beethoven cycles on the Dover Quartet’s calendar this year, the Buffalo engagement is a highly idiosyncratic one: the “Slee Cycle,” which has been running since 1955, requires quartets to perform the cycle in the exact sequence preferred by Frederick Slee who endowed it.

“Did you have discussion with the Dovers about the sequence for your festival?” I ask. His reply is emphatic. “You are asking a fundamental question about what I believe in as a director, instigator, shepherd, call it what you like. The way you have people perform at their best is by letting them do what they want, as artists, people of distinction. On something like this I would never impose my will. They are presenting, it is in my interest for them to be playing at their best.”

Listening to Brott talk about the rest of the programming for the festival (and the Beethoven cycle is only the main course of a very satisfying full-course musical meal), the same sense of enjoyment at empowering inclusion comes through again and again. All built...
around the camaraderie he referred to earlier in describing chamber music’s unique place in the musical world.

“So how many people do you think will come for the whole cycle?” I ask, wistfully returning to the idea of making a two-week and two-day pilgrimage, for my older self to revisit one of the formative experiences of my musical life.

“How many people will take in the whole cycle? I don’t know. But it is a festival in every sense; an immersion, a celebration, so you have to be into immersion, not just social concertgoing. It’s for people who are as passionate about the music as the musicians. Just think of it this way. Two or three weekends in a row in Montreal is not so bad!”

David Perlman can be reached at publisher@thewholenote.com

For more on upcoming Summer Music Festivals, see page 82.
Jumblies Theatre Reaches Land

DAVID PERLMAN

In the well-known Edward Lear nonsense poem from which Jumblies Theatre derives its name, the Jumblies set sail in search of adventure, less than adequately provisioned. As the end of the opening stanza has it:

Far and few, far and few,
Are the lands where the Jumblies live;
Their heads are green, and their hands are blue,
And they went to sea in a Sieve.

You can see where, as an image, this would have captured the imagination of Ruth Howard, almost 20 years ago, precisely because of the great and glorious impracticality of it all. How fine to be launching an arts venture which almost by its inherent design would be nigh impossible to keep afloat following the usual professionalized arts rules: one-, two- and three-year business plans; spit-spot arts management; immutable calendar-based deadlines for shows and grants and budget reports.

Howard and I met in late April in The WholeNote podcast studio, to talk about a current Jumblies’ project, titled Touching Ground Festival. Official start and end dates for Touching Ground are May 13 to June 23, but its tendrils extend backwards in time, more than a decade, and its potential offshoots extend just as many years into the future, because of the astonishingly dense web of community-based, social and artistic connections, that go into every project this remarkable organization undertakes.

Just the description of Touching Ground in Jumblies’ own releases about the festival, speaks to this layered complexity: A suite of new works inspired by three years of exploring themes of Toronto’s layered and Indigenous histories and present landscapes. All works and events feature community members as art-makers, singers, dancers and performers, and many artists from Jumblies and our offshoots and partners.

The range of activities encompasses installations, audio tours, newly created short films and discussions about them, photographic and art exhibitions, dance and creative explorations, open art-making drop-ins, a work-in-progress musical, a comic book launch, and other workshops and presentations.

And there is music everywhere, lots of it, including: the ongoing involvement of Jumblies own “mixed-ability choir” directed by Shifra Palmer; Métis fiddle tunes by Alyssa Delhaere Sawchuk; a new choral work by Martin van de Ven, with original songs by Rosary Spence, inspired by and running concurrently with an installation about Toronto’s Treaty histories and current implications.

Of particular note, in terms of The WholeNote’s usual musical preoccupations, on Saturday and Sunday, June 3 and 4 at the Evergreen Brick Works, will be a performance titled Four Lands presented with Continuum Contemporary Music, and including new musical works created by composers Jason Doell and Juliet Palmer. Palmer is no stranger to Jumblies’ ways of working, having been the musical works created by composers Jason Doell and Juliet Palmer.

For Jellicoe and Oram, the community play movement almost by definition entailed a retreat from large urban centres. Howard’s efforts have taken an intriguingly different path, seeking out the living smaller communities within the megacity, disempowered by amalgamation: Mabelle and Dundas in Etobicoke; Lawrence Heights; Davenport-Perth; East Scarborough: each in turn became home base for Jumblies for three or four years at a time, while the community itself crafted the story that needed to be told there.

In the final stanza of Edward Lear’s The Jumblies, after “twenty years or more” the Jumblies reach dry land, safe at home again: “And everyone said, ‘How tall they’ve grown!’”

“Tall” might not be quite the right word, but with Touching Ground, one senses that Jumblies has moved, in some ways, beyond its community play roots but without abandoning their principles.

The company’s extraordinary Train of Thought project in 2015 saw them travel west to east across Canada: 70 artists, two and a half months, 25 stops, hundreds of participants – following the railway, finding stories, abandoning the railway in the places where the railway has done the abandoning “so sometimes a minivan convoy of thought, sometimes a chartered bus of thought, whatever it took. Starting before the Truth and Reconciliation Committee but catching up with them.” What made that project possible, Howard says, was the three years of outreach that went into it, community by community, not just arriving on the scene. Ideas and artifacts born of that tour are everywhere to be found in Touching Ground.

Another big change for Jumblies is, for the first time, having a viable urban base (albeit in a faceless new urban neighbourhood struggling for an identity) to use as the “Ground Floor” from which to launch its forays. A third, and perhaps most thought-provoking change, is in the kind of partnership the Four Lands performances at the Evergreen Brick Works represent: partnerships, encouraged by arts agencies, with established, “shipshape” organizations like Continuum, and others. It will be interesting to see as, and if, these partnerships evolve over the years, who benefits more from the association. Expertise in keeping sieves afloat is no small talent in these artistically troubled times.

For more details on the Touching Ground Festival as it develops visit touchinggroundfestival.ca

David Perlman can be reached at publisher@thewholenote.com

OFF SUNDAY PILGRIMAGES (2)
When Nora Shulman won the associate principal flute position with the Toronto Symphony in 1974, it was the second orchestral job she’d ever had. Now, it’s also her last. After 43 years with the TSO – 31 of those as its principal flutist – Shulman is retiring at the end of this season. When she leaves, she’ll have been the longest-serving principal flutist in the history of the orchestra.

But before that, she has one major solo left to play. On May 26 to 28, Shulman will appear as a soloist with the TSO in American composer Charles Griffes’ Poem for Flute and Orchestra (1918). Paired on a program with Beethoven’s Seventh Symphony, two short works by Frederick Delius and Chan Ka Nin, and the Grieg Piano Concerto, the piece oozes rich, early-20th-century lyricism – and makes for a powerful swan song.

“The Griffes is personally a very appropriate choice for me,” said Shulman when we spoke in late April. “I played it with the orchestra many years ago – it’s one of the very, very most beautiful pieces in our repertoire. So I was enthusiastic about playing it again.

“It is a piece that you simply revisit,” she adds. “A piece that you probably played when you were a teenager or in your early 20s...and you revisit it as a teacher because your students play it, and you revisit it as a performer. For me, it’s coming home, to repertoire that I truly love and feel comfortable with.”

As she finishes her final season with the orchestra, “coming home” – and letting go of the gigging mentality – has begun to feel like a common thread. “I’m [trying to] accept the idea that retirement doesn’t have to be going into the next job,” she says. “I’ve worked for almost 50 years. It’s okay not to be putting myself into another kind of a job.

“A friend of mine gave me the best advice – because a lot of people say, ‘What are you going to do next?’ And I’ve found it a difficult question to address. The person who gave me perhaps the wisest counsel
said “Don’t think about it; just live your life. And enjoy the time and the space that you’re going to have.”

In Shulman’s case, that means teaching – both privately and on faculty at the University of Toronto – and revisiting personal projects. For one, she plans on returning to her study of the traverso, and the earlier flute repertoire that goes along with it. She’ll also be playing a central role in the organization of the second annual Flute Day at U of T, in October 2017. And in the meantime, she’ll be enjoying the breathing room.

For her colleagues and students, it comes as no surprise that Shulman would have the personal fortitude necessary to hold a position like hers for over four decades – and to exit it on her own terms. “She’s really unique in her ability to just understand what a student needs,” says Sophie Lanthier, a U of T flutist who has studied with Shulman for the last four years. “Studying with Nora is almost like going to her for a prescription – not just for what I need to improve but how I need to improve it. She has so much perspective from her time with the TSO, and so much knowledge of the context of the flute within an orchestra. She makes you want to work harder when you work with her.

“I don’t know where I’d be as a flute player, if I hadn’t decided to study with Nora when I did,” Lanthier adds. “She’s world-class.”

Flutist and piccoloist Camille Watts, who has sat in the flute section of the TSO with Shulman for 27 years, agrees. “Nora is a dream colleague,” she says. “When you sit next to somebody for all these years, you feel with them, you think with them – you become a kind of unit of sound and of music – making together. Nora is in that way a completely inclusive, generous player – responding to what she hears with incredible creativity and integrity. Every concert means something to her. And besides that, we have fun. You can’t have better colleagues,” she says. “When you sit next to somebody for all these years, you feel with them, you think with them – you become a kind of unit of sound and of music – making together. Nora is in that way a completely inclusive, generous player – responding to what she hears with incredible creativity and integrity. Every concert means something to her. And besides that, we have fun. You can’t have better colleagues.”

And as for Shulman’s own takeaway from the Toronto Symphony? As she talks about her years with the orchestra – from the transition to Toronto from her first job in Denver to the photo she still has of Sir Andrew Davis and Maureen Forrester at the Great Wall from their tour to China in 1978 to the new music she’s been learning for the final concerts of this season – it becomes clear that some gigs are long-lasting for a reason. And that through it all, she’s never lost sight of what a job like this has meant to her.

“It was really having a dream come true, getting a position as a principal flute player,” she says. “I was lucky – and I’ve never really lost that feeling of gratefulness and privilege. And I’ve always taken it very seriously. Never for granted, not one day.”

Nora Shulman will perform Griffes’ Poem for Flute and Orchestra with the TSO May 26 to 28, as part of her final season with the orchestra.

Sara Constant is a Toronto-based flutist and musicologist, and is digital media editor at The WholeNote. She can be reached at editorial@thewholenote.com.
Kayla Stephenson  
Alto, Florivox  
“One of the main reasons why I chose Florivox over other ensembles in the city is that it is a non-audition choir,” shares Kayla Stephenson. “I had not been part of a choir for over a decade prior to Florivox so I was a little apprehensive about...well everything! My first rehearsal included a lot of confusion, wrong notes and questionable rhythms. But despite all that, I was welcomed and encouraged to keep pursuing my interest in singing. Florivox members have been very supportive and have helped me to develop my singing abilities over the past several years.”

Kayla gets to the root fear of a lot of people interested in choral music – the dreaded audition. Florivox, Univox and a host of other great non-auditioned choirs in the city can help navigate this space. Not every choir needs to perform at the level of the Toronto Mendelssohn Choir. Choirs at every level are representative of the diversity of experience and music in our city. The Univox and Florivox families are great examples of inclusive music-making.

Stephenson tells us more about the unique approach the choir takes. “Each year, Florivox has a weekend retreat,” she shares. “We pile in our cars and head north of the city, for a weekend of singing and socializing! One evening, before dinner, each choir performed a piece we had learned earlier that day. Standing in a beautiful cabin-style hall, overlooking a peaceful Muskoka lake, here we were performing a piece together as a choir after just a few short hours of rehearsal. I will never forget the sense of accomplishment and happiness I felt singing to our fellow choristers.”

Francine Labelle  
Soprano, Tafelmusik Chamber Choir  
Most choristers, even the professional ones, have other duties. Francine Labelle is a soprano with Tafelmusik but also the director of public relations at the Toronto Symphony Orchestra. Over her career, she’s been able to perform and tour countless times with various ensembles. One sticks out in particular: “A six-week tour of France with the Studio de musique ancienne de Montréal (SMAM) in 1984 remains one of the high-lights of my musical life,” she shares. “There was something magic about performing Monteverdi’s Vespres of 1610 in old cathedrals.”

Tafelmusik, with its focus on early music, requires a different musical approach. Flexibility, articulation, and a strong understanding of period phrasing are heightened even more in a Baroque ensemble. Labelle enjoys this singing very much. “I simply love Baroque music,
and it seems to like me too! By that I mean it suits my voice and fits my personality,” she shares. “I truly love choral singing; the collaborative aspect entails a certain dose of self-effacement which I find essential.”

“I do prefer singing with small ensembles,” she says. “Though I have been with the group for 22 years, I continue to enjoy the music and the camaraderie, but still have to pinch myself once in a while when I think of how lucky I am to be on a stage with such talented musicians.” Many of us find ourselves in a Tafelmusik Chamber Choir performance feeling much the same way.

Tafelmusik has an exciting year ahead, not least of all some great programming with the Bach Mass in B Minor and the coming of a new artistic director, Elisa Citterio, who fully takes the reins next season.

**Mike Garboll**

**Tenor, Grand Philharmonic Choir**

Regionally, there are excellent choirs all around. The Grand Philharmonic in Kitchener is one such example. Mike Garboll shares his thoughts on the experiences. “The excitement and opportunity to sing so much of the world’s choral repertoire with the Kitchener-Waterloo Symphony Orchestra and outstanding soloists under our conductor Mark Vuorinen, is exhilarating, soul fulfilling and magical,” he shares. “It is the depth and breadth of the intoxicating and addicting vast choral literature by the giants of classical music that compels me every year to subject myself to Mark Vuorinen’s ‘voice checks’ (basically a re-audition).”

Garboll’s story and path in choral music had an early start. “(It) would be as a Grade 9 high school student in the North York Youth Choir under the legendary Lloyd Bradow. It was during the first orchestral rehearsal of Zadok the Priest…the mounting expectation in the orchestral introduction that leads to the overwhelmingly brilliant, powerful and majestic explosion by the chorus took my breath away and left me awestruck. It continues to do this to me to this very day.”

**Sarah Maria Leung**

**Soprano, Exultate Chamber Singers**

Sarah Maria Leung is a singer and a conductor. Just finished in her master’s in Choral Conducting at the University of Toronto, she’s been part of Exultate Chamber Singers for several seasons now, but it’s not the first choir she has sung with. “I have been singing since first grade, so…it’s been a wonderful 18 years now. Each ensemble I sang with taught me something valuable as a musician and as a human being. I received most of my aural skills and sight-reading skills through singing in choir, especially in university, I got to travel to many countries and gained some lifelong friends from all over the world.”

She provides added insight, “I understand how the music we sing influences how we understand the human experience. Because of all these beautiful memories that I had making music with others, I want to allow other people, through conducting and singing, to have the same wonderful experiences that I had and will continue to have.”

Sarah has a host of diverse musical experience from around the world, starting in Hong Kong and including Los Angeles and European stops.

She has many stories from along the way including singing Britten’s War Requiem, in Walt Disney Hall, but the experiences go much further back. “I guess I’ll trace back to one ‘concert’ back in my high school days,” she shares. “It was about a week before competing in the biggest school music festival in Hong Kong, and it’s our choir’s tradition to perform our pieces in front of the whole school during an assembly. In order to boost our confidence (or throw us a challenge, whichever), our music director at the time decided to have us scatter in the audience. Not just in the aisles, but in the seats – so our schoolmates and teachers were right next to us! But I wasn’t scared at all – one thing I learned in singing in that choir was that singing is about touching people’s hearts with our music…We really sang our hearts out. Many of our teachers and classmates cried after hearing our performance. Afterwards, over 100 people (from about 500 students) auditioned for the choir the next time we held an audition!”

**Ann-Marie Barrett-Tandy**

**Soprano, Toronto Mendelssohn Choir**

Ann-Marie tells me about the places she is humbled to have performed in over her 19 years with the Toronto Mendelssohn Choir. “The music we perform, and the places where we’ve performed them, the friendships we form, and the sense of community and the support system that is developed is altogether memorable.” TMC is at the pinnacle of large ensembles in not only the region, but the country, in terms of history, the quality of sound, the size, the administrative support, reputation and diversity of performance opportunity: from singing on the stage of Roy Thomson Hall, the Sony Centre, the atrium of Brookfield Place or the Student Learning Centre at Ryerson

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**Concert Celebrating Li Delun’s Centennial**

**纪念李德倫100周年诞辰音乐会**

**Sunday, June 25th, 3 pm**

**Toronto Centre for the Arts**

**Conductor: Peter Oundjian, Zushan Bian, Dongxiao Xu**

**Violin: Kerson Leong, Toronto Festival Orchestra**

**Music by Tchaikovsky, Mendelssohn, Luding He and the Canadian premiere of Anlun Huang’s Symphony in C Major dedicated to Maestro Li Delun**

**Tickets:**

$88 (VIP include 1 free CD ), $50, $40, $35, $30

**Enquiry:** 416.490.7962 info@lidelun.org

**Box Office:** TCA 416.250.3708, ticketmaster.ca

**1.855.985.2787, canadiaticketbox.com**

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University, St. Paul’s Basilica, Richmond Hill Centre for the Performing Arts or Mississauga’s Living Arts Centre – performing in these venues is a real privilege.

One of the crown jewels for performance in Canada is Koerner Hall at the Telus Centre at the Royal Conservatory. For Ann-Marie, last November provided one of those amazing experiences unique to the Toronto Mendelssohn Choir – Felix Mendelssohn’s Elijah. “The choir sang exquisitely! We breathed and sang as one, and were perfectly attuned to Noel’s [Edison, conductor] every gesture. Speaking for myself, I was transported by the music, and the excellent soloists. It was a truly symbiotic performance. Although a recording could not have duplicated the mood of both the audience and the singers, and that it was a unique experience, it would have been amazing to have a physical record of that performance and to be able to say, ‘I was there.’”

Don Pyper
Tenor, That Choir

“I think That Choir has a really unique dedication to storytelling and performance,” shares Don Pyper, a That Choir tenor. “That all starts with Craig [Pike, the conductor]. He always challenges us to bring more to the music than just singing the notes on the page. Doing contemporary choral music reminds me that choral music is alive, it’s evolving, and has something to say about the modern world.” That Choir focuses entirely on a cappella choral music. Few choirs focus entirely on this repertoire and few do it as well as That Choir.

Due to Pike’s extensive relationship-building, charisma and contacts all over the place, That Choir is incredibly active beyond just the boundaries of the 6ix. Pyper shares a rather perfect story of the power of music to connect and enhance communities it touches. “That Choir sang a concert in Barrie a few months ago. At one point Craig asked a little girl in the front row if she knew how to conduct and she responded “I’m only seven!” Craig brought her onstage and told her to move her arm up and down, down beat, up beat, really basic, then brought us in on something we had just sung and then walked off the stage, leaving this girl all by herself, arm waving, all of us eyes-glued to her while we sang. She looked awestruck, thrilled, terrified, spellbound. You choose an adjective. But the look on her face was the distillation of why everyone in the choir loves choral. I think most of us, audience included, both laughed and cried when she walked back to her seat next to her dad. It was just a beautiful moment in time.”

Brian Chang sings tenor in the Toronto Mendelssohn Choir and other Toronto-based choirs. He is The WholeNote’s Choral Scene columnist.

Expect Something Different!

Ukrainian 125th Anniversary Celebration

IDENTITIES Glorious and Free
May 14, 2017, 3:30 p.m. Koerner Hall, 273 Bloor St. W.

Join us for this glorious musical tribute commemorating the 125th anniversary of Ukrainian immigration to Canada and their arduous journey to new beginnings. Featuring the Ontario premiere of Larysa Kuzmenko’s The Golden Harvest and John Estacio’s The Houses Stand Not Far Apart in a choral celebration to the unity of diverse cultures.

Guests: Renowned soloists Andriana Chuchman, soprano, and James Westman, bass-baritone, the Vesnivka Choir & Toronto Ukrainian Male Chamber Choir, Kvitka Kondracki, Artistic Director, and the Orpheus Concert Choir, Robert Cooper, Artistic Director.

Tickets: http://performance.rcmusic.ca/rcm-tickets

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thewholenote.com
Integral Man

Paul Ennis

“Ill my life I’ve vacillated between mathematics and music,” James Stewart says in Integral Man, a film by Joseph Clement premiering in this year’s Hot Docs film festival. “Mathematics unfolds over a period of time and tells a story. So does music.” And so does Clement’s film, which documents its extraordinary subject so vividly.

Stewart was a professor at McMaster University when two of his students encouraged him to write a book since his classroom explanation of calculus was so much more helpful than the textbook the course prescribed. He took up their suggestion and 13 hours a day, 364 days a year and seven years later, he had written what became the best-selling calculus textbook in history. With the proceeds he decided to build a house that would reflect his aesthetics and also serve as a place to host concerts, a venue for charitable and arts organizations to raise money.

“When you move through the house, it also tells a story,” he says. Stewart’s own story includes the fact that he was an accomplished violinist, concertmaster of the McMaster Orchestra and member of the Hamilton Philharmonic string section. Along with others he began the Hamilton Pride movement in the 1970s and continued to champion LGBTQ rights throughout his life.

He spent almost a decade from conception to completion with his architects, Brigitte Shim and Howard Sutcliffe, before he moved into the five-storey structure (built into the side of a ravine overlooking the Don Valley) in 2009. It’s an extraordinary edifice, world famous, and Integral Man documents it from its imposing central staircase to its striking infinity pool. Since Clement didn’t begin filming until 2012, in order to tell a fully fleshed-out story, he incorporated Edward Burtynsky’s striking footage and photographs of the demolition and creation of Integral House into Integral Man.

The imaginative design filled with curves and glass reflected Stewart’s personality: the rational, ordered, precise classical side and the dreamer, dynamic, irreverent side open to almost anything; these two sides to his character had to be reconciled in the house. As the camera follows him through the house Stewart explains how he wanted curves and a performing space but gave the architects free reign. Suddenly we come upon a dinner party which is followed by a private concert; a typical evening. It was the love of music that brought the famous (Philip Glass and Steve Reich, for example) and the rising stars - Pocket Concerts’ Rory McLeod and the magnetic young violinist Blake Pouliot each appeared through Stewart’s fond social scene and many others. Clement said that it was a back-and-forth process between editing the film and developing the music. “It was a fairly symbiotic relationship.”

Paul Ennis is the managing editor of The WholeNote.

When Stewart’s illness was diagnosed, it wasn’t difficult to continue. Clement said, “When I approached Jim about the future of the film, Jim being an incredibly pragmatic individual, insisted that the filming continue and that his death would be integral to the story.”

The spacious electronica score by Dan Goldman and Shaun Brodie complements the images without intruding. Accomplished musicians, they’ve played with Arcade Fire, the New Pornographers, Broken Social Scene and many others. Clement said that it was a back-and-forth process between editing the film and developing the music. “It was a fairly symbiotic relationship.”

Not unlike the relationship between the Integral Man and his Integral House.

Integral Man has its world premiere in the Hot Docs Documentary Film Festival May 2, 3 and 5.

Paul Ennis is the managing editor of The WholeNote.
Beat by Beat | Classical & Beyond

**TSO Takes Flight, Cliburn Takes Texas**

**PAUL ENNIS**

The Toronto Symphony Orchestra embarks on a seven-concert, five-city tour of Israel and Europe in May, their first overseas tour since the summer of 2014. All told, nine works and two superstar guest soloists (one established, one emerging) will be toured. This is the first time the TSO will visit Israel, performing in Jerusalem at Sherover Hall in the Jerusalem Theatre, Israel’s largest centre for art and culture and at the Charles Bronfman Auditorium in Tel Aviv, home to the Israel Philharmonic Orchestra. Both concerts will feature Israeli-Russian superstar violinist Maxim Vengerov in Brahms’ lyrical Violin Concerto in D Major, Toronto-born composer Jordan Pal’s Iris (which had its successful world premiere at the recent New Creations Festival) and Dvořák’s dramatic Symphony No.7.

From Israel, the orchestra travels to Vienna with Vengerov, to be joined there by soprano Carla Huhtanen and the Wien Singakademie for a performance of Boulez’s harmonic soundscape Le soleil des eaux. Bartók’s masterpiece, Concerto for Orchestra, completes the Vienna program. Then it’s off to Regensburg in southeast Germany where pianist Jan Lisiecki takes over from Vengerov as the soloist, in Schumann’s popular Piano Concerto. (Lisiecki’s Deutsche Grammophon recording of the work was warmly greeted when it was released last year.) That concert opens with Oscar Morawetz’s charming Carnival Overture based on tunes from his Czech homeland. Rounding out the Regensburg program, concertmaster Jonathan Crow’s role in Rimsky Korsakov’s Scheherazade is considerable (and available on the TSO’s Chandos recording from 2014) and his wonderful solo playing should be appreciated by this new audience.

The Morawetz remains on the program as an appropriate opener for the TSO’s first Prague appearance (at the famous Prague Spring International Festival) where it’s followed by Vengerov in the Brahms and the Dvořák Seventh. The second Prague concert opens with another specific audience nod - Smetana’s Overture to the Bartered Bride followed by Lisiecki’s Schumann and Bartók’s masterwork. The orchestra is dedicating the Prague concerts to former TSO Music Director Karel Ančerl. The tour then wraps up with a visit to Essen in west-central Germany with Morawetz, Schumann and Rimsky Korsakov on the bill.

Most importantly, the tour is an opportunity to bring the TSO (and the city) to new horizons and wider attention, re-establishing its European profile and introducing it to Israeli audiences. For a preview of six of the works being toured, check out concerts in Roy Thomson Hall May 3 - Morawetz’s Carnival Overture, Huhtanen in Le soleil des eaux and Crow in Scheherazade; and May 4 - Jordan Pal’s Iris, Lisiecki in the Schumann and the Bartók Concerto for Orchestra.

Post-tour, Sir Andrew Davis takes the podium for two programs. May 26 to 28 Beethoven’s Symphony No.7, a rhythmic tour de force and an essential component of the classical canon, is preceded by Grieg’s expressive Piano Concerto with the engaging Jean-Efflam Bavouzet and TSO principal flutist’s swan song, Griffes’ Poem for Flute and Orchestra. June 2 and 3, the Decades Project takes centre stage with a program reflective of the 1930s: Hindemith’s Music for Brass and Strings, Berg’s touching Violin Concerto (with Crow as soloist), Walton’s biblical oratorio Belshazzar’s Feast. It’s a busy month.

**The Cliburn:** Three Canadians are among the 30 competitors in the TSO Takes Flight, Cliburn Takes Texas

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**The Cliburn:** Three Canadians are among the 30 competitors in the thewholenote.com
15th Van Cliburn International Piano Competition held in Fort Worth, Texas: Algerian-born Mehdi Ghazi, Vancouver-born Tristan Teo and Chinese-born Tony Yike Yang. All three are no strangers to international competition – in 2015 Yang became the youngest prizewinner in the history of the International Chopin Competition. At 18, he’s the youngest participant in The Cliburn, with Teo, at 20, not far behind.

The schedule is gruelling and rigorous. In the preliminary round - May 25 to 28 - each pianist will perform a recital of their own choosing not to exceed 45 minutes in length and must include the commissioned work, Toccata on “L’homme armé,” (five minutes in length) written by Marc-André Hamelin who is also on the jury. “At least the piece isn’t too long,” Hamelin told me in a recent interview. “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. So the public and jury and worldwide audiences alike will have ample opportunity to get sick of it.”

The second round held on May 29 and 30 consists of 20 competitors who must again perform a recital of their own choosing not to exceed 45 minutes in length. Only complete works will be accepted and repertoire from the preliminary round may not be repeated. By the time of the semifinal round, June 1 to 5, there will be only 12 competitors left. Phase 1 of the round has each pianist performing a recital not to exceed 60 minutes in length with repertoire consisting of complete works of their own choosing not previously played in the competition. Phase 2 of the round will have each pianist perform a Mozart piano concerto with the Fort Worth Symphony Orchestra conducted by Nicholas McGegan.

By the final round, June 7 to 10, the jury process will have eliminated all but six competitors. Phase 1 of the round will have each pianist perform a piano quintet with the Brentano String Quartet. Phase 2 will have each pianist perform a concerto with the Fort Worth Symphony Orchestra conducted by Leonard Slatkin. The pianists may choose any work scored for full symphony orchestra and piano.

Fortunately the competition will be widely available. The #cliburn2017 webcast will encompass over 110 hours of live performances, announcements, interviews, short features and other behind-the-scenes footage. All content will be available both live and on demand, for free, to viewers around the world at cliburn2017.medici.tv (which will also host a variety of editorial content in English, Russian, French and Mandarin Chinese). The live stream will also be available at cliburn.org and medi.tv.

The jury, chaired by Slatkin, consists of distinguished pianists Arnauld Cohen, Christopher Elton, Hamelin, Joseph Kalichstein, Mari Kodama, Anne-Marie McDermott and Alexander Toradze.

On April 2, I got a sneak peak at Tony Yike Yang’s Cliburn play book. In the second of the Piano Bravura series at Church of the Holy Trinity, Yang electrified the audience with Beethoven’s Sonata No.30 in E Major Op.109 (which he will be playing in the preliminary round of The Cliburn) and Chopin’s Sonata No.2 in B-flat Minor Op.35 and Mussorgsky’s Pictures at an Exhibition (which he hopes to play in the semifinal round). I for one hope he makes it at least that far. I wouldn’t want to miss the opportunity to be dazzled by the Mussorgsky once again.

QUICK PICKS

May 2: COC’s free noontime concerts spotlight chamber music this month beginning with members of the COC Orchestra playing wind octets by Haydn, Beethoven and Jacob followed on May 4 by Schubert’s delightful Octet. May 23 the winners of the Glenn Gould School Music Competition perform. Toronto Summer Music artistic director Jonathan Crow presents a sneak preview of this summer’s festival featuring emerging artists May 24.

May 4: Charles Richard-Hamelin gives his first full-fledged solo recital since his silver medal at the International Chopin Piano Competition in 2015. Presented by the Women’s Musical Club of Toronto, his program includes Mozart’s Fantasy K397, Chopin Impromptus and Mazurkas, a selection of Babadjanian and Schumann’s Sonata No.1, an early work reflective of his alter egos Florestan and Eusebius.

May 5, 6: Soprano Measha Brueggergosman and pianist Stewart Goodyear lend their star power to “Edwin’s Pops” as Edwin Outwater leads the Kitchener-Waterloo Symphony in an evening of musical humour. May 10, 12, 13: Violinist Aiasslin Nosky leads the orchestra in her curated program of Vivaldi, Handel, Bach and Geminiani. May 26, 27: Mahler’s thrilling Symphony No.1 and John Adams’ setting of Emily Dickinson, Harmonium, serve as the “Grand Finale: Edwin’s Farewell” marking the end of Outwater’s ten-year tenure as the symphony’s music director.

May 5: Austrian teenager, violinist Elisso Gogibedashvili, returns to Sinfonia Toronto and conductor Nurhan Arman two years after her first appearance with them when she was just 14. Sarasate’s virtuosic Carmen Fantasy is reason enough to attend.

May 6: The Haliburton Concert Series presents the inimitable duo of Guy Few, piano/trumpet, and Nadina Mackie Jackson, bassoon.

May 6: Lara St. John joins Gemma New and the Hamilton Philharmonic as soloist in Korngold’s seductive Violin Concerto.

May 6: Katarina Curtin’s String Quartet No.3 and Nicole Lizée’s Isabella Blow at Somerset House share the Kitchener-Waterloo Chamber Music Society’s Music Room with Franck’s expressive Piano Quintet in F Minor in a recital by the Cecilia String Quartet (with Leopoldo Erice, pianist). May 17: K-WCMS presents flutist Suzanne Shulman and harpist Erica Goodman in an entertaining program of duets for this unusual pairing.

May 24: The K-WCMS Music Room welcomes Israeli pianist Ishay Shaer in a program of Coultland, Prokofiev and Schubert. Shaer repeats the same program in Toronto four days later.

May 12: The Etobicoke Philharmonic Orchestra’s final concert of the season includes Wagner’s majestic Siegfried Idyll, a Vivaldi flute concerto, Tchaikovsky’s fateful Symphony No.4 and the winner of the Young Composers’ Competition.

May 13: The Pacifica Quartet concludes Jeffery Concerts’ two-year
Paul Ennis is the Managing Editor of The WholeNote

**May 19:** Gallery 345 presents Trio Conventano, an unusual combination of flute (Dakota Martinu), cello (Thomas Beard) and piano (the charming Philip Chiu), in works by von Weber, Gaubert and Martinu. **Jun 7:** Acclaimed pianist Robert Silverman performs two Beethoven sonatas (No.1 and the great No.21 “Waldstein”) and the four Chopin Scherzos.

**May 20:** The Kindred Spirits Orchestra welcomes Younggun Kim as soloist in Brahms’ echt-Romantic Piano Concerto No.2. Kristian Alexander also leads the orchestra in Sibelius’ glorious Symphony No.5. **May 26:** Kim gives a free noontime recital presented by Music at St. Andrew’s with a technically demanding program that includes selections from Godowsky’s Studies on Chopin’s Etudes and Kapustin’s Variations.

**May 20:** Ensemble Made In Canada and bassist Joseph Phillips conclude this season’s 5 at the First chamber music series with music by Bach, Rossini, Kelly-Marie Murphy and Vaughan Williams (the substantial Piano Quintet in C Minor).

**May 21:** Bradley Thachuk leads the Niagara Symphony Orchestra, Chorus Niagara and soloists Allyson McHardy, mezzo, and Lida Okamoto, soprano, in Mahler’s intense and beautiful Symphony No.2 “Resurrection.”

**May 28:** Syrinx presents the well-regarded Israeli pianist Ishay Shaer performing the penultimate Schubert Sonata D959 and Prokofiev’s dramatic Sonata No.6, the first of his “War Sonatas.”**

**May 28:** The Windermere String Quartet’s upcoming recital includes Mozart’s very first string quartet K80, written when he was 14 and Schubert’s final string quartet, No.15 D887, written in ten days when he was 29.

**May 29:** Associates of the Toronto Symphony Orchestra (in this case, Leslie Dawn Knowles, violin; Gary Labovitz, viola; and Britton Riley, cello) perform Schubert’s 16 songs from Die schöne Müllerin D795 (transcribed for violin and viola) and Beethoven’s String Trio in E-flat Op.3. **Jun 5:** ATSO presents the Zephyr Piano Trio in works by Haydn, Ludeke, Piazzolla and Brahms.

**May 31:** Westwood Concerts presents “Hearing Double,” music for two clarinets (Michael Westwood and James Petry) and piano (Megumi Luedeke, Piazzolla and Brahms. **Jun 3:** In collaboration with Sistema Toronto, Ronald Royer will introduce the rest of the ensemble to Didier Dupont to discuss singers and players, life and music. This was a path that he naturally followed from a young age: “Music was in my family. My father played a variety of instruments and my uncle was a professional trombone player so we had an LP of that, I went back and had more lessons in my 20s, with a guy named John and that lasted about one summer. But I practise a lot. I want to be Elton – I wasn’t a great student – then I decided I wanted to be Elton and that lasted about one summer. But I practised a lot that year. And the following year I joined a Dixieland band; I was about 19. I went back and had more lessons in my 20s, with a guy named Darwyn Aitken, who a lot of people studied with at that time. He was from South Porcupine near Timmins, a classical guy but he also played some jazz and Latin.”

**Ensemble Vivant**

**80TH BIRTHDAY TRIBUTE TO JAZZ GREAT RICK WILKINS**

A portion of proceeds will benefit e:terpe, a well-established charity providing under-served GTA children with access to live high-caliber classical and jazz concerts and music education, free of charge.

Tax receipts available for donations of $20.00 or more.

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**GRACE CHURCH ON THE HILL**

**MAY 1, 2017 - JUNE 7, 2017**

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**ALL HAIL HILL**

**O R I D A G A N**

**Peter Hill**

Toronto is full of great musicians, as WholeNote readers know all too well. So abundant is our wealth that certain players get lost in the publicity shuffle – particularly the sidemen, and especially the humble ones. One such unsung hero is pianist Peter Hill, frequently an accompanist to Toronto treasures such as Laura Hubert and Alex Pangman, as well as hundreds of singers at a popular jazz open mic, Lisa Particelli’s “Girls Night Out (where gentlemen are welcome too)” for over a decade now. In music he is dependable and consistent; in person he is pleasant if a bit bashful, with a sense of humour that borders on existential. A veritable whiz at transposing tunes and swinging at any tempo, it is not surprising to learn that he has a doctorate in algebraic topology. We sat down at Faema Caffe on Dupont to discuss singers and players, life and music. This was a path that he naturally followed from a young age:

“Music was in my family. My father played a variety of instruments and my uncle was a professional trombone player so we had an LP of his band. When I was little I would see my dad playing – he was never a professional, but I remember seeing him in the Santa Claus Parade. He was mainly an alto saxophone player but he played piano so he showed me how to read chords. Growing up, I did a little bit of classical – I wasn’t a great student – then I decided I wanted to be Elton John and that lasted about one summer. But I practised a lot that year. And the following year I joined a Dixieland band; I was about 19. I went back and had more lessons in my 20s, with a guy named Darwyn Aitken, who a lot of people studied with at that time. He was from South Porcupine near Timmins, a classical guy but he also played some jazz and Latin.”

**Special guests**

**BRIAN BARLOW**

**MIKE MURLEY**

**GUIDO BASSO**

**ALEX PANGMAN**

**ORI DAGAN**
His decision to pursue mathematics was more practical than passionate:
“I was fairly good at math in high school but I didn’t go to university after high school – I was playing a fair bit of traditional jazz – but then I decided that I was wasting my life because I wasn’t doing anything during the day. So I went back to school and tried a whole bunch of things. I chose math because there are no essays in it. My undergraduate degree was permanent because I was taking two courses a year and I was playing all through that time. Once I was in graduate school I wasn’t really playing music at all. My PhD took five years – coming out of graduate school is when I started doing stuff with Laura again.”

JUNO-winning powerhouse Laura Hubert, whose captivating career took her from Kurt Weill to indie-rock Stardom then back to the blues, is best known for being co-founder and lead vocalist of the Leslie Spitz Treeo. She met Hill while studying drama at the University of Toronto, through mutual friends.

“I did pretty well drag him out of the basement,” recalls Hubert. “I’ve known Peter Hill since 1979. He was in school and I was in school, and there was a party at UC Playhouse and some of his classmates were in the theatre program, and that’s how I met him. Then we just sort of got together every week to learn some songs. We didn’t even have a show, we would just go through the real jazz vocal book and that’s how I got to singing tunes like Don’t Blame Me and Skylark. After my record deal, Jerome Godboo left his Monday night residency at Grossman’s and Christina asked me if I wanted to do Monday nights. I thought, perfect! So I called Peter and we played that gig every Monday for nearly a decade. Grossman’s is where we worked out a lot of these songs. Peter has the fastest left hand in the business. He’s a damn good player, that’s for sure, and he works well with others. He’s my bandleader but he’s more like an old friend.”

Hill’s penchant for feel-good swingin’ is also put to great use by “Canada’s Sweetheart of Swing,” vocalist Alex Pangman. Known for her honest, sentimental approach to music of the 1930s, it’s hard to believe that this sweet-voiced stylist of song is a two-time double-lung transplant. A shining example of how music can provide inspiration, she is an advocate for organ donation, swing music and a huge proponent of Hill as well:

“Working with Peter Hill is a delight,” says Pangman. “He communicates well and really cares. He wants the singer to be comfortable. On top of that he knows a million songs. Often on stage you’ll hear me say: “Peter, we have a request for <insert random song>. What key would I sing that in?”’ And Peter will just start playing it in my key, I call him a singer’s best friend because of that, and have done so for about a decade! He just never lets me down. I appreciate how steadfast he has been, which in the world of gigging musicians, can be a rare thing. His fidelity to my band, the Alleycats, is honourable and he is very much a supporting pillar to my sound. He’ll write out the changes lickety split if I throw some truly obscure song from 1935 to him. He’s probably so good at all this because his mind works through tunes mathematically (he is a professor after all) but he plays with great colours and has a wonderfully artistic, thoughtful and rhetorical feel to his playing. He’s a pal, a father figure and a really good friend.”

Hill’s charts are original, sparkling with imagination, always fresh and always a joy to perform…It has been the highest honour and pleasure for me to work with Rick all these years. Our performances of his music have brought lasting joy to so many audiences of all ages.”

Repertoire at the concert will range from J.S. Bach to Jerome Kern, to Astor Piazzolla, Ernesto Lecuona, Leroy Anderson, Isaac Albeniz, Charlie Chaplin and George Gershwin, to originals by Rick Wilkins. Special guests joining Ensemble Vivant will be jazz greats Guido Basso on flugelhorn, Mike Murley on tenor sax and Brian Barlow on percussion. Proceeds from the concert will benefit EUTERPE, a non-profit charity which among many initiatives brings live high-calibre, inter-active performances of classical, jazz and related popular styles of music to children and others who might not otherwise be exposed to these opportunities. For more information visit: euterpemusicarts.com

Support live music and on your way out be sure to tell the band how much you enjoyed their performance. Kind words go a long way to making an unsung hero’s heart sing!

Ori Dagan is a Toronto-based jazz musician, writer and educator who can be reached at oridagan.com.
**Beat by Beat | Art of Song**

**CASP Goes Big For Canada 150**

**LYDIA PEROVIC**

The Canadian Art Song Project is going big for the 150th birthday of the federation and Toronto’s biggest contemporary music festival 21C will host the party: 12 poets in a song cycle world premiere with four singers and a piano, alongside two song cycles for baritone and piano both performed for the first time in Ontario. And when I say party, I am not exaggerating. All three composers will be in attendance on May 25 at the Temerty Theatre at the RCM, as will most of the poets (Lucy Maud Montgomery and E.J. Pratt have good excuses), and will stay after the concert together with the singers and pianists for an open panel conversation with the audience and to answer questions.

Marilyn Dumont’s lower-case titled poem *dawn always begins in the bones* is where composer Ana Sokolović got the title for the largest work on the program, a cycle commissioned by the CASP’s two artistic directors, Steven Philcox and Lawrence Wiliford. “We wanted something quite substantial to celebrate the sesquicentennial,” explained Philcox when we caught up with him in late April. “Both of us wanted to find a piece that would be a bit larger in scope, and that would possibly be breaking some of the established traditions of the song cycle.” They asked Sokolović, a composer known for her flair for incorporating the dramatic and the visual into her music as well as for the keenness to experiment, to create a cycle for four voices (SMTB) rather than one. She used texts by a wide range of poets; they hail from all the provinces, ethnic backgrounds, ages and poetic philosophies. There are poets from the past (E.J. Pratt and L.M. Montgomery) but most of the poems are by our contemporaries: Marilyn Dumont, George Elliott Clarke, Lorna Crozier, Christian Bök, Herménégilde Chiasson, Rienzi Crusz, Roo Borson, haiku writer Nick Avis, Ariel Gordon and the late Quebec Automatist Claude Gauvreau. Musically too, says Philcox, “Sokolović managed to capture the vivid and varied landscape of Canada.”

Sometimes a song may start as a solo and proceed as a duo or start as a duo that progresses into a trio. Everything will be in flux over the 40 minutes of the duration of the piece. There are times in the cycle when singers are tasked with playing ukulele and percussion instruments, and playing on the exposed piano strings with mallets. The young director and frequent collaborator with MYOpera, Anna Theodosakis, was hired as the “directorial eye” in putting this piece together. Their enthusiasm for the project and their youthful energy further fuelled the cycle. Sokolović has gotten to know the singers over time and has occasionally made adjustments to play to their specific strengths. Lorèn and D’Angelo went to meet with her in Montreal and after hearing them sing the composer was so inspired by their companionship in timbre and their joint beauty of sound that she wrote a song for them literally overnight: she rushed to find the suitable poem immediately after the meeting and worked on it, sleep be damned, until it was done.

For those of us impatient to hear it, *Dawn Always Begins in the Bones* will have its ante-premiere in the COC’s noon-hour vocal series at the Richard Bradshaw Amphitheatre of the Four Seasons Centre on May 17. On May 25 at the RCM, however, it will be presented in a full-sized concert (plus the post-performance discussion) with two other vocal works, by Andrew Staniland and by Lloyd Burritt.

Staniland’s *Peter Quince at the Clavier* for baritone and piano was originally composed for American Opera Projects: Composers and the Voice in 2008 and had its world premiere in Santa Fe with an American cast of musicians. The poem by Wallace Stevens is very distinctly based on the character Peter Quince, the director of the tradesmen-players ensemble in Shakespeare’s *A Midsummer Night’s Dream*. The text actually dwells more on the story from the biblical *Apocrypha* about Susanna and the voyeur elders – and the unnamed woman who brought the story to the narrator’s mind. *The elders* is written for baritone and piano both performed for the first time in Ontario. And after hearing them sing the composer was so inspired by their timbre and their joint beauty of sound that she wrote a song for them literally overnight: she rushed to find the suitable poem immediately after the meeting and worked on it, sleep be damned, until it was done.

**LIBRETTO BY COLLEEN MURPHY**

**MUSIC BY AARON GERVAIS**

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sparse and rhythmically fraught and quite ferocious,” Philcox says about the music. “The baritone gets to do a lot of interesting things, including sing in the falsetto range.” Iain MacNeil will be accompanied by Melissa Sisson from the piano.

Sisson and MacNeil will also perform the final song cycle in the program, the BC-based composer Lloyd Burrritt’s Moth Poem set to the serial poem of that name by Robin Blaser (1925–2009). “It’s a piece that harkens back to the more traditional musical landscape and complements the rest of the program,” says Philcox. “It’s very evocative, lush at times, very melodic and tonal.”

Quick Picks

**Natalie Dessay returns to Toronto for a recital at Koerner Hall May 1 with the always brilliant Philippe Cassard at the piano.** (Search for his name in the French public radio stations France Musique and France Culture websites; he unfailingly gives enlightening and entertaining interviews.) The program, conceived under the very broad umbrella of “Women’s Portraits,” includes Mozart, Gounod, Schubert, Pfitzner, Debussy, Bizet and Chausson, plus possible encores. Dessay is not best known for her Lieder singing, but after her soft retirement he unfailingly gives enlightening and enter

**The COC’s lunch-hour Vocal Series is particularly rich this month.** On May 9, mezzo Allyson McHardy will sing Schumann’s **Vergnügte Ruh – A Young Man’s Exhortation** with Rachel Andrist at the piano. May 10, COC’s Ensemble Studio tenor Aaron Sheppard sings Finzi’s **The Madness of Queen Charlotte** with Mélisande Sinsoulier from the piano.

**The very last two concerts to be played by Talisker Players as a presenting ensemble are their May 16 and 17 performances of “A Mixture of Madness.” Soprano Ilana Zarakini will sing Purcell’s Mad Songs for soprano, strings and continuo, Ralph Vaughan Williams’ Songs of **William Blake** for soprano and oboe and Marina Tsvetaeva’s **Insomnia** set to music by John Plant (with saxophone and piano). Baritone Bruce Kelly will sing a song from Mitch Leigh’s musical **Mad** Man of La Mancha, “The Impossible Dream,” in the chamber ensemble arrangement by Laura Jones. He will also interpret Peter Maxwell Davies’ Eight Songs for a Mad King. The Talisker Players-commissioned Alice Ping Ye Ho’s **The Madness of Queen Charlotte** (text by Phoebe Tsang) for flute, viola, cello and piano will have its world premiere on the same night. Actor Andrew Moodle will read from select letters, diaries and memoirs. Concerts start at 8pm and there will be pre-concert chats starting at 7:15pm on both nights; at Trinity-St. Paul’s Centre.

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

With so much of Bach’s music left forgotten and on a shelf somewhere, it’s time to bring it out and give it a listen so we can decide for ourselves whether it’s any good. I’m especially happy to see that the Toronto Bach Festival, now in its second year, is willing to show us a side of Bach we don’t often get to see. Hosted by St. Barnabas Anglican Church (361 Danforth Ave.) and led by Tafelmusik oboist John Abberger, we’re going to hear Bach the vocal composer (Cantatas 150 and 161, along with, yes, Brandenburg 6 and an oboe concerto May 26 at 8pm), the St. Mark Passion (May 28 at 3:30pm) and some keyboard works that aren’t fugues (Chris Bagan’s solo recital of the Six Little Preludes and a solo keyboard capriccio May 27 at 2:30pm). I’m excited to see that the festival is both willing to dust off some of Bach’s less well-known works for us to enjoy as well as to pay homage to the Cult of Bach. (Yes, despite my tendency to rant about my misgivings, I have yet to rescind my membership).

Elisa Citterio

It’s fun to argue about a musician’s legacy 200 years after the fact, but there are musicians in this city today whose legend has yet to be written. One such musician who is about to make a mark on the classical music scene in Toronto is Elisa Citterio, who after what seems like an epic search, has just been named the new artistic director of Tafelmusik as of last January. Citterio has been concert-master and soloist of the Accademia del Teatro alla Scala di Milano and has been based mainly in Italy, playing with such groups as Europa Galante and Il Giardino Armonico. This month, she’ll be leading Tafelmusik along with Ivars Taurins in a program that includes Mozart’s Mass in C Minor and Haydn’s Symphony No. 98. It’s repertoire that the group does especially well and I’m anticipating that Citterio will take the group in an exciting new direction in the coming...
Folies d’Espagne, a Clandestine Affair

Any concert, whether in Josephine Austria or contemporary Toronto, runs the risk that its paying public may not like or understand the music performed or interpreted, but you can avoid a great deal of that risk by making your concert a clandestine affair attended by a select few. This seems to be the thinking behind La Rêveuse’s concert, “Folies d’Espagne” which they’ll be performing at a secret location on May 11 at 7:30. The French-based group, founded by lutenist Benjamin Perrot and viola da gambist Florence Bolton, has been giving concerts since 2004. The group has decided to make this concert (sponsored by the publishing company Atelier Philidor) open to just 25 attendees; 80 bucks will get you a ticket to the concert, a free facsimile score and CD, and a chance to party with the group afterwards, but you have to contact 647-390-6037 or emma@atelierphilidor.com before this concert sells out, which makes it very likely that by the time you’re reading this, it’s already too late. Then again, maybe the best way to make a reputation is to make music that’s unavailable to the general public and make them think they’ve missed out on something elite and exclusive.

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

Beat by Beat | Music Theatre

Musical Stage Co. Reimagines Onegin

JENNIFER PARR

If any more proof was needed that the story of Eugene Onegin in all its forms continues to capture the interest of audiences, the National Ballet of Canada revived John Cranko’s Onegin just last fall, and the latest Metropolitan Opera production of Tchaikovsky’s opera will appear on Cineplex screens in May. So when I received an email message from the Musical Stage Company in February that tickets were on sale for their production of Onegin, a new Canadian musical opening in May, right away my excited interest was caught. Cranko’s Onegin (beloved by Toronto ballet fans) has long been one of my favourite “story ballets,” its aloof and then passionate title role a test of star quality for every male principal dancer, and the role of Tatiana, who falls headlong and unrequitedly in love with Onegin, an equal dramatic proving ground for female principals.

Cranko’s ballet was not, apparently, the first inspiration for this new telling of the story by Amiel Gladstone and Veda Hille, two of the creators of the 2012 musical Do You Want What I Have Got? A Craigslist Cantata. But Tchaikovsky’s version of the story, a favourite of opera fans the world over, definitely was. This new Canadian Onegin had its world premiere a year ago at the Arts Club Theatre in Vancouver where it won rave reviews and an unprecedented ten Jessie awards. The Toronto production features an almost entirely new cast and is directed by Gladstone who will be working with a new creative team; Hille provides the musical direction.

Intrigued and wanting to know more I approached the show’s creators, Gladstone and Hille, as well as Musical Stage Company artistic director Mitchell Marcus. Here are those conversations.

AMIEL GLADSTONE and VEDA HILLE

Why Onegin? What was it about the story that caught your interest and inspired you to create a new musical version? After the Craigslist Cantata, which was all about disconnection and more of a revue kind of piece, we wanted to look at something that had real passion and a stronger narrative drive. It was an opportunity to push and challenge ourselves, and see what happened if we tried to make a musical like the ones we’d grown up with. We connected strongly to themes of love - bad timing and trying not to waste your life.

I read in the press release that it was a production of Tchaikovsky’s opera that gave the first spark and that you have adopted the opera’s structure. In the process of creation, did you also go back to the novel, for inspiration and/or material? Yes, many times and through many different translations. There was even an attempt to follow Pushkin’s verse structure, but that lasted for one song. If we’d stuck with that, we’d still be on the first draft. The Pushkin is one of those things that is untranslatable - the original Russian has it all, while in English we can only give an essence. So the show is our essence of “Russianness,” of being welcomed at the theatre, of creating a space to sing some songs and tell a story together. In the novel Pushkin is a rascal; we really tried to retain his sense of fun and provocation.

You have adopted the structure of Tchaikovsky’s opera and even some of the musical lines. How would you describe the music you have created and the larger musical choices you have made for this show? There are a few Tchaikovsky quotes here and there - hidden Easter eggs for true fans. The music is definitely a mix of what could be considered standard Veda Hille type fair, (piano-based indie folk?) but with a strong sense of cabaret and other musical theatre styles. We were influenced by a wide range - everything from Boney M. to Kendrick Lamar. And we try to rock out a bit.

What was your creative process as composer and book writer? Did...
words or music come first or did that change along the way? Although Veda is primarily a musician and Amiel a playwright, there isn’t a separate composer or book writer. Words would usually come first, then song structure, and then adapting and deepening as we went. We had to remind ourselves what life was like as virginal teenagers. In some cases, we would find a beat and then work off of that.

From the photographs it looks as though you have kept to the story’s original period setting. How have you given the story a contemporary relevance or edge? I think you are referring to the Arts Club premiere production in Vancouver. Most of the costumes in that were modern with period touches. We felt items like Onegin’s iconic top hat were important and we kept period silhouettes, but most of the costume pieces were things you could find on the rack today. For the Toronto production, we are doing a new design - similar ideas, but possibly exploring more of the Spanish and Italian fashion world. It’s a real mix of periods, just as we live now. We’ve also attempted to clear up any of our questions, along the way. Why does Lensky get so upset? What’s the deal with duels anyway? And so on.

You had a great success with the premiere in Vancouver. What do you feel the audience connected with so strongly? It’s unabashedly romantic. It’s about being together, and love.

This is a bigger project than your earlier Craigslist Cantata. Was it a very different creation and/or workshop development process in this case? The process was both similar and different. Our investigative process was similar - building ideas and themes and then looking at how to continually deepen and clarify. With Craigslist it was all about how to structure, and how to find a through-line not based on plot. With Onegin it’s been more about clarity - making it make sense for a modern audience, giving as much agency as possible to Tatyana. When should it sound classical? When should it sound like disco? When was it spoken? Those kinds of questions. We did workshops at the Arts Club and In Tune, we saw how the audience was responding, we could feel we were on the right track - that part felt very similar.

This is a new production with a new creative team other than yourselves, and an almost entirely new cast. Is it a bigger production? Will you be taking this opportunity to make any changes or to explore the material in any new ways? For the most part the design is all new - we are looking at pushing the contemporary even more. As evidenced by your earlier question, the Arts Club version may still look period, but we want to keep making it look more contemporary - or at least keep trying. And we continue to work on the writing, yes. Still many questions around how it all works.

Is there anything you would say to the audience here before they come to see Onegin, to shape their expectations? Bring someone you like, or love, or are hoping to love. We can’t wait to see you.

MITCHELL MARCUS

What was it about this show that made you want to produce it in Toronto? There were three things that really made me, us. First off, the score is unbelievable. I can’t get enough of the songs in Onegin and knew that Toronto audiences had to have a chance to hear them. Second, we are fiercely dedicated to growing Canadian musical theatre. Onegin is certainly an impressive and surprising homegrown musical work which made me want to do anything we could to help it. I felt that giving the writers a second production in Toronto, and being able to promote the work nationally and internationally from our city would be advantageous for them. Finally, we believe in building long-term relationships with artists. We were so lucky to produce and tour the 19th century but giving the music and performance aesthetic a 21st-century feel. I think this highlights the universal nature of love - how we fall into it, how we are shame by it, how we lose it. Through the hip, artistic sensibilities of Ami and Veda, this story written 150 years ago feels like it captures our contemporary world so beautifully. Onegin opens on May 13 and plays until June 4 at the Berkeley Street Theatre downstairs.

What’s On: It has become a cliche that there is so much going on in the Toronto arts and culture scene that it has become impossible to see everything you want to see, particularly if you like different genres. Even within the genre of music theatre there are almost too many shows to see ranging from opera to traditional broadway fare, to new musicals experimenting with style and form, to various new hybrids of words, music and dance. Not that I would complain.
If you are working on a show yourself it becomes even harder. I have been immersed myself in French Baroque music theatre as fight director for Opera Atelier’s production of Charpentier’s 17th-century Medea. One of the fascinating things about this production is the modernity and level of passion in the acting, so much so that director Marshall Pynkoski describes the story as one of “domestic passion similar to that of Who’s Afraid of Virginia Woolf.”

From the shows I was able to see over the last month, two that stood out were rarely seen operas steps from each other along Philosopher’s Walk, both with clever and interesting staging experiments by their directors illuminating the stories and making them accessible to the audiences: Marilyn Gronsdal’s production of Niccolo Piccinini’s La Cecchina for the Glenn Gould School at the RCM with the multi-level permanent set on the Koerner Hall stage and Tim Albery’s setting for the U of T Opera School of Handel’s Imeneo along the full width of the back wall of the MacMillan stage with the audience sat on risers on the stage itself.

April also saw the return to Toronto of Garth Drabinsky with Soustatcha, a new musical on a mammoth scale of ambition and sheer size featuring an ensemble of 47 led by three Broadway stars, a multi-award-winning creative team, and a good number of Canadians. Hopes were high for going to Broadway in the fall. As it turned out, the show proved not to be ready yet for that leap.

Elsewhere in the city April saw the return of Soulpepper’s popular Spoon River. Sheridan’s Musical Theatre program continued to display the initiative which gave birth to the Toronto and Broadway sensation Come from Away, with the workshop production of a new musical by Neil Bartram and Brian Hill, Senza Luce; and Neena Bickersteth brought her one-woman amalgamation of song, dance and story, Century Song, to the new Crow’s Theatre space under the banner of Nightwood and Volcano.

Looking ahead: In May, and beyond, there is much to look forward to, from one-night-only events to long-running shows beginning their season at the big festivals.

May 1: One night only at the Atrium: Toronto Masque Theatre makes a specialty of bringing back to life rarities from the past as well as re-interpretations of well-known stories. On this evening they are presenting “The Ben Jonson Project: The Vision of Delight,” a staged reading of Ben Jonson’s Jacobean The Vision of Delight, reimagined and accompanied by an array of musical styles.

May 7: One night only at the Panasonic Theatre traditional musical theatre fans will be delighted to hear and see Stephen Schwartz (award-winning composer and lyricist of Wicked, Pippin, Godspell and more) live in conversation interspersed with performances of some of his greatest hits by Cynthia Dale, Chilina Kennedy and more. Opening May 24: Opera as musical theatre: after a long development process with Tapestry Opera, Gervais and Murphy’s Olsana G., a daring new music theatre story of human trafficking gets a full production under the leadership of brilliant stage director Tom Diamond and music director Jordan de Souza.

April 18 to May 28 at the Tarragon Theatre, veteran musical theatre performer Tamara Bernier Evans directs the new Midsummer (a play with songs) described as “the hilarious story of a great lost weekend of ill-advised romance.”

And a final note: a heads-up for creators of new musical works! May 13 is the deadline to submit for The Aubrey and Marla Dan Fund for New Musicals. The Dan Fund is the first ever fund exclusively for the commissioning of new Canadian musical works. The fund offers financial and dramaturgical support to creators in developing new musicals. Ideas that exemplify the most potential will be awarded an $8,000 commission from the Musical Stage Company and a reading or workshop of a draft. Contact the Musical Stage Company for more information.

Toronto-based “lifelong theatre person” Jennifer (Jenny) Parr works as a director, fight director, stage manager and coach, and is equally crazy about movies and musicals.

Beat by Beat

WENDALYN BARLEY

The month of May brings a full blooming spring along with a packed 21C Music Festival, now in its fourth year. Running from May 24 to 28, the festival has had a significant impact on bringing new music to a wider audience, with five days of a wide range of musical voices and approaches to sonic experimentation spread over nine concerts, including 31 premiers. One of the themes this year, Canada 150, will be marked through collaborations with the Canadian Opera Company, the Canadian Art Song Project and Soundstreams. Another is the festival’s strong focus on women composers and performers, with Korean-born Unsuk Chin as the featured composer. This focus makes for a perfect follow-up to my last two columns in which I explored stories about how issues of gender, race and musical diversity are impacting both large festivals such as the TSO’s New Creations (March issue) and individual projects, such as the work of Neema Bickersteth (April issue) and co-created by Neema Bickersteth.

Cecilia String Quartet: One of the 21C concerts that caught my attention is “Cecilia String Quartet Celebrates Canadian Women” on May 25 by the Toronto-based Cecilia String Quartet. In a conversation with the Quartet’s cellist Rachel Desoer, I discovered that the vision for the project began three years ago when the all-female quartet was inspired to encourage the representation of women’s music within their own genre. After looking at some of the existing string quartet repertoire, they decided to get involved in the curating process and commissioned four different composers as a way of encouraging these talented women to write for string quartet. The composers they chose were Katarina Ćurčin, Kati Agócs, Emilie LeBel and Nicole Lizée.

There has been much conversation over the years around the pros and cons of creating concerts that feature only women composers, but that is not the topic I particularly wish to delve into here. Rather, as I took a look at each piece on this program, I saw something else emerging that I hadn’t noticed so distinctly before in other women composer concerts. The pattern I noticed here was that the focus each composer chose for their piece harkened back to topics that characterized earlier movements of feminist art practice. Back in the 1970s, American women such as visual artist Judy Chicago and performance artist Suzanne Lacy, for example, began creating work organized around specific feminist principles. Their goal was to create work that influenced cultural attitudes so as to transform stereotypes. Strategies they employed included bringing awareness to women’s experience and history, as well as incorporating traditional forms of women’s creativity into their own work. This may seem not so revolutionary now, but at the time it was a bold departure from accepted practices. This movement however did not create strong inroads into the contemporary music world, although there was definitely a movement to research and perform music by women composers from the past. So it was through this lens that I observed that each of the four concerts...
works on the Cecilia String Quartet concert program shared something in common with these earlier feminist practices. When I asked Desoer if the quartet had given any guidelines for the pieces, her response was: "At the beginning of the project we wondered about creating a theme or having another piece of art for the composers to respond to. But instead, we let the artists decide, and we were curious about what they would choose." The quartet was delighted to discover that each composer found their inspiration in other art forms, texts and other women artists without any direct request.

Katarina Ćurčin’s String Quartet No.3 is based on a folk-song melody from her Serbian roots. The song tells the story of a young woman who feels trapped inside the house, expressing outrage at her mother for keeping her housebound. In Ćurčin’s quartet, her characteristic vibrant and rhythmic style aptly captures the song’s strong emotional journey, beginning with expressions of anger and finally dissolving into resignation. This work captures the sense of limitation that has characterized women’s lives over millennia.

Kati Agócs’s music has been described as encouraging audience members to listen and be changed. In Tantric Variations, she bases her musical explorations on the word tantric, which means woven together. Using a one-bar motive as the basis, she weaves “a landscape that really goes everywhere you could imagine,” Desoer said. Desoer was originally drawn to Agócs’ music when she performed her Violoncello Duet (I And Thou) and was inspired by all the sounds she didn’t know her instrument could make. Starting with a word referring to the practice of weaving, Agócs is able to both reference the traditional craft as well as evoke the universal idea of weaving strands together to create a unified whole.

With Emilie LeBel’s Taxonomy of Paper Wings, we get a glimpse into one aspect of the work of writer Emily Dickinson, who lived a mostly introverted and confined life. Dickinson wrote a series of poems on fragments of used envelopes, using the shape of the paper to influence her placement of words on the page. LeBel uses the shape and structure of one of these envelope poems, which resembles the hinged wings of a bird, to inform the musical structure of her piece. The bird element translates into an ethereal texture in the music and as Desoer describes it, LeBel “explores the subtleties of softer sounds on string instruments in a way that is rare.”

Risk-taker and fashion designer Isabella Blow is the figure behind Nicole Lizée’s work entitled Isabella Blow at Somerset House. The composition is a response to a posthumous Blow photo exhibit of disembodied mannequin heads wearing Blow’s designs. These macabre images inspired Lizée to translate techniques from her background in vintage technologies and looping into instrumental gestures that “ride a beautiful line between roboticism and humanity,” says Desoer. This is a rare acoustic work for Lizée and yet she manages to expand the sound world of the string quartet with a few additional sources.

For a project that began with a search for repertoire by women, it’s inspiring to see how each of the composers addresses themes important in the early days of feminist art practices. For the quartet, the project has blossomed into something for which “it’s hard to see an end date” Desoer said. It certainly has inspired them with a desire to commission more repertoire for string quartet by women composers and to encourage other quartets to do so as well. (The quartet will also be performing both the Lizée and Ćurčin works on May 6 as part of a program presented by the Kitchener-Waterloo Chamber Music Society.)

Unsuk Chin: There will be plenty of opportunities at 21C to hear the music of featured composer Unsuk Chin. On May 24, the Canadian Opera Company Orchestra will perform her work snagS&Snarls in Koerner Hall and on May 27, her Piano Etude will be performed in a concert in the Temerty Theatre that also includes works by Alexina Louie, Raphael Weinroth-Browne, Kotoka Suzuki, and Aaron Parker. Chin will also join Canadian composer Chris Paul Harman as mentors for Soundstreams’ Emerging Composers Workshop with the final concert featuring world premières by the six composers on May 26.

The showcase concert of Chin’s work will be on May 28 in a co-presentation with Soundstreams with performances of her Advice from a Caterpillar and Cantatrix Soprano. (The concert will also include Harman’s works Love Locked Out along with the world premiere of It’s All Forgotten Now.) A major theme that emerges in Chin’s music is her fascination with word play and word games. In a written correspondence, I asked Chin to describe the relationship between the music and the projected text one sees during the performance of
Advice from a Caterpillar. This piece for bass clarinetist is “part of my opera Alice In Wonderland, in which the performer is dressed up as a caterpillar” she replied. “In my opera, the caterpillar, one of the grotesque characters in the Wonderland, questions Alice, who in the midst of an identity crisis and seeks advice. Instead of replying to her questions, he talks to her in bizarre riddles. By playing the bass clarinet, the caterpillar ′speaks′ his lines and the musical gestures are inspired by the Caterpillar′s words.”

In speaking about her work Cantatrix Soprana, she expands upon her fascination with “the threshold regions between music and language. The piece was inspired by the ideas of OULIPO (a loose group of French-speaking writers and mathematicians), and the texts, which I wrote during the process of composition, mostly consist of palindromes, acrostics, anagrams and other wordplay. I used the texts as totally flexible musical material – just like pitches, timbre or rhythm. The piece is “about the act of singing itself, and plays with all kinds of clichés about singing. There is a good dose of black humour in it.”

Regarding questions of identity of gender or race in music, she responds that she has not “pondered [the subject] during the 30 years I’ve been in the business since that would have been stifling for my compositional work.” However, she did bring up a more pressing concern for her – that young musicians (female, but also male) who refuse to play the glamour game are easily disadvantaged. There is the problematic tendency that the focus is less and less on music and more on marketed image.” She did note too the growing number of excellent female conductors, “one good example being the Los Angeles Philharmonic’s new principal guest conductor Susanna Mälkki.”

The question of gender in contemporary music is varied and complex and I’ve tried to shine a light on some aspects of the issue within the context of the 21C Festival offerings. There is much more to explore in the festival programming than is possible to cover here, so I encourage you to check out the listings. As for other goings-on in May, here is a quick look at upcoming concerts by local new music presenters:

**QUICK PICKS**

**May 17:** The Evergreen Club Contemporary Gamelan will be celebrating their new double CD release, performing arrangements of Indonesian songs as well as *Translating Grace*, for gamelan, voice, cello, organ, bass clarinet and film.

**May 19:** Contact Contemporary Music is back with two programs: “Without a Net” with works by Tina Pearson, John Mark Sherlock, Anna Hostman and Jerry Pergolesi; and *Jun 2: Feeling Backwards* with works by Christopher Reiche, Allison Cameron, Nephenee Rose, Annette Brosin, and Julius Eastman.

**May 24:** The Thin Edge New Music Collective also has two upcoming programs with their “Keys, Wind and Strings Festival, works by Allison Cameron, Gregory Lee Newsome, Solomiya Moroz, Uroš Rojkó and Marielle Groven; and *May 25* works by Jason Doell, Germaine Liu, Fjóla Evans, Kasia Czarski-Jachimovicz and Tobias Eduard Schick.

**Jun 3 and 4:** Continuum Contemporary Music presents Four Lands in collaboration with Jumblies Theatre.

**Jun 3:** Spectrum Music presents “Tales from Turtle Island” featuring new compositions along with storytelling.

**Additional events:**

**May 10:** Burdock. “A Strange Impulse.”

**May 12:** Anne Mizen in concert: “Celebrating Canada” includes Schaefer’s Snowforms.


**May 14:** Orpheus Choir of Toronto. “Identities: Glorious and Free,” with compositions by Kuzmenko and Estacio

**May 27:** Array Ensemble. “Young Composers’ Workshop Concert.”

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the role of Oksana is that she grew up in Ukraine at the time depicted in the opera. She has direct experience of poverty, of hunger, of sharing shoes and of people in friends’ families who disappeared and reappeared five years later, and of some who never came back. So she will be able to sing with authority because it is her mother tongue and also because she has the greatest insight of any of us into what was happening at that time.”

Producing opera on a larger scale fits in with Mori’s overall plans for Tapestry’s future: “Oksana G, is a bigger project than we have done in about 15 years. Wayne and I wanted it to be special but we are a fiercely nimble company. I also wanted it to be within our ability to be flexible and to continue producing. One of the things I have tried to prioritize since I have become artistic director is that I want to present bigger shows in Toronto every year. So in the last four years we’ve had Shelter, M’dea Undone, The Devil Inside, Rocking Horse Winner and now Oksana. It was important to me also that this wouldn’t be so big that we would have to take a couple years off.”

Mori deliberately chose the Imperial Oil Opera Theatre on Front Street for the production because it is a non-traditional opera venue: “We want to embrace what it means to be an opera company in the 21st century in Toronto. So in creating our own theatre inside the space on Front Street, it’s going to have a much more industrial feel that won’t seem like you’re walking into one of those theatres that suggests a very prescriptive theatre experience.”

Mori emphasizes that “Oksana is a full-force opera. There will be over 40 people on stage, some as villagers, some as other trafficked women, and this lends to the breadth of her journey from a small town in Ukraine to a refugee shelter in Italy. The score was originally orchestrated for about 36 people, but since the space we’re using doesn’t have a pit, such forces would overwhelm the singers. Therefore, Aaron has reduced the orchestration to about 16. The future of the work will depend entirely on the openness of other producers in Canada and the States to this piece. This is not an opera about human trafficking but it is an opera that is framed by the challenge that presents in the same way that Tosca [running at the COC until May 20] is framed by the politics of its time. It’s a story about survival and heroism and challenging the demons that you face and overcoming this idea that women in opera shouldn’t always be portrayed as victims.”

The key to the opera’s impact will be the empathy that we feel for Oksana: “One of the most important things is that the victims in human trafficking are dehumanized and we tend to dismiss the fact that they could be your sister, your friend; it could be anyone from any background. Just following Oksana’s story, her challenge to redemption, we take a human journey. We haven’t been given a lesson in anything but what we will always remember is that there are humans out there that this is happening to, and we do have an opportunity to know more, to help. It is an emotional journey that can help us to transcend that block that our culture has with looking at uncomfortable topics.”

To sum up, Mori is very excited about his cast and creatives and what they will do: “The team we have is really excited about his cast and creatives and what they will do: “The team we have is really excited about creating unique theatre experience.”

Christopher Holle is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
Ethnomusicology from Anne to Zemlya

ANDREW TIMAR

In both my lead stories this month, World Fiddle Day Toronto and the “folk opera” Zemlya (Earth), an ethnomusicologist is the driving force; Anne Lederman in the former and Marichka Marczyk in the latter.

Pioneering American ethnomusicologist Mantle Hood in 1969 broadly described his discipline as “a holistic investigation of music in its cultural contexts.” He also notably advocated for direct participation, requiring that his students learn to play the music they were studying, calling his approach “bi-musicality” in a 1960 paper. As these two stories clearly demonstrate, however, the role of the ethnomusicologist can extend even further than Hood proposes: beyond the role of investigator, participant and reporter, to that of interpreter for the audience and as presenter of received musical traditions. At times it can even encompass roles of musical and dramatic creator, as demonstrated in Lederman’s intercultural co-composed fiddle tunes and scored Around-the-World Jam, and in Marczyk’s dramatic, staged performative reframing of the transformation of Ukraine village women’s lives.

Presentational ethnomusicology (which some in the field might contrast with the participatory kind) may not yet be a well-defined sub-discipline. There are however increasing numbers of musicians in our midst who are curating, producing, composing, performing and in other ways presenting music to the public combining aspects of folklore, comparative musicology, psychology, cultural anthropology, linguistics, music theory and history — in other words covering the gamut of ethnomusicology. I’ll be tracking this way of presenting music from time to time here in this column.

Zemlya: A Ukrainian folk opera

May 18 the Toronto (mostly) women’s Kalendar Folk Ensemble premieres a new work Zemlya (Earth), which it describes as a “Ukrainian folk opera,” at the St. Vladimir Institute, 620 Spadina Ave. A few years ago Kalendar itself grew out of the Kosa Kolektiv urban folk movement, a subject I explored in this column in 2013. (For backstory completists, it is accessible on thewholenote.com by searching “Kosa Kolektiv”.)

When Kalendar came to commissioning Zemlya, they looked to the Ukrainian village music specialist and ethnomusicologist Marichka Marczyk, a Toronto resident. Marczyk completed her studies at the National Academy of Music in Kyiv in 2002 and while still a student became a founding member of, and a soloist with, the important Bozhychi folklore ensemble.

For over 17 years Bozhychi members have conducted research into village performance traditions, emphasizing what they call an inclusive “authentic” approach to folkloric reenactments. This is in contrast to the older 20th century paradigm of academic folk singing and dancing, state-sponsored during the Soviet era, which intended to turn “unsophisticated” folk traditions into “true art.” “We are not just after faithful reproduction. We want to present the treasures of folk music in their living, authentic form,” declared Bozhychi member Iliya Fetisov. One of the group’s slogans illustrates their holistic approach: “Everything is authentic — from food to feelings.”

Marczyk counts her repertoire at over 1,000 songs, most personally collected in Ukrainian villages. She has performed them regularly with numerous groups, in Canada the best-known of which is the Lemon Bucket Orkestra, Canada’s popular self-styled “guerrilla-folk party-punk band.” For over a year in the wake of the 2014 Maidan Revolution, which overtook the streets of her native city, Marichka Marczyk travelled widely across Ukraine with LBO violinist Mark Marczyk, writing articles, short stories and a play aiming to represent the revolutionary gestalt. Their award-winning guerrilla folk opera Counting Sheep (2015), enlivened by the music of the Lemon Bucket Orkestra, sold out at the 2016 Edinburgh Festival Fringe.

For Zemlya (Earth), Marichka Marczyk has chosen other themes to explore: urbanization and the mechanization of the lives of Ukrainian village women. Each scene is thematically connected to the earth in some way, from babies made on the earth to bodies buried deep within it. Zemlya takes received village-style solo and polyphonic songs and dances and weaves them together with a narrative tracing the radically changing roles of Ukrainian village women and their essential connection to the cycles of the earth.

Will Marczyk’s approach to the narrative present a nuanced view of the complex issues of the urbanization and mechanization of the roles of agrarian women? How will village songs, dances and instrumental music be integrated into the play and employed to illuminate the story? Will the power of these songs and the play’s drama transcend its possible thematic limitations? I’ll be eager to find answers to those questions at the sole performance of the work on May 18.

May 20: World Fiddle Day Toronto

World Fiddle Day falls on the third Saturday of May. Its aim: to celebrate the “playing of bowed string instruments throughout the world through participation, sharing and outreach, with respect to all world musical traditions.” Originating in Ireland as recently as 2011, this fiddle-centric festival is growing into a significant annual world music event. It has swiftly been embraced by string music aficionados worldwide and is now celebrated in over 45 countries, in thousands of events. Here in Canada, in 2015, Parliament declared the third Saturday of May National Fiddling Day.

On May 20 it will be recognized for the fifth year in a row by a collective of professional and amateur Toronto musicians, beginning in 2013 as a humble gathering on the lawn of Howard Park Emmanuel Church in the visibly multicultural Toronto Roncesvalles neighbourhood. At Fort York last May World Fiddle Day Toronto had grown to the point that 96 players participated in WFDT’s epic signature Around-the-World Jam.

Award-winning Canadian fiddler, singer, composer, ethnomusicologist and music educator Anne Lederman of the groups Muddy York, Flying Bulgar Klezmer Band and several other ensembles is WFDT’s artistic director and “teacher-in-chief.” I spoke to Lederman about her vision for the day-long event.

“Having outgrown our lovely space at Fort York, we accepted the invitation of the Aga Khan Museum to bring World Fiddle Day Toronto there this May,” began Lederman. “We aim to be a world music presenter so it’s a perfect fit for us to partner with the museum since its inclusive mission includes serving as a catalyst for mutual understanding and tolerance.”

“There is also particular resonance with regards to the thousands of Syrian refugees Canada accepted last year in partnering with
that institution.” The AGM’s own mandate echoes that sentiment, offering a space for “unique insights and new perspectives into Islamic civilizations and the cultural threads that weave through history binding us all together.”

Lederman further noted that “while celebration is an important part of World Fiddle Day Toronto, through our work with diverse cultural expressions we also strive to raise awareness of world issues, strengthen cultural diversity and encourage dignity, respect and basic human rights for all cultures.”

When I pressed her for her overarching vision for WFDT, she said simply, “I just want to get people excited about the many possible different approaches to music and art there are.”

**WFDT’s Around-the-World Jam**

This year for example, the WFDT’s theme tune for the Around-the-World Jam evolved from a collaboration between Lederman and prominent Toronto-based Persian violin and kamancheh player Kousha Nakhaei. “Called Persianada, it pays tribute to our partners at the Aga Khan and also honours Canada’s 150th,” says Lederman. “Kousha chose the traditional Persian song Dost Khan Amiri, and I created a second melody that works with it so it can be performed by the up to 100 bowed string players, expected that day at the Museum.” The rest of the Around-the-World Jam participants will include “violin, viola, cello and some bass players, all accompanied by our stellar back-up house band. But the occasional accordionist has also sometimes snuck in!” quipped Lederman.

This year Jam fiddlers will play 35 tunes from 25 different cultural traditions. And Canadian songs take pride of place among those drawn from most of the world’s continents. Leonard Cohen’s Bird on a Wire features in as a tribute to the celebrated late Montreal-born singer-songwriter, as will Jerry Holland’s nostalgic waltz My Cape Breton Home and Pascal Gemme’s Valse Beaulieu.

As an example of the cultural diversity on show, the WFDT hosts five accomplished guest artists in workshops and at the long evening concert. Featured are Kousha Nakhaei playing Persian violin and kamancheh, Anne Lindsay on Finnish jouhikko, Swedish nyckelharpa and jazz violin, and, as mentioned earlier in this issue’s cover story, Chinese erhu virtuoso Amely Zhou. Representing French-Canadian fiddling are Pascal Gemme and Yann Falquet, while the award-winning youthful brother and sister duo DnA – Diana and Andrew Timar, will be treated to some of their new work in progress in addition to their band, the winning youthful brother and sister duo DnA – Diana and Andrew Timar. The rest of the Around-the-World Jam participants will include “violin, viola, cello and some bass players, all accompanied by our stellar back-up house band. But the occasional accordionist has also sometimes snuck in!” quipped Lederman.

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Lederman is quick to add that WFDT “is not only a celebration of Toronto’s multi-cultural musical traditions, but the culmination of our organization’s full year of activity. These include holding community practice and workshop sessions exploring world traditions, as well as collaborating with Tafelmusik on an outreach program with young string players at the Etobicoke School for the Arts and the MNjcc Suzuki Program.”

At 5:30pm visitors can enjoy a buffet supper of Mid-East cuisine, continuing the exploration of world cultural traditions, all the while listening to WFDT’s Youth Showcase performances.

With its institutional, government, corporate and all-important community support, and driven by Lederman’s vision, World Fiddle Day Toronto’s future as a “cross-cultural ambassador” looks bright.

**Quick PInks**

**Sounds of Spring**: Georgian romantic songs

**May 13**: Members of Toronto’s extended Georgian musical community present “Sounds of Spring” at Heliconian Hall at 6:30pm. The concert features Georgian romances, as well as city and a cappella rural polyphonic songs, showcasing the classically trained singer Ucha Abuladze and the vocal duo of Diana and Madona Iremashvili. Singer Bachi Makhsharishvili, also a superb guitar and chonguri player in this repertoire, plus his vocalist wife Andrea Kuzmich and children will perform, making it a warm Georgian family affair. I recommend you make the effort to attend.

**Evergreen Club Contemporary Gamelan goes vocal**

**May 17**: At 8pm at Array Space, the Toronto pioneering world music ensemble Evergreen Club Contemporary Gamelan presents “Celebrating the Voice,” with music from its two new CD releases. (As usual, when writing about the group, I need to state that I have been a career-long membership of Evergreen, one of many very satisfying, though seldom particularly remunerative, ways I have been engaged in music long before I was a music journalist.)

The eight-musician group typically adheres to an all-instrumental program but here performs a wide range of songs from its hot-off-the-press genre-defying CD Bridge. The fine Toronto vocalists Jennifer Moore and Maryem Tollar are in the spotlight, along with violinist Parmela Attarwala.

Then from its new CD release Grace, ECCG will perform Bill Parsons’ large-scale Translating Grace, scored for the very probably unique instrumentation of soprano (Jennifer Moore), ECCG’s degung, cello (Andrew Downing), bass clarinet (Bob Stevenson) and keyboard (Erik Ross). A bespoke video by Chuck Samuels provides added visual enhancement of the song cycle’s textual themes. As a trumpet virtuoso and University of Victoria music professor very recently put it, “The reckless abandon [ECCG] shows for borders, genres, and easy classification remains an inspiration.”

**Autorickshaw celebrates 15 years**

**May 18**: Toronto’s twice JUNO-nominated, Indo-fusion ensemble Autorickshaw presents “Under the Hood” live in concert. Autorickshaw celebrates 15 years of Braunians, Sunday Todos,根和 Bollywood as well as original compositions. Rooted in both North and South Indian classical music repertoire, its music is further framed by its members’ experiences growing up and studying music in culturally diverse Toronto. Autorickshaw is working on a new album featuring the core trio, to be released later this year. Perhaps we’ll be treated to some of their new work in progress in addition to its greatest hits.

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Choral Music’s Wonderful Bounty

BRIAN CHANG

In a month when The WholeNote Canary Pages celebrates choral music and features opportunities to participate in it, it’s fitting that there’s an incredible amount of amazing choral performance happening around the region. In this month’s column, on top of some great quick picks, SING! The Toronto Vocal Arts Festival runs throughout most of the month; I’ve dug into the fantastic upcoming Royal Conservatory 21C Music Festival launch featuring the Canadian Opera Company Orchestra, Elmer Iseler Singers and the 21C Ensemble; and finally, Elisa Citterio, Tafelmusik’s new artistic director takes the stage for Mozart’s Mass In C Minor. What a bounty indeed!

SING! – A Guinness World Record™ Attempt!

SING! The Toronto Vocal Arts Festival makes its return with events between May 11 and 28. This year marks the first for artistic directors Dylan Bell and Suba Sankaran, partners in FreePlay Duo, and masters of jazz and a cappella arranging. “What makes SING! stand out is the sheer array of vocal artistry we offer in our various programs,” says Sankaran. “The SING! In Concert” series offers world-class groups from New York, and from our own backyard. ‘SING! In The Clubs’ offers a more intimate vocal experience, while ‘SING! Free,’ in the Distillery District, offers a weekend of multicultural and multi-stylistic acts, representing Canada’s unique cultural diversity, all free to the public. And ‘SING! and Learn’ offers educational outreach to schools, as well as public masterclasses where participants can work face-to-face with some of the greatest vocal ensembles in the world.

During the festival, organizers hope to break two Guinness World Records: the most nationalities singing a national/regional anthem simultaneously; and the most nationalities in a simultaneous popular music concert. Free!

Give Me A Head With Hair (please!)

Segato will also perform as part of the “O Canada! The Golden Age of Canadian Pop” concert, May 25 at the St. Lawrence Centre for the Arts. Organizers have gathered the members of the original Toronto cast of Hair which premiered here in 1969. The musical, which opened Off-Broadway in 1967, shaped a generation and provided the groundwork for the modern musical as we know it, creating a fusion of rock, culture and social commentary in music theatre. This is a remarkable chance to see the cast throw back 50 years.

“We’re pleased to be a part of this one-of-a-kind festival celebrating vocal talent from Toronto and around the world, bringing the best performers and facilitators together at Canada’s premier a cappella festival,” says Bell. “We look forward to bringing our experience and observations to SING! Toronto, and to building on the momentum of the last six years to make SING! 2017 the best festival yet.”

21C – The RCM Welcomes the Canadian Opera Company Orchestra

The Royal Conservatory’s new music festival, 21C, is a gem of contemporary art, now providing its fourth year of programming with nine concerts, five days, 31 premières, (12 world premières) and 90 percent Canadian artists. Mervon Mehta, RCM’s executive director of programming, says, “We are thrilled to welcome the Canadian Opera Company, the Canadian Art Song Project and Soundstreams as our artistic collaborators and to have Unsuk Chin, a composer of international stature, in residence.”

Freeplay Duo: Suba Sankaran and Dylan Bell

The festival begins May 24 at 8pm in Koerner Hall with Johannes Debus conducting the Canadian Opera Company Orchestra and the Elmer Iseler Singers with Lydia Adams, conductor and artistic director, and the 21C Ensemble. Featuring a host of Canadian and international composers, this promises to be one of the highlights of the festival. The concert will feature the Canadian premiere of American Matthew Aucoin’s The Orphic Moment taking inspiration from the “primal self-justification and self-glorification” of the story of Orpheus and Eurydice. Aucoin calls this a “dramatic cantata” exploring what would have happened if Orpheus had made the conscious decision to turn around escorting Eurydice back to the living as a deliberate choice of ultimate tragedy and, ultimately, of unparalleled inspiration.

Celebrated South Korean composer Unsuk Chin’s opera Alice in Wonderland first began as the composition snagnS&Snaars. This scene piece invokes the various parts of the beloved story. Canadian Samy Moussa, recently awarded the 2017 International Hindemith Prize by the Schleswig-Holstein Music Festival and his popular piece, Kammerkonzert will be featured.

The evening also features Toronto-based composer Brian Current presenting the world premiere of Nàaka (Northern Lights), the third movement of his River of Light multi-movement cycle, projected to be completed in 2018. Based on Dante’s Paradiso, Current’s inspiration for the entire cycle is the line: “And I saw a light in the form of a river, radiant as gold, between banks painted with wondrous springs.” Current furthers his thoughts on the piece: “No matter where we come from, or whom we pray to, a fascination with transcendence into light permeates nearly all of our religious beliefs and unites us. We are all part of the River of Light.”

Richard Van Camp, an indigenous storyteller, and Elder Rosa Mantla, both of the Dogrib (Tłįchǫ) First Nation in Fort Smith, Northwest Territories, provided language and cultural contexts for Nàaka. Recognizing the deep cultural and physical relationship of the northern lights to the Tłįchǫ, Nàaka forms the Canadian contribution to the River of Light cycle.

The concert will also include Current’s The Seven Heavenly Halls, another movement of River of Light, which won the inaugural Canadian Azrielli Music Project Prize in 2015. The Seven Heavenly Halls (2015) was inspired by the Zohar (The Book of Enlightenment), the most important work of Jewish mysticism (Kabbalah). Central to the story is the concept of the Sefer Hekalot (the Seven Heavenly Halls) described loosely as the complexity of forgiveness within light, figurative and physical. Current describes the work as “a 12 minute journey for choir, orchestra and solo tenor based on the Zohar that traces a mystical progression where each of the seven ecstatic states is described by an orchestral colour.”

Tafelmusik – Elisa Citterio in Action at Koerner Hall

A momentous occasion is upon us May 4 to 7 in Koerner Hall with Italian violinist and early-music specialist Elisa Citterio taking the reins of Tafelmusik Baroque Orchestra and Chamber Choir for the first time at Koerner Hall since her appointment as artistic director. Marking the end of Tafelmusik Chamber Choir’s 35th season, Citterio and Ivars Taurins lead the inimitable Mozart Mass in C Minor and
Haydn’s Symphony No.08 in B-flat Major. British sopranos Julia Doyle and Joanne Lum are joined by Asitha Tennekoon, tenor, and Joel Allison, bass-baritone, as soloists. Don’t miss these performances!

QUICK PICKS
There are a host of music-theatre-themed concerts in May.
May 6: The Oakville Children’s Choir presents a fun set of showtunes in “The Best of Broadway!”
May 6: Further east, the Mississauga Festival Choir is also presenting pops in “From Broadway to Hollywood” at the Living Arts Centre on the same day.
May 7: Even further east you can catch Florivox, a treble choir, in “Be Our Guest” featuring songs from popular musicals like Wicked and Hamilton.
May 10: The Cardinal Carter Academy for the Arts presents Missa Gaia/Earth Mass featuring 170 voices and the premiere of Paul Halley's In the Wide Aye and Wisdom of the Night.
May 12: The Upper Canada Choristers and their Cantemos Latin Ensemble, with guests Ecole Secondaire Catholique Saint-Frère-André Choir, present “Ubi Caritas et Amor” featuring Vivaldi’s Gloria, the Fauré Requiem and Ola Gjeilo’s Northern Lights amongst many others.
May 17: Elite ensemble Opus 8 presents another free concert in their series “H2O” – described as “no mere offering of sea shanties, but a phantasmagoria of all things aquatic, shipwrecked and watery.” If you didn’t know what a phantasmagoria was (like me) it’s a series of images like those of a dream.
May 21: The grand, sumptuous, spine-tingling, incredible, massive, tremendous, bone-shaking, tear-inducing, emotional powerhouse – Mahler’s Symphony No. 2 “Resurrection” is presented by the Niagara Symphony Orchestra and Chorus Niagra.
May 25: The Leaside United Church Chancel and Junior Choir present “Broadway Bedazzled.”
May 27: VOCA Chorus of Toronto takes on Carl Orff’s hair-raising masterpiece Carmina Burana. Other selections include a world premiere setting for two marimbas of Ola Gjeilo’s The Spheres. Torq Percussion Quartet joins Elizabeth Polese, soprano, Michael Nyby, baritone, and Christopher Mayell, tenor, for a sure night of choral fire.
June 2 and 3: Right at the beginning of June you can catch the Toronto Symphony Orchestra and the Toronto Mendelssohn Choir (in which I sing) with guests, the Huddersfield Choral Society.

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

O Canada! 150th Celebration!
Lydia Adams, Conductor with special guests Eleanor McCain and her ensemble Saturday May 6, 7:30 pm
Trinity St. Paul’s United Church
427 Bloor Street West, Toronto
Come and celebrate the music from Eleanor McCain’s The Canadian Songbook

Tickets: $40 Seniors $35 Students $15
416-217-0537 www.elmerselersingers.com

CHORAL SPLENDOUR
Sunday, June 4, 2017 | 4 pm
YORKMINSTER PARK BAPTIST CHURCH
1585 YONGE ST. ONE BLOCK NORTH OF ST. CLAIR

The UK’s Huddersfield Choral Society joins the TMC for a concert of choral classics, including works by Parry, Elgar, Vaughan Williams and Rutter.

Two world-class choirs, two venerable institutions, one grand symphonic sound.

Tickets
$35 general seating & $20 VoxTix for patrons 30 and under.
Purchase tickets online or call RCM Tickets at 416-408-0208

tmchoir.org
Different Is the Word for This Hart House Band!

JACK MACQUARRIE

When I first heard of a concert by the Hart House Symphonic Band, I was very surprised. I have been a member of Hart House continuously ever since my arrival at University of Toronto as an undergraduate student back when dinosaurs were roaming the campus. For those who are not familiar with Hart House, it is the elegant gothic style student union building with the majestic Soldier’s Tower which dominates the landscape of the main campus. When was this Hart House band formed and why had I never heard of it? On April 2 I had my chance. That was the evening of the band’s spring concert titled “Angels in the Architecture.” As I sat waiting to see what sort of ensemble might perform, no fewer than 65 band members entered and dominated the entire south end of the House’s Great Hall. This is not a band of students from the Faculty of Music. Membership is a mix of undergraduate students and alumni from a wide range of disciplines.

Different would probably be the best single word to describe the programming of this concert. The selections involving the entire band were almost exclusively by modern composers. However, the only contemporary selection which I recognized was the March from the Great Escape. The real difference in the programming occurred when the program switched to the first soloist. Melanie Warren from the trumpet section moved to the piano and performed one of her own compositions. After the applause for the performance of her Rondo No. 2 she returned to her seat in the trumpet section.

Immediately after this original composition by a band member, there was a dramatic switch to Five Pieces of Dmitri Shostakovich. Here again it was not the entire band, but a trio of violin, clarinet and piano. After the performance the violinist returned to the flute section and the pianist to the trombone section.

After a return to full band renditions of Robert W. Smith’s Star Trek: Through the Generations and Morton Lauridsen’s O Magnum Mysterium we had a dramatic shift to solo piano. This time, Duncan Kwan the band’s bass trombonist took centre stage on piano with Rachmaninoff’s Prelude in C-sharp Minor.

The final solo of the evening forced me to start digging for information as soon as I arrived home. This was the Fantasie sur un thème original by Jules Demersseman. Little known today, Demersseman was a French composer who lived in the mid-1800s. Renowned in his day as a flutist and teacher, he was a close friend of Adolphe Sax and composed many of the earliest works for saxophone and saxhorn.

Conductor Mark Saresky states that he has only been with the band for nine years and couldn’t say when it was first established. One thing is certain: he has an impressive spectrum of musical talent and imaginative programming! Stay tuned for their next concerts which are tentatively scheduled for December and next April.

More on Venues and Acoustics

While on the subject of venue acoustics, one of the finest performance venues that I have encountered recently was the auditorium of J. Clarke Richardson C. in Ajax. I attended a concert there recently by the Navy Band of HMCS York as part of the school’s sesquicentennial celebration. Unlike many modern schools which have only a cafetorium, this school boasts a true theatre. It has a large stage with a full proscenium arch. I would estimate that it has a seating capacity of about 600 in comfortable upholstered tiered seats where every audience member has a full unobstructed view of the stage.

As for unusual performance venues for small groups, in the next issue I hope to be in a position to introduce readers to a little known gem within a short driving distance from Toronto. Stay tuned for a visit to the Foster Memorial.

Other Recent Events

Unfortunately, I was unable to attend the “Sesquicentennial Celebration Concert” by the Plumbing Factory Brass Band on April 19. A severe and painful shoulder injury made the multi-hour drive from home to London and back a non-starter. This was the concert which I had been looking forward to more than almost any other this season. Henry Meredith’s programming of an evening made up exclusively of 19th-century brass band selections was the sort of program that I have never heard before. With any luck they may have recorded it. If so, I’ll be first in line for a copy.

While school concerts are commonplace where students perform and parents applaud, I recently attended a school concert with a difference. On April 20, St. Andrew’s Junior High School in North York presented “Jazz @ St. Andrew’s.” This included several works by four different jazz ensembles including the Swingin’ Strings. That’s right. A large group of students from Grades 8 and 9, accustomed to playing Baroque and classical music showed their adaptation to the challenges of swing style with such numbers as Duke Ellington’s C-Jam Blues.

After these performances the program shifted to show how the love of performing music may continue after school life is over. The regular student groups were followed by the York Mills Titan Jazz Band, an extracurricular after-hours club open to anyone interested in playing big band music. That was followed by a few numbers by Swing Shift, a community big band which rehearses weekly in nearby York Mills Collegiate. Members range in age from the twenty-somethings to several retirees, drawn together to read through music of the big band era. I have been a member of this group for some years, but had to serve as an audience member because my shoulder complained when I tried to hold my instrument. Both of the last two groups were led by Bob Gray, a longtime music teacher in this area.

For students and parents alike this evening showed, in no uncertain terms, that musical skills do not end when school is over, but can serve as a lifelong avocation. In the comment section of the program, music teacher Mr. Corbett summed up the value of musical training with these observations: “Our students have all worked hard to prepare this concert for you and have learned so much about music and about themselves. They have learned about commitment, self-discipline and the rewards of hard work. They have learned to be effective leaders and followers, ignoring their phones for hours at a time.”
Coming Events

The Newmarket Citizens Band will be presenting their Canada 150 concert on May 26 at 8pm in Newmarket’s Old Town Hall on Botsford Street. Canadian compositions scheduled include Ten Provinces March by Howard Cable, They Came Sailing by Andre Jutras and Leonard Cohen’s Hallelujah.

Silverthorn Symphonic Winds 2016/2017 season concludes with their “Spring Celebration” on Saturday, May 27, 7:30pm at the Wilmar Heights Event Centre. The program will honour Canada’s 150 years since Confederation with works by Canadian composers and arrangers.

On Sunday, May 28, at 3:30pm The Wychwood Clarinet Choir presents their “Sounds of Spring - the Canadian Edition.” Whether or not my suggestions had any effect, they will be featuring: The Bridal Rose Overture by Calixa Lavallée, arranged by Richard Moore and Roy Greaves. This was one of my leading picks for Canadian compositions to be included in any group’s repertoire this year. I’m looking forward to hearing this new clarinet choir arrangement. Works by Howard Cable will include Point Pelee, Wychwood Suite, McIntyre Ranch Country and Canadian Folk Song Suite. Norman Campbell’s Anne of Green Gables Medley arranged by Fen Watkin will also be played.

In last month’s column I mentioned how Wynne Krangle, sitting at home in Whitehorse, had “virtually attended” Clarinet Choir rehearsals, took lessons using FaceTime, and ended up playing in the last concert. Will she be back? Yes, Wynne will be back, arriving in time for two rehearsals and then playing with the Choir for this performance with artistic director and clarinet soloist Michele Jacot at the Church of St. Michael and All Angels.

Barbara Kissick

It is with great sadness that I report on the passing of Barbara Kissick. Barbara was a pioneer in establishing the idea that women should have an equal right to play in most bands where, traditionally, they were all-male organizations. As a student at Barrie Central Collegiate she became the first female band president. As I mentioned in this column a few years ago, when she was a physiotherapy student at University of Toronto, she rocked the boat again. The student council of the university actually convened a special meeting to debate whether or not a female student should be “PERMITTED” to join the Varsity Band. Barbara won. Years later, when we formed the university’s Blue and White Alumni Band, Barbara came down regularly from Barrie with her clarinet. When I learned of her passing I pulled out the CD we made with that band in May 1993, and there was Barbara’s name. My dilemma: what selection should I play? In the end it was Close to You.

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

ATTENTION Adult Amateur Musicians - we’re now accepting applications!

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Piano Masterclass with Jane Coop
A chance to perfect your skills and explore the limitless repertoire for solo piano! This program features daily masterclasses, individual lessons, and guest instructors at the highest level.

Chamber Choir with Matthias Maute and Laura Pudwell
A chance to refresh vocal skills and study the great works of choral literature in the intimacy of a chamber vocal ensemble. The week will culminate with a performance in Walter Hall.

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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 53.

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 56.

D. **IN THE CLUBS (MOSTLY JAZZ)** is organized alphabetically by club. Starts on page 57.

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 59.

A GENERAL WORD OF CAUTION. A phone number is provided with every listing in The WholeNote—indeed, 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 10th 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 June 1 to September 7, 2017. All listings must be received by Monday Midday May 8.

LISTINGS can be sent by e-mail to listings@thewholenote.com or by fax to 416-603-4791 or by regular mail to the address on page 6. We do not receive listings by phone, but you can call 416-323-2232 x27 for further information.

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

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**Monday May 1**


**Tuesday May 2**


**Wednesday May 3**


**Thursday May 4**

- 12:00: Encore Symphonic Concert Band. Monthly Concert. Big band, swing, jazz and film combos. John Liddle, conductor; Wilmar Heights Centre, 953 Pharmacy Ave., Scarborough. 416-348-3910 or 847-527-5390. $10. First Thursday of each month. Refreshments available or bring your lunch.
Schumann Piano Concerto

May 4
Jan Lisiecki, piano
TSO.CA

Write Off the Keyboard Mainstage | Thurs, May 4
Adam Sherkin, Piano | stlc.org

8:00: Adam Sherkin, Piano. Write Off the Keyboard. Mozart: Sonata in D K311; Liszt: Arénies de pélérinage Book I:165 Nos.1, 2 & 5; Chopin: Scherzo No.1 in B Minor Op.20; Rachmaninoff: Morceaux de fantaisie Op.3 Nos.3 & 4; Somers: Sonata No.1 (Testament of Youth); and works by Sherkin. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $55; $50(under 40) and under. Post-show reception.

Mozart Mass in C Minor

Directed by Ivars Taurins and Elisa Citterio, violin
May 4–7
Koerner Hall, TELUS Centre
(416) 408-0208
tafelmusik.org

8:00: Tafelmusik. Mozart Mass in C Minor. Haydn: Symphony No. 98; Mozart: Mass in C Minor: Julia Doyle/Joanne Lunn, sopranos; Elisa Citterio, violin; Tafelmusik Chamber Choir (Ivars Taurins, conductor). Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208. $49 and up; $40 and up(under 30); $26 and up(under 16). Also May 5, 6, 7, mat. QA with Robert Harris and Elisa Citterio one hour before each performance.

Friday May 5


7:30: Canadian Opera Company. Louis Riel. 2 & 3 May.

7:30: Opera by Request. Lohengrin. Music and libretto by Richard Wagner. In concert with piano and accompaniment. Jason Lamont, tenor (Lohengrin); Stephanie DeDiantis, soprano ( Elsa); Andrew Tees, baritone (Telramund); Kristine Dandavino, mezzo-soprano (Ortrud); Norman Brown, baritone (King Henry); Michael Robert-Broder, baritone (Herald); William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. $20.

8:00: Array Ensemble. The Hits: Array Percussion Trio. Works by Jo Kondo, Rolf Walin, Guo Wenjing and Erik Oha. Array Space, 155 Walnut Ave. 416-532-3019. Price TBA.

8:00: Music Gallery. Emergeators IV: Harp Society + StereoScope Duo. 197 John St. 416-204-1080. $12; $8(students/members). VENUE CHANGE: New venue TBD. Phone or check website.


8:00: Small World Music Centre. Moonsoon. Elements of creative and traditional Indian classical music. Jonathan Kay, tenor and soprano sax; Andrew Kay, alto sax; Justin Gray, bass reeds; Ravi Naimally, tabla. Artscape Youngplace, 180 Shaw St. 416-536-5439. $30/$20(adv).

8:00: Spectrum Music. Portraits de Geor- gian Bay. Arrangements of Georgian Bay’s compositions by Spectrum composers. Georgian Bay (Kelly Laface, violin/voice; Joelle Westman, guitar/voice; Anna Atkinson, violin/viola; Lydia Munchinsky, cello; Tim Crouch, flute; Juan Oliavares, clarinet/bass clarinet, Chris Pruden, piano. Alliance Française de Toronto, 24 Spadina Rd. 416-937-6180. $15(under 21); $10(sr/arts). A Q&A (with Robert Harris and Elisa Citterio one hour before each performance.

Saturday May 6

1:30: Oakville Children’s Choir. The Best of Broadway! Guests: instrumentalists from the Oakville community. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-337-7104. $25; $20(sr); $15(child). Also 4:30.


3:00: Toronto Children’s Chorus. In Peace and Celebration. A celebration of artistic director Elise Bradley’s 10th season and Canada’s 150th birthday. Works by Dooloff, Janmohamed, Abu-Khader, Peterson, Ram- inesh and Sirett. Toronto Centre for the Arts, 5040 Yonge St., North York. 416-932-8666 x231. $35.50-$45.50.


7:00: Creating Space Yoga Studio. Nicholson and Wolfe. Works by Albeniz, Barrios, Piazzolla and Schubert. Warren Nicholson,
concerts in the GTA

O Canada! 150th Celebration!

The Elmer Iseler Singers and her Canadian Songbook CD

Sat. May 6
416-217-0537

11:00: 7:30: Elmer Iseler Singers. O Canada! 150th Celebration. Launch of Elmer Iseler McCa\'s new CD The Canadian Songbook. Music from The Canadian Songbook; other works by Cable, Daley, Jamhoomed, Somers and Healy. Eleanor McCa\'in, soprano; Hussein Jamhoomed; Lydia Adams, conductor. Trinity-St. Paul\'s Centre, 427 Bloor St. W. 416-217-0537. $40; $35(st); $15(under 12).


12:00: 8:00: Burlington Performing Arts Centre. Lunch at Allen\'s: A Concert for Jake. Murray McLaughlin, Cindy Church, Ian Thomas, Marc Jordan. 440 Locust St., Burlington. 416-681-6000. 865. Also May 12 (Bracebridge).


1:00: Mississauga Festival Choir. From Broadway to Hollywood. Hamilton Arts Centre, 1414 Living Arts Dr., Mississauga. 905-306-6000. 837.


Sunday May 7


2:00: Canadian Opera Company. Tosca. See May 4. Also May 9, 11, 12, 14(2:00), 17, 18, 19, 20(4:30).

3:00: Christ Church Centre for the Performing Arts. I Dream a Pink Sea. Works by Rachmaninoff, Chopin, Debussy, Ravel, Liszt. Valentin Bogolubov, piano; Ludmila Gontcharova-Bogolubov, vocalist. 254 Sunset Blvd., Stouffville. 905-640-1461. $30(adv).

3:00: Friends of the University of Toronto Symphony Orchestra. Students for Students. A Benefit Concert for Sistema Toronto. Tchaikovsky: Violin Concerto in D; Rachmaninoff: Piano Concerto No.2 in D Minor; Fraser McEwan. Beach United Church, 140 Wineva Ave. 487-866-8487. $25/$20(adv); $20(st).

3:00: Music at Islington. Impressions of Spring: Songs from the Heart. Art songs by Dowland, Faur\', Schubert, Vaughan Williams, R. Strauss and others. Lyndsay Promane, mezzo; Anna Krocko. piano. Islington United Church, 25 Burnhamthorpe Rd. 416-239-1131. PWYC. Food bank donations accepted.

3:30: St. Annes\' Anglican Church. Identities: Stories of Canada. Works from Indigenous, French-Canadian, Celtic, and various other traditions. 270 Gladstone Ave. 416-633-3160. $15; $10(sr/st); free(under 12).


4:00: Ovation Choral Theatre and Vocal Mosaic. Blue Skies. Popular songs from the 1930s, 40s, 60s and 70s. Linda Lyman, conductor. Trinity-St. Paul\'s Centre, Jeanne Lamon Hall, 3739 Kingston Rd., Scarborough. 416-288-8260. $20. Also 2:30.

4:00: Toronto Concert Orchestra. Mozart, Ave Verum. Tafelmusik, 273 Bloor St. W. 416-408-2038. $35.

4:30: Toronto and Peelva. Evening of Songs. Violin and other instruments. 270 Gladstone Ave. 416-633-3160. $15; $10(sr/st); free(under 12).

4:30: Toronto Symphony Orchestra. Friends. Flato Markham Theatre, 171 Town Centre Blvd. Markham. 905-305-7468. $40; $30(VIP).

Elmer Iseler Singers

Get Music! Gala

Doctoral students in conducting from U of T\'s Faculty of Music join the Elmer Iseler Singers, with conductor Lydia Adams, to perform music of Canadian and international composers.

Monday, May 8 at 7:30pm
Metropolitan United Church
Tickets available at the door @ $25
416-217-0537
Music Mondays

May 1 - Willem Hörman
May 8 - Music:India Quartet
May 15 - Hans Uwe Hießcher
May 22 - Jason Wilson and the Perennials
May 29 - Bill McBirnie & Benny Senensky

Church of the Holy Trinity
www.musicmondays.ca

THE WHOLE NOTE

See May 4. Also May 11, 12, 14(2:00), 17, 18, 19.

Free.

Tuesday May 9


1:00 - VIVA! Youth Singers of Toronto. VIVA! Espanol Gala Fundraising Concert. Featuring music from the Broadway musical Man of La Mancha and Spanish songs during the cocktail hour. VIVA!s Chamber Choir; Cainen Ryan, baritone; William Ford, tenor; Rebecca Clabant, mezzo; Laura Fernandez and Noah Zacharia, vocalists and guitarists; and Letters Club, 14 Ems St. 416-788-8482. $135.

7:30 - Cardinal Carter Academy for the Arts Music Department. Missa Gaia/Earth Mass. Featuring the vocal program’s 170 voices. P. Haller: In the Wide Awe and Wisdom of the Night (premiere), Metropolitan United Church (Toronto), 56 Queen St. E. 416-393-5566. $15.

8:00 - Burdock. A Strange Impulse. Works by Du Yun, Thrvaldssottir, Soper, Quabialindia, Monica Pearce and others. Sara Constant, flutes; Rebecca Gray, vocals; An Laurence Higgins, guitar; Gina Lee, toy piano. 1184 Bloor W. St. 497-230-2772. PWYC ($10 suggested).

Thursday May 11


7:30 - Canadian Opera Company. Tosca. See May 4. Also May 12, 14(2:00), 17, 18, 19, 20(4:30).


8:00 - Gallery 345. The Art of the Piano: Ali Berkok. 345 Sorauren Ave. 416-822-9781. $20; $10(st).

8:00 - Sony Centre for the Performing Arts. Eflman Ballet St. Petersburg: Red Giselle. Music by Tchaikovsky, Schnittke, and Bizet. Sony Centre for the Performing Arts, 1 Front St. E. 1-855-872-7869 or 416-916-7878. $55-$145. Also May 12(6:00); 13(2:00) and 8:00.

Friday May 12


7:30 - Anne Mzen. Celebrating Canada. Schafer: Snowforms; Stert: Watane; Gordon: Froshiver Bay; J. Steeves: Lake Huron Song; Patriziuin: I Went to the Market; and other works. Guests: Haucc Hennigar, French horn; Edward Tait, bass; Dan Simmons, percussion; Kenneth Welsh, actor; Louise Gillespie, drums, throat singing. St. Paul’s Anglican Church (Uxbridge), 65 Toronto St. S. Uxbridge. 416-476-2138. $20.

7:30 - Canadian Opera Company. Tosca. See May 4. Also May 14(2:00), 17, 18, 19, 20(4:30).

A. Concerts in the GTA

in E-flat, Andrew Bearcroft, trumpet, Martin-grove Collegiate Institute, 50 Winterton Dr., Etobicoke. 416-259-5965. $30; $25/$22 (sr/adv); $15(st).

Friday May 12

The CHOIR OF LAWRENCE PARK COMMUNITY CHURCH

www.lawrenceparkchurch.ca

Fridays @8 PRESENTS

SING FOR CANADA!

Friday May 12

The choir of Lawrence Park Community Church, 2180 Bayview Ave. 416-489-1551. $30; $15(st); 7:30: reception and silent auction.

Friday May 12

An Evening with Tomson Highway
FRIDAY, MAY 12, 8PM
KOERNER HALL

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WWW.PERFORMANCE.RCMUSIC.CA

8:00: Fridays @ 8. Sing for Canada! Works by Halley, Patterson and Duchetlony. Guest: Glyn Evans, tenor. Lawrence Park Community Church, 2180 Bayview Ave. 416-489-1551. $30; $15(st); 7:30: reception and silent auction.


8:00: $40-$100. Telus Centre, 273 Bloor St. W. 416-408-0208. 

8:00: Toronto Consort. Helen of Troy by Cavalli: Opera in Concert. Kevin Skelton, tenor (Menelaus); Michelle DeBoer, soprano (Helen); Laura Pudwill, mezzo (Hippolyta). Trinity-St. Paul’s Centre, Jeanne Lamon Hall, 427 Bloor St. W. 416-964-6337. $27-$87; $22-$36(st); $15(st/12 and under). Also May 13; 14(3:30).

8:00: Sony Centre for the Performing Arts. Eifman Ballet St. Petersburg: Red Giselle. See May 11, Also May 13 (2:00 and 8:00).

8:00: Upper Canada Choristers/Cantemos Latin Ensemble. Ubi Caritas et Amor. Vivaldi: Gloria (chorus); Fauré: Requiem (chorus); Cantique de Jean Racine; Jenkins: The Armed Man (chorus); Gjeilo: Northern Lights; Ubi caritas; and other works. Guests: Toronto’s Ecole Secondaire Catholique Saint-Frère-André Choir (Billy Boulet-Gagnon, conductor). Grace Church on-the-Hill, 300 Lonsdale Rd. 416-256-0510. $25; free (child and teens with adult).

Friday May 13


2:30: Village Voices/ Men of Note. Here’s to Song: Canada 150. Corlis: Missa Pax; Lang: Under Heaven; Tamblyn: Woodsmoke and Oranges; Halley: Song for Canada. Guests: Michele Jacot, clarinet; Robert Graham, piano; Jubilate Singers (Isabel Bernaus, conductor); Oksana Vignan, conductor. St. Maurice and St. Verena Coptic Orthodox Church, 3300 Hwy. 7 E., Markham. 416-509-5249. $35; $20(st); $15(st/under 12). Also May 12(eve).


7:00: St. Paul’s Anglican, Newmarket. Ron Korb in Concert. Ron Korb, flutes; Aidan Mason, guitar; Wendy Solomon, cello; Xiao- qiu Lin, erhu. St. Paul’s Anglican Church, 227 Church St., Newmarket. 905-853-7285. $25.


7:30: Archil Choral Society. Earth: Our Place, Our Promise. Winter: Missa Gaia (Earth Mass). Andrew Gilpin Jazz Ensemble; Alice Ault; Chris Dawes; Georgetown Children’s Chorus. Mayfield Secondary School, 5000 Mayfield St., Caledon. 705-434-2223. $25; $10(13-17); $5(child).

7:30: Bach Children’s Chorus and Bach Chamber Youth Choir. Song of the Earth. Linda Beaupré, conductor; Eleanor Daley, piano. Toronto Centre for the Arts, 5040 Yonge St., North York. 1-855-985-2877. $35-$40.

7:30: Canadian Opera Company. Louis Riel. See May 2. 


7:30: Music at St. Andrew’s. Singing Our History: A Canada 150 Celebration. Traditional Acadian, Greek and Chinese folk songs; Africa-Canadian spirituals; selections from Canadian musical theatre productions (The Drowsy Chaperone, Anne of Green glades).

Aaron James, organist, in recital to celebrate Canada’s 150th birthday

Friday, May 12, 7:30pm

A program of Canadian music by Ruth Watson Henderson, Denis Bédard, Bengt Hambraeus, Raymond Daveluy, John McIntosh and others. Premiering Stuart Beaudoin’s winning composition in the Toronto Centre, Royal Canadian College of Organists, Composition Competition Church of the Holy Trinity, 10 Trinity Square, Toronto RCCCToronto.ca

Admission at the door: $20/10 for RCCO members INFO 416-363-0331 ext. 26

GUT REACTION CHANGING WORLD

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May 13, 2017 at 7:30 pm
Eastminster United Church, 310 Danforth Avenue
Buy online: SINGLE TICKETS: $20 / $14 / $5 (under 18) 3 TIX FLEX PACK: $49 / $32 Sen. & Student
416.629.3716 . AcademyConcertSeries.com

THE WHOLE NOTE

May 1, 2017 - June 7, 2017

www.thewholenote.com
Gables, and Filumena); and others. Allison Angelo, soprano; Xin Wang, soprano; Ariana Chris, mezzo; Jacques Arsenault, tenor; Stephen Philcox, piano; and others. St. Andrew’s Church (Toronto), 73 Simcoe St. 416-593-5600 x 231. $25.


7:30: Teo Milea. A New Beginning in Toronto. Autumn Sky; A New Beginning; Smile; Today/Tomorrow. Terry Lim; flute; Teo Milea, piano. Al Green Theatre, 750 Spadina Ave. 416-877-2602. $25-$40. Also May 6 (Waterloo).

7:30: York Chamber Ensemble. A Night in Vienna. Strauss: Radetzkny March; Voices of Spring Waltz; Blue Danube Waltz; Haydn: Little Organ Mass (excerpts); Mozart: Ave Verum corpus; Beethoven: Choral Fantasy (Fantasia in C Minor). Trinity Anglican Church (Aurora), 79 Victoria St., Aurora. 905-727-6101. $20; $10(sr/st).

8:00: Oakville Symphony Orchestra. Music of the Americas. Gershwin: Rhapsody in Blue; and other works. Lucas Porter, piano. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-815-2021 or 888-489-7784. $25-$64. Also May 14(2:00).


8:00: Royal Conservatory of Music. TD Jazz Art of the Trio Series: Christian McBride and Tip City and James Gelfand Trio. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $40-$85.

8:00: Sony Centre for the Performing Arts. Eifman Ballet St. Petersburg: Red Giselle. See May 11. Also May 12; 14(3:30).


8:00: Toronto Consort. Helen of Troy by Cavalli: Opera in Concert. Kevin Skelton, tenor (Menelaus); Michelle DeBoer, soprano (Helen); Laura Pudwell, mezzo (Hippolyta). Trinity-St. Paul’s Centre, Jeanne Lamon Hall, 427 Bloor St. W. 416-964-6337. $27-$67; $22-$61(sr); $15(st/35 and under). Also May 12; 14(3:00).

Sunday May 14

2:00: Canadian Opera Company. Tosca. See May 4. Also May 17, 18, 19, 2014(3:00).

2:00: Oakville Symphony Orchestra. Music of the Americas. Gershwin: Rhapsody in Blue; and other works. Lucas Porter, piano. Oakville Centre for the Performing Arts, 130 Navy St., Oakville.
A. Concerts in the GTA

St. Oakville. 905-815-2021 or 888-489-7784. $25-$64. Also May 13(8:00).

● 2:00: Peter Margolian and Friends. Chamber Music Concert. Alyabyev: Five Songs for Soprano and Piano; Lypavunov: Sextet for Strings and Piano; Levitin: Little Suite for Percussion and Piano. Irina Medvedeva, soprano; Peter Margolian, piano; Genny Burford and Gina Maenhaut, violins; Senan Whelan, viola; Alan Shantz, cello; Karry Johnston, double bass; Andrew Bell, marimba; Matt Moore, vibraphone. Victoria College Chapel, 91 Charles St. W. 647-880-5475. Free.


● 3:00: Intrada Brass of Oakville. Strings Attached. Venables: new work for brass and strings. Guest: Dévah Quartet. St. Paul’s United Church (Oakville), 454 Rebecca St., Oakville. 905-927-0561. $15; $10(sr/st); free(under 10).


● 3:30: Toronto Consort. Helen of Troy by Cavalli: Opera in Concert. Kevin Skelton, tenor (Menelaus); Michelle DeBoer, soprano (Helen); Laura Budwell, mezzo (Hippolyta). Trinity-St. Paul’s Centre, Jeanne Lamon Hall, 427 Bloor St. W. 416-964-5337. $27-$67; $22- $61(sr); $15(st/$5 and under). Also May 11 and 12 (even).


● 4:00: Opus 8. H2O. Phantasamagoria of all previous; Maxwell Davies: Eight Songs for a Mad King. Ilana Zararkin, soprano; Bruce Kelly, baritone; Andrew Moodie, actor/reader; Talisker Players. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-466-1800. $45; $35(sr); $10(st). 7:15: Pre-concert chat. Also May 17.

Wednesday May 17


● 7:30: Jumblys. Touching Ground Festi- val. What Was My Backyard? Britta John- son, composer and librettist; Beth Helmers, stage director; Shifra Cooper, musical direc- tor; Mark Blouin, clarinet, Johnny Spence, keyboards; Alyssa Delbaere-Sawchuk, Métis fiddle. The Ground Floor; 132 Fort York Blvd. 647-209-9986. Free. Also May 27(2:00 - Cedar Ridge Creative Centre).

● 7:30: Opus 8. H2O. Phantasamagoria of all

 вторая строка
Brahms: Double Concerto for Piano and Violin; Haydn: Overture to L’isola disabitata; Adrianna Lee, violin; Karen Henderson, cello; Paul McCalloch, conductor. Little Trinity Anglican Church, 425 King St. E. 416-528-7159. $12.

Friday May 19


6:00: Sing! The Toronto Vocal Arts Festival. Supertonic. 120 Diner, 120 Church St. 416-694-6900. PWYC ($20 suggested).

7:30: Canadian Opera Company. Tosca. See May 4. Also May 20 (4:30).

6:00: Gallery 345. Trio Corventano. Weber: Trio for Flute, Cello and Piano; Gaubert: Par un clair matin; Soir d’automne; Serenade; Martinic: Trio for Flute, Cello and Piano. Dakota Martin, flute; Phil Dhill, piano, Thomas Beard, cello. 345 Sorauren Ave. 416-822-9781. $20.

8:00: Ontario Pops Orchestra. Harry Potter and the Magic of Music. Beethoven: Ode to Joy; Holst: Jupiter from The Planets; Manon; Pink Panther; Glinka: Ruslan and Ludmilla Overture; Williams: Dry Your Tears, Africa; and music from the Harry Potter films. Etobicoke Collegiate Institute Choir; Etobicoke Youth Choir; Ave Choir of Toronto; Carlos Bastidas, conductor. Etobicoke Collegiate Auditorium, 86 Montgomery Rd., Etobicoke. 416-542-9891. $20; free (under 12).

Saturday May 20

4:30: Canadian Opera Company. Tosca. See May 4.

6:00: Sing! The Toronto Vocal Arts Festival. Hampton Avenue 4 and Ault Sisters. 120 Diner, 120 Church St. 416-694-6900. PWYC ($20 suggested). Also 8:30.

7:00: Aga Khan Museum. World Fiddle Day Concert. Khousha Nakhaei, kamancheh; Amely Zhou, erhu; and others. 77 Wynford Dr. 416-646-4677. $25.

7:00: St. Francis Centre for the Arts. Ron Korb - Asia Beauty. In Celebration of Asian Heritage Month. Ancient China; Forbidden Love; Hanoi Cafe; Shadow Puppets; Journey Home, Ron Korb, flutes and Asian bamboo windwinds; Xiaoqiu Lin, erhu; Bill Evans, piano and acoustic bass; Larry Crowe, drums and percussion. 78 Church St. S., Ajax. 905-619-2529 x2787. $35.


8:00: Canadian Music Centre. Avec Le Soleil Sartort De Sa Bouche/MIke Smith Company at the Drake Hotel. Afro-knaut trance rock and experimental jazz. Drake Hotel, 1150 Queen St. W. 416-961-6601 x202. $15 (W.A.H.C. members); $10; PWYC.

8:00: Gallery 345/Australian Consul to Canada. The Art of the Piano: David Six. Six: Between the Stations. Gallery 345, 345 Sorauren Ave. 416-822-9781. $20.


Sunday May 21


Tuesday May 23

A. Concerts in the GTA


- **12:10**: Nine Sparrows Arts Foundation/Yorkminster Park Baptist Church. Lunchtime Chamber Music. Christopher James, flute and Aaron James, piano. Yorkminster Park Baptist Church, 1598 Yonge St. 416-241-1238. Free. Donations accepted.


- **7:00**: Toronto Children’s Chorus. Toronto Youth Choir in Concert. A joint program between the Toronto Youth Choir and the University of West Liberty Choir from Philadelphia. St. Paul’s Basilica, 83 Power St. 416-598-3375. $35-$50/$75(reserved)/$175(VIP premium pack). Ticket required.


- **9:00**: Jewish Music Week in Toronto. Spotlight on Glick. Glick: We Are Children Just the Same; Psalms Trilogy; Whittacre: Five Hebrew Love Songs; and other works. Ellen Meyer, piano; Beth Silver; cello; Cathie Goldberg, viola; Renee Bouthot, soprano and conductor; Lilt Women’s Chamber Choir. Heliconian Hall, 35 Hazelton Ave. 416-922-3618. Free. Ticket required.


- **8:00**: Exultate Chamber Singers. A Time for Looking Forward: Music of Young Composers. Eversohns: Only in Sleep; Parker: The Song My Paddle Sings; and a new work by Stephen Webb. Hilary Applefeld, conductor. St. Thomas’s Anglican Church (Toronto), 27 St. Germaine St. 416-971-9229. $25; $20 (sr/st); $10 (st).

- **8:00**: Harmony Singers. Songs of the Land. Hallelujah; Big Yellow Taxi; The Homecoming; Snowbird; and others. Guest: Julia Vesco; Harvey Patterson, conductor. Martin Grove Concert Hall, 225 Bloor St. E. 416-971-9229. $25; $20 (sr/st); $10 (st).

- **12:10**: Music of Young Composers. Friday, May 26th, 2017, 8pm

Friday May 26

- **12:10**: Music of Andrew’s. Noontime Recital. Mozart: Sonata K281; Goldberg: Studies on Chopin’s Études (excerpted); Kastus: Variations; Younggun Kim, piano. St. Andrew’s Church (Toronto), 73 Simcoe St. 416-598-3375. $25; $20 (sr/st); $10 (st).


- **2:00**: Jewish Music Week in Toronto. Barnes/Woldemichael EthioJazz Quartet. Daniel Barnes, composer and drummer; Girma Woldemichael, sax. Rex Hotel Jazz and Blues Bar, 194 Queen St. W. 416-638-4492. Free.

- **7:30**: Cathedral Church of St. James. Last Night of the Proms. Choir of St. James: Catholic Band; Band of the Royal Regiment of Canada; Ian Sadler, organ; Shawn McAllister, MC; Robert Busiakiewicz, conductor; Kevin Anderson, conductor. 65 Church St. 416-364-7865 x245. $50/$30(adult).


- **8:00**: Exultate Chamber Singers. A Time for Looking Forward: Music of Young Composers. Eversohns: Only in Sleep; Parker: The Song My Paddle Sings; and a new work by Stephen Webb. Hilary Applefeld, conductor. St. Thomas’s Anglican Church (Toronto), 27 St. Germaine St. 416-971-9229. $25; $20 (sr/st); $10 (st).

- **8:00**: Harmony Singers. Songs of the Land. Hallelujah; Big Yellow Taxi; The Homecoming; Snowbird; and others. Guest: Julia Vesco; Harvey Patterson, conductor. Martin Grove Concert Hall, 225 Bloor St. E. 416-971-9229. $25; $20 (sr/st); $10 (st).

- **8:00**: Harmony Singers. Songs of the Land. Hallelujah; Big Yellow Taxi; The Homecoming; Snowbird; and others. Guest: Julia Vesco; Harvey Patterson, conductor. Martin Grove Concert Hall, 225 Bloor St. E. 416-971-9229. $25; $20 (sr/st); $10 (st).

- **8:00**: Newmarket Citizens Band. In Concert. Works by Canadian composers and other Canadian works in celebration of Canada’s sesquicentennial. Guests: North of Dixie; Vince Gassi, conductor. Old Town Hall, Newmarket, 480 Botford St., Newmarket. 905-726-2641. $15; $10(yst).


- **8:00**: Tapestry Opera. Oksana G. See May 24. Also May 28(mat). 30.

- **8:00**: Sing! The Toronto Vocal Arts Festival. Sing! Loves New York: The New York Voices. Also Blue Jupiter; FreePlay Duo; Micah Barnes, host. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-369-7723. $49; $35(under 35); $99(VIP).

**TORONTO BACH FESTIVAL**

**Friday, May 26, 2017 7:30PM**

This highly anticipated annual tradition features THE CHOIRS OF ST. JAMES CATHEDRAL in concert with THE BAND OF THE ROYAL REGIMENT OF CANADA, and the Toronto Star’s Shawn Micalef (MC). Conducted by Robert Buskiakiewicz and Kevin Anderson.

Tickets: $50/$30, available online or at 416-364-7865

65 CHURCH ST, TORONTO 416-364-7865 STJAMESCATHEDRAL.CA

**CANTEMUS SINGERS**

**Cupid’s Arrow**

Saucy Madrigals and Chansons by Byrd, Morley, and Gombert

Church of the Holy Trinity

Eaton Centre

May 27 ~ 7:30 pm

May 28 ~ 3:00 pm

Tickets at the Door ~ $20

Info: 416 578 6602 www.cantemus.ca

**THE NEW YORK VOICES**

**SPECIAL GUESTS: BLUE JUPITER, MICAH BARNES, FREEPLAY DUO**

**THE 5TH ANNUAL SING!**

**SATURDAY, MAY 26 @ 8:00PM**

**JANE MALLETT THEATRE**

**ST. JAMES CATHEDRAL’S**

**THE LAST NIGHT OF THE PROMS**

**THE CHOIR OF ST. JAMES CATHEDRAL**

**ST. JAMES CATHEDRAL**

**963 Pharmacy Ave., Scarborough**

**905-875-1730. $25; $20(yst). $50(family of 2 adults and 2 children or students).**

**2:00**: Jumbies. Touching Ground Festival. What Was My Backyard? Britta Johnson, composer and librettist; Beth Helmers, stage director; Shifra Cooper, musical director; Mark Blouin, clarinet; Johnny Spence, keyboards; Alyssa Delbaere-Sawchuk, violin; John Abberger, conductor, oboe.

**3:00**: Array Ensemble. Young Composers’ Workshop Concert. Array Space, 150 Walnut Ave. 416-532-2019. Price TBD.

**5:00**: Royal Conservatory of Music. 21C Music Festival: Cinq à Sept. Suzuki: new work (world premiere); Shimmer, Tree (Canadian premiere); Louise: Scenes from a Jade Terrace ("Warrior" and "Memories in an Ancient Garden"); Chin: Piano Études; Parker: warehoused; Weinroth-Browne: Triumvirate. Temerty Theatre, 273 Bloor St. W. 416-408-0208. $21/$10(with ticket to 8:00 concert). Festival runs May 24-28.


**7:00**: Milton Choristers. Canada Sings, Eh?! Part Deux. Sheena Nykolaiszyn, artistic director. Knox Presbyterian Church (Milton), 170 Main St. E., Milton. 905-815-1730. $25; $20(yst); $50(family of 2 adults and 2 children or students).

**7:30**: Cantemus Singers. Cupid’s Arrow. Church of the Holy Trinity, 10 Trinity Sq. 416-578-6602. $20; free(under 12). Also May 28(mat).


**MUSIC FESTIVAL: CINQ À SEPT**


**2:30**: Toronto Bach Festival. Harpsichord Recital. J.S. Bach: Komm du süsse Todesstunde BWV161; Nach dir; Herr, verlängert mich BWV155; Brandenburg Concerto No.6 BWV1051; Oboe Concerto in E-flat BWV1053a. Ellen McAteer, soprano; Rebecca Claborn, alto; Patrick Jordan and Brandon Chui, violas; John Abberger, conductor, oboe.

**3:00**: Royal Conservatory of Music. 21C After Hours: Soundstreams Emerging Composers Workshop. Six emerging composers give world premieres of pieces developed under the guidance of composers Unsuk Chin and Chris Paul Harman. Temerty Theatre, 273 Bloor St. W. 416-408-0208. $21/$10(with ticket to 8:00 concert). Festival runs May 24-28.

**5:00**: Royal Conservatory of Music. 21C Music Festival: Cinq à Sept. Suzuki: new work (world premiere); Shimmer, Tree (Canadian premiere); Louise: Scenes from a Jade Terrace ("Warrior" and "Memories in an Ancient Garden"); Chin: Piano Études; Parker: warehoused; Weinroth-Browne: Triumvirate. Temerty Theatre, 273 Bloor St. W. 416-408-0208. $21/$10(with ticket to 8:00 concert). Festival runs May 24-28.


**7:00**: Milton Choristers. Canada Sings, Eh?! Part Deux. Sheena Nykolaiszyn, artistic director. Knox Presbyterian Church (Milton), 170 Main St. E., Milton. 905-815-1730. $25; $20(yst); $50(family of 2 adults and 2 children or students).

**7:30**: Cantemus Singers. Cupid’s Arrow. Church of the Holy Trinity, 10 Trinity Sq. 416-578-6602. $20; free(under 12). Also May 28(mat).

7:30: VOCA Chorus of Toronto. Carmina Burana. Orff: Carmina Burana; Gjeilo (arr. Morphy): The Spheres; Letourneau: My Symphony; Gjeilo: The Ground; Aluoch, Anyango (arr. Tate): Kawouno Wan Gi Pi, Elizabeth Polese, soprano; Michael Nyby, baritone; Christopher Mayell, tenor; TorQ Percussion Quartet; Jenny Crober, conductor; Elizabeth Acker, piano; Shawn Grenke, piano. Eastminster United Church, 310 Danforth Ave. 416-947-8487. $25; $20(sr); $10(st).

8:00: Canadian Sinfonietta. Asian Heritage Month. Michael Pepa: A Chime of Windbells, Haiku for Soprano, Strings and Piano; and other works. Vania Chan, soprano; Erika Crinó, piano. Tyndale Chapel, 3377 Bayview Ave. 416-879-5566. $35 and up; $30(sr/st); free(under 12). 7:15: Pre-concert talk.

8:00: Cathedral Bluffs Symphony Orchestra. Celebration of Dance. Copland: Honeymoon; Stravinsky: Firebird Suite; Prokofiev: Balcony Scene from Romeo and Juliet; Tchaikovsky: Swan Lake (selections); Reintamm: Pas de deux “An Unwritten Ballet.” Hannah Fischer, dancer; Ethan Watts, dancer; Norman Reintamm, conductor. P.C. Ho Theatre, Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Ave. E., Scarborough. 416-947-8487. $35 and up; $30(sr/st); free(under 12). 7:15: Pre-concert talk.

8:00: Harmony Singers. Song of the Land. Hallelujah; Big Yellow Taxi; The Homecoming; Snowbird; and others. Guest: Michaela Mar; Harvey Patterson, conductor. Martin Grove United Church, 75 Pergola Rd., Etobicoke. 416-879-5566. $20; $15(sr/st). Also May 26. Refreshments and door prizes.
● 8:00: Mississauga Symphony Orches- tra. Roman Festival Gala Concert: A tribute to Rome’s composers and music. Vivaldi: The Four Seasons (Springing); Mendelssohn: Concerto for Oboe; Rossini: Variations for Clarinet; Morricone: Theme from Cinema Paradiso; Respighi: Feste Romane. Denis Mastromonaco, conductor. Guests: Corey Gemmell, violin; Karen Rotenberg, oboe; Mike Dassios, clarinet. Hammerson Hall, Living Arts Centre, 4141 Living Arts Dr. Mississauga. Concert for Oboe; Rossini: Variations for Clarinet; Morricone: Theme from Cinema Paradiso; Respighi: Feste Romane.

● 8:00: Music Gallery/88 Days of Fortune. Pharmakon • Malma • Kristina Guison + DJ Garbage Body. Music Gallery, 197 John St. 416-204-1080. $15; $10(st/members); $13(adv). VENUE CHANGE. Venue TBD. Call ahead or check website.

● 8:00: Oriana Women’s Choir. Sing a New Song: New Compositions. Works by Peter Togni, Matthew Emery, Ruth Watson Henderson, R. Murray Schafer, Harry Somers and others. Mitchell Pady, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-978-6000. $50-$65. 7:00: Pre-concert chat. 8:00: Post-concert chat with artists from the concert.


● 1:30: Music at Metropolitan. A Celebration of Canada! In celebration of Canada’s 150th anniversary. Metropolitan Choir; Metropolitan Silver Band; children’s choir and others. Metropolitan United Church (Toronto), 56 Queen St. E. 416-363-0331. Donations accepted.

● 2:00: St. Anne’s Anglican Church. Post-Industrial Gamelan! St. Anne’s Choir; Junction Trio; Guests: Evergreen Club Contemporary Gamelan Ensemble. 270 Gladstone Ave. 416-336-5160. PWYC; $20 suggested.

● 2:00: Cantemus Singers. Cupid’s Arrow. Church of the Holy Trinity, 10 Trinity Sq. 416-578-6602. $20; free(under 12). Also May 27(eve).


● 3:00: Royal Conservatory of Music. 21C Music Festival: Soundstreams Presents the Music of Unsuk Chin. Chin: Cantatrix Soprana; “Advice From a Caterpillar” (from Alice in Wonderland); Harman: It’s All Forgotten Now (world premiere); Love Locked Out. Guillaume Legrand; The Tin Can Orchestra; St. Cecilia Chamber Orchestra. Mazzoleni Concert Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $21-$67.50. Post-show chat with Lawrence Cherney and artists from the concert. Festival runs May 24-28.

● 3:00: Royal York Road United Church. Organ Concert (Reformation Theme) and “Advice From a Caterpillar” (from Alice in Wonderland). David Gooder, organ; St. Cecilia Chamber Orchestra. Metropolitan United Church (Toronto), 56 Queen St. E. 416-363-0331. Donations accepted.


● 3:00: Tapestry Opera. Oksana G. See May 24. Also May 30(8:00).


● 3:00: Toronto Symphony Orchestra. Beethoven: Symphony No.7. Delius: On Hearing the First Cuckoo in Spring; Grieg: Piano Concerto; Griffes: Poem for Flute and Orches- tra; Beethoven: Symphony No.7. Jean-Elffam piano

“Ishay Shaer piano

“Shaer... plays with a differentiated touch, a soul deep articulation and a thrilling phrasing.” Das Orchester

May 28, 3 pm 35 Hazelton Ave. Jean Coulthard, S. Prokofiev, F. Schubert
tix: syrinxconcerts.ca/ 416.654.0877

CELEBRATION OF CANADA!
Sunday, May 28 at 1:30 p.m.
Metropolitan celebrates Canada’s 150th birthday
with the Metropolitan Choir, Metropolitan Silver Band, children’s choirs and more.

Admission free but donations welcome.

Metropolitan United Church
56 Queen Street East (at Church Street), Toronto
416-363-0331 (ext. 26) www.metunited.org

Cathedral Bluffs SYMPHONY ORCHESTRA
Artistic Director/Principal Conductor
Norman Reintamm

Saturday May 27, 2017 8 pm
CELEBRATION OF DANCE
COPLAND Hoedown STRAVINSKY Firebird Suite PROKOFIEV Balcony Scene (Romeo and Juliette) TCHAIKOVSKY Favorites from Swan Lake REINTAMM Pas de Deux (“An Unwritten Ballet”) with ballet artists Hannah Fischer & Ethan Watts
SUBSCRIPTION CONCERT | 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
thewholenote.com

SOUNDS OF SPRING
THE CANADIAN EDITION in celebration of Canada’s 150th Anniversary
SUNDAY, MAY 28 | 3:30 P.M.
Church of St. Michael and All Angels 611 St. Clair Ave. W.
TICKETS $5-$20 at the door
WYCHWOOD CLARINET CHOIR

49
A. Concerts in the GTA

Bavouzet, piano; Nora Shulman, flute; Sir Andrew Davis, conductor. George Weston Recital Hall, 5040 Yonge St. 416-598-3375. From $44.25. Also May 25 (2:00) & 27 (7:30) at Roy Thomson Hall.


Tuesday May 30


● 8:00: Tapestry Opera. Oksana G. See May 24.

Wednesday May 31


Thursday June 1


● 12:00: Encore Symphonic Concert Band. Monthly Concert. Big band, swing, jazz and more.

B. Arts

Sunday May 28 at 3 pm

Sacred Sounds of Latin America

Spanish polyphony made new: viva la musica nueva!

Church of the Redeemer
Bloor & Avenue Rd
(416) 763-1695
torontochamberchoir.ca

Sunday May 28, 3:00

ST. MARK PASSION
Sun May 28 @ 3:30pm
TorontoBachFestival.com

● 3:30: Toronto Bach Festival. St. Mark Passion BWV247. J.S. Bach (arr. Heighes); Ellen McAttee, soprano; Daniel Taylor, counter-tenor; Agnes Zsigovics; Ashten Tenenkon; Brett Polegato; and others; John Abberger, conductor. St. Barnabas Anglican Church, 361 Danforth Ave. 416-466-8241. $30; $25(sr); $15(st). Festival runs May 26-28. Festival passes available.


Monday May 29

● 12:15: Church of the Holy Trinity. Music Mondays: Bach, Beopop and Gong!will McBirnie, flute; and Bernie Senensky, piano. 10 Trinity Sq. 416-598-4521. PWYC.

THE ASSOCIATES OF THE TORONTO SYMPHONY ORCHESTRA

Monday, May 29, 2017, 7:30 p.m.

SCHUBERT “TACTILY SPEAKING” and BEETHOVEN

Franz Schubert  16 songs from Die Schöne Müllerin, D.795, transcribed for violin and viola
Ludwig van Beethoven  String Trio in E-flat major, Op.3

Tickets $22, Seniors & Students $20
Trinity-St. Paul’s Centre
427 Bloor St. W.
Box Office: 416-282-6636
www.associates-tso.org
A. Concerts in the GTA

Whitaker; Lux Arumque; Orff: O Fortuna from Carmina Burana. Etobicoke Centennial Choir, returning choristers and past EDC conductors; Carl Steinhauser, piano and organ. Hummer Valley United Church, 76 Anglesley Blvd., Etobicoke. 416-769-9271. $25.

7:30: Jubilate Singers/Village Voices/ Men of Note. Canadian folk-songs (selections); and other works. Asbury and West United Church, 3180 Bathurst St. 416-783-6503. $25; $20(sr); $15(st); free(12 and under), Wheelchair accessible; parking available.

7:30: Koichi Inoue. Brampton Chamber Music Concert Series. Zenkyu, ocarina; Koichi Inoue, Cecilia Lee and Megumi Okamoto, piano. St. Paul’s United Church (Brampton), 30 Main St. S., Brampton. 905-450-9220. PWYC.

7:30: National Ballet of Canada. A Street-car Named Desire. Music by Prokofiev and Schnittke. John Neumeier, choreographer/director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-345-9595. $39-$265. Also Jun 7, 8, 9, 10(all 7:30); Jun 4, 8, 10(all 2:00).

8:00: Scarborough Philharmonic Orches- tra. Joyful Music. Tchaikovsky; Serenade for Strings; Popper: Hungarian Rhapsody; Vivaldi: Concerto for Cello and Strings; Mendelssohn: Concerto in D Minor (mvt.3); McGrath: Marcato from Suite for Strings. Cynthia Ding, violin; Shauna Rolston, cello; strings of the Scarborough Philharmonic Orchestra; artist-teachers from Sistema Toronto; young musicians and students from Sistema Toronto. Salvation Army Scarborough Citad- el, 2021 Lawrence Ave. E., Scarborough. 416-429-0007. $30; $25(sr); $15(st).

8:00: Spectrum Music. Tales from Turtle Island. New compositions and age-old storytelling. Alyssa Delbaere-Sawchuk, violin; Melis Fiddler-Quiet; Classic Roots, DJ and electronic artist. Alliance Française de Toronto, 24 Spadina Rd. 416-329-8190. $15; $10(st.).

8:00: Toronto Symphony Orchestra. The Decades Project (1930-1939): Belshazzar’s Feast. Hindemith: Concert Music for Brass and Strings; Berg: Violin Concerto; Walton: Belshazzar’s Feast; Jonathan Crow, violin; Alexander Dobson, baritone; Toronto Mendelsohn Choir; Huddersfield Choral Society; Sir Andrew Davis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $33.75. Also Jun 2(7:30).


2:00: National Ballet of Canada. A Street-car Named Desire. Music by Prokofiev and Schnittke. John Neumeier, choreographer/director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-345-9595. $39-$265. Also Jun 7, 8, 9, 10(all 7:30); Jun 4, 8, 10(all 2:00).


2:00: Scarborough Parks and Recreat- ions. Sunday Afternoon Concert: Juan Tomas Band with Mary Lou Malcomen. Music by Celine Dion, Liza Minnelli, Gypsy Kings, George Gerakiniotis and ABBA. Marylou Malcomen, vocals; Juan Tomas, flamenco guitar; Lorne Hendel, rhythm guitar; Frank Sant, bass; Steve Farrugia, drums. Scarborough Civic Centre, 150 Borough Dr., Scarborough. 416-396-7766 or 847-609-8291. Free.

SUNDAY JUNE 4

22nd Anniversary Season
2016/2017
TRINITY-ST. PAUL’S CENTRE
427 Bloor St. West

featuring
Isabel BAYRAKDARIAN
Russell BRAUN
Ben CARLSON
Inna PERKIS
Ernesto RAMIREZ
Boris ZARANKIN
Ilana ZARANKIN
Julia ZARANKIN

TO ORDER TICKETS, please call 416.466.6323
offcentremusic.com

THE ASSOCIATES OF THE
TORONTO SYMPHONY ORCHESTRA

Monday, June 5, 2017, 7:30 p.m.

FROM JOHANNES TO IRON JOHN

Joseph Haydn
Piano Trio in A Major, Hob. XV: 18
Raymond Luedeke
Three Episodes from Iron John for piano trio
Astor Piazolla
Invierno Porteño
Johannes Brahms
Piano Trio No.1 in B major, Op.8

Tickets $22, Seniors & Students $20
Trinity-St. Paul’s Centre
427 Bloor St. W.
Box Office: 416-282-6636
www.associates-tso.org

Monday June 5


Tuesday June 6

7:00: Lula Music and Arts Centre. Luluworld 2017: Aline Morales with Rob Curto. Lula Lounge, 1585 Dundas St. W. 416-588-0307. $15/$12(adv). Includes 8:30 show.


Wednesday June 7

2:00: Toronto Symphony Orchestra. A Tribute to Ella Fitzgerald. Capathia Jenkins, vocalist; Montego Glover, vocalist; Sy Smith, vocalist; Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $29.50-$107. Also June 7(2:00 & 8:00).


Wednesday May 3

12:00: Midday Music with Shigeru. Tabitha Johnson and Thomas Tokor: Two Pianos. Concertos by Grieg and Mozart. Hi-Way Pentecostal Church, 30 Anne St. N., Barrie. 705-726-1181. $5; free(advance).


7:30: Chorus Niagara. Phantom of the Opera. 1925 silent film with live, original choral soundtrack featuring works by Gluck, Gounod, Bizet, Saint-Saëns, and Poulenc. Lynne Honsberger, organ. FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines. 1-855-515-0722 or 905-688-5550 x0722. $42; $40(advance); $27(under 30); $17(St); $15(child); $5(high school). Pre-concert chat at 6:30.

Friday May 5

7:00: St. Andrew's Presbyterian Church (Kitchener). Douglas Haas: Celebration Concert. 54 Queen St. N., Kitchener. 226-647-1290. Free.

8:00: Kitchener-Waterloo Waterfowl. Edwin's Pops: A Night of Music and Comedy. Pdq Bach's take on Beethoven's fifth symphony and other musical humour. Measha Brueggergosman, soprano; Stewart Goodyear; piano; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4717 or 1-888-745-4717. $19-$56. Also May 6.

Saturday May 6

2:00: King Edward Choir. The Coronation of King Edward VII: A Dramatic Re-enactment. Works by Attwood, Handel, Goss, and Parr. Floyd Rickets, conductor; Paul Jenkins, organist. Collier Street United Church, 112 Collier St., Barrie. 705-305-6787. $25; $15(St). Also 7:30.

IN THIS ISSUE:

B. Concerts Beyond the GTA

IN THIS ISSUE:

Syd Birrell & the 100 Voices of the Peterborough Singers

Mozart • Requiem & Arias

featuring
Ellen McAteer • Soprano
Daniel Taylor • Counter Tenor
Benjamin Butterfield • Tenor
Alex Dobson • Baritone
Ian Sadler • Organ

Sat., May 6 • 7:30 p.m.
George Street United Church
534 George St. N., Peterborough
thewhelonenote.com
Concerts Beyond the GTA

- **May 5:**
  - 3:00: Vivaldi and Handel. St. George’s Cathedral (Kingston). 210 King St. E., Kingston. 613-772-1161. $25; $20(st); free(child).

- **May 6:**
  - 8:00: René M. Caisse Memorial Theatre. Lunch at Allen’s: A Concert for Jake. Murray McLauchlan, Cindy Church, Ian Thomas, Marc Jordan. 100 Clearbrook Trail, Bracebridge. 705-645-8400. $30. Also May 6 (Burlington). Saturday May 13

- **May 7:**

- **May 10:**

- **May 11:**
  - 8:00: Kitchener-Waterloo Symphony. Bach and Vivaldi: Violin Concerto No. 6 in A Minor; Violin Concerto in G Minor “Summer” (from The Four Seasons); Handel: Concerto Grosso Op.6 No.6; J.S. Bach: Concerto for Violin and Oboe in C Minor; Orchestral Suite No.1 in C; Geminiani: Concerto Grosso Op.5 No.12 “La Follia.” Anniskyn Nosky, curator/leader/violin; James Mason, Oboe. Central Presbyterian Church (Cambridge), 7 Queens Sq., Cambridge. 519-745-4711 or 1-888-745-4717. $36. Also May 10 (Waterloo), 12(Guelph).

- **May 12:**
  - 12:00: Music at St. Andrews. Lenard Whiting, organ and Michael Barth, trumpeter. St. Andrew’s Presbyterian Church (Barrie), 47 Queen St. N., Barrie. 705-726-1181. $5; free(child).
Between the Ears
June 2–3, 2017
A curious experience of music, sound and community in the city of Kitchener.
Venues: Kitchener City Hall, TWH Social, Victoria Park Lake, Communitech, Open Sesame
Info and Tickets: openears.ca

st. joe’s ArtsFest 2017
Norman Reintamm artistic director
FRIDAY June 2  7:30 pm
Artistic Director’s Evening featuring the monumental
BRAHMS 1st Piano Sonata & MOZART Clarinet Trio
Norman Reintamm piano
Henry Janzen viola
Elizabeth Day clarinet
SATURDAYS June 3 & 10  7:30 pm
MURDER in the CATHEDRAL by t.s. elliott
Lana Borsellino stage director
SUNDAY June 4  4 pm
Guelph Musicfest Encore with members of the Festival Trio
Sonatas by HANDEL, BEETHOVEN & DEBUSSY
Paul Pulford cello & Ken Gee piano
FRIDAY June 9  7:30 pm
JAZZ at St. Joe’s “Canada’s TOP Jazzers”
MIKE MALONE QUARTET
Mike Malone trumpet  Reg Schwager guitar  Neil Swainson bass  Terry Clarke drums
SUNDAY June 11  4 pm
ArtsFest FINALE featuring the magnificent
MOZART Requiem
Marion Samuel-Stevens soprano
Richard Cunningham countertenor
Renard Whiting tenor
Douglas Tranquada bass-baritone
members of Cathedral Bluffs Symphony Orchestra and Stillman Matheson organ

Saint Joseph’s RC Church  260 Herkimer St, Hamilton
phone 905.528.0019  or 416.550.6465
stjoesartsfest.ca
B. Concerts Beyond the GTA

Henry Janzen, viola; Elizabeth Day, clarinet; St. Joseph’s Catholic Church (Hamilton), 260 Herman Street, Hamilton. 416-550-6465, $20.

6:00: Kitchener-Waterloo Symphony. The Barra MacNeils. Daniel Bartholomew-Poyser, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4717. 6:19-8:42. Also Jun 3.

Saturday June 3

7:00: The Bronze Foundation. Panorama: A Large Scale Handbell Musical Landscape. Works for handbell by Shermar, Moklebust, Dobrinski, Joy and others. Toronto’s Auditioned Handbell Choir. St. George United Church, 9 Beverley St. E., St. George. 416-344-3444. $20. Also Jun 10 (Scarborough).

7:30: Barrie Concert Band. Made in Canada. A Little Wind Music. Hi-Way Church, 50 Anne St. N., Barrie. 705-481-1607. $20; $15(sr/st); free(under 5).

6:00: Kitchener-Waterloo Symphony. The Barra MacNeils. Daniel Bartholomew-Poyser, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4717. 6:19-8:42. Also Jun 2.

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.

• Brampton Music Theatre. Hairspray Jr. Music by Marc Shaiman, lyrics by Scott Wittman and Marc Shaiman, book by Mark O’Donnell and Thomas Meehan, based on the film. Lester B. Pearson Theatre, 150 Central Park Dr., Brampton. 905-874-2800, $15; $12(sr/st); Opens May 12, 7:30pm. Also May 12.

• Canadian Opera Company. Louis Riel. Music by Harry Somers, libretto by Mavor Moore. Russell Braun, baritone; and others; Peter Hinton, director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-863-8231. $35-$235; $22(under 30). Runs to May 26, 2:00pm. Also May 29, 8:00pm.

• Canadian Stage. Torpor. Company. Toronto, 100A Ossington Ave. 1-888-567-1600. $25; $20(sr/st); $15(st); $5(under 5). Opens May 10, 7:30pm. Also May 11, 2:00pm.

• Canadian Stage. The Man of La Mancha. Music by Mitch Leigh, lyrics by Joe Darion, book by Dale Wasserman. Scarborough Village Community Centre, 3600 Kingston Rd. 416-267-9292. $27; $25(sr/st); $23(ch). Opens May 4, 8:00pm. Runs to May 20. Thurs-Sat(8:00pm), Sun(2:00pm). Note: all seats are $23.

• Claude Bourbon. The Last Round. Musical. Ethan Green and Alex McAllister, book and lyrics by Joseph Carle, music by David Slllman. High Park Dr., 705-726-1181. $5; $3(under 12). Opens Jun 3, 7:30pm. Also Jun 4, 2:00pm.

• Classical Music Opera Company. Rossini, Guillaume Tell. Music by Gioacchino Rossini, libretto by Jacob Michael Schwarzer. Opera Scenes. Mirvish, 345 Sorauren Ave. 416-822-9781. $25(over 65); $35(under 65); $20(sr/st); $12(st). Also Jun 10, 1:00pm.

• Coast Capital Centre. The Return. Created by Yaron Lifschitz with Quincy Grant and the Circa Ensemble. Bluma Appel Theatre, 27 Front St. E. 416-368-3310. $39 and up. Opens May 3, 8:00pm. Runs to May 7. Wed/Thurs/Sat(8:00pm), Fri/Sun(2:00pm), Sun(5:00pm), Sun(7:00pm). Note: all seats are $39.

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Talisker Players Music

MAY 16 & 17, 8 PM
www.taliskerplayers.ca

120 Diner
120 Church St. 416-792-7725
120diner.com (full schedule)
All shows: PWYC ($10-$20 suggested).
Every Tues 6pm Leslie Huyler & Guests; 7:30pm Annie Bonsignore; 9pm Chris Birkett & Guests. Every Wed 6pm Orie Dagan & Friends; 8pm Lisa Particelli’s Girls Night Out Jazz Jam.
May 20 6pm, 8:30pm SINF! Festival. Hamp ton Avenue & the Ault Sisters. May 21 6pm, 8:30pm Merle Garbe Presents $20. May 25 6pm James Bruce Moore. May 26 6pm Sue & Dwight. May 27 6pm SINF FESTI! 9pm 4 Skor.
May 28 6pm Brittanya Banks & Kevin Forrest $20; 8:30pm Bobby Hsu’s Ob- Sessions $20.

Allezyca
2409 Yonge St. 416-481-6865
allezyca.ca
All shows: $8 unless otherwise indicated. Call for cover charge info.

Artwork Artdog
15 Colbourne St., Hamilton. 905-543-8512
artwork.net (full schedule)
May 3 8pm Vittorio Mezza (piano) Trio with George Koller (bass), Ben Riley (drums).
May 4 8pm The Acoustics $10. May 5 8pm Waled Abdulhamid $15 (adv)/$25 (door).
May 6 8pm Julie Michels & Adrea Furr gia. May 10 6pm Mohawk College showcase organized by Adrea Furr gia $10. May 12 8pm MOJO: Men of Jazz Oct $15.

Blooom
2315 Bloor St. W. 416-767-1315
blooomrestaurant.com
All shows: $19. Call for reservations.

Blue Goose Tavern, The
1 Blue Goose St. 416-255-2442
thebluegoosebar.ca
Every Sun 5pm Blues at the Goose with the Big Groove Rhythm Section.

Burdock
1184 Bloor St. W. 416-546-4033
burdockto.com (full schedule)
All shows: PWYC.
May 3 8pm Stephen Crump’s (bass) Rosetta Trio with Jamie Fox (e. guitar), Liberty Ellman (a. guitar). May 27 9pm Hans Luchts Quartet with The Shraggs $8 (adv)/$10 (door).

Cameron House, The
408 Queen St. W. 416-703-0811
cameronhouse.ca (full schedule)

Castro's Lounge
2116 Queen St. E. 416-899-8272
castroslounge.com (full schedule)
All shows: No cover/PWYC.
May 21 4pm Fraser & Daley.

Cavern Bar, The
76 Church St. 416-971-4440
cavernbar.ca (full schedule)

C'est What
67 Front St. E. 416-867-9499
cestwhat.com (full schedule)
May 13, 27 3pm The Hot Five Jazzmakers.
May 6, 20 3pm The Boxcar Boys.

De Sotos
1079 Clair Ave. W. 416-651-2109
desotos.ca (full schedule)
Every Sun 7pm Sunday Live Jazz Brunch No cover.

Emmet Ray, The
924 College St. 416-792-4497
theemmetray.com (full schedule)
All shows: No cover/PWYC.
May 4 7pm John-Wayne Swingtet: John Farrell (guitar), Abbey Sholberg (vocals), Wayne Nakamura (guitar), Alexander Tikhonov (clarinet).

Gate 403
403 Roncesvalles Ave. 416-588-2930
gate403.com
May 1 5pm Mike & Jill Daley Jazz Duo; 9pm Tim Hamel Trio. May 2 5pm Roots and Branches Blues Band; 9pm Bruce Chapman Blues Duo. May 3 5pm Rob Davis Blues Trio; 9pm Julian Fauth Blues Night. May 4 9pm Ilios Sterynnian Jazz Band. May 5 5pm Roberta Hunt Trio; 5pm The Pearl Motel. May 6 5pm Bill Heffernan’s Saturday Sessions; 8pm The Tin Pan Jazz Band. May 7 5pm Grateful Sunday; 9pm Berman Billings Duo; 5pm Tim Hamel Trio. May 10 5pm Mr. Rich Solo; 9pm Julian Fauth Blues Night. May 13 5pm Bill Heffernan’s Saturday Sessions; 9pm Julian Fauth Blues Quartet.

Großmann’s Tavern
379 Spadina Ave. 416-977-7000
grossmanns.tavern.com
All shows: No cover (unless otherwise noted). Every Sat The Happy Pals Dixieland jam. Every Sun 10pm The National Blues Jam with Brian Cober. Every Wed 10pm Bruncomey.

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

Hirut Cafe and Restaurant
2050 Danforth Ave. 416-551-7560

Every Sun 3pm Open mic with Nicola Vaughan. May 6 8pm Ernest Lee & Cotton Traffic $10. May 9, 23 8pm Fingerstyle Guitar Association PWYC. May 12 8pm Don Naudriuk PWYC. May 26 8pm Hirut Hoot Cabaret 5 Year Anniversary $5.

Home Smith Bar – See Old Mill, The

Hugh’s Room
2261 Dundas St. W. 416-533-5483
hughsrroom.com
All shows: 8:30pm unless otherwise noted.
May 4 Garland Jeffries $25(adv)/$30(door).
May 5 Paul Nelson Band $25(adv)/$30(door).
May 6 Crystal Shawanda $30(adv)/$35(door). May 7 David Bromberg $45(adv)/$50(door). May 13 The Shuffle demons $20(adv)/$22.50(door).

Jazz Bistro, The
251 Victoria St. 416-383-5299
jazzbistro.ca
May 2 7pm Italy’s Vittorio Mezza Tickets available through JazzFIn. May 3 8pm The Heilig Maneuver $15. May 4 5pm Jeff Jones with the Tom Szczesniak Trio $15. May 5, 6, 7pm Heather Bambrick (voice) with Michael Shand (piano), Ross MacIntyre (bass), Dan iel Barnes (drums), Chase Sanborn ( trumpet) $20. May 9, 16 8:30pm Genevieve Marantette (voice) with Robert Scott (piano) $10. May 10, 11 8:30pm Mackie Flott and the Colin Hunter Quartet $15. May 12, 13 9pm Ashley Summers (bass) Quintet with Kelly Jefferson (sax), Chris Baker (drums), Daniel Bruce (guitar), Daniel Murphy (piano) $15(Fri)/$20(Sat).
May 14 7pm Fern Lindzon $15. May 18 8 pm Linda Carone CD Release: Black Moonlight $20. May 20 10pm Steve Koven (piano) Trio with Rob Clouton (bass), Anthony Michelli (drums) $15(Fri)/$20(Sat). May 21 7pm Laura Marks (voice) with Bernie Senensky (piano) $20.

Jazz Vaness
Featuring some of Toronto’s best jazz musicians with a brief reflection by Jazz Vespers Clergy
Sunday, May 14, 2017 at 4:30 pm
TrIBUTE TO HERB BANCO
Sunday, May 28, 2017 at 4:30 pm
TRIBUTE TO MILES DAVIS
Sunday, June 4, 2017 at 4:30 pm
TBA

Christ Church Deer Park, 1570 Yonge St.
416-920-5211
www.thereselifehore.org
Admission is free; donations are welcome.
Laura Marks
Song Painter

first met and heard the painter and singer Laura Marks four or five years back at Lisa Particelli’s singer-friendly jam about which I’ve written before. The first time I heard Marks, my impression was that she had a nice voice but was timid. Since then, one or both of us, her voice or my ears, has matured, probably the latter. Listening more recently, I hear a cool confidence, a clear sense of purpose and an unmistakable character. That character is quaint and charming, introspective and sincere – as is demonstrated clearly on her debut album, 57 Minutes. The album is a Marks-illustrated work (Marks is primarily a visual artist), and it features the instrumental prowess of Chris Gale, Reg Schwager, Mark Kieswetter, Ross MacIntyre and Ben Riley, on sax, guitar, piano, bass and drums, respectively.

Although Marks has only been playing jazz gigs about town for the last eight or nine years, her first public performance as a jazz singer happened in the early 70s at Toronto’s Poor Alex Theatre; her experiences with jazz in private reach even further back. “My dad was a jazz fan so we were exposed very early,” Marks explains. “He met Dizzy Gillespie on an airplane twice. The second time Dizzy said to him, ‘How are you, Mr. Marks?’ He remembered him.”

One of the last tracks on the album is Body and Soul, a standard which all jazz musicians know, but which also happened to be an early influence on Marks: “I used to listen to the jazz programs on radio and when I heard Billie Holiday sing Body and Soul that was it. I started to sing jazz. I remember the moment and where I was in my parents’ house. I think I was 15.”

Marks doesn’t have dazzling, virtuosic chops, but she is and has always been an artist: prone to exploring, and creating, and expressing, relentlessly and endlessly; no exceptions are made behind the microphone. I recommend you go to see her at Jazz Bistro on May 21. There’s something special about her performance, her laid-back sensibility, that aforementioned character. I just love hearing her sing and I suspect you will too.

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

Reservoir Lounge, The
52 Wellington St. E. 416-955-0887
reservolounge.com (full schedule).
All shows: 9:45pm.
Every Tue, Sat Tyler Yarema and his Rhythm. Every Wed The Digs. Every Thu Stacey Kaniuk, Mary McKay. Every Fri Dee Dee and the Dirty Martinis.

Rex Hotel Jazz & Blues Bar, The
194 Queen St. W. 416-599-2475
therex.com (full schedule).
Call for cover charge info.
May 1 6:30pm Rebecca Hennessey’s FOG; 9:30pm Mike Harrington’s Off the Road Big Band; May 2 6:30pm Trevor Dionello; 9:30pm Classic Rex Jazz Jam hosted by Chris Gale. May 3 9:30pm Victor Bateman Trio; 9:30pm Zimzum. May 4 6:30pm Kevin Quain; 9:30pm Chris Wallace’s Many Names. May 5 4pm Hogtown Syncopators; 6:30pm Alex Dean Trio; 9:45pm NYC’s Marcello Pellitteri.
May 6 12pm The Sinners Choir; 3:30pm Swing Shift Big Band; 7:30pm Justin Bacchus; 9:45pm Bruce Cassidy’s Anti-Gravity Machine.
May 7 12pm Humber Community Music Student Recitals; 5pm Triple Bari Ensemble; 7pm Bugaloo Squad; 9:30pm Brooklyn’s Stefan Bauer. May 8 6:30pm Rebecca Hennessey’s FOG; 9:30pm Steve Farruggia’s Big City Big Band. May 9 6:30pm Trevor Giancola; 9:30pm Classic Rex Jazz Jam hosted by Chris Gale. May 10 6:30pm Victor Bateman Trio; 9:30pm Terry Promane & Dave Young Octet. May 11 6:30pm Kevin Quain; 9:30pm Mexico’s A Love Electric.
May 12 4pm Hogtown Syncopators; 6:30pm The A/V Unit; 9:45pm Benne Senesky. May 13 12pm The Sinners Choir; 3:30pm Laura Hubert Group; 7:30pm Justin Bacchus; 9:45pm NYC’s John Street.
May 14 12pm Excelsior Dixieland Jazz Band; 3:30pm Red Hot Ramble; 7pm Buga- loo Squad; 9:30pm Jacob’s Cattle. May 15 8:30pm Rebecca Hennessey’s FOG; 9:30pm York University Big Band. May 16 12pm Trevor Dionello; 9:30pm Classic Rex Jazz Jam hosted by Lucian Gray. May 17 6:30pm Victor Bateman Trio; 9:30pm Denman’s Rudy Smith with the Kieran Ovens Quartet. May 18 6:30pm Kevin Quain; 9:30pm Denman’s Rudy Smith with the Kieran Ovens Quartet. May 19 4pm Hogtown Syncopators; 6:30pm The A/V Unit; 9:45pm Elmer Ferrer Jazz Fusion Band.
May 20 12pm The Sinners Choir; 3:30pm Connor Gains; 7:30pm Justin Bacchus; 9:45pm Joe Bowden Sextet. May 21 12pm Excelsior Dixieland Jazz Band; 3:30pm Dr. Nick & The Rollercoasters; 7pm Bugaloo Squad; 9:30pm Justin Haynes’ Best Man. May 22 6:30pm Rebecca Hennessey’s FOG; 9:30pm Mike Malone & The Writers Jazz Orchestra. May 23 6:30pm Trevor Dionello; 9:30pm Dave Young Quintet. May 24 6:30pm Victor Bateman Trio; 9:30pm Carisa Neufeld. May 25 6:30pm Kevin Quain; 9:45pm New York’s Joel Frahm with Turbobop. May 26 4pm Hogtown Syncopators; 6:30pm Vancouver’s Andrea Superstein; 9:45pm New York’s Joel Frahm with Turbobop. May 27 12pm The Sinners Choir; 3:30pm Mississauga Big Band; 7:30pm Justin Bacchus; 9:45pm Bob Broug Kwartet.
May 28 12pm Excelsior Dixieland Jazz Band; 3:30pm FreeWAY Dixieland Band; 7pm Buga- loo Squad; 9:30pm Chicago’s Hans Luchs.
May 29 6:30pm Rebecca Hennessey’s FOG; 9:30pm John MacLeod’s Rex Hotel Orches- tra. May 30 6:30pm Trevor Giancola; 9:30pm Classic Rex Jazz Jam hosted by Chris Gale. May 31 6:30pm Victor Bateman Trio; 9:30pm Chris Lessor’s Modus Factor.

Completions

Galas and Fundraisers
● May 10 6:00: VIVA! Youth Singers of Toronto. VIVA! Espanola Gala Fundraising Din- ner. Featuring music from Man of La Mancha and Spanish songs during the cocktail hour: Performers include VIVA!’s Chamber Choir, baritone Cairolin Raen, tenor William Ford, mezzo Rebecca Claborn and the voice and guitar duo of Laura Fernandez and Noah Zacharin. Arts & Letters Club of Toronto, 14 Elm St. 416-788-8482. $135.
● May 25 9:00: Canadian Opera Company. Operationan. An array of interactive installa- tions involving food, fashion, cocktails and vis- ual art, including a live musical performance by rising young stars of the COC Ensemble Studio in collaboration with a contemporar- y artist. Four Seasons Centre for the Per- forming Arts, 145 Queen St W. 416-863-8231. operationana.ca. $150.
● June 04 1:00-5:00: Niagara Symphony Orches- tra. Face to Face and Fabulous. Reception, followed by luncheon and entre- tainment by violinist Aislinn Nosky, the NSO Story Quartet and music director Bradley Thachuk. Fundraising event to benefit the Niagara Symphony Orchestra. The Pavil- Liar, Trio Winery at Hillebrand, 1249 Niagara Stone Rd., Niagara-On-The-Lake. 905-687- 4993 x221. $75.

Lectures, Symposiums
● May 14 2:00: Classical Music Club of Toronto. Kurt Weill: Seven Deadly Sins. A selection of recordings relative to one of the early works of the great 20th century com- poser. For information and location con- tact John Sharpe 416-896-2549. $25 (annual membership fee); no charge for first-time visitors. Nominal donation accepted to cover cost of refreshments.
● May 16 6:00: Music Gallery / Can- adian Music Centre. All In: Creating Safer Spaces For Music. Facilitators Syrus Marcus Ware and Kira-Lynn Forderer will examine gender, racial and accessibility impacts on safety, then provide actionable advice. An educational, not discussion-based, format intended for venue owners/staff and pre- senters, but the public is welcome to attend. The Music Gallery, 187 John St. 416-204-1080. Free. VENUE CHANGE. New venue TBD. Call or check website.
● May 22 10:00-11:00am: Jewish Music Week. Sephardic Music: Medieval Roots. A presentation with ethnomusicologist Dr. Judith Cohen exploring what is – and isn’t – known about the music and musical life of the communities in medieval Spain. The Council House, 4700 Bathurst St. 416-638-4492. Free. ticket required. www.sephardicsongs.eventbrite.ca

Masterclasses
● May 06 10:00-3:00: Tafelmusik Baroque Orchoestra and Chamber Choir. Guest Masterclass with soprano Joanna Lunn. Focusing on baroque vocal technique. Open to the public. Jeanne Lamon Hall, Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-964-9562 x241. Participants $50 (includes concert ticket); auditors free (donations appreciated).
● May 27 12:00 noon: SING! The Toronto Vocal Arts Festival. Masterclass with New York Voices. Little Trinity Church, 425 King St. E. 416-694-6900. $15 or $40 day-pass.
Screenings
• May 22 12:00 noon–4:00: Jewish Music Week, Music Movie Marathon. 12:00: Israel Rocks: A Journey through Music of Visions and Divisions. This documentary shows Israel and its people through music. 1:20: Fiestaremos! Presents the inspiring work of musician Judy Frankel, who traveled the world uncovering, recording, transcribing and performing as many Sephardic folk songs as she could find, playing a vital role in preserving a history and tradition for future generations. 2:15: Kol Nidre. Nothing to do with the Kol Nidre prayer; this quirky film combines family melodrama and romance with popular songs, cantorial music and comedy. Temple Har Zion, 7360 Bayview Ave. 416-638-4492; www.jewishmusicweek.com Free.

Singalongs, Jams, Circle
• May 17 7:30: Toronto Shape Note Singing Community. Monthly Sacred Harp Singing. Everyone is welcome, no experience necessary. There are songbooks to borrow. Music and more info: practice sessions 5:00-6:30: Youth Showcase. 7:00-10:00: World Jam (free for audience members). 2:00-5:00: Around-the-World Fiddle/Stepdance). 10:00am-1:00: Anne Lederman (Métis style), estonian Preisler. Little Trinity Church, 425 King St. E. 416-694-6800. $15 or $40 day-pass.

Workshops
• May 06 10:30am-1:00: Toronto Mendelssohn Choir. Singation Saturday. Sing Bernsteins Chichester Psalms under the direction of conductor Dan Rutzen, artistic director of The Greater Toronto MegaCity Chorus. Yorkminster Park Baptist Church, Cameron Hall, 1520 Yonge St. 416-988-0422; www.tmchoir.org $10, includes refreshments. Register at the door. May 11 7:00–8:45pm: World Fiddler Day Event (May 20): Long & McQuade Clinic Space, 935 Bloor St. W. 416-217-4620; for music and more info: worldfiddledaytoronto.ca Practice sessions by donation. Next session May 14.

• May 12 7:30: Toronto Recorder Players Society. Amateur recorder players are invited to join in the playing of early music. Mount Pleasant Road Baptist Church, 527 Mount Pleasant Rd. 416-597-0485; torecorder.wordpress.com $15 (non-members). Refreshments.

• May 17 10:00am-1:00: World Fiddler Day: Day-long celebration of bowed string instruments. Morning workshops 10:00am-1:00: Anne Lederman (Métis style), Anne Lindsay (Scandinavian style), Kousha Nakhaei (Persian fiddle and kamanche), Pascal Gemme / Yann Falquet (Quebec fiddle/guitar), Amely Zhou (Chinese erhu), DnA: Diana Nakhaei (Persian fiddle and kamanche), Pascal Gemme / Yann Falquet (Quebec fiddle/guitar), Amely Zhou (Chinese erhu), DnA: Diana Nakhaei (Persian fiddle and kamanche), Pascal Gemme / Yann Falquet (Quebec fiddle/guitar).

• May 22 12:00 noon–4:00: Jewish Music Week, Music Movie Marathon. 12:00: Israel Rocks: A Journey through Music of Visions and Divisions. This documentary shows Israel and its people through music. 1:20: Fiestaremos! Presents the inspiring work of musician Judy Frankel, who traveled the world uncovering, recording, transcribing and performing as many Sephardic folk songs as she could find, playing a vital role in preserving a history and tradition for future generations. 2:15: Kol Nidre. Nothing to do with the Kol Nidre prayer; this quirky film combines family melodrama and romance with popular songs, cantorial music and comedy. Temple Har Zion, 7360 Bayview Ave. 416-638-4492; www.jewishmusicweek.com Free.

• May 27 7:30: SING! The Toronto Vocal Arts Festival. Blue Jupiter Workshop: Rockstar 101. With Broadway performer, singer, film actress and Blue Jupiter manager Diana Preisler. Little Trinity Church, 425 King St. E. 416-694-6800. $15 or $40 day-pass.

• May 29.

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“Fake it until you can’t make it.”

ALLAN PULKER
Performing Arts Medicine Association Conference, February 11-12, 2017: Faculty of Music, University of Toronto

As the name Performing Arts Medicine Association (PAMA) suggests, this is an organization composed of health care professionals and performing artists dedicated to the treatment and prevention of the various occupational health hazards to which performing artists, including musicians and dancers, are particularly vulnerable. While performing artists do not have a monopoly on any of these physical and psychological problems, they are prevalent enough for artists’ health to be a focus for health care.

According to Dr. John Chong, the medical director of the Musicians’ Clinics of Canada, professor in the Faculty of Health Sciences at McMaster University and a past president and treasurer, Performing Arts Medicine Association, the risk factors for the development of some sort of problem over the lifetime of a performing artist are a whopping 84 percent, triple the national average.

The theme of the February 11-12 conference was the pressure on performers to conceal their physical injuries and psychological stressors until they are at a critical point of no return. The aim of the conference, as I understood it, was educational. According to the PAMA website’s description of the event: “The more this issue is brought to light, the earlier artists can seek treatment, and the better their chances are of full recovery.” The site goes on to say that “prominent performers will share their stories of health challenges concealed and revealed, and pioneers in the field of Performance Health will add their clinical and research wisdom.”

The well-known Canadian violinist, Stephen Sitarski, at one time the concertmaster of the Kitchener-Waterloo Symphony Orchestra, speaking from his own experience, gave what could have been the keynote speech, a comprehensive look at everything from the psychological profile of a performing artist to the various stresses to which artists are subject.

According to Sitarski there is a fundamental contradiction between what motivates musicians to dedicate years of focused work to become good enough to perform professionally and the workplace and working conditions they find themselves in. The motivation is centred around the development of the artist’s voice, his/her authentic individuality and its expression. The workplace, especially symphony orchestras, where the conductor’s authority is more or less absolute, of course, demands the subjugation of the individual artist’s expression to the artistic vision of the conductor. But there are other stresses as well, not the least of which is the demand to be sufficiently employed to be able to make a living. For many local musicians this involves being part of what Sitarski called “the 401 Philharmonic,” necessitating long trips along the 401 to destinations anywhere from Windsor to Kingston, performing late into the evening, driving home even later and getting up early the next morning to get to a morning rehearsal, followed by another evening performance. As one of the other speakers, Andrew Cash, a former musician himself and now a member of Parliament, put it just a few hours later, “The arts can be a great way to get rich but a terrible way to make a living.”

This conference raised a couple of questions and concerns for me: one was that there are musicians who do not suffer the afflictions explored over the course of the day. What are they doing right, so to speak, which some of their colleagues are doing wrong? Also, it came up a couple of times over the course of the day that doctors trying to help performers with depression and burnout sometimes prescribe anti-depressants, and one or two people who spoke about this approach told us that they would be taking these prescription drugs as long as they lived. While admittedly not ideal, a “managed addiction” (to anti-depressants) is better than chronic depression.

This brings me to the PAMA’s upcoming international symposium June 29 to July 2 in Snowmass, Colorado. Among the many topics being addressed at this event are the following two: “…the risks, benefits and side effects of opioid management for pain” and “…non-medication pain management options.”

The problems discussed at this conference are real, and it is better to address them than not, as the consequences of not addressing them can be dire.

If you or someone you know is suffering from the sorts of issues raised here, Dr. Chong recommends getting a referral to the Musicians’ Clinics of Canada from a family physician. The clinic has offices in both Toronto and Hamilton. Information about them is readily available at their website: musiciansclinics.com. The Performing Arts Medicine Association’s address is artsmed.org.

Allan Pulker, flutist, is co-founder and chairman of the board of The WholeNote.
A REMEMBERING

Bill McQueen

At The WholeNote we knew the late Bill McQueen as a founding member and forever champion of the Counterpoint Community Orchestra, based out of the 519 Church St. Community Centre in Toronto. Bill played clarinet and served in various capacities as a board member and chairperson from 1987 to 2016. Counterpoint Community Orchestra’s regular classified ad, encouraging musicians of all kinds to join the orchestra, was updated by Bill in person only a few weeks before he died. He appeared in our office, late on a winter afternoon, to make sure the ad was all in order, and chatted with me about the upcoming December concert. Then he was gone. And he will be missed.

McQueen was deeply committed to Counterpoint’s continuity not only as an inclusive community orchestra, but one which emerged from and is still giving back to the LGBTQ community. He was also the guy sitting at the back with the sweet clarinet, doggedly patient about taking the time to get things right, with a warm smile and a great sense of humour, who liked to think up entertaining names and themes for concerts.

McQueen’s life touched and changed the lives of so many that it’s very hard to know where to begin, other than at the beginning. He was born in Alva, Oklahoma, into a family of musical people. After high school, he moved to New York City where he earned a B.A. in humanities from the City University of New York. A person of profoundly humane politics he left the USA and its war with Vietnam in 1969 and moved to Canada, first to Montreal and then to Toronto where he earned an M.A. in adult education and learning from the Ontario Institute for Studies in Education at U of T. He worked in New York City as a radio program host for about ten years and later at the Globe and Mail in Toronto.

He was the editor, for several years, of the Canadian Association for Studies in Adult Education Journal and worked to engage students and academics in that field in the promotion of democratic citizenship and lifelong learning. McQueen’s personal lifelong musical activities are a testament to the way he led by example.

He was a community organizer and tireless advocate for social justice. He worked as an adult educator, also as a consultant for small to large corporations on including people with disabilities – not just in hiring practices but in the company culture. He co-founded Fireweed Media Productions whose work gave rise to The Disability Network, a groundbreaking series that ran on CBC Television from 1990 to 1997.

Author, former journalist and broadcast producer, Cynthia Reyes, wrote on her website in A Strong Voice, Silent Now: “Most of Bill’s work was voluntary. He was a musician, and belonged to his beloved symphony, but there’s an impressive list of other voluntary initiatives... many of them focused on getting people with disabilities employed in the media, or changing the way the media portrays them.” Read more about this aspect of Bill McQueen’s life, including Reyes’ personal account of how he helped her at a time of great need, at cynthiareyes.com.

Bill McQueen passed away suddenly in February 2017 from a brain hemorrhage – a complication of his health conditions. Bill is survived by his longtime partner Bon Posavanh; his brother, Jim McQueen, and Jim’s wife Beth Wolf; his niece Kathy McQueen; and his nephew James McQueen. And by his orchestra.

Jack Buell

WE ARE ALL MUSIC’S CHILDREN

NEW CONTEST!
Who Is June’s Child?

~ This mezzo’s Seven Deadly Sins come at the peak of a worldly whirlwind.
~ A heartbreaking Dido last October in Toronto, she’s earned bouquets singing Gounod, Mozart and Wagner in Leipzig, Bernstein in Hamburg, Bizet in Frankfurt, Krása in Munich, Handel in Halifax and recitals in Vancouver.
~ In 2017: La Cenerentola in Leeds, Newcastle and Manchester, Belfast and Nottingham (UK); Mozart in Bolzano (Italy) and Mozart and Wagner in Leipzig; Schubert in Tokyo and Beethoven in Seville, and then she’ll sing a Weill in Toronto.
~ In July, Music & Beyond Festival engagements will bring her full circle to Ottawa.

Know our Mystery Child’s name?
WIN PRIZES! Send your best guess by May 26 to musicschildren@thewholenote.com

Red is best, right? Ottawa, circa 1990
Let me start with a disclaimer: I don’t get opera; I don’t like tango; and cabaret is not my cup of tea. That being said, imagine my surprise to find that the disc which has been getting the most play on my system this month is a cabaret-style “tango opera” by Denis Plante. La Bibliothèque-Interdite (ATMA ACD2 2752) features actor-singer Sébastien Ricard and Plante’s ensemble Tango Boréal in a tale set in the dark days of mid-20th-century Argentina.

“The odyssey began,” Plante tells us, “with a concert [...] by Les Violons du Roy, the Tango Boréal Trio and actor Sébastien Ricard. Its theme: Jorge Luis Borges. I had been commissioned to write tangos to accompany the poetry of Argentina’s great literary figure for the production. Sébastien Ricard captivated the audience as, pacing like a caged tiger, he played several roles [...] One year later I suggested to Sébastien that we continue the experiment in musical theater by creating an original show, La Bibliothèque-Interdite [The Forbidden Library]. I wanted to present an impressionistic portrait of tango at the end of that Infamous Decade [which began in 1930 with the military coup that overthrew President Hipólito Yrigoyen and lasted until 1943 when another coup resulted in the rise of Juan Perón]. I have long been fascinated by this period – and by the fact that, sometimes risking their lives, it was the gauchito minstrels and tango enthusiasts, the payadores and the tangueros, who first denounced the rise of the fascists.”

Plante has created a libretto that is “a confession, a life story and ideological speech” sung by a fictional poet. Although this character sprung from the composer’s imagination, it is also based on stories told by his father-in-law Alfredo Monetta, “an Argentinian exile who first denounced the rise of the fascists...”

Sébastien Ricard, a poem by Brigitte Haentjens and artists’ biographies, all in both official languages. Strangely the libretto only appears in French, leaving me glad of all those years I put in building my vocabulaire. Highly recommended.

My next selection takes us All Over the Map with Steve Kirby’s Oceanic Jazz Orchestra (stevekirbymusic.com). Winnipeg-based composer and bassist Kirby has himself been “all over the map” having worked with such luminaries as Elvin Jones, Wynton Marsalis, Cyrus Chestnut, Abbey Lincoln and Joe Lovano, to name but a few, before re-locating from New York City in 2003. He currently serves as Director of Jazz Studies at the University of Manitoba, director of the U of M Summer Jazz Camp, artistic director of the Izzy Asper Jazz Performances and editor of dig! magazine. The disc’s production is also a well-travelled affair, having been recorded at Toronto’s Canterbury Sound and Winnipeg’s Paintbox and Musirex studios, and mixed in New York.

The ten tracks, all penned by Kirby, explore a plethora of styles and geographies but never stray from jazz’s mainstream. Assimilating traverses the complexity of Manitoba’s famous winding river using a relatively small but lively sampling of the orchestra’s instrumentation, just eight players, with Curtis Nowosad’s drums, Warren Wolf’s vibraphone and Jon Gordon’s soprano saxophone particularly prominent. Boissevain, another Manitoba landmark, is a ballad with alto flute (Shannon Kristjanson) added to the mix and Mike Eckert’s pedal steel and Will Bonness’ piano featured in the “celestial” finale. Winnipeg Symphony Orchestra’s concertmaster Gwen Hoebig exercises her fiddle chops in Duende’s Dance, a lively swing with high vocalise from Anna-Lisa Kirby and Heitha Forsyth. Each of the tracks has full musician credits and a program note by Kirby, but I don’t know what to make of the title Health Sciences Hypertension Clinic which he says is part of his Winnipeg Suite.

Although busy with what could perhaps be construed as hyperactivity, I don’t hear the “frenzied pressure” mentioned in the note. Be that as it may, A Change of Plans adds a mellow change of pace, nylon-string guitar and gentle lyric by Anna-Lisa Kirby over a bossa-nova rhythm. Electronic textures provided by Ørjan Sandred with pedal steel, violin, soprano sax and piccolo contribute to the glacial timbres featured in Quellupilliut, which depicts an Inuit tale “in which parents terrify their children with threats of mystical sea creatures that live under the ice...” Peter Lutek’s bassoon intro to Dance of the Carapace sets the stage for a lilting rollick that includes an extended vibraphone solo and a star turn for trumpeter Derrick Gardner.

The most strident piece is the one that provides social commentary and protest, both timely and historical. Tulsa is a collage of black voices decrying the abuses and atrocities committed against African-Americans throughout history. I don’t feel it is my place to comment, but the power of the piece speaks for itself. There is a good clip on YouTube where Kirby discusses the background and context of Tulsa; well worth viewing.

The disc does not end in anger, but rather with an optimistic anthem. A Speck of Dust “was inspired by Carl Sagan, the Canadian Museum for Human Rights and my dream of a peace festival” says Kirby. With its lyric A speck of dust out in space/became the home for this whole human race/ [...] On the surface we are different there are many of us/Deep within our hearts we are all the same “it’s an invitation to lose imaginary boundaries.” A valuable message indeed.

I have the one sheet (press release) and program notes for

RECORDINGS REVIEWED

Editor’s Corner

David Olds
Unfamiliar Surroundings by the Joe Sullivan Big Band (Perry Lake Records joesullivan.ca) but I can’t figure out why it’s called that. Trumpeter/composer/arranger Sullivan is obviously totally at home in the context of both the band and the music, and titles of the three original suites that comprise the 2-CD set don’t suggest anything exotic. This is mainstream jazz in top form, and the dozen and a half players involved, including such journeymen as Rémi Bolduc, Al McLean, André Leroux, André White and Lorne Lofsky, all seem totally comfortable in their ensemble and solo roles.

Sullivan, a Franco-Ontarian who hails from Timmins, studied classical trumpet at the University of Ottawa before pursuing jazz studies at Berklee and the New England Conservatory. Since then (1987) he has made his home in Montreal where he teaches jazz composition, arranging and trumpet at McGill University and directs the McGill Jazz Orchestra. In addition to his own activities (which include seven previous CDs) he has served as conductor and arranger with the Kirk MacDonald Jazz Orchestra, has been a member of the Vic Vogel Big Band for some 25 years and has appeared as a trumpet soloist with the Pittsburgh Symphony and the Orchestre Symphonique de Montréal.

October Suite, which opens the first disc, begins with a Prelude that starts quietly before a rousing chorus from the whole ensemble that leads to extended solos by pianist White and guitarist Lofsky. Off Kilter begins with unison brass figures giving way to a tenor solo from McLean and bass solo from Alec Walkington. In Let’s Go, drummer Dave Laing gets his turn to come to the fore in a solo that swells and breaks like waves upon the shore eventually ebbing behind ebullient mellow guitar over a sparse rhythm section before the orchestra enters for the quiet conclusion of a gorgeous set. I just wish there were some descriptive notes to give a clue to the intriguing titles.

The second disc contains the five movement Suite Montage: The Waiting Game; A Lullaby; Montage #3; The Captain’s Log; and Refuge. This latter features another solo by Sullivan and Lofsky’s mellow guitar over a sparse rhythm section before the orchestra enters for the quiet conclusion of a gorgeous set. I just wish there were some descriptive notes to give a clue to the intriguing titles.

The final disc this month sounds like vintage guitar-based R&B, although Duffmusiq’s Soulleash (duffmusiq.com) consists of 11 original tracks of (presumably) recent vintage. Damir Demirovic, a.k.a. Duffmusiq, was born and educated (classical violin, piano and theory, and later guitar and saxophone) in Serbia before moving to Toronto in 2002 to study music production and studio engineering at the Harris Institute. Since that time he has worked as a producer and studio musician and has developed a successful career composing for film and television.

Soulleash is his first solo album and on it he displays a multitude of talents, composing both the music and lyrics, producing and mixing the recording and playing a host of instruments. Most prominent is his distinctively smooth guitar style, reminiscent of George Benson and Wes Montgomery. He is joined by some fine musicians including Alexis Baro (trumpet), Anthony Brancati (keyboards), Alex Sekulovski (drums) and Sam Heineman (Hammond organ). Of special note however are the vocalists who are featured on several tracks, a vocalist by Vania Margani on the opening Interlude Solitude, Christine Hamilton on After Midnight, Wade O. Brown on My Only Love and Party People where he is joined by Quisha Wint and Gyles. Lisa Michele on the title track, plus Jeff Eager and rapper Jin Brown on Solace. It’s kind of a retro offering, but I mean that in a good way. It takes me back to my clubbing days in the 1970s grooving to Billy Reed and the Street People, Dollars (Mary Margaret O’Hara’s band) and Rough Trade. Nice memories. Thanks Duffmusiq!

We welcome your feedback and invite submissions. CDs and recent recordings have already been added online for your browsing pleasure at thewholenote.com/listening 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
Strings Attached

TERRY ROBBINS

For Seasons is the new CD from violinist Daniel Hope with the Zurich Chamber Orchestra and 11 individual collaborators (Deutsche Grammophon 479 6922). The album’s title is carefully chosen, as the disc contains not only Hope’s first recording of Vivaldi’s Four Seasons but also 12 short pieces linked to the months of the year, a concept Hope came up with 20 years ago and which he calls a very personal celebration of the seasons.

It’s fascinating to see how the Vivaldi concertos retain their freshness despite what seems like a neverending series of new recordings. The performances here are simply lovely – crisp, clean and warm, with some brilliant playing from Hope and an excellent continuo sound from the harpsichord, theorbo and baroque guitar. It’s another terrific interpretation to add to the already extensive list.

The rest of the CD is an absolute delight, although the connections with the months of the year – if they exist at all – are somewhat tenuous. Only Aphex Twin’s April 14th, Tchaikovsky’s June, Chilly Gonzales’ Les doutes d’avoût and Kurt Weill’s September Song are specifically linked to the appropriate month, with the remainder of the brief tracks apparently intended to convey the feelings and emotions associated with the changing seasons.

No matter, for they’re all real winners, with the January of Nils Frahm’s beautiful Ambre and the December of Chilly Gonzales’ Wintermuzo framing music by Rameau, Max Richter, Robert Schumann, Bach and his contemporary Johann Molter, and a particularly striking improvisation on Amazing Grace with Dom Bouffard on electric guitar. The Zurich Chamber Orchestra provides the accompaniment on four of the tracks. Hope’s lovely solo violin arrangement of Brahms’ Lullaby, Guten Abend, gut’ Nacht, provides a beautiful close to an outstanding CD.

The CD booklet, incidentally, includes the accompanying artwork produced by 12 visual artists in response “to the music and to the seasons” in Hope’s For Seasons project.

Another terrific Deutsche Grammophon CD, PREGHIERA Rachmaninov: Piano Trios features outstanding playing by violinist Gidon Kremer (celebrating his 70th birthday with this release), cellist Griêdë Dirvanauskaitë and pianist Daniil Trifonov (479 6979).

The CD’s title is taken from the opening track, Fritz Kreisler’s Preghiera, a violin and piano collaboration between Kreisler and Rachmaninoff that reworked the Adagio sostenuto from the composer’s Piano Concerto No.2. It’s a short but beautiful work that serves as an effective curtain-raiser to the two piano trio works.

Dedicated to “the memory of a great artist,” the Trio élégiaque No.2 in D Minor was Rachmaninoff’s response to the death of Tchaikovsky, whom he revered; it was started on the very day of Tchaikovsky’s death in 1893. Rachmaninoff said that all his thoughts, feelings and powers were devoted to it, that he tormented himself the entire time and was “ill in spirit.” Those sentiments are certainly reflected in the music, for this is a large-scale work written in what the booklet notes call “a musical idiom of almost unbridled emotionality.” The performance here is outstanding, perfectly capturing the melancholy and passion of the work and with a particularly ravishing piano sound.

The Trio élégiaque No.1 in G Minor is a short, one-movement student work that again features a prominent role for the piano and that offers more than a hint of Rachmaninoff’s mature elegiac style. Another fine performance rounds out a top-notch CD.

The Kreisler Preghiera turns up again in Rachmaninoff Complete Works & Transcriptions for Violin & Piano, a simply stunning CD from the American violinist Annelle K. Gregory and the Russian pianist Alexander Sinchuk (Bridge 9481).

From the opening bars of the Romance in A Minor, a very early student work when the composer was scarcely into his teens, it’s clear that this is going to be a very special album. Gregory has a quite gorgeous tone, is absolutely secure technically and plays with power, richness and assurance. Sinchuk matches her every step of the way. And what music this is to display such deeply glowing and emotional playing! Given that 17 of the 20 tracks are arrangements or transcriptions it feels like Rachmaninoff’s Greatest Bits at times, but with performances like these, who cares? Rachmaninoff wrote only three pieces for violin and piano – the opening unpublished track, which remained unknown until 1951, and the Deux Morceaux de Salon Op.6; of the transcriptions here from other sources six are by Jascha Heifetz and five are by Fritz Kreisler.

The Preghiera is perhaps a bit more rhapsodic than Kremer’s version, the latter’s feeling more like the prayer suggested by the title, but both are simply beautiful interpretations. There’s a lovely Vocalise in an arrangement by the early-20th-century Russian-American violinist Mikhail Press, whose students included the legendary Dorothy DeLay, and Kreisler’s transcription of the 18th Variation from the Rhapsody on a Theme of Paganini brings a dazzling CD to an end.

There is more superb string playing on Divertimenti, the new CD from the Miller-Porfiris Duo (millerporfirisduo.org) of violinist Anton Miller and violinist Rita Porfiris featuring duos by Robert Fuchs, Ernst Toch and Bohuslav Martinu. The players, who met at Juilliard over 20 years ago, have been playing together since 2005, and you would have to go a long way to hear better duet playing than this.

Fuchs died in 1927, and consequently did not experience the growing Nazi influence in Austria in the 1930s. His students included Erich Korngold and Alexander Zemlinsky (both of whom fled Nazi Europe for the United States) and Gustav Mahler. His 12 Duette Op.60 date from 1898, when Fuchs was on the faculty of the Vienna Conservatory, and are beautifully crafted short pieces redolent of Vienna in the years before the Great War.

Toch was born in Vienna and entered Fuchs’ composition classes at the Conservatory in 1900 at the age of 12. He emigrated to the United States in 1934, settling in Los Angeles and writing numerous film scores. His Divertimento Op.37 No.2 for Violin and Viola is a short (under ten minutes) three-movement work with a brilliant Vivace molto that packs a real punch. Porfiris quite rightly notes the work’s “expressive dissonance and frenetic energy.”

Martini also emigrated to the United States, in his case in 1941 after being blacklisted by the Nazis in France. He was successful in America, but never really felt happy or settled, finally returning to Europe in 1956. His Duo No.2 for Violin and Viola H.331 was written in 1950, and is a bright, melodic three-movement work with decided Czech rhythms. Miller and Porfiris are in great form throughout the CD, both playing with a warm, rich tone and with a clarity, spirit and brightness that serves these delightful works perfectly.
**The Whole Note**

**ALEX BARAN**

One of Canada’s brightest young talents is Jan Lisiecki. The Calgary-born pianist has been astonishing audiences since his orchestral debut at age 9. Now 22, his list of international performances with major orchestras and conductors grows yearly. His newest recording Chopin: Works for Piano & Orchestra, NDR Elbphilharmonie Orchester, Krzysztof Urbanski (DG 479 682.4) is his fourth for Deutsche Grammophon.

Lisiecki’s playing is unerringly precise with a lightness of touch that gives him astonishing tonal control, speed and clarity. He approaches Chopin with calm introspective depth unusual for an artist so young. The Nocturne in C-sharp Minor Op. Posth. demonstrates this with its mellow left-hand accompaniment of a brighter line in the right. Lisiecki’s finish is astonishing in its balanced perfection.

Every track on this CD is extraordinary. But what really emerges as the showpiece of the set is Variations on “La ci darem la mano” from Mozart’s Don Giovanni, Op.2. Speed, technique, astonishing rapid octaves and other devilish Chopinesque devices make this performance an example of genius running joyously amok.


Almost all of this disc also appears as part of DG’s 20-CD set The Complete Chopin, featuring Lisiecki along with other performers.

**Concert note:** Jan Lisiecki performs Schumann’s Piano Concerto with the Toronto Symphony Orchestra under Peter Oundjian at Roy Thomson Hall on May 4.

Grigory Sokolov is legendary for his rejection of celebrity. He gives no interviews and for some years now has stopped performing with orchestras. He also dislikes and avoids recording studios. It’s something of an achievement therefore, for Deutsche Grammophon to have obtained Sokolov’s agreement to reissue two live performances from 2005 and 1995 in Mozart, Rachmaninov Concertos & “A

**Lagniappe!** (the Louisiana Cajun French word for a bonus gift or something extra) is the seventh volume in the series of Offenbach Cello Duets from Human Metronome (human-metronome.com), this one featuring the Duets Op.19 Nos.1-3 and Op.20 Nos.1-3 in performances by Paul Christopher and his student Milovan Paz (HMF 107-2016).

Offenbach was a virtuoso cellist who earned his living as a performer before establishing himself as a composer. He produced three sets of cello duets, usually of increasing technical difficulty: Op.19-21 and 34 (École de Violoncelle); Op.49-54 (Cours méthodique); and Op.78. The complete Op.49-54 was covered in five of the first six CDs – the final volume was reviewed in this column last September – with Op.21 being included on a separate volume. Christopher notes that they haven’t yet found all of the music for Op.34, so there may well be an eighth CD in the future. I can’t find any mention of a recording of Op.78 anywhere.

Don’t be misled or discouraged by the use of titles like School and Method: these works may have had pedagogical intent behind their composition, but they are full of the melodic invention and beauty that made Offenbach’s operettas such a success, and can – and should – stand alone as concert recital pieces.

Christopher and Paz play as superbly and have as much fun as they did on the previous volume, where Christopher said that he felt the duets “transcend their original purpose and are the high water mark for the cello duets genre.” Everything here continues to support that view.

This whole series adds up to a pure delight for cellists of all ages and abilities.

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**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.
Thomas Hell has tackled a work with a stormy critical past, in his new recording Ives Concord Sonata (Piano Classics PCL 0112). Subtitled Concord, Mass. 1840-1860, Ives wanted to reflect the changing tide of American literary and philosophical thought in the mid-19th century. Each of the four movements carries the name of a significant figure of the period: Emerson, Hawthorne, The Alcotts, Thoreau. The work is quite large requiring nearly 50 minutes to perform.

Hell provides some useful thoughts on his approach to this piece. Given Elliott Carter’s early criticism of its lack of form, Hell describes the sonata’s components and how its disparate elements actually hold it together. This intellectual commitment to the work is what sustains Hell’s performance through the daunting challenge of the first two movements. The technical demands are considerable. Hell even claims a few of the pages could be the most difficult in all the piano literature. Ives enjoyed making musical references in this sonata, alluding to material from Beethoven to Stephen Foster along with a little ragtime. It’s a rich work and a challenge to deliver. Hell has a very solid understanding of what Ives is doing, and the benefit of having spent a good deal of time considering it. His real task, however, is to make much of it accessible to the listener at first hearing. On that count he exceeds expectations. Hell plays with dexterity, intention and focus. His grasp of the material is obvious and his ability to convey it is compelling.

Andrew Tyson takes on an enormous task in his latest disc, Ravel, Scriabin – Miroirs, (Alpha Classics Alpha 277). His objective is to give voice to composers wandering through the universe of free-flowing impressionism in search of transcendence over their instrument and its musical forms.

Scriabin’s Piano Sonata No.3 is the first challenge with its daunting stream of keyboard consciousness. The writing is replete with countless inner voices and Tyson masterfully brings them each to the surface for their brief appearance. It’s an amazing technique and quite magical in its effect. Tyson is never completely bound by any rhythmic strictures. He’s clearly at ease with the eb and flow of Scriabin’s language, even in the second and fourth movements, where stronger tempos dominate.

Ravel’s Miroirs calls for more containment and Tyson senses this innately. His restraint is subtle yet his playing as seductive as ever. His command of colour is remarkable. The Bechstein used in the recording surrenders harp-like glissandos throughout his playing of Noctuelles. La vallée des cloches, similarly, is exquisite for its distant, mellow echoes and brighter tolls.

Scriabin’s Piano Sonata No.10 Op.70 concludes the disc’s program. It’s Scriabin’s final published work in the form. Tyson recaptures the mysticism of the earlier work on the recording and takes it even further. His execution is fluid and unbroken. His playing is passionate and ethereal. He’s a truly gifted artist with an extraordinary bond to this repertoire.

Beth Levin has a distinctive and unmistakable presence at the keyboard. Her newest recording, Bright Circle – Schubert, Brahms, Del Tredici (Navona Records NV 6074) demonstrates how her nearly pedal-less playing can open new perspectives on standard repertoire. Her performance of Schubert’s Piano Sonata No.20 D959 is a good example of how a drier sound benefits the musical material by reducing sustained background harmonies. The resulting clarity emphasizes the core elements of Schubert’s ideas as well as allowing other nuances to emerge unimpeded. The third movement Scherzo is a terrific example of how Levin is able to reset our expectations of familiar material using a relaxed tempo and crisp articulation. This may well have been how early pianos sounded, with their lower string tension and shorter resonance times.

Levin is, nevertheless, a deeply expressive player who never misses an opportunity for dynamic contrast and tonal shading. In the Brahms Variations and Fugue on a Theme by Handel Op.24, Levin uses her light pedalling to great effect in keeping the inner voices of the closing fugue wonderfully accessible. Other variations, No.2 and No.4 in particular, are perfectly supported by an economical and tasteful application of sustained legato playing.

The CD concludes with David Del Tredici’s Ode to Music. Schubert’s often sung An die Musik is the thematic kernel of this work. Del Tredici apparently offered to transcribe a favourite piece for the Dorian Wind Quintet, who responded with the choice of the Schubert lied. Once completed, the transcription was further transcribed for keyboard by one of Del Tredici’s friends who was so impressed that he wanted his own version for piano performance. While it begins conventionally, the work evolves quickly into its contemporary iteration but does so without ever letting go of its strong Romantic impulse.

With a handful of recordings already in her discography, 30-year-old Italian pianist Vanessa Benelli Mosell has now added her orchestral debut with the London Philharmonic Orchestra on Rachmaninov Piano Concerto No.2, Corelli Variations (Decca 481 393). The concerto is a staple in the repertoire. The sheer beauty of Rachmaninoff’s writing makes it a good choice for a young performer breaking into the market. The real test of this work is, however, the second movement and it’s here that Mosell truly proves herself as a musician. This movement is much less dense than the outer ones and leaves the performer quite exposed with sparse lines and slow tempos. What holds this movement together for Mosell is the honesty of her playing. Nothing’s contrived. Her phrasings are straightforward but clearly the product of much thought. She and Rachmaninoff are the perfect match.

The disc also includes Rachmaninoff’s Variations on a Theme of Corelli Op.42. The 20 variations are an extremely demanding set to perform. Mosell plays through them with impressive ease, meeting every demand for big powerful sound as well as the deepest introspection. It’s obvious she has invested a great deal in her interpretation and the impact is even more profound than her performance of the Concerto No.2. It’s quite surprising that the small filler piece on the recording’s program steals the show so convincingly.
Organist Carson Cooman brings another hi-tech pipe organ recording to the market with his new release Andreas Willscher, Organ Symphony No.5 (Divine Art dda25150). This CD is another performance using the Hauptwerk system whereby digital samples of entire pipe organs and their acoustics are played back from stored memory in live performance at a location other than the original site. In other words, not in the church where the organ resides.

The authenticity of the sound produced through this method is indistinguishable from a recording made in the church, in this case, the Laurenskerk, Rotterdam, Netherlands. The instrument recorded is a Danish build of 1973 by Marcussen & Son.

Cooman has chosen to record the 12-movement Organ Symphony No.5 by German organist and composer Andreas Willscher. It’s a substantial work of 73 minutes and rich with colourful registrations and dynamic effect. Its mildly programmatic subject is “Of Francis’ Preaching about Holy Poverty.” The four movements marked Allegro are each brilliant and thrilling, with bold pedal lines that need durable speakers to deliver them without distortion. The quietest movements are equally impressive for the reverberant space around their sounds. The symphony’s longest movement is half silence, set between long held chords. A meditative injunction comes with this movement and listeners should be prepared.

These Hauptwerk projects are important for the access they offer to instruments whose onsite recording costs would otherwise leave them unheard. Cooman has made an excellent choice of combining instrument and repertoire.

Vocal

Orlando di Lasso – Laudate Dominum
Studio de musique ancienne de Montréal; Andrew McAnerney
ATMA ACD2 2748

Orlando di Lasso is generally considered to be one of the last and one of the finest composers of the Franco-Flemish school, a school (if that is the right word) that begins with Dufay and includes several great composers: Ockeghem and Josquin, de la Rue and Isaac. The forms that di Lasso’s motets take are often complex. Of the 13 on this disc none are in the standard four parts; six are for double choir (with eight, nine or ten voices), one is 12-part, one ten-part, one eight-part, one seven-part and one six-part. The organization within these parts also tends to be complex. In the six-part Te Deum the odd-numbered parts are plainchant and the even-numbered polyphonic. Omnia tempus habent sets the presentation of youth against old age by having a high voice choir of four sing the former and another four-voice choir, of low voices, sing the latter.

The Studio de musique ancienne de Montréal was founded in 1974 by Christopher Jackson and has, since Jackson’s recent death, been directed by Andrew McAnerney. On this record the choir consists of 13 singers who perform a cappella. This is challenging music, for the listener and the performer alike. The singing is glorious and the disc is strongly recommended.

Hans de Groot

Sing Your Song – Music by Matthew Emery
Amabile Choirs of London
Centrediscs CMCCD 23617

Sixteen unique choral works by Canadian composer Matthew Emery are performed here with passion. An alumnus of London’s Amabile Boys & Men’s Choirs, Emery uses his experience with choirs’ abilities to create soundscapes of shifting harmonies and glorious colours. One of CBC Music’s 30 hot Canadian classical musicians under 30 for 2016, Emery is a musical individualist in his tonal yet offbeat harmonies, word settings and phrasings.

A number of the songs deal with death and parting. In the opening track Sweetest Love, John Donne’s words are set to tonal harmonies with the occasional atonal note sneaking in. Especially moving are the high notes on the word sleep. Likewise in Still Colors (Velvet Shoes), the astounding tight ensemble performance with low and high harmonies drives the reflective mystery of this parting song.

All is not sadness. Let Your Voice Be Heard is a rousing song with a nod to minimalism as the line “let your voice be heard” is repeated as a reminder to be yourself. The Newfoundland folk song Haal on the Bowline has men’s voices working hard to get a boat to shore, while percussion and fiddle add a traditional flavour. The closing title track Sing Your Song is an upbeat work with driving percussion and piano adding to the pop music and sing-along qualities.

All the Amabile Choirs of London give first-class enthusiastic performances. Matthew Emery composes choral music at its very, very best.

Tiiina Kilik

Like the review? Listen to some tracks from all the recordings in the ads below at TheWholeNote.com/Listening

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

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

The Studio de musique ancienne de Montréal presents Laudate Dominum dedicated to the memory of the late Christopher Jackson, SMAM’s founder and first director.

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

thewholenote.com
It is fascinating to observe how new pressures from audiences and technology constantly induce change in the way we consume art. Vinyl and tape having been first supplanted by CD, DVD and Blu-ray, quickly gave way to live streaming and playing hi-fi music on definitively low-fi smartphones. None of this has ever happened without controversy – remember the brouhaha accompanying the introduction of surtitles in most opera houses of the world? Here is a recording of a conventional voice and piano performance augmented, or diminished (choose your side), by visual projections designed by William Kentridge. Only vaguely related to the music, these graphic designs and animated images seek to appease the multisensory needs of modern audiences. Or are they designed to stop them from checking their Twitter feed or Facebook updates during the concert? Whatever their purpose, they surely did not work for me, detracting from the performance, rather than enhancing it. And what a performance! Goerne, who is surely one of the world’s leading singers of Lieder, especially with Schubert and Mahler, is in fine voice here. Compared to previous recordings, his voice sounds rounder, more velvety and supported across the tessitura, turning to the comic worlds of Edward Lear, the New Brunswick-born singer conveys her absolute delight in nature and the playful humour of his La Coccinelle. In the title track by Saint-Saëns, Temps Nouveau, the New Brunswick-born singer conveys her absolute delight in nature and its ever-changing seasons. The interpretations are both warm and highly intelligent.

Dianne Wells

Recognizing the versatility and musical quality of French poetry – and inspired by the German Lied – French composers of the 19th and 20th century made the melodie immensely popular. The rich and resonant qualities of Michèle Losier's voice along with the impeccable technique of pianist Olivier Godin suit this repertoire beautifully. The mezzo-soprano's “deep affection for the works of Massenet, Gounod and Bizet” is clearly evident in her mature and evocative delivery. Deep emotion tempered by tenderness and sensitivity is brilliantly executed in Massenet's Dors, ami et Élégie.

Michèle Losier; Olivier Godin
ATMA ACD2 2720

Perhaps it is the wind from the steppes of the Russian Federation that keeps blowing in soprano after soprano, the likes of Anna Netrebko, Olga Peretyatko, Ekaterina Siurina... and now this young spinto from the Tatar republic, Aida Garifullina, Decca’s newest star, a favourite of Valery Gergiev and Plácido Domingo whose Operalia Competition she won in 2013. Already a darling of TV audiences in Europe: at the Bastille Day big open air concert in Paris, partnered by Juan Diego Florez, with the great Gatti conducting; her sensual appearance as Queen of the Vienna Opera Ball singing her signature tune Ah! Je vous v'jure was a sight to behold! No wonder the Mariinsky Theatre and the Vienna State Opera snapped her up pretty quickly for

Aida Garifullina
Aida Garifullina; ORF Radio-Symphonieorchester Wien; Cornelius Meister
Decca 478 8305

It is problematic that some of the songs presented 17 are solos, the remaining two are soprano–mezzo duets. Here modern technology allows the soprano to sing both parts.

Krassimira Stoyanova is a Bulgarian soprano, who has sung in many of the world’s leading opera houses. Her repertoire includes Dvořák’s Rusalka as well as the Marschallin in Strauss’ Rosenkavalier and the title role in Ariadne auf Naxos, but the centre of that repertoire is clearly the music of Verdi (and definitely not Puccini). On this recording her voice comes across as full and warm. She does justice to the demands of these songs. Even if Puccini’s songs can never be seen as holding the centre of his work, it would be a pity to be without this recording. Many of the songs are attractive. They would often lead Puccini to further explorations in his operas as the essay in the booklet suggests and documents.

Hans de Groot

The works of the Scottish composer Buxton Orr (1924–1997) were not previously known to me. That is clearly my loss as the songs on this recording are attractive and show an interesting range. The disc opens with a lush setting of a lullaby poem by James Elroy Flecker. It then progresses to settings of early Scottish poems by Blind Harry, Dunbar, King James I, Robert Burns and John Skinner before turning to the comic worlds of Edward Lear and the Cornish poet Charles Causley. The record then ends with a group of six songs, Songs of a Childhood, again set to Scottish texts. There is an informative essay in the accompanying booklet (by Gary Higginson) but the reference to Burns is misleading. Higginson writes that the words of Tilly Fowler were collected by Burns but it is the tune that is traditional and Burns wrote the words himself (though they may incorporate some traditional elements).

These are all tenor songs and the singer, Nicky Spence, has an attractive lyric voice. He is also sensitive to the different demands of the various songs. There are small accompanying ensembles; the pianist (Iain Burnside) and the clarinetist (Jordan Black) are especially good.

Hans de Groot

In the booklet that accompanies this CD Robert Ignatius Letellier writes that these simple song settings “could hardly be more different from [Puccini’s] operas.” Perhaps so; yet it seems to me that an unsuspecting listener, when confronted with any one of the songs here, would immediately cry out: “Puccini!” While the writing of songs must always have been a by-product of his main work, it is remarkable that they date from so much of his creative life. The two oldest are from 1875, when Puccini was in his 17th year; the last is a pompous proto-fascist song which hymns Rome and Victory and which dates from 1919. Of the songs presented 17 are solos, the remaining two are soprano–mezzo duets.

Matthias Goerne; Markus Hinterhäuser
Cmajor 738008

The short documentary included on the CD Robert Ignatius Letellier writes that the words of Higginson to observe how new pressures from audiences and technology constantly induce change in the way we consume art. Vinyl and tape having been first supplanted by CD, DVD and Blu-ray, quickly gave way to live streaming and playing hi-fi music on definitively low-fi smartphones. None of this has ever happened without controversy – remember the brouhaha accompanying the introduction of surtitles in most opera houses of the world?

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some lead roles.

This debut disc shows off her stunning voice in predominantly opera, her main interest, of French and Russian composers – Tchaikovsky, Rimsky-Korsakov and Rachmaninoff – in opera and Lieder repertoire plus, as a tribute to her Tatar ancestry, some native songs. Fearlessly she tackles the formidably difficult Bell Song from Lakmé right at the beginning with spectacular coloratura acrobatics mingled with a wistful oriental charm supported beautifully by the lush orchestration. Oriental flavour continues with Song of India sung with rapt sensuous enchantment and I was very pleased by the surprising inclusion of the gorgeous but rarely heard Seduction Aria from Le Coq d’Or, a recently acquired favourite of mine.

Suitably conducted with great panache by Staatsoper conductor Cornelius Meister and beautifully recorded in Vienna, one could say with the song This could be the start of something…great.

Saverio Mercadante – Francesca da Rimini
(Pier Luigi Pizzi, direction; Gheorghe Iancu, choreography)
Soloists; Orchestra Internazionale d’Italia; Fabio Luisi
Dynamic 37753

Saverio Mercadante composed some 60 operas, but unlike his contemporaries Rossini, Donizetti and Bellini, he’s completely unrepresented in today’s active repertoire. Francesca da Rimini wasn’t even performed until this world-premiere production at the 2016 Valle d’Itria Festival. The ill-fated 13th-century adulterous lovers, Francesca da Rimini and Paolo Malatesta, have been depicted in Dante’s Inferno and many operas, notably by Zandonai and Rachmaninoff. Historically, Lanciotto Malatesta killed his wife and brother upon discovering them in flagrante. In Mercadante’s version, Lanciotto instead sentences them to death. Francesca’s father, Guido, rescues them but when Lanciotto tracks them down, they commit suicide.

There’s some lovely music here, particularly Francesca’s Act One aria recalling past pleasures, and her love duet with Paolo, both episodes enhanced by prominent harp arpeggios. Soprano Leonor Bonilla (Francesca), mezzo Aya Wazitkono (Paolo) and tenor Merto Süngü (Lanciotto) are dramatically convincing while negotiating the score’s coloratura demands. Bass Antonio Di Matteo adds forceful stature as Guido.

A grey architectural backdrop serves as a wall of the palace, the dungeon and the convent where the lovers die. Wind-blown, flowing robes, gowns and curtains create incessant stage movement. Conductor Luisi keeps the music moving as well, but Francesca still takes over three hours to unfold. What the booklet notes call “Mercadante’s propensity to a slower theatrical pace” likely contributed to posterity’s neglect of his operas. There’s enough good music, though, to make Francesca worth watching and pique curiosity about Mercadante’s many other forgotten works.

Michael Schulman

Andrea Andermann presents 3 Live Films: Rigoletto in Mantua; La Traviata in Paris; Tosca in Rome
Various Artists; Orchestra Sinfonica Nazionale RAI; Zubin Mehta
Rada Film Production 2.110374-77

Firstly a large marquee credit must go to Andrea Andermann who produced these three made-for-television films of Verdi’s Rigoletto and La Traviata, and Puccini’s Tosca. Dreaming big with an uncompromising attention to detail Andermann brought together the finest production team, found classic locales and a stellar cast featuring Placido Domingo, Julja Novikova, Eteri Gvazava, Catherine Malalfitano, and of course, the great Zubin Mehta to conduct and a legend, Vittorio Storaro to film it all. Still, one must also confess to wondering how on earth the producer, and directors Marco Bellocchio (Rigoletto) and G.P. Griffi (Traviata and Tosca) were going to make the grandeur of design and scale work for the small screen. More than anything the solution came in the form and miracle of Storaro for it is the cinematographer who made the grandeur of locations look equally grand for television – and therefore DVD as well. His use of lighting to bring lifelike proportion to characters on screen was no less extraordinary as was his ability to make long shots and big close-ups leap out at you.

You absolutely cannot go wrong with perfect scores and librettos in the hands of Mehta, who brought all of this to life aided and abetted by superb (film) direction, casting and the creation of atmosphere so transcendent that it felt as if you had been teleported to the Italy of a time long gone by. And then there was the conjuring of Verdi in the Mantua of Rigoletto, and the Paris of the real Marie Duplessis, the fallen woman Violetta Valery of La Traviata.

In both cases the intense melodrama of Verdi’s works becomes the very epitome of the word “operatic” as he addresses themes of love, betrayal, violence, power and death. Above all there is his genius for matching unforgettable melodies to moments of high drama that sustains his name even today. Of course there seems no one better suited than Domingo to play Rigoletto despite having to sing well below his preferred tenor range, for Verdi cast his principal character here as a baritone. Domingo pulls it off with aplomb. Still he is almost completely upstaged by the pristine soprano of Novikova. A more perfect
Finding a decent position as Kapellmeister with a provincial opera house, 20-year-old Wagner took Shakespeare’s Measure for Measure as a source to write an opera, his second, where a tyrant tried to reform society by banning all fun and lovesick, but ended up made a fool by a clever, beautiful woman. Das Liebesverbot (Forbidden Love) did get performed in Magdeburg and predictably failed disastrously and was buried for some 150 years, but now rediscovered comes to us from Spain’s Teatro Real, Madrid, in this immensely entertaining, creative and gorgeously colourful show you’ll love. Failure aside, the action is quick-moving, full of surprises and humour, the music full of Italian charm and melody, lively rhythms and all very un-Wagner. We with 20/20 hindsight will be amazed at the young fellow’s uncanny feel for theatre, his writing for voices and ensembles, his orchestrating skill and occasional outcroppings of genius. Brilliantly directed by Kaspar Holten with an ingenious multilevel set lit with neon lights, stairs, hidden corridors and cavernous spaces that can become a noisy bar in one moment and a nunnery or a prison the next, a young, wholesome, talented cast propelled by conductor Ivor Bolton who, like an energized bunny, moves the whole rip-roaring show like a steamroller. I am gratified by seeing leading lady Manuela Uhl again with her gorgeous and powerful high soprano towering above the cast, but Christopher Maltman as Friederich the hypocritical tyrant, principal baritone (Cardiff’s Singer of the Year), is a worthy foil. Even the lesser roles are all excellent: Peter Lodahl, Ilker Arcayürek – two strong and sensitive tenors who end up winning the girls – plus the hilarious police constable Ante Jerkunica pining after the luscious subretta Maria Hinojosa.

Janos Gardonyi

Vaughan Williams – Riders to the Sea; Holst – At the Boar’s Head

Soloists; Warsaw Chamber Opera Sinfonietta; Lukasz Borowicz

Dux DUX 1307-1308

> This fine CD set is an innovative collaboration between Warsaw’s 2016 Easter Ludwig van Beethoven Festival and the Yale Opera Program directed by Doris Yarick-Cross. Riders to the Sea is convincing and gets even better towards the end. The libretto is an abridgement of the celebrated play (1903) by John Millington Synge who, staying in the Aran Islands off the west coast of Ireland, saw a body wash up on shore. Synge was well-versed in local speech and customs and knew the threat of tre monumental storms to fishermen. Vaughan Williams’ chamber opera reflects the story’s pathos and resignation in melancholy, restless parallel chords underpinning the idiomatic rhythm and line of the singers’ dramatic recitative. Compared to the play though, folklore and overall Irishness are much reduced with no Celtic music or Irish accents; the music is early modernist with considerable dissonance. The orchestra is less than classical-sized, but directed by Lucasz Borowicz, the Warsaw Chamber Opera Sinfonietta strings are precise and full-bodied. Woodwinds provide evocative solos and added ocean-wave sounds are effective.

Maurya is the mother of five sons lost to the sea. The tragedy becomes unbearable when Kathleen Reveille sings eloquently of the sixth and last, “Bartley will be lost now.” In her rich, haunting mezzo-soprano backed by the wailing women’s chorus. Soprano Nicole Percifield and mezzo-soprano Evanna Chiew as her daughters, and baritone Gary Griffiths as doomed Bartley, emerge as distinct personalities with clear diction and emotional depth.

Gustav Holst’s At the Boar’s Head (1924; the Boar’s Head is a pub) arose from the idea of fitting scenes from Shakespeare’s Henry IV involving the character Sir John Falstaff to English folk-song tunes. To appreciate this one-act comic opera, with material familiar to English audiences then but less so to us now, one must read the libretto beforehand and check out Elizabethan English vocabulary (sometimes bawdy or sexist). Fortunately, Shakespeare’s dialogue and rhetoric are outstanding and with coaching by Yarick-Cross, this cast’s projection and tone are impeccable. As the opera progresses events become more and more tangled as does the music, for example when Falstaff and Doll Tarsheet sing a ballad while young Prince Hal (the future Henry V) delivers an aria with the text of Shakespeare’s sonnet “Devoiring time, blut thou the lion’s paws.” Excitement mounts as Falstaff’s enemies start to appear; I won’t reveal the ending.

Bass-baritone Jonathan Lemalu is spirited and sounds wonderful as Falstaff. Tenor Eric Barry is smooth and pure-voiced as Prince Hal, especially in the sonnets which also include When I do count the clock that tells the time. I would have liked to hear more of Hal’s nasty side in his singing. As in the Vaughan Williams, Nicole Percifield as Doll and Kathleen Reveille as the Hostess are convincingly dramatic and musically. With roles for bass Pavel Kolodziej and three baritones the production becomes a feast of low male voices, recommended for those interested in Shakespeare and English song.

Roger Knox

Bernard Rankes – Vincent Soloists; Indiana University Philharmonic Orchestra and Opera Chorus; Arthur Fagen

Naxos 8.669037-38

> Not every artist’s life can be called operatic. Yet the life of Vincent van Gogh certainly fits the bill. Born into a family dominated by an Old-Testament-God—like father, Theodorus, a preacher, Vincent was destined to fail at everything he tried. He fails as an art gallery director in Paris. His feverish religiosity first garners him a position as a rural preacher, only to have that zeal undermine the position. His attempts at relationships are pathetic: he tries to marry and “save” a prostitute, only to have
his noble intentions rejected. His friendship with Gauguin collapses, leads to (or according to some scholars, not at all) the famous ear-cutting episode. The only constant in van Gogh’s life is the love and support of his younger brother Theo, the source of money, paints and canvasses. Alas, progressive epilepsy and beginnings of mental illness (perhaps with a touch of lead poisoning) defeat Vincent. The final irony is of course the sale of his first painting shortly after his death and then posthumous fame.

This is an epic life, condensed here into two acts of beautifully representative music. The only flaw is the lack of an overture. This element, so brilliantly deployed not so long ago by Bernstein in Candide, is increasingly eschewed by contemporary composers, here to a fine work’s detriment.

Robert Tomas

Sigmund Romberg – The Student Prince

I presume that those of us who enjoy opera, and others, are familiar with the many deservedly popular songs from The Student Prince, if only from the movie version featuring the singing voice of Mario Lanza shown again recently on TCM. Sigmund Romberg was born in Hungary, studied in Vienna, emigrated to the USA in 1909 and in 1914 became a US citizen. The Student Prince with lyrics by Dorothy Donnelly opened on Broadway in December of 1924 and ran for an astonishing 608 performances, a record number that stood through the 1920s and 1930s. It even outpaced Jerome Kern’s show that stood through the 1920s and ran for 572 performances. The many memorable songs include the Serenade (Overhead the Moon Is Beaming), Deep in My Heart, Golden Days and, of course, the rousing Drinking Song.

The cast of classically trained singers under John Mauceri, who is at home in all genres of music from symphony hall to Broadway, are well-chosen for their roles. There are nine soloists, the leading roles sung and spoken by Dominik Wortig as Karl-Franz, Anja Petersen as Kathie, Frank Blees as Dr. Engel, Arantza Ezenarro as Gretchen and Vincent Schirrmacher as Graf Hugo-Detlef. This winning, naturally balanced recording of the complete score includes some dialogue and the entr’acte music and opening ballet for Act Three.

Bruce Surtees

Sesame Street – The Best of Ruth Bradley

classical and beyond

Chamber Works of Henri Marteau & Alexander Zemlinsky
Mark Lieb; Phoenix Ensemble

Navona Records NV6076

► Admiration for excellence of execution blends poorly with even mild disappointment in the material presented. Still, one must applaud the playing on this new release on the Navona label. In it, the Phoenix Ensemble presents chamber works of Henri Marteau, a little-known French composer, and Alexander Zemlinsky, a well-known Viennese one. The playing is clean and true, articulations are matched scrupulously, intonation is carefully maintained, all in service of pleasant if somewhat banal material.

Zemlinsky’s Trio in D Minor Op. 3, for clarinet, cello and piano, is almost a retelling of his mentor Brahms’ late chamber work (Op. 114) for the same grouping. Zemlinsky became, with Arnold Schoenberg, a major influence on European modern music, but in this piece we hear the emergent student demonstrating his ease with an idiom already becoming dated when it was published (with help from J.B., who recommended it to Simrock, the elder’s publisher). Full of wild passionate gestures and chromatically lush harmonies, the trio is high art conceived by a relative tyro, celebrating the grandness of fin-de-siècle Vienna. Mark Lieb on clarinet, Alice Yoo on cello and pianist Wayne Weng match one another flawlessly in service of this charming work.

Henri Marteau’s Quintet for Clarinet and String Quartet Op. 13 opens with a kind of call and response between solo clarinet and ensemble, leading through a saccharine Andante into an aimless Moderato. And on and on. Marteau seemed to possess the means to say a great deal, yet have only platitudes to speak. I wondered if I was missing a cryptically concealed form, but my attention kept reverting to the question: what is going on here? The remainder of the disc is a woodwind Serenade by Marteau. Listen for anything beyond diverting and deft bits of fun if you will. I stand in admiration of any chamber group that puts flutes beside clarinets and makes it work.

Max Christie

Music from the golden age of Hollywood is the premise behind Kayla Wong’s suitably named second disc Starlight. Was it really more than two years ago that she released her exemplary debut recording Allure? Since completing her studies at UCLA, this Saskatchewan-born artist continues to enjoy a notable career as a soloist and chamber musician, including recitals at Carnegie Hall and Hong Kong’s Cultural Centre.

The disc opens with a set of six pieces by Ernesto Lecuona. Clearly, Wong has an unmistakable affinity for Spanish-inspired repertoire, in this case, by the “Cuban Gershwin.” Her performance of these contrasting musical miniatures is polished and elegant – from the rhythmic Cordoba to the sensuous and lyrical Preludio en la Noche. While these pieces may have been recorded not far from the rumbling of TTC streetcars, they are firmly stamped “España.”

Earl Wild’s three Virtuoso Études (from a set of seven) based on popular songs by George Gershwin are virtuosic show-stoppers. The lyricism and charm of the originals are ever present, yet these pieces also require a formidable technique and Wong approaches the challenges with great panache.

In keeping with the Hollywood theme are six pieces by the New York songwriter Dana Suesse. With their syncopated rhythms, and bluesy harmonies, tracks such as Jazz Nighttime and Serenade to a Skyscraper are indeed worthy tributes to Hollywood’s golden age.

Starlight is a delightful respite from our less-than-perfect world of 2017 – highly recommended.

Richard Haskell

Mademoiselle: Premiere Audience – Unknown Music of Nadia Boulanger Various Artists

Delos DE 3409 (delosmusic.com)

► In her own time, Nadia Boulanger was truly a legend. A pianist, organist and conductor, as well as composer, she was a renowned educator who taught well over a thousand students during her long career. From Canada alone over 70 young musicians sought her out, including Jean Papineau-Couture, John Beckwith (who managed to get to Paris on a hockey scholarship to study with her) and Peter Paul Koprowski.

Today, almost 40 years after her death, her legendary stature remains undiminished. But her compositions are largely overlooked – unjustifiably, as this fascinating 2-disc set shows. Of the 37 pieces here, almost half are being recorded for the first time.

By all accounts – including memoirs from former students like Beckwith, Elliott Carter,
Leonard Bernstein, Philip Glass and the producer of this set, Carol Rosenberger (who includes a touching booklet note) – Boulanger insisted her students build a solid technical foundation. She had little interest in experimentation. Simple textures and clear voicing were what she encouraged, though she valued a personal style. And these qualities are what you hear in her own music. It’s polished – overly, at times – warm, witty, disarmingly tender and unexpectedly charismatic.

The 26 songs prove worthy of being in every recitalist’s repertoire, especially as performed by these fine singers – the thrillingly expressive soprano Nicole Cabell, the robust yet nuanced baritone Edwin Crossley-Mercer and the versatile, characterful tenor Alek Shrader.

The Trois pièces for cello and piano are Boulanger’s most frequently performed works. Amit Peled’s impassioned cello and Lucy Mauro’s elegant, sensitive piano provide the most engaging interpretation I’ve heard.

But it’s organist François-Henri Houbart’s dramatic yet delicate performances of the Trois improvisations which I found most thrilling. Fittingly, he recorded on the Cavaille-Coll organ in the Madeleine Church in Paris, which is the very one Boulanger used to play (a photo of this magnificent instrument is included in the booklet).

After her beloved younger sister and fellow composer, Lili Boulanger, died in 1922, Boulanger stopped composing. This set contains most of the music she wrote. By offering the fine performances these pieces deserve, it provides a convincing argument for making her music heard more often.

Pamela Margles

Tango under the Stars
Los Angeles Philharmonic; Gustavo Dudamel
Cmajor 739608

► There is so much toe-tapping enthusiastically performed music in this DVD of Gustavo Dudamel conducting the Los Angeles Philharmonic live at the Hollywood Bowl on August 2, 2016. From the opening dramatic distance shot of the stage, orchestra and audience, to the final closing stage close-ups of rhythmic boisterous playing and swirling tango dancing, every visual complements the composers, conductor, musicians, soloists and dancers.

Three great Argentinian composers are performed. Lalo Schifrin is best known for his film scores (especially Mission: Impossible). His Concerto for Guitar and Orchestra No.2 “Concierto de la Amistad” is a salute to his friend, guitar virtuoso Ángel Romero, who performs his lyrical lines, faster strumming sections and closing guitar taps masterfully with the orchestra. Alberto Ginastera’s Four Dances from Estancia tells the story of life on the farm. The lyrical second movement aurally represents wheat swaying in the wind while the closing fourth movement is a fast alternating 3/4 and 6/8 time work.

And what is tango music without Astor Piazzolla? His Tangazo opens with low strings leading to more rhythmic sections and flute, oboe and strings counterpoint. To close the show, a “Best of Astor Piazzolla,” four Tango Nuevo pieces are given rousing orchestral performances with master bandoneonist Seth Asarnow and the energetic spicy dancers from Tango Buenos Aires.

Dudamel conducts with passion and precision. Sound quality is superb. Three bonus interviews are included. Listen, watch, dance and enjoy!

Tilina Kilk

MODERN AND CONTEMPORARY

Canadian Composers Series (another timbre.com) at105 - at109
Linda Catlin Smith – Drifter
Apartment House; Bozzini Quartet
Martin Arnold – The Spit Veleta
Philip Thomas; Mira Benjamin
Isaiah Ceccarelli – Bow
Various Artists
Chiyoko Szlavnics – During a Lifetime
Konus Quartet; Apartment House
Marc Sabat – Harmony
Jack Quartet

► Tradition is a wonderful reality, but not understanding that the inner dynamic of tradition is to always innovate is a prison. This is eminently true in the case of music produced by the Canadian artists on the imprint Another Timbre. Beginning with Linda Catlin Smith, every one of the group under review has chiselled uniquely beautiful, but defiantly provocative works from out of the bedrock of contemporaneity. And although familiar forms such as the Piano Quintet (from Linda Catlin Smith) pop up in these performances, the music flies in the face of all conventions.

Indeed, these artists force listeners to reconsider what tradition is. For example, Marc Sabat, on Euler Lattice Spirals Scenery, positions himself in creative conflict with age-old protocols about how a string quartet ought to work. Likewise with Chiyoko Szlavnics, whose Reservoir sends strings rippling against flute, accordion and percussion. It becomes clear, then, that having actively thrown overboard melodic, structural and harmonic hooks that have been expressively blunted through misuse, these artists seem to build from what might – or mightn’t – be left.

Just as Frank Zappa once famously asked, “Does humour belong in music?” one feels compelled to also pose the question: “Does mathematics belong with art?” The answer in the architectural geometry of Smith’s Drifter is a most emphatic “Yes.” Its resident geometry, however, seems to have been informed by French curves rather than by set squares. As a result her spacy Piano Quintet seems to defy definitions of beauty, which although essential to Smith’s credo, is bereft of perfumed listener-ingratiating beauty and resplendent in the natural sounds of tuned percussion, bowed strings and plucked guitars.

The emerging members of Apartment House and the Bozzini Quartet float effortlessly over Gondola and Far from Shore seemingly tracing their fingers delicately over the contours and hachures of the map of a priceless treasure without compromising the location of its secret world. In all of this and other music on the double disc Smith makes use of time and space as well as championing the cause of her singularly poetic approach to the all-important beauty of the melodic line.

Meanwhile Martin Arnold’s music for Points and Waltzes, Slip Minuet and the title work of his album The Spit Veleta comes alive in the silvery tonal purity and exquisite subtlety of phrasing by its interpreters who bring fresh ears to these radiant gems. Similarly, Isaiah Ceccarelli’s seven pieces on Bow are designed to extract the maximum tonal depth from strings, reed organ, organetto and percussion; as does Chiyoko Szlavnics from strings and reeds and woodwinds, and the Jack Quartet with violin, viola and cello on the exquisite narratives on Marc Sabat’s Harmony.

It all bodes rather well for the future of this Canadian Composers Series and for Sheffield, UK-based Another Timbre, a label whose presence in contemporary music is doing yeoman work to shine a brighter spotlight on new music that is being beamed by across the world.

Raul da Gama

Worlds Apart
Christina Petrowska Quilico
Centrediscs CMCCD 23717

► Canadian pianist Christina Petrowska Quilico unleashes the eight works here with such immediacy that she creates a special kind of pianistic excitement. Her technique is brilliant, and her imagination boundless. But it’s not just the thrill of the keyboard that drives her – above all you feel the fierce conviction that
underlies her vision of each composer’s score. This is the latest release in Petrowska Quilico’s ongoing recording project covering works from the Canadian piano repertoire. It’s as though she’s out to singlehandedly show just how rich it is. These works were written during a period of just over 20 years, from 1969 to 1992. They all, more or less directly, invoke historical sources – musical, literary or visual.

Peter Paul Kropowski’s Rhapsody on a Theme of Brahms and Steven Gellman’s Fantasia on a Theme of Robert Schumann take full advantage of Petrowska Quilico’s virtuosity. Kropowski gives the elements of Brahms’ Lullaby a Chopinesque treatment, only gradually revealing the familiar theme, while Gellman introduces his theme, from the slow movement of Schumann’s Piano Quintet, then lavishes embellishments.

In Las Meninas, John Rea follows the structure of his source, Schumann’s Scenes from Childhood. But he filters it through his viewing of Velázquez’s iconic, complex painting, Las Meninas by recasting Schumann’s 13 movements in various composers’ styles – Romanticism, impressionism, minimalism, jazz, and so on. Petrowska Quilico has a field day.

Her energy infuses Patrick Cardy’s mythologically based The Masks of Astarte with narrative force. In contrast, her incisive control allows a sense of space to envelop Micheline Coulombe Saint-Marcoux’s lyrical yet monumental Assemblages like a multidimensional sculpture (I thought of Anthony Caro’s works currently on display at the AGO).

In Quivi Sospiri by David Jaeger (who produced this set, and whose writings appear in this magazine), Petrowska Quilico is joined by computer-generated sounds. The rhapsodic yearnings of the piano confront the ominous electronics, then blend in a moving evocation of the sounds that swirl around the hopeless souls condemned to darkness in Dante’s Inferno.

Diana McIntosh’s atmospheric Worlds Apart, which gives this collection its title, weaves a shimmering fabric of intricate patterns. But it’s Gestes by Michel-Georges Brégent, Petrowska Quilico’s first husband, who died in 1993, that forms the spiritual heart of this set – especially in the way he invites the performer’s interventions in shaping what happens and when. Brégent’s own description likens his score, mounted on a scroll, to a Calder mobile. In PQ’s hands the sense of urgency never lets up, even in the contemplative passages.

This set certainly showcases Petrowska Quilico’s talents, including her talent as a painter. The painting by her on the booklet cover, called Other Worlds – Light and Dark, beautifully sets the tone for this terrific collection.

Pamela Margles

Concert note: Christina Petrowska Quilico will be performing Claude Champagne’s Piano Concerto with the Toronto Symphony on October 21 and 22 at Roy Thomson Hall.

Golijov – Azul
Yo-Yo Ma; The Knights; Eric Jacobsen
Warner Classics 0190295875213
(theknightsnyc.com)

► The Knights is a collective of younger generation New York-area musicians specializing in programs that encompass received classics of Western music as well as embracing vernacular and world-music genres. The orchestra is led by artistic directors and brothers, Colin and Eric Jacobsen.

This CD begins with Ascending Bird, a reimagining of a Persian instrumental folk tune by Iranian musician Siamak Aghaei and The Knights’ principal violinist Colin Jacobsen. Jacobsen’s initial solo evocatively imitates the Persian kamancheh’s ornaments and melodic gestures in a languid rubato before the drum section kicks in. The second half of Ascending Bird is marked by straightforward harmonic changes elaborated by swooping melodic fragments and highly saturated orchestration.

The title track of the CD is Osvaldo Golijov’s Concerto for Cello “Azul” (2006), composed for and performed by master cellist Yo-Yo Ma. Partly inspired by a poem by Pablo Neruda, it’s a major statement extending over four movements lasting over 26 minutes. The first movement Paz Sulfírica evolves from a falling minor second interval in the strings, elaborated by Ma’s beautifully rendered sustained cantabile tonal cello melody, flecked with instrumental birdsong.

The work’s last movement Yrushalem, initially recaps the first movement, but eventually explodes in two brass-heavy climaxes, twin codas titled Pulsar and Shooting Stars. The second coda is perhaps the most cosmic-sounding and impressive moment of the work, in which the eerie denatured music very slowly disappears into the sonic ether.

Andrew Timar

Rory Boyle – Music for clarinet
Fraser Langton; James Willshire; Trio Dramatis
Delphian DCD43172

► Composer Rory Boyle should be a better-known quantity than he is. Music for Clarinet, presented by Fraser Langton on clarinet, (with pianist James Willshire and violinist Rosalind Ventris) on the Delphian label, frames Boyle as creative and crafty, thoroughly versed in the capacities of the instruments, free to generate an easy and broad spectrum of mood and character. Boyle’s modest bio in the liner notes hints at what his music makes explicit: he is a musician who became a composer by thorough study and application, with commendable results.

Listen to the aptly named Burble (2012), a brief and hilarious bit of nonsense for solo clarinet. Part mad dramatic monologue, part exploration of the extremes of range, volume and articulation, loaded with fascinating extended techniques, not a single second of these seven-plus minutes is wasted. Tātty’s Dance (2010) is a lyrical and loving ode to the composer’s wife, reworked as a duet from the original for solo piano. Dramatis Personae (2012) gives a compelling psychological triptych portrait in sound, in a three-movement sonata form. Earlier works (the Sonatina and Bagatelles both date from 1979) show the composer influenced by structural classicists like Paul Hindemith. Arthur Honegger is evoked in the final work, Di Tre Re e Io (2015), a challenging and substantial trio that draws reference to that composer’s Fifth Symphony.

Throughout, the performances are rewarding and equal to the composer’s musical demands. For the most part I felt the sound engineering was perfect, but on my system the mic placement for the trio seemed to put the voices into distinct rooms rather than enhance the blend.

Max Christie

Lexical Music
Charles Amirkhanian
Other Minds OM 1023-2 (otherminds.org)

► Composer Charles Amirkhanian’s Lexical Music, originally released as an LP in 1980, was quickly recognized as a milestone in the emerging American text-sound poetry scene. Its roots can be traced to the European Futurist and Dadaist movements whose participants first pioneered several forms of sound poetry after World War I. In the late 1960s and 1970s this work was further developed in electronic music studios across Europe, especially in the well-equipped Swedish public-radio studios.

The performance genre trolling the borders between music and poetry also had a few key early American practitioners. William S. Burroughs’ audio cut-ups and the early tape loop experiments of Steve Reich, Terry Riley and Pauline Oliveros come to mind. California-native Amirkhanian was also an early adopter. He participated in the 1972 Text–Sound Festival in Stockholm where he was introduced to the European sound-poetry scene. He soon adopted the moniker “sound-text composer.” Amirkhanian’s support of the genre through his position as music director of Berkeley’s KPFA-FM Radio helped enrich
the ground for the production and reception of text-sound work on the West Coast.

I should add that Canadian poets also played an early and significant role in the genre. For example, Steve McCaffery and bpNichol were among the local poets instrumental in organizing the ambitious seven-day Eleventh International Sound Poetry Festival (1978) held in Toronto.

Amirkhanian’s landmark recording Lexical Music, sensitively remastered from the original analogue tapes, is accompanied by two informative critical essays in the 31-page booklet. Amirkhanian also serves as the primary vocalist on the album. His percussionist training coupled with his mellower, articulate, radio voice lends rhythmic precision, polished tone and a sense of gravitas to his recordings.

Through extensive repetition and stereochrome (dis)placement, individual words are bleached of their usual meaning. Non-sequitur text-phrases are transformed into hypnotic washes of pure music. Amirkhanian masterfully challenges and plays with the borders between intelligible text and organized sound throughout the six works here. Just try to get the 2’02” Dutiful Ducks (1977) out of your mind once you’ve heard it.

Andrew Timar

JAZZ AND IMPROVISED MUSIC

Small World

Monica Chapman (Mike Murley; Reg Schwager; Kevin Turcotte)

LME Records 8 13429 00261 2

(monicachapmanmusic.net)

With her new release, Monica Chapman seamlessly builds on her previous successes with another eclectic, tasteful and brilliantly performed and produced project. A master of lyrical interpretation, she has drawn her material from the worlds of Broadway, the Great American Songbook and even the Spanish repertoire of Eydie Gormé. Collaborating once again with producer/arranger/pianist Bill King, Chapman offers up an irresistible smorgasbord of musical delights. Saxophonist Mike Murley (on alto here), guitarist Reg Schwager and trumpeter Kevin Turcotte are featured, supported by the dream-team rhythm section of King on acoustic piano, Dave Young on bass and Mark Kelso on drums and vocals. Additional support is provided by Nathan Hilts on guitar, Rob Somerville on trombone and Magdeley Savigne on percussion.

Among the fine tracks is the opener, Arthur Schwartz’ Depression-era classic, A Shine On Your Shoes, authentically arranged and rendered. Also excellent is a gutsy, bluesy, contemporized take on Shirley Bassey’s hit Goldfinger. The luscious title track comes from Sondheim and Styne’s musical Gypsy, and not only shows Chapman at her most vulnerable, but features the pristine rhythm section as well as a sonorous trombone solo by Somerville. Most unexpectedly, Chapman displays her considerable moda Mexicana chops with a silky and sexy take on the Latin standard Piel Canela (Cinnamon Skin). Also in the silky and sexy category would be King’s clever, up-tempo arrangement of Baby It’s Outside, featuring drummer Kelso’s gorgeous tenor voice – the perfect complement for Chapman.

A true gem is Billy Holiday’s Don’t Explain. Chapman’s natural warmth and vocal resonance reveal hidden dimensions and embrace each tragic word with melancholy longing.

Lesley Mitchell-Clarke

Concert note: Monica Chapman launches Small World at Jazz Bistro on June 4.

Swingin’ with/avec Oscar Rémi Bolduc Jazz Ensemble

Les Productions Art and Soul PAS1701 (remibolduc.com)

► Whilst the term “less is more” does not really describe the exchanges between tenor saxophonist Rémi Bolduc and pianist Taurey Butler which shine with radiant apparel, there is an unmatched nimbleness of sound. This is no stripped-down performance, but a full and wholesome creation of songful dialogue between saxophone and piano almost in the grand manner of Schumann-like Lied. Only here it is Bolduc who is accompanied by ebullient arpeggios and unrestrained glissandi from the fingers of Butler.

It is easy to fall prey to the charms of this music. Song after song on Swingin’ with Oscar combines a craftsman-like approach to Oscar Peterson’s ingenious writing and inspired improvisations. Bolduc, Butler, Chantal de Villiers, Fraser Hollins and Dave Laing all play inspired roles in bringing the melodic, harmonic and rhythmic genius of Peterson to life for us again. And it’s not just on Place St. Henri or Laurentide Waltz, but everywhere on this album.

The inspiration of course also comes from the memorable repertoire that seems to have been musical manna, fallen from the sky. Vitality and brilliance in each re-invention shine forth with the strongest and most appealing combination of colours. Dynamic range and balance between the instruments are achieved by each artist who, remarkably, never seems to tread on the other’s turf. Rhythm is strongly marked, emphasizing thematic gestures, the subtlety of which makes for an utterly breathtaking experience.

Raul da Gama

From This Side

Johanna Sillanpaa

Chronograph Records CR052

(johannamusic.com)

► In Canada, which is brimful of vocal talent, there is not always room for more unless the vocalist is unquestionably topnotch. Such is the case of Johanna Sillanpaa. Few vocalists seem to respond with such quintessential musicianship to the often passionate lyricism and rhythm of jazz as Sillanpaa. Her disc From This Side is redolent of luminous textures which she employs to drive the musical drama with telling nuance, avoiding all glibness and sentimentality sometimes associated with balladry.

On this 2017 album Sillanpaa seems to always be just a hair’s breath away from the listener’s ears so that the adventures and misadventures of the music’s protagonists are always experienced from close up. In Sillanpaa’s performance where she is mining the depths of original works and standards we are privy to a singular sensuality born of remarkable articulation as she slides into character with histrionic glissandos and pitch-perfect singing. Woodstock is a strong case in point, but there are also nine other pieces that highlight her fascinating abilities.

The listener is also treated to fine musicianship from a stellar ensemble that includes bassist George Koller, trumpeter Ingrid Jensen, pianist Chris Andrew and drummer Tyler Hornby. Tangibles such as harmonics and time-keeping are scrupulously maintained but Sillanpaa also brings something ineffably heartfelt to musical subtexts which she unearths and executes with ethereal beauty on In My Dreams, the disc’s most utterly memorable song.

Raul da Gama

Circles

MEM3 Independent (MEM3.info)

► MEM3 is a collective with a shared vision of what a contemporary piano trio is capable of. Writing responsibilities are divided more or less evenly between its members and a common thread runs through both the tunes and the arrangements. Many of the compositions share a deceptively minimal approach while others are through composed with elements of electronic in the mix. This is fresh-sounding music with a strong melodic vein and a level of sophistication and depth that can sneak up and take the listener

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thewholenote.com
by surprise.

Bassist Mark Lau’s *Centrical* establishes the album’s sonic landscape. Electronic loops pave the way for a two-choir piano vamp over a laid-back funk feel. The group makes full use of its wide dynamic range, from drummer Ernesto Cervini’s brushwork off the top, to the rock anthem-like vibe displayed later in the track. Pianist Michael Cabe’s solo develops organically from unassuming materials and its subsequent intricacy always feels natural. This ability to move from relative simplicity to melodic and harmonic density is repeated in his composition *Native Dancer*. The tune is comprised of several distinct sections, the last of which sets Cervini up for an intensely musical solo on brushes.

Cervini’s *Quiescent* is a pretty ballad that gives bassist Lau an opportunity to stretch out in a lyrical solo. Cabe again moves effortlessly from a sparse beginning into more elaborate and ingenious lines as the trio works together to create its compelling sense of interplay.

Ted Quinlan

**Bob’s Piano**

Mike Allen; Miles Black; Bob Murphy

*Almus Jazz ALM 16306 (mikeallenjazz.com)*

Saxophonist Mike Allen’s *Bob’s Piano* is a remarkable tribute to one of Canada’s finest and most inventive jazz pianists, Bob Murphy, who passed away in 2015, forged a long career, primarily in his native Vancouver, and mentored a generation of musicians along the way. The origin of the recording is a series of duets that the pianist recorded in his home. Never intended for release, they were recovered after Murphy’s death and became the basis of this unique and intimate album.

Miles Black, another excellent Vancouver pianist, is heard with Allen on the record’s first six tracks. Playing on Murphy’s piano, he manages to reflect the spirit of its owner while maintaining his own distinct voice. Kenny Wheeler’s *Nothing Changes* sets the tone with the kind of intuitive interplay between Allen and Black that epitomizes this style of jazz. Allen’s burnished tone and understated approach mesh perfectly with Black’s melodicism, the two soloing as one at times. *And You Become the Moonlight*, a Murphy composition, features tenor and piano playing pleasantly twisting unison lines on the melody then segueing seamlessly from one solo to the next. Murphly himself makes an appearance on the final four tracks, beginning with a fresh take on the classic *Stella by Starlight*. His singular touch on the instrument, expansive time feel and boundless imagination are immediately apparent as his improvised counterpoint lines develop on Allen’s loose and inspired interpretation of the melody. *Bob’s Piano* is a delight to listen to and an important glimpse into one of our country’s greatest and perhaps under-sung musical heroes.

Ted Quinlan

**The Phantom Hunter**

Lee/Palmer/Bennett

HAVNRecords

(havnrecords.bandcamp.com)

Toronto’s high-priced real estate has meant tremendous growth for grass-roots, cash-strapped, experimental arts – ever further afield. Neighbouring Hamilton is becoming a hotbed for free improvisation, including recent events like the Something Else! Festival of Creative Music. Out of that activity has emerged this notable trio, comprised of veteran bassist David Lee, guitarist Chris Palmer, recently arrived from New Zealand, and saxophonist Connor Bennett.

The group’s distinct identity is apparent from the opening 1/2/3 pt. 1, as each member presents a distinct sonic identity. Bennett announces his presence with a stately and lyrical declaration on tenor saxophone; Palmer proposes a dissonant cluster on amplified guitar and Lee presents a powerful arco voice. As the three join loosely together, the music assumes an almost orchestral character, the result of each musician’s emphasis on rich, traditional sonorities. That insistent, sonority quality persists on the mysteriously beautiful *West of Arkham*, a kind of free ballad in which Bennett’s luminous soprano saxophone weaves through Palmer’s acoustic arpeggios and the resonant flow of Lee’s sonorous bass.

Alive to the charms of Celtic music and cool jazz ambiance, *Lee/Palmer/Bennett* also appreciates the liberty of full-blown free improvisation. *Reed Breeding* is particularly fascinating for its exploration of tonality less travelled, from its whistling bass harmonics and saxophone multiphonics to a brilliant passage of microtonal slide guitar. This is a subtly interactive chamber ensemble that spontaneously integrates novel tones and textures into fresh music.

Stuart Broome

**On a Monday Evening**

The Bill Evans Trio

Fantasy FAN00095

(concordmusicgroup.com)

Previously unknown recordings of Bill Evans have been surfacing regularly of late, confirming the late pianist’s position as one of the most rapturously lyrical and harmonically creative figures in jazz history. This installment captures Evans in concert in Madison, Wisconsin, in 1976 with his regular trio of bassist Eddie Gomez, then in his ninth year in the group, and drummer Eliot Zigmund, who had joined the previous year. The chemistry with Gomez is particularly good: the bassist spent over a decade in the trio and was Evans’ most adventurous partner after Scott LaFaro, who had first defined the highly mobile role of the bass in the Evans trio, moving from harmonic fundamentals and propulsion to aggressive counter melody with sudden excursions to the upper register. Evans certainly lives up to his reputation for limpid beauty here. There’s the reverie of *Time Remembered*, the pensive *Minha* (*All Mine*) and the trance-like elaboration of Leonard Bernstein’s *Some Other Time*; however, there’s also energized music as well, like the exploratory T.T.T. (*Twelve Tone Tune*) and *All of You*, with room left for extended occasion, a concert in the beachfront town of Parede, Portugal.

The band includes two Americans, trumpeter Nate Wooley and tenor saxophonist Matt Bauder, and the French-German bassist Pascal Niggenkemper. The musicians have in common (they’re between 38 and 42) and something else: sheer brilliance. Among Eisenstadt’s numerous ensembles, Canada Day may be the most traditional and also the loosest: its sprung rhythms (suggesting African and Latin roots) and clipped themes recall the early music of Ornette Coleman, while the individual and collective voices of the band sound like they were just invented.

It’s easiest to point out moments of individual invention, like Wooley’s solo on *We All Ate... Parts 2 & 5*, but there’s also the moment on *Sympathy Batter No Parsnips* at which Bauder’s extended techniques reach peak fervour only to have Wooley enter with a spray of brassy sound, the trumpet as white-noise generator, multiplying the music’s already high density. While individual highlights are frequently brilliant, it’s the group’s collective invention and precision that’s most impressive, from the compound pulsation elaborated by Eisenstadt and Niggenkemper on *We All Ate... Part 3* to the final instantaneous ensemble halt on *Part 1*.

One might debate this music’s category, but whatever it is, this is the state of the art.

Stuart Broome

**On Parade in Parede**

Harris Eisenstadt Canada Day Quartet

Clean Feed 413CD (cleanfeed-records.com)

Harris Eisenstadt is a Toronto-born drummer and composer who resides comfortably at the creative edges of jazz. His band Canada Day, usually a quintet, is a quartet for this
Dedicated to Veryan Weston is it appears that the fitting salute to a departed innovator.

Ruggedness to peek through the gauze. The are half-R&B and half-Free Jazz. Finally intermixing and screeching saxophone trills that sequence of guitar flanges, backbeat drum ostinato. The ensuing narrative makes room for double bass low plucks and upper register altissimo cries and sibilate razzing even as droning continuum, the exposition features counterpoint with electric instruments’

Opening with is the lengthy marathon, the most spectacular instance of the polyphony.

Following shorter tunes like sprints before a marathon, the most spectacular instance is the lengthy Contours of the Glass Head. Opening with Rite of Spring-like juddering counterpart with electric instruments’ droning continuum, the exposition features theme-shredding via reed tongue slaps, altissimo cries and sibilate razzing even as it’s stabilized by moderated string and drum ostinato. The ensuing narrative makes room for double bass low plucks and upper register violin strokes plus a disorderly rock-like sequence of guitar flanges, backbeat drumming and screeching saxophone trills that are half-R&B and half-Free Jazz. Finally intermittent saxophone bites allow an underlying ruggedness to peek through the gauze. The CD is a fine instance of Orkestrova’s art and a fitting salute to a departed innovator.

The Joy of Being François Carrier; Rafal Mazur; Michel Lambert
No Business Records NBCD 97 (nobusinessrecords.org)

Continuation of the unique Polish-Canadian partnership between Montrealers alto saxophonist François Carrier and drummer Michel Lambert, plus Krakow’s acoustic bass guitarist Rafal Mazur, this session finds the parts meshing like Polish perogies and Québécois beer: unusual but nourishing. Mazur is ambidextrous in that his work utilizes both guitar-like intonation and double bass-like resonance. His fluid strokes create a walking-bass-like foundation on tracks such as True Nature allowing the others freedom to improvise; while his solo forays such as Omnipresent Beauty, vibrate sophisticated tonal asides which frequently refocus the narratives. As adept at squeezing rhythmic inferences from his drums and cymbals with the attention of a doctor performing microsurgery, Lambert’s motion subtly reinforces the program so that most beats are implied. Although tracks such as True Nature exultantly stretch Carrier’s solos almost to the edge of infinity so that that every variation, extension and partial, is exposed, these choppy asides don’t negate the saxophonist’s other side. His wide vibrations and thoughtful timbre elaborations on Blissfulness and Mystery of Creation, for example, are as artful as Paul Desmond’s ballad style.

With the washed and hardy parts of the trio’s work constantly available, the title tune is the most distinctive showpiece. Producing yelping split tones from a Chinese oboe, Carrier strains to outline Mazur’s crackling runs and Lambert’s undulating slaps. With Carrier back on alto by the finale, The Joy of Being becomes yet another instance of the trio’s complete communication.

Discoveries on accordion, clarinet, and saxophone: Veryan Weston
Emanem 5044 (emanemdisc.com)

Veryan Weston is an English improviser and composer, a brilliant free-jazz pianist whose works include Tessellations, a structure for improvisation that moves permutationally through 52 pentatonic scales. Weston is inspired by the behaviour of different keyboard instruments and by the possibilities of microtonality, two passions that came together on the 2014 Tuning Out tour with violinist Jon Rose and cellist Hannah Marshall (Emanem 5207).

In preparation, Weston visited old churches, exploring some 30 tracker action organs, small mechanical instruments in which “there is only a short gap between the touch of a key and the pipe making a sound.” Weston was concerned with the instruments’ individual characteristics: “When each stop is very gradually pulled out (or pushed back in) while a key is pressed, you can hear many stages of the sound being made; from breath to whisper... Often microtones seem to bend toward a final pitch.”

The material here has been drawn from Weston’s recorded research, exploring the sonic quirks and minutiae of various instruments, making fresh discoveries in the lightly swirling runs of Quiet Fanfare (from St. Mary the Virgin in South Croxton), the low-pitched chords with foghorn effects of Proceeding with Caution (All Saints in Horstead) and the playful, calliope-like Fair with Ground (St. Anselm Hall in Manchester). The 24-minute Numerous Discoveries (All Saints in York) is a work of sustained...
There is no question that Antonio Carlos “Tom” Jobim is the most significant, seminal Brazilian composer/musician of this – or any other – time. Without the late Jobim (who would be 90) and his starring role on the tidal wave of bossa nova and Brazilian music in general, there would be no Ivan Lins, Hermeto Pascoal, Gilberto Gil or even Sérgio Mendes. His music remains as stunning, mysterious and indestructible as the pyramids – always gracefully lending itself to a phalanx of interpretations – from the symphonic to the pristine, authentic and vocally driven ensemble that the listener will find here in this exquisite collection.

Producer and powerful alto vocalist Fernanda Cunha has selected ten of Jobim’s familiar (and also infrequently performed) tunes, and brought together a delicious ensemble of collaborators, including Zé Carlos and Reg Schwager on guitar, Jorjinho and Alvin Waddles on electric bass, Helbe Machado and Edson Ghlardi on drums and Camilla Dias on piano – with all arrangements by members of this tight, skilled unit.

First up is the lilting Aguas de Março (The Waters of March) with its deceptively poetic narrative (which is actually a string of clues to a very infamous 1950s murder in Rio). The song is refreshingly rendered here with musical and vocal precision, and no overwrought Romanticism. Other jewels in this musical crown include the intensely sensual Samba Da Avido; a lovely version of Two Kites sung in English (and featuring the always tasty Schwager on guitar) and the lighter-than-air Chovendo Na Roseira. This fine recording is the result of Cunha’s glorious vision of Jobim’s achievement of the perfect symbiosis of melody, lyric, emotional content, musicianship and soaring spirit.

Stuart Broomer

POT POURRI

Jobim 90
Fernanda Cunha
Independent AA1000
(fernandacunha.com)

There is no question that Antonio Carlos “Tom” Jobim is the most significant, seminal Brazilian composer/musician of this – or any other – time. Without the late Jobim (who would be 90) and his starring role on the tidal wave of bossa nova and Brazilian music in general, there would be no Ivan Lins, Hermeto Pascoal, Gilberto Gil or even Sérgio Mendes. His music remains as stunning, mysterious and indestructible as the pyramids – always gracefully lending itself to a phalanx of interpretations – from the symphonic to the pristine, authentic and vocally driven ensemble that the listener will find here in this exquisite collection.

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Lesley Mitchell-Clarke

The Right Frame of Mind
Rodrick Dixon; Edward Mallett; Alvin Waddles
Blue Griffin Records BGR 411
(bluegriffin.com)

H eir to a long and prominent role in notated music, exploration of the cello as a front-line partner has a shorter history in improvised music. Yet like a visual artist’s apprentice who subsequently envisages novel ways to utilize painterly techniques that surpass earlier conventions, today improvisers’ cello showcases expose the four-string instrument in a multitude of unexpected and interactive situations.

Virtuosity is the most universal method of expressing instrumental skill and there are 13 examples of cello prestidigitation on D’éclisses (Ambiances Magnétiques AM 233 CD actuellecd.com). Quebec City’s Rémy Belanger de Beauport contorts the sound of his instrument into so many unexpected variables that he could be the musical equivalent of Harry Houdini and/or Mandrake the Magician. A mathematician with a fondness for dance, noise rock and electronic music, de Beauport’s skill is such that it appears as if more than one instrument is present or that his cello is amplified, while creating completely acoustic textures without overdubs. Entonnoir treize, for instance, begins with a resonation that could be from a drum set, but is quickly revealed to be a powerful string pluck. Meantime two separate tones, one strident and high-pitched, and the other moderato like Baroque continuo, move in parallel fashion across the narrative. As the piece flashes by with bullet-train-like speed, de Beauport’s techniques suggest at points he’s ripping the finish off his strings while accelerating sul ponticello sweeps that eventually reach a vibrating finale. Similar dark-light/pliable-immovable tones are on Brasier as the simultaneous timbres contrast bird-like whistles with jackhammer-like thumps. But despite these outré gestures moderato strokes are still audible and the track moves with an offbeat swing. De Beauport can perform a sequence on a single string with enough twists in it to resemble an uncoiling snake as on Meet das Berger or he can unearth his buried past as guitarist on Kokosberge where he twangs as if playing a folk song. Most of the CD’s tracks showcase not only the cellist’s ability to slice notes so quickly that he could be whittling a tree into a toothpick in record time, but also his resolute ability to maintain a narrative despite distractions. Almost all improvisations showcase partial extension as well as the notes themselves, making D’éclisses a near-textbook example of what a free-music cellist can attain.

Ken Waxman

Something in the Air
The Cello Comes into Its Own as Improvising Instrument

Ken Waxman

The Right Frame of Mind
Rodrick Dixon; Edward Mallett; Alvin Waddles
Blue Griffin Records BGR 411
(bluegriffin.com)

Take three accomplished performers on the unlikely combination of the tuba-like euphonium, piano and tenor voice, energetically performing music ranging from classics, show tunes and traditional, and a curiosity becomes an uplifting, unusual musical experience.

Each performer is having so much fun! Rodrick Dixon’s tenor voice is over-the-top enjoyable in flair, diction and spirit. Edward Mallett on euphonium is equally solid in keeping the bottom end in place but really shines when he takes the lead on the melody. Pianist Alvin Waddles plays with dynamic conviction, technical flair and colourful jazzy lines. As all three performers joined forces in arranging the selections, each respective part is playable and inventive. The opening track ‘I Got Plenty o’ Nuttin’’ from Porgy and Bess immediately showcases all the great music to come with an upbeat piano lick and bouncy horn melody opening followed by a stadium-filling vocal rendition. ‘Nessun Dorma’ from Turandot starts on a more traditional operatic setting with piano and voice, and when the euphonium joins in on both melody and accompaniment, a full orchestral-sounding performance transpires. ‘A Patriotic Salute’ is an uplifting witty medley of American standards such as ‘Stars and Stripes Forever’ which fits the instrumentation perfectly.

The performers’ mutual respect of the music and each other is evident throughout. It may be a bit too extreme in sentiment for some yet it is really difficult not to at least smile if not laugh out loud when listening!

Tilma Kilk

May 1, 2017 – June 7, 2017 | 79

thewholenote.com
Solo invention is one thing, but how does an improvising cellist interact with fellow players? Very well, even as in the case of Relephant (Borcian Records borcianrecords.com), the meeting is an unconventional strong-percussion mating with American cellist Fred Lonberg-Holm and Polish drummer Adam Golebiewski. Although de Beaupre still retains traces of so-called classical technique, Lonberg-Holm pushes that to one side, using electronic connection and extended techniques that are often as astringent as a hail storm and just as clangorous to work alongside. Involved with every manner of objects that can be banged or vibrated, the percussionist strikes rings, bells and wood blocks as often as drum tops and is more likely to be shaving jagged timbres from his cymbals than resonating them. That said, each of the four untitled selections vibrates with such a collection of airy, metallic and sometimes sheer unidentifiable timbres that it’s often a toss-up as to which instrument plays which lick. On the penultimate and longest track for instance after Lonberg-Holm’s early spiccato and sul ponticello arco strategies have extracted imaginative tones and extended partials from the mix, he begins guitar-like strums only to quickly abandon the picking for a screeching shuffle bowing to challenge the drummer’s J Arthur Rank-like cymbal resonance and later rattles and shakes from percussion add-ons. Ending with a polyrhythmic sequence, percussion pops are heard alongside brass-like near-capillary sounds from Golebiewski, matched by comparable strident string slashes which also take on valve instrument colouration. Hard and thick with no levelling sweetness, the final selection brings bird-of-prey-like wheezing from the cellist and thunderstorm-like percussion reverber forward for a heightened crescendo, finally ending with drum plops and string angling that vibrate to the end.

Another strategy that has developed is the use of the cello in the place of a double bass in a jazz combo. That’s Miguel Mira’s contribution to tenor saxophonist Rodrigo Amado’s Motion Trio. During the selections on Desire & Freedom (NotTwo MW 946-2 nottow.com) which also includes drummer Gabriel Ferrandini, the trio expresses itself in stream-of-consciousness improvisations with the saxophonist exploring every nuance of the sound as Sonny Rollins and Dewey Redman did in similar situations. Meanwhile Mira’s plucks, feints and squeaks follow alongside Amado’s glottal punctuation. The most telling instance of this is on the concluding Responsibility. Halfway through, the cellist creates a vibrating solo, indistinguishable from that of a walking bass line and with the rhythmic power to match the saxophonist’s propelled split tones. By the time the foot-tapping extravaganza is complete it appears that both have exposed every timbral extension possible. Here and elsewhere, Ferrandini’s unforced clanks and rattles pace the other two like a moderator faced with impassioned speakers in a political debate. On Freedom Is a Two-Edged Sword, controlled thwacks from cello and drums properly situate the reedist’s exposition which bites rodent-like into the theme. Comfortable with gopher hole-like low growls and stratospheric cries, Amado’s reed motion can also be expressed in a more moderate fashion as he demonstrates on Liberty. With his narrative shaded to a deeper tone, while still multiphonic, the plinking strings and cymbal vibrations shadow him like a resolute foxhound as he develops theme variations and helps smooth the narrative down to soothing slurs by the finale.

Another variation on this theme is exhibited by Toronto’s Ugly Beauties. On Strange Attractors (marilynlerner.com), Matt Brubeck’s cello takes the double bass role as well as what’s expected from the so-called classical cello in this ten-year-old aggregation with equal input from pianist Marilyn Lerner and drummer Nick Fraser. Although the cello’s natural melancholy tone is evoked when slow motion bends connect with variable piano patterning on Blue Violins and in contrast squirms and vibrates in tandem with the spontaneous joy emanating from the keyboard on the title tune, the true test of its adaptability comes in What Now? With the cellist initially skipping through the narrative like an inspired toddler, Lerner’s confirmed adults-only rendition of jazzy variations matures Brubeck’s output enough to replicate a walking bass line. Finally the cello’s resonance becomes tough enough to intersect with Fraser’s rolls and pops. Later, in a Janus-like demonstration of four-string versatility, the cello’s low pitches create a bluesy introduction to Sniffin’ Around, adding smacks on the wood for extra percussiveness as the pianist busily speeds up her chording to suggest terpsichorean movements. While other tunes like Fragments of a Dream and Broken Glass play up the cello’s solid chamber-music-like tones, Holometabolous, the extended free improvisation which ends the set confirms that staccato string torquing and descriptive glissandi are not only atonally effective but also are the equivalent mates for the pianist’s long-lined kinetics and string stopping. Overall the material somehow manages to combine a heavyweight boxer’s rough reach with the delicacy of a ballet dancer’s jetés.

Moving further into the abstract realm is Raw (Leo Records CD LR 766 leorecords.com). More cerebral than coarse, the CD shows how the unconventional Swiss string trio of cellist Alfred Zimmerlin, violinist Harald Kimmig and double bassist Daniel Studer adapt its variant of modern chamber music with the addition of British tenor and soprano saxophonist John Butcher. An individualistic blend of sharp angling, judders and stretched asides, Kimmig-Studer-Zimmerlin (KSZ) relates to a string trio only in the same way a cat and tiger are both felines. But its idiosyncratic variables make the saxophonist’s slurs and split tones the ideal complement to the trio-developed sound. Separated by protracted periods of near-inaudibility and silences, the results are something like the proverbial blind taste tests. Which timbres can be attributed to the reedist and which to strings? The giveaway on tracks such as the extended A Short Night with a Light Beam of the Moon are when Butcher’s circular breathing, multiphonics or tongue slaps audaciously confirm his identity. Overall though, the string trio’s angled unison allows reed trills to arise organically from within the KSZ’s practised interface. Reed-and-metal plus wood-and-strings blending demonstrate congruence most obviously on Morning Star Shining on Hydrangea, as first Zimmerlin, then Butcher, sound near-identical caustic echoes before string rubs and reed bites sweep to silence. Although less raw than imagined, a CD like this demonstrates the cello’s versatile skill in solo and group situations, just as pushing it another way on some of the other discs confirms its rhythmic function.

Using imagination and skill, cellists have found a place for themselves in improvised music that probably could never be imagined by those who support conventional techniques.
A as the years go by, fewer and fewer people recognize or remember Grace Bumbry. One of her era’s greatest sopranos, Bumbry was born in St. Louis, Missouri on January 4, 1937. Her father was a railroad porter and her mother a schoolteacher. Aged 17, she was awarded the first prize at a local radio station, singing O don fatale from Don Carlos. One of the prizes was a scholarship to the local conservatory that happened to be segregated and declined to accept her. The promoters arranged for her to attend the Boston University College of Fine Arts, later transferring to Northwestern University. There she met Lotte Lehmann with whom she later studied in Santa Barbara, California, Lehmann becoming her early mentor. In 1958, she was a joint winner of the Metropolitan Opera National Council Auditions with soprano Martina Arroyo and later that year, she made her recital debut in Paris. Her operatic debut was at the Paris Opera in 1960 singing Amneris in Aida. At an audition in Cologne where Wolfgang Sawallisch was looking for a new Carmen, she was passed over but Sawallisch sent her name to Wieland Wagner who was casting a new Tannhäuser. At her audition in Bayreuth she told Wagner that “I didn’t have a single German work in my repertory, to which he replied, ‘That doesn’t matter, just sing what you can do best’ and the best thing I could sing then was O don fatale from Don Carlo. After the audition I was sitting backstage...at the point of gathering my things and leaving when Wagner’s assistant...took me to Wagner’s office...where Wieland asked me ‘Frau Bumbry, can you imagine being our new Venus?’”

The 1961 production of Tannhäuser was a triumph all around but particularly for Bumbry, the first black singer to appear in Bayreuth. Conservative opera goers were most offended at the very thought of a live performance is utterly convincing. The believable was recorded in the Musikverein in June and the video in August in Vienna Philharmonic conducted by Herbert von Karajan. The audio was recorded during the rehearsals and performances by the principals in their heyday and all those on stage backed by the vitality and sonorities generated by the orchestra certainly make this a version to covet.

Theo Adam, the bass-baritone who celebrated his 90th birthday last August, is still to be heard in countless recordings made over the second half of the 20th century. Born in Dresden, he first sang with the Dresden Kreuzchor and later studied with Rudolf Dietrich making his professional operatic debut in 1949, singing the hermit in Der Freischütz at the Semperoper. In 1952 he joined the Berlin State Opera, the same year that he appeared in Bayreuth in a small role. He returned to Bayreuth each year, winning roles in Parsifal and Lohengrin, Fasolt in the 1958 Das Rheingold and, at last, his first of a series as Wotan in the 1963 production of the Ring Cycle. Adami’s voice has a quite recognizable edge and is not fatiguing in any setting from Bach to Mozart to Berg, from grand opera to sacred music to song cycles.

Three of his popular CDs, Bach Sacred Arias, Wagner and Richard Strauss Arias and Mozart Arias, have been collected in a single package, Theo Adam 90th Birthday Edition (Berlin Classics 0300824BC 3 CDs), at what amounts to a surprisingly low price. The Bach disc contains arias from the Christmas Oratorio, the Matthew Passion and six cantatas. The Wagner disc has five top arias, together with Strauss duets from Der Rosenkavalier and Die Frau ohne Schatten with mezzo Gisela Schröter. Finally, the Mozart disc has 17 arias from six operas. A worthwhile collection for a small investment.

The late lamented lyric tenor Fritz Wunderlich was at home in opera, operetta and popular songs and so it was with a great deal of pleasure that I received a copy of Hits from the 50s from SWR MUSIC (SWR 19029, 2 CDs). Unfortunately for me, the 39 songs are popular songs from Germany, sung in German. A disappointment, but friends who have German were happy to hear Wunderlich singing them.

There is a 3-CD collection of songs from the 1940s and 50s that can be recommended without reservation. The Absolutely Essential 3-CD Collection (Big-3, BT 3119) is the aptly titled compilation of 60 items from that era sung by Fred Astaire in his inimitable style and voice that are still universally admired even after so many years. The fact is that he didn’t sound like anyone else nor, it seems, did he have any rivals, nor anyone who cared to emulate him. The closest that anyone came was fellow song-and-dance man Gene Kelly but Astaire’s je ne sais quoi, his panache, was his alone. As far as I can see, every original Astaire recording is here, 60 of them including Cheek to Cheek; A Fine Romance; Puttin’ on the Ritz; Let’s Face the Music and Dance; Dearly Beloved; A Foggy Day in London Town; Top Hat, White Tie and Tails; Night and Day; They Can’t Take That Away from Me; and the rest of his classics. For classics they are, incomparable and timeless.
While the summer brings with it the promise of longer days, we know that once the sun is out, it won’t be long at all before we find ourselves greeted by a wide variety of summer music opportunities once again. Each year, in our upcoming combined summer edition of The WholeNote, we publish our annual Green Pages, an overview of summer festivals across the musical map. The festivals listed below, however, were simply too eager to wait. We have included this preview of festivals beginning this month or in early June, to let you know what’s happening soon and to get you excited for all the magnificent festivals to come – featuring classical, jazz, opera, folk, world music and much more. Please enjoy this taste of summer and stay tuned for our full directory, to be published in the next issue and updated online at www.thewholenote.com/green.

**INDIAN RIVER FESTIVAL**

**June 9 to September 17**

Indian River, PE

Presented by the Confederation Bridge, the Indian River Festival offers a summer-long series of concerts in a magnificent heritage church set within sight of beautiful Malpeque Bay. Discover excellence in folk, blues, roots, jazz, classical, choral, Maritime, world and contemporary music by the finest artists from Prince Edward Island and across Canada, all in the world class acoustical setting of Historic St. Mary’s, Indian River.

1-866-856-3733 or 902-836-3733

www.indianriverfestival.com

**LULAWORLD 2017**

**June 1 to 11**

Toronto, ON

Celebrating the 15th anniversary of Lula Lounge, the 2017 Lulaworld festival will bring together artists with roots in Cuba, Chile, Tibet, Colombia, Mexico, Brazil, Portugal and beyond for eleven days of original collaborations and new projects that cross borders, genres and generations.

This year’s edition of Lulaworld features more than 20 performances including two CD releases, a street mural project, lessons in Brazilian forró, Cuban salsa, and Tibetan dance, a panel on music in the media and a community street brass band performance that you can take part in. Visit www.lulaworld.ca and www.lula.ca for full details.

416-797-4890

www.lula.ca

**MONTREAL CHAMBER MUSIC FESTIVAL**

**May 26 to June 18**

Montreal, QC

The Montreal Chamber Music Festival dedicates its 22nd season to the spirit of Beethoven with “Beethoven: Passion romantique.” Founder and artistic director Denis Brott, C.M. has featured the music of Beethoven on almost all festival concerts, anchored by the performance of the complete Beethoven string quartets over six concerts by the extraordinary Dover Quartet, who have “enjoyed a rise to the top [that] looks practically meteoric” (Strings Magazine). Additional artists featured this season include superstar Canadian pianist Jan Lisiecki, a world premiere by Yoav Talmi, the Israeli Chamber Project, the Rolston String Quartet, the always-popular jazz series with Rémi Bolduc, Robi Botos and Natalie MacMaster, and much more. A total of 43 events, at all times of day, fill out the festival schedule for more concerts, more free events, and more Beethoven than ever before.

514-489-7444

www.festivalmontreal.org

**MUSIC MONDAYS**

**May 1 to August 28**

Toronto, ON

A lunchtime concert series at the Church of the Holy Trinity – welcome to our 26th season! Music Mondays has served as a launching pad for emerging talent since its inception in 1992. Our concerts take place in the warm acoustics of Holy Trinity Church, just steps away from the Eaton Centre. Our goal is to provide the highest possible musical experience to a pay-what-you-can downtown Toronto audience. Please join us for this, our 25th anniversary season. Bring your lunch – and a friend – every Monday at 12:15pm from May through the end of August.

416-598-4521 x223

www.musicmondays.ca

**TAFELMUSIK BAROQUE SUMMER FESTIVAL**

**May 30 to June 11**

Toronto, ON

Musicians from around the world gather in Toronto for the annual Tafelmusik Baroque Summer Festival with free concerts open to the public, featuring the Tafelmusik Baroque Orchestra and participants of the Tafelmusik Baroque Summer Institute. “Delightfully Baroque” on May 30 at Trinity-St. Paul’s Centre; “Musical Interlude” on June 4, “Many Strings Attached” on June 5 and “TBSI Orchestras and Choirs” on June 8 at Walter Hall, University of Toronto; and the Grand Finale on June 11 at Grace Church on-the-Hill. All concerts are general admission. Free tickets for the Grand Finale must be obtained in advance and will be made available to the public Tuesday, June 6 at 10am, at the Tafelmusik box office (427 Bloor Street W).

416-964-6337

www.tafelmusik.org/TBSF

**Indian River Festival**

Indian River, PE
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ARTISTIC DIRECTOR JONATHAN CROW
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exchange between the world’s public broadcasters, we were also able to introduce the music of these young creators to listeners around the globe. The linkage of a national contemporary music network series with the young composers competition produced a generation of new Canadian composers. The list of winners reads like a Who’s Who of contemporary Canadian music.

Returning to Brian Current, he was a finalist at age 24 in the 1996 CBC/Radio-Canada competition but he won the Grand Prize when he entered again in the 2001 edition. He told me that just being a finalist opened a door that inspired him to raise his composing to a higher level. Current is represented in the 21C Music Festival by performances of two movements from his large-scale multi-movement oratorio, *The River of Light*, for soloists, choir and orchestra. Current says that “*The River of Light* is about transcendence and is based on the texts of several traditions (Hindu, Christian, Jewish, First Nations Canadian, Sufi, Maori and Chinese) that describe mystical journeys towards an exalted state.”

The first part, *The Seven Heavenly Halls*, won the inaugural Azrieli Commissioning Competition prize in 2015. The world premiere was last October in Montreal with the Montreal Symphony Orchestra and Chorus under Kent Nagano. Mervyn Mehta, the Royal Conservatory’s (RCM) executive director of performing arts, was present for the premiere and was so moved by the work, he persuaded Debus to perform it with the Canadian Opera Company Orchestra, together with tenor soloist Andrew Haji and the Elmer Iseler Singers at the 21C opening. Debus describes his feeling about the piece this way: “I would like to call *The Seven Heavenly Halls* an ecstatic, overwhelmingly colourful, opalescent, kaleidoscopic and at times turbulent journey through a galaxy of mystique and vision. It feels as majestic and luminous as a temple.” The text of the work is based on the Zohar, which Current’s longtime collaborator and librettist, Anton Piatigorsky calls, “the most mysterious of Jewish mystical texts.”

Part III of *The River of Light* will receive its world premiere in the concert. It’s a work for narrator, choir and orchestra titled *Nāaka*, and is based on stories of the Northern Lights in the Tłíchǫ Dene tradition. “I was grateful to meet the remarkable Tłíchǫ author and storyteller Richard Van Camp, who is quite justly treated like royalty wherever he goes in the Northwest Territories,” says Current. “Spending just one minute listening to Richard’s stories is to be immediately put under his spell.”

In *Nāaka*, (meaning Northern Lights, in the language of the Tłíchǫ Dene), Van Camp will narrate his text accompanied by the orchestra and choir. The translations and pronunciations were prepared by Tłíchɬ Elder Rosa Mantla. The work was commissioned by the Royal Conservatory/Koerner Hall with support from Kris Vikmanis and Denny Creighton. (The May 24 opening concert also includes music by American composer/conductor Matthew Aucoin, Korean composer Unsuk Chin and Canadian composer/conductor Sammy Moussa.)

Chris Paul Harman was 19 years old when he won the CBC/Radio-Canada Young Composers Competition Grand Prize in 1990, making him the youngest laureate of the competition. Similar to Current, he had been a finalist in an earlier edition of the competition, in Harman’s case at the age of 16. Harman’s two works, included in the May 28 21C concert, presented by Soundstreams Canada, are both part of a series of pieces he based on the music of the English popular composer Ray Noble (1903-1978) and, in particular, songs recorded in 1934 by singer Al Bowlly, *Love Locked Out* and *It’s All Forgotten Now*. Harman wrote that, “The popular music of this era appeals to me for its elegance, melodic and harmonic sophistication and subtly nuanced orchestration,” His *Love Locked Out* was commissioned by the Philharmonia Orchestra in 2014 and premiered in London, England. Harman notes that “in alluding to the popular music of a bygone era, *Love Locked Out* likewise chronicles developments in the classical music of the same period, by quoting or adapting excerpted material from seminal works by Anton Webern (*Klavierstücke*, 1925) and Béla Bartók (*Music for Strings, Percussion and Celesta: first movement, 1937*), both of which contain the opening five-note pattern of Ray Noble’s tune.

*It’s All Forgotten Now*, receiving its world premiere, was co-commissioned for Soundstreams and 21C by Stanley Witkin and the Royal Conservatory.

Canadian Arts Song Project (CASP) co-artistic directors Steven Philcox and Lawrence Williford created a program for the 21C Music Festival on May 25 that celebrates the Canadian sesquicentennial with Canadian art song. They commissioned Montreal composer Ana Sokolović to create a cycle of songs that sets poetry from every province in Canada, *Dawn Always Begins in the Bones*. And they also included the Canadian premiere of a song cycle by Andrew Staniland, *Peter Quince at the Clavier*.

Sokolović and Staniland complete our quartet of former CBC grand prize winners featured at this year’s 21C. Ana Sokolović was the Grand Prize winner in the 1999 CBC/Radio-Canada competition and St. John’s composer Andrew Staniland won the 2009 CBC/Radio-Canada Evolution Young Composers Competition, which was a one-time event, created as a new vision of the earlier competition. For both young composers, their respective grand prizes raised their standing in the musical community. “It gave me, an emerging composer, crucial visibility at an important time in my creative career,” Sokolović said, “like a Cinderella moment.”

Sokolović told me that her search for the right poetry for her new cycle took two years. She was assisted by University of Toronto professor Linda Hutchinson. Staniland’s cycle, on the other hand, sets a long, four-part poem by American Wallace Stevens. The CASP concert, which takes place at the RCM’s Temerty Theatre, also includes Lloyd Burritt’s *Moth Poem*. Lawrence Williford said, “We are thrilled to have commissioned and to be presenting an incredible new work by Ana Sokolović in recognition of Canada’s 150th anniversary of Confederation and are delighted that we will be presenting the Canadian debut of a brilliant set of songs by Andrew Staniland as part of the the 21C Festival at the RCM.” Baritone Ian MacNeill will sing the Staniland and Burritt songs with pianist Mélisande Sinsoulier. COC Ensemble director Liz Upchurch will accompany the Sokolović cycle, sung by soprano Danika Lorenz, mezzo soprano Emily D’Angelo, tenor Aaron Sheppard and baritone Bruno Roy. In fact, it’s an all-Canadian cast!

The 21C Music Festival consists of nine concerts and 31 premières in the space of five days, May 24 to 28. Besides the concerts already mentioned, there are performances of contemporary music by the Bang on a Can All Stars, violinist Benjamin Bowman with pianist Claudia Chan, the Cecilia String Quartet, Cinq à Sept, Angèle Dubeau & La Pietà and the Soundstreams Emerging Composers Workshop. The affordable Festival Pass makes it possible for every new music lover to take in the entire program. The major sponsors of the 21C Music Festival are Michael and Sonja Koerner.

*David Jaeger is a composer, producer and broadcaster based in Toronto.*
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Tickets start at only $40
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CBC Music’s Under 30 Live
SUNDAY, MAY 7, 2PM MAZZOLENI CONCERT HALL
Free (Ticket Required)
The RCM collaborates with CBC Music to showcase young Canadian classical music stars from CBC Music’s “30 Under 30” in mini recitals.
Generously supported by Dorothy Cohen Shoichet

An Evening with Tomson Highway
FRIDAY, MAY 12, 8PM KOERNER HALL
Tickets start at only $40
Playwright, novelist, pianist, and Order of Canada recipient, Tomson Highway was named one of the 100 most important people in Canadian history by Macleans. He writes cabaret that shows the influence of artists as Cole Porter and Kurt Weil, but with Cree lyrics. Hear him perform selections from his well-known productions on piano, joined by phenomenal vocalist Patricia Cano and saxophonist Marcus Ali.
Presented in association with the Native Canadian Centre of Toronto

Christian McBride and Tip City & James Gelfand Trio
SATURDAY, MAY 13, 8PM KOERNER HALL
Tickets start at only $40
The Philadelphia-born bassist, composer, arranger, and educator, Christian McBride, has recently been named Artistic Director of the Newport Jazz Festival. Montréal-based pianist James Gelfand has received critical acclaim in both the jazz world and the film and TV industry, and performed on over 40 albums.

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In a Brooklyn brownstone, W.H. Auden, Carson McCullers, Benjamin Britten, Colin McPhee, and Gypsy Rose Lee all lived together. Music by Britten, McPhee, Bernstein, Weill, Tom Allen, and Paul Bowles, featuring Patricia O’Callaghan and Kevin Fox.
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The Seven Deadly Sins

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The Toronto Symphony Orchestra acknowledges the support of the Theatre Arts Residency program at Banff Centre. These performances are funded in part by the Kurt Weill Foundation for Music, Inc., New York, NY.
Welcome to The WholeNote’s 15th annual Canary Pages, a directory of a wide range of Ontario choirs. The Canary Pages directory provides an opportunity for choirs to introduce themselves, in their own words, to individuals of all ages seeking choirs to sing in or to listen to, in every genre and at every level of skill and commitment. If you are new to the region, a lapsed chorister looking to start singing again, on the hunt for new musical challenges or thinking of taking the plunge for the very first time, this is a perfect place to start your search. The 123 choirs here include some that have been around for many decades, new groups on the scene, choruses of hundreds of voices, small and intimate chamber ensembles, children’s and youth choirs, groups of singers with workplace, worship or identity as their focus, choirs with socializing, community or high-level performance as their driving force – every colour of the choral rainbow is represented for you to browse in this print edition, and online at www.thewholenote.com/canary.

- **Achill Choral Society**

  The Achill Choral Society began as a community choir in 1982, drawing members from an area northwest of Toronto. We gather Wednesday evenings to rehearse repertoire. Our membership is around 85 and we are a mixed, auditioned adult choir. Each Christmas and spring, we perform concerts in the churches and halls of our communities, including Alliston, Beeton, Bolton, Bradford, Caledon, Caledon East, Orangeville, Shelburne and Tottenham. We are led by A. Dale Wood. His lifelong musical career also includes directing the Georgetown Choral Society and Georgetown Children’s Chorus, as well as teaching lessons in piano, voice, organ and composition. Thanks to the commitment and vision of our director, the choir maintains an excellent standard of performance, attracting guest soloists and accompanists of the highest calibre.

  **CATHARINE WILSON**

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  catherine@catherinemachry.com

  www.achill.ca

- **All Saints Kingsway Choir**

  All Saints Kingsway Choir provides musical leadership at weekly Sunday morning Eucharists, Festival Evensongs, community outreach projects and concerts year-round. The choir is made up of paid section leads and volunteer participants and welcomes new singers throughout the year. Recent performances include Benjamin Britten's *A Ceremony of Carols*, Gabriel Fauré's *Requiem*, festal celebrations with the drumming ensemble Beyond Sound Empijah and the Michael Occhipinti Jazz Quartet, and Maurice Duruflé's *Requiem* and Samuel Coleridge-Taylor's *The Atonement*, both with the Nathaniel Dett Chorale. Jazz vespers and luncheon organ recitals round out the regular musical offerings. New members are always welcome to the Music at All Saints Kingsway family. Come and be part of a fantastic choral and instrumental creative community.

  **BRAINERD BLYDEN-TAYLOR**

  416-233-1125 x5

  music@allsaintskingsway.ca

  www.allsaintskingsway.ca

- **Amadeus Choir of Greater Toronto**

  Led by conductor and artistic director Lydia Adams since 1985, the award-winning Amadeus Choir performs the best of choral music and premieres works of Canadian and international composers through a self-produced Toronto concert series, guest performances and special events. Through tours, recordings and radio broadcasts, the choir is known well beyond Toronto. The Amadeus Choir partners and collaborates with many professional performing arts organizations in the GTA. The choir also engages in educational and community outreach through choral workshops for students, music educators, composers and conductors. A part of Toronto’s arts community for 42 years, the choir includes members from all parts of the GTA. Annual auditions are held in May and June. Phone or email the choir office for information.
**Annex Singers**

The Annex Singers of Toronto is a vibrant and accomplished community choir under the dynamic and creative leadership of artistic director Maria Case. Now in its 38th season, the choir performs three concerts annually, collaborating with a wide array of guest soloists and ensembles. Recent performances include Faure’s Requiem, Charpentier’s Messe de Minuit, and Haydn’s Lord Nelson Mass with the Talisker Players. The Annex Chamber Choir is a 24-voice ensemble formed from within the larger choir.

The choir engages in community outreach, holds an autumn retreat, and offers summer workshops with notable clinicians (check our website for details). Member dues are half-price for choristers 30 and under. We rehearse Monday evenings at St. Thomas’s Anglican Church, 383 Huron Street. Auditions: please contact our membership coordinator.

**JOANNE EIDINGER**
416-458-4434
joeidinger@gmail.com
www.annexsingers.com

**Bach Chamber Youth Choir**

The Bach Chamber Youth Choir is an award-winning SATB choir for boys with changed or changing voices and girls aged 16 years and up. The youth of BCYC develop their love of music and singing through enjoyable learning and performing experiences. As the senior level of the Bach Children’s Chorus, BCYC performs at two annual concerts at the Toronto Centre for the Arts. Additional performances include a cabaret-style concert and a benefit concert. BCYC rehearses Sunday evenings on the Danforth, by Chester Station. BCYC has earned first place awards at national competitions. Interested youth are welcome to observe a Sunday evening rehearsal. Auditions are held in May for September entry.

**JANE GREENWOOD**
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jgreenwood@bellnet.ca
www.bachchildrenschorus.ca

**Bach Elgar Choir**

The Bach Elgar Choir is Hamilton’s renowned concert choir and a leader in Canadian choral music. The ensemble performed its first concert in 1905 and has several firsts to its credit, including the North American premiere of Verdi’s Requiem. The BEC presents magnificent classical works for choir and orchestra, its cherished annual presentation of Handel’s Messiah and programs of varied vocal repertoire from opera to folksong. Featuring the very best Canadian talent in its roster of soloists and working together with top orchestras, including the Hamilton Philharmonic Orchestra, the BEC has a reputation for excellence. Interested singers from all sections are invited to join us under the leadership of our artistic director Alexander Cann. For an audition, please call 905-527-5995 or email bachelgar@gmail.com.

**ALEXANDER CANN**
905-527-5995
bachelgar@gmail.com
www.bachelgar.com

**Bach Children’s Chorus**

Bach Children’s Chorus is an award-winning organization of four treble-voice choirs and one mixed voice choir (Bach Chamber Youth Choir – see separate listing) for children and youth aged 5 and up. Training is offered in vocal technique, sight-singing and theory. This season BCC introduced a Preparatory Choir for younger children who want an introduction to choral singing and ear-training. BCC rehearses weekly in Scarborough, performs as a company-in-residence at the Toronto Centre for the Arts and appears regularly at Toronto events. Each choir participates in festival weekends, workshops and concerts with other youth choirs and world-renowned clinicians. BCC has released six CDs and has won provincial and national choral awards. Auditions are held in May for September entry.

**JANE GREENWOOD**
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www.bachchildrenschorus.ca

**Bel Canto Singers**

Bel Canto Singers is an SATB community choir with singers of various ages and abilities directed by Linda Meyer and Michael Gomiega. Each week we meet to sing, laugh and grow. Members share a love of choral singing and enjoy the challenges of a widely varied repertoire, mixed with friendship and fun. Rehearsals are Tuesday evenings at St. Nicholas Anglican Church in Scarborough. New members are welcome and we are especially looking to strengthen our tenor and bass sections. If you have ever wanted to participate in a group that values music, fun and fellowship please consider joining us. Auditions will take place in the first two weeks of September 2017 or January 2018, during our regular Tuesday night practices.

**YOLANDA**
416-283-1402
juliapeck70@gmail.com
www.belcantosingers.ca

**Canadian Celtic Choir**

The Canadian Celtic Choir was founded in 1996 to sing and promote Celtic choral music. Since then the CCC has played many of Ontario’s most popular music festivals, and also has toured Hawaii, England and Scotland. In June 2017 the CCC will tour the Maritimes for 12 days. The CCC has opened for the Men of the Deeps, The Irish Descendants, John McDermott, Lighthouse, John Tesh, and others. In 2010 the CCC was inducted into the London Music Awards Hall of Fame. In 2015 the CCC won the Jack Richardson London Music Award for Most Popular Classical Choir. The choir is conducted by William W. Zadorsky and accompanied by Jean Willadsen. Our vocal coach and emcee is Paul Grambo.

**IAN DAVIES**
519-319-5847
info@celticchoir.ca
www.celticchoir.ca

**Canadian Children’s Opera Company**

Celebrating its 50th season, the CCOC consists of six choruses for ages 3 to 19 and is the only permanent children’s opera company in Canada to regularly commission and produce operas for children. Opera is simply storytelling with music, and those are two things that kids and youth love! A unique experience, members receive unparalleled performance...
opportunities and life skills through age-appropriate vocal and dramatic training. Members regularly perform with the Canadian Opera Company and other major professional arts organizations. Rehearsals are weekdays after school in the downtown area. Auditions are held April to June. A non-auditioned in- and after-school workshop program was launched in 2008 as part of the OPERAtion KIDS outreach arm of the CCOC.

KEN HALL
416-366-0467
info@canadianchildrensopera.com
www.canadianchildrensopera.com

**Canadian Men’s Chorus**

Completing its seventh season, the Canadian Men’s Chorus, under the artistic direction of Greg Rainville, is a highly accomplished men’s chamber choir, performing from the classical repertoire and other genres. The Canadian Men’s Chorus is noted for its beautiful sound, exciting and varied performances and the ability to take audiences on an emotional journey. This auditioned ensemble presents an annual concert season. Commissioning new Canadian music is a major focus, with over 40 new choral works premiered since the CMC was co-founded in 2010 by Greg Rainville and Arlene Jillard. Regional concerts include Stratford Summer Music, CentreSpace for the Arts in London, ON, the Stratford Symphony Orchestra and Gravenhurst and Lindsay. For more information, please visit our website.

ARLENE JILLARD, EXECUTIVE DIRECTOR
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ajillard@canadianmenschorus.ca
www.canadianmenschorus.ca

**Canadian Orpheus Male Choir**

The Canadian Orpheus Male Choir is a TTBB choral ensemble of some 36 members known as the men who love to sing. Founded in 1977, this Hamilton-based not-for-profit corporation has a 40-year tradition of performing concerts for the benefit of charitable organizations. Covering pop, traditional and folk songs, spirituals, jazz numbers and hits from musicals, we’ve sung in Roy Thomson Hall, the Burlington Performing Arts Centre and Hamilton Place, among others, and helped raise some $800,000 for charities. Book us to perform at your next special event: COMC.marcom@gmail.com. ‘Like’ Canadian Orpheus Male Choir on Facebook. Subscribe to the Canadian Orpheus Male Choir YouTube channel. Follow @CanadianOrpheus on Twitter!

ROD ROBERTS, PRESIDENT
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roberts17@rogers.com
www.comc.ca

**Cantabile Chamber Singers**

Cantabile Chamber Singers is an auditioned choir of 16 to 20 voices, formed in 2006 by artistic director Cheryll J. Chung. We perform eclectic and challenging repertoire spanning six centuries. We especially strive to bring Canadian music to audiences while attracting a new generation to choral music. In addition to our concert season we have participated in choral festivals and other events. Contact us for an audition as a singer, as a soloist or to submit a newly written choral work. Check out our recordings on YouTube, find us on Facebook and follow us on Twitter @CantabileTO. Auditions are held in June and September.

CHERYLL CHUNG
cantabilechambersingers@gmail.com
www.cantabilechambersingers.ca

**Cantabile Choirs of Kingston**


HOLLIE STEWART
613-549-0099
info@cantabilechoirs.net
www.cantabilechoirs.ca

**Cantores Celestes Women’s Choir**

Cantores Celestes Women’s Choir is an auditioned, committed women’s choir conducted by Kelly Galbraith, celebrating its 29th season. The singers are interesting, talented, funny and passionate about life and music. Perform with the best instrumental musicians in Toronto! Repertoire includes everything from Medieval and Baroque to classical and modern with gospel and Celtic. The choir has released six CDs, has performed live on CBC Radio, donated over $60,000 to charities and was featured in three films, and was the featured women’s choir in Saver’s Luminary performance. It has toured the Maritimes, Ontario and New York City. Performances: December 2, 2017 and April 21, 2018, as well as exciting projects and tours to be announced. Auditions are held in May, June and August. Participate in the final recording session for their latest CD!

KELLY GALBRAITH
416-655-7335
canteroescelestes@hotmail.com
www.canteroescelestes.com

**Cellar Singers**

The Cellar Singers, founded in 1968, is an auditioned, adult regional chorus. Under the leadership of Mitchell Pady since 2012, it is dedicated to providing and promoting artistic excellence through education, outreach and the high quality of performance of the choral art. The Cellar Singers aim to promote the choral art form throughout Simcoe County and Muskoka with their performance of standard classical repertoire as well as contemporary Canadian classical and other contemporary styles of music. The Cellar Singers look forward to their 49th season starting September 2016, and welcome new singers to join the rehearsals as they progress to celebrate 50 years of simply beautiful singing.

STAN HUNTER
705-764-0191
info@thecellarsingers.com
www.thecellarsingers.com

**Choirs Ontario**

Choirs Ontario offers a range of programs and resources, as well as networking and professional development opportunities, which help members build capacity, develop leadership and grow and diversify their audiences. Our goal is to raise the profile and quality of choral music, support the choral community, and educate the next generation of choral artists and audiences. The organization celebrates the achievements of choral music and promotes public awareness of the art form through several awards and competitions, including the President’s Leadership Award and the Ruth Watson Henderson Choral Composition Competition. These awards are designed to recognize the accomplishments of individuals who have contributed to Ontario’s choral music through conducting, composition, and community leadership.

Choirs Ontario, formerly the Ontario Choral Federation, was established in 1971 to promote,
support and celebrate choral music across the province. The same year, Ontario Youth Choir, a summer intensive choral training program for youth was launched. In 2014, Sing Ontario, an annual choral festival for community choirs, and Choirs Ontario on the Road, workshop series in regions across the province, were launched. To this day, Ontario Youth Choir continues to be our most successful and longest-running program.

ELENA KONEVA
416-923-1144
info@choirsontario.org
www.choirsontario.org

● Choralairs Choir of North York

The Choralairs are a non-profit, 50-member, 4-part harmony adult choir who sing a variety of popular songs, jazz standards, Broadway show tunes and folk songs. Directed by Peter Ness with Gary Heard as our piano accompanist, the choir requires no auditions, just a love of singing and the ability to carry a tune!

We rehearse from September to June on Tuesday evenings in the Bathurst and Finch area. We also perform regularly for seniors at residences in the GTA. All are welcome at our annual concert on Sunday June 11, 2017 at 1:30pm (doors open at 1pm) at Bernard Betel in the auditorium; 1003 Steeles Ave. W. (and Bathurst); admission $10 (at the door).
SALLY; 416-636-8247
choralairs@gmail.com
www.choralairschoir.com

● Choralis Camerata

Choralis Camerata has rapidly developed into an accomplished 50-member SATB chamber choir. Now in its 11th full season under artistic director David Braun and accompanist Lynne Honsberger, our mission is bringing quality classical, gospel and contemporary music to the communities of Niagara. In December 2010, we added another dimension of performance by staging Menotti’s opera Amahl and the Night Visitors.

Choralis Camerata has embraced familiar choral treasures such as the Requiem by Mozart and Gabriel Fauré, A Ceremony of Carols by Benjamin Britten, Wachet Auf by J.S. Bach, The Seven Last Words of Christ by Theodore Dubois, Christmas Oratorio by Camille Saint-Saëns, Gloria by John Rutter and Handel’s Messiah.

In April 2017 Choralis Camerata made its debut performance in Cairns Recital Hall at the new FirstOntario Performing Arts Centre in St. Catharines, presenting A German Requiem by Johannes Brahms.
JOANNE GEORGE
905-646-9225
choraliscamerata@gmail.com
www.choraliscamerata.com

● Chorus Hamilton

Chorus Hamilton (formerly Mohawk College Community Choir) is a Registered Charitable Arts Organization and is one of Hamilton’s finest choral ensembles. Founded in 1968 to participate in the opening of Mohawk College’s Fennell Campus, the choir is now a 75-member semi-professional choral society. The ensemble performs a large variety of music, from chamber music to the greatest large-scale works in the choral repertoire, with orchestral accompaniment and world-class soloists. The choir collaborates regularly with orchestras and other symphonic choirs. Visit our website for concert listings and more information.

LOUISE DRIEMAN
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● Chorus Niagara

Chorus Niagara, the Power of 100, is a passionate group of singers of diverse ages and walks of life. As the Niagara region’s premier symphonic chorus, Chorus Niagara performs classic choral masterpieces as well as innovative new, modern, and seldom-heard works, providing a showcase for emerging Canadian talent. CN attracts singers of all ages through its Chorus Niagara Children’s Choir (CNCC), Side-by-Side High School Chorale (SXS) and Robert Cooper Choral Scholars program (RCCS). Concerts are performed in the beautiful Partridge Hall in the FirstOntario Performing Arts Centre.

You can also view our flash mob with nearly 50 million views on YouTube, or attend our annual Singathon in February!

ROBERT COOPER, ARTISTIC DIRECTOR
DIANA MCDOWEY,
MANAGING DIRECTOR
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cnadmin@cecon.org
www.chorusniagara.ca

● Chorus York

Chorus York is an amateur performance community choir based in Richmond Hill. We perform three to four concerts per year and sing a variety of choral music from Mozart to Broadway. We are diverse in terms of age and culture, but we all share a love of fine choral music.

Recent concerts include 2016 Christmas, Spring Sing April 2017, Canadian Treasures June 2017, and Night at the Proms with Richmond Hill Philharmonic Orchestra. New members are always welcome, please send inquiries to info@chorusyork.ca.

BRUCE MORROW
905-884-7922
bmorrow@netscape.net
www.chorusyork.ca

● Christ Church Deer Park

Continuing its long tradition of musical excellence, Christ Church Deer Park boasts an innovative music program. Our choir, consisting of professional members and skilled volunteers, performs a rich treasury of sacred choral music and hymnody at the 10am Sunday liturgy. The choir also performs at other special events, feast days, Evensongs and concerts throughout the year. Rehearsals take place on Thursday evenings from 6:30pm to 8:30pm and offer an opportunity to develop musicianship through vocal instruction, while being part of an open and welcoming community. In addition, we present Jazz Vespers, a popular, informal service held bi-monthly from September to June and featuring some of the city’s finest jazz musicians. For more information contact Matthew Otto, director of music.

MATTHEW OTTO
416-920-5211 x28
motto@christchurchdeerpark.org
www.christchurchdeerpark.org
Steeped in musical heritage and assisted by a generous acoustic, St. Mary Magdalene offers a music program strongly rooted in the tradition established by Healey Willan. Every Sunday at the 11am Solemn Mass, the Gallery Choir sings a mass and motet from the west gallery, while the Ritual Choir sings the Gregorian propers from the east end. Both choirs rehearse on Thursdays.

At the 9:30am Sung Mass, the SMM Singers sing a motet and lead congregational singing. Membership is informal: rehearsals are at 9am directly before the service; regular attendance is not mandatory.

One Sunday per month at 4:30pm, the meditative Solemn Evensong and Benediction is sung, preceded by an organ recital at 4pm.

For information, please contact the director of music, Andrew Adair. ANDREW ADAIR 416-531-7955 andrew.timothy.adair@gmail.com www.stmarymagdalene.ca

Common Thread Community Chorus

Common Thread Community Chorus is a secular, non-auditioned SATB choir that sings folk music reflecting the languages and cultures of Toronto. Common Thread is for anyone who believes that social justice and community can be built through music. One of our main goals is to help community groups raise funds for, or awareness about, social justice issues. We believe everyone can sing and strive to meet all accessibility needs. Rehearsals take place on Wednesday evenings from September to June at Cecil Community Centre in downtown Toronto. All voices are welcome! LEANNE PILLER, ADMINISTRATOR info@commonthreadchorus.ca www.commonthreadchorus.ca

County Town Singers

We are a 75-voice mixed adult community choir from Durham Region within the GTA, started in 1967. Our motto is “We sing for the love of it.” We present a varied repertoire with many musical styles, though little classical. We practise on Wednesday evenings from 7:30pm to 10pm from January to May and September to December, presenting full shows in early May and December. In addition, we perform two or three smaller shows for community groups and charities. We have travelled extensively over our nearly 50 years of existence, most recently to the United Nations in NYC. Informal, easy-going auditions take place in early January and December. Yearly fees are reasonable. For additional info please visit our website or call/text John Van Hoof at 647-981-2205. JOHN VAN HOOF

Duly Noted

Duly Noted is Toronto’s all-treble, a cappella ensemble. We sing everything from madrigals to Justin Bieber and have a lot of fun doing it! We sing in two self-produced concerts per year and 2+ charity, festival or paid gigs as opportunities arise. All of the profits raised from our concerts go to charity. To date we have donated over $6K to local Toronto charities.

JENNIFER KIRNER 416-629-7354 dulynotedTO@gmail.com www.dulynotedTO.com

Cummer Avenue United Church Chancel Choir

Cummer Avenue United Church Chancel Choir consists of a group of volunteer singers supported by a number of professional section leaders. The choir sings classical and contemporary repertoire and provides strong musical leadership for Sunday worship services 12 months of the year. In addition to full choir anthems, various ensembles and solos are presented by members of the chancel choir. On selected Sundays the choir presents extra choral music such as traditional carols at Christmas and a cantata at Easter. Choral music from all parts of the globe is regularly featured in the choir’s offerings. Rehearsals are held Thursday evenings from early fall to early spring and on Sunday mornings all year.

TAYLOR SULLIVAN 416-222-5417 taylorsullivan@yahoo.com www.cummeravenueucc.ca

DaCapo Chamber Choir

The 24-voice DaCapo Chamber Choir was founded in 1998 in Kitchener-Waterloo under the direction of Leonard Enns. The mission of the choir is to identify, study, rehearse and present outstanding choral chamber works of the past 100 years and to champion music of Canadian and local composers. In 2010, DaCapo received Choral Canada’s National Choral Recording of the Year award for ShadowLand; in 2011 it received first and second prizes in the National Competition for Canadian Amateur Choirs. DaCapo also annually offers NewWorks, a national choral composition competition. Like us on Facebook or follow us on Twitter @DaCapoChoir!

SARA MARTIN 519-725-7549 info@dacapochamberchoir.ca www.dacapochamberchoir.ca

Durham Girls’ Choir

The Durham Girls’ Choir welcomes girls from all over Durham region. Consisting of two choirs, the non-auditioned junior choir (ages 7 to 11) and the auditioned senior choir (ages 11 to 18), this dynamic and active touring choir performs several times a year at a variety of concerts and events. Notable recent performances include singing with Liona Boyd, The Tenors, Durham Turf Dogs and The Oshawa Generals. In addition to weekly practices, the choir makes a point of having a lot of fun! A fall camp experience, afternoon workshops, plus social events like movies and painting encourage choristers to build leadership skills and friendships. We are always looking for new members, and we’d love to see you! LAURIE STAPLEY, CHOIR MANAGER info@durhamgirlschoir.org www.durhamgirlschoir.org

Echo Women’s Choir

Celebrating its 25th year, Echo is a 60-voice community choir open to women from all walks of life. Echo rehearses each Tuesday night at the Church of the Holy Trinity (beside the Eaton Centre), performs at city-wide grassroots events, and holds December and April concerts. Echo, a non-auditioned choir co-led by Becca Whital and Alan Gasser, aims to build a strong, varied and vibrant culture and community through song. Repertoire includes music from village singing traditions around the world and newly-commissioned music. Echo aims to keep membership fees and concert tickets accessible to all. To join Echo, register on our website to begin singing with us in September. Winter concert December 10, 2017, 7:30pm at Holy Trinity with special guest, artist-in-residence Annabelle Chvostek. ALAN GASSER 416-779-5554 info.echo@gmail.com www.ecohomenschoir.ca

Elmer Iseler Singers

Elmer Iseler Singers is a 20-voice professional chamber choir based in Toronto and founded in 1979 by Dr. Elmer Iseler. Directed by the acclaimed Lydia Adams, the Singers are known for tonal beauty and interpretive range, and valued for their contributions to masterclasses and workshops by schools and community choirs. Their unique “Get Music! Educational Outreach Initiative” mentors conductors, music educators and students. Inspired by conductor Lydia Adams, EIS has recorded over a dozen CDs featuring Canadian music, and was a JUNO award nominee in 2017. Touring of both Western and Eastern Canada is a major part of the Elmer Iseler Singers’ activities, offering both concerts and workshops to Canadian audiences. Weekly rehearsals are held on Mondays and Tuesdays, with annual auditions in May.

JESSIE ISELER, GENERAL MANAGER 416-217-0537 info@elmeriselersingers.com www.elmeriselersingers.com
The Elora Singers, under the direction of acclaimed conductor Noel Edison, is an all-professional Grammy and JUNO-nominated chamber choir. Celebrated for its rich, warm sound and clarity of texture, the choir is renowned for its diverse styles, commitment to Canadian repertoire, and collaboration with other artists.

Through its regular concert series, recordings, and touring, the Elora Singers has become known as one of the finest chamber choirs in Canada and beyond, contributing to the musical life of the local community — and on the international stage — with year-round programs in education, health and outreach. The choir is the principal choral ensemble of the Elora Festival and the professional core of the Toronto Mendelssohn Choir.

ESTHER FARRELL
519-846-0331
info@elorasingers.ca
www.elorasingers.ca

Following our celebratory 50th anniversary season, the Etobicoke Centennial Choir now looks ahead to the future. Under music director Henry Renglich, ECC provides a high-calibre choral music experience for both singers and audiences. Our 2017/18 season begins December 2, 2017 with Pergolesi’s Magnificat, Holst’s Christmas Day and other seasonal repertoire. Four stellar works of the choral repertoire will be featured on April 7, 2018: Haydn’s Te Deum, Poulenc’s Gloria, Brahms’ Vier Quartette and excerpts from Bach’s Mass in B minor. On June 2, 2018, “Oh Canada!” will feature diverse repertoire by composers and arrangers from our talented home and native land.

New singers are always welcome and are invited to attend an open rehearsal in early September or January.

GREG PIMENTO, CHOIR PRESIDENT
416-622-6923
info@etobicokecentennialchoir.ca
www.etobicokecentennialchoir.ca

Exultate Chamber Singers is an auditioned group of 26 to 30 skilled and passionate singers who enjoy performing a variety of chamber choir repertoire, both a cappella and accompanied, including much Canadian music. Artistic director Hilary Apfelstadt is also Professor of Choral Studies at the University of Toronto. Now in its 38th year, Exultate Chamber Singers continues its tradition of presenting four concerts per season. In addition, the group sponsors a competition for emerging composers, collaborates with other regional choral ensembles, supports aspiring young music professionals with singing and conducting opportunities, and engages in a number of community outreach initiatives. Rehearsals take place on Tuesdays from 5:45pm to 7:45pm at St. Thomas Anglican Church, 383 Huron Street. For audition information, please see our website.

ELANA HARTE
416-971-9229
exultate@exultate.net
www.exultate.net

Fanshawe Chorus London has built a world-class reputation since its inception at Fanshawe College in 1969, by performing the finest in classical choral orchestral music. As a semi-professional auditioned SATB choir conducted by artistic director David Holler, the chorus provides college-level training for adult singers and gives emerging vocal soloists the opportunity to perform professionally with orchestra. The chorus has won the prestigious Ontario Lieutenant-Governor’s Award twice, and was selected to sing at Ottawa’s National Arts Centre Canada Day celebrations during the 2010 visit of HRM Queen Elizabeth II. Winner of London’s Classical Vocal Group of the Year in 2012, 2013, 2014 and 2017, the chorus offers talented adult singers an inclusive welcoming community committed to “Making Hearts Sing.”

APRIL YOTH, GENERAL MANAGER
519-833-9650
generalmanager@choruslondon.com
www.choruslondon.com

Florivox is an all-women community choir for young adults that is part of the larger Vox Choirs organization. The organization holds relationship building, social responsibility and musical excellence as its core principles. No audition is required for membership but most choristers have previous choral experience or some musical proficiency. Our season runs September to June and rehearsals take place Monday, 6:15pm to 8:30pm, at New Horizons/Doverycourt Baptist Church. Regular attendance is expected. Selected repertoire spans five centuries, including choral classics, contemporary works and popular music, ranging from Dan Forrest to Vivaldi to Joni Mitchell.

MARKETING COORDINATOR
647-866-8487
marketing@univoschoirs.org
www.univoschoir.org

The Georgetown Choral Society, with some 95 amateur singers, has been delighting audiences with its choral performances since its formation in 1971. Our rehearsal and performance home is the Christian Reformed Church in Georgetown, Ontario. A Dale Wood, a gifted composer and musician, has been our artistic director for over 40 years. The choir is a registered charity that performs a variety of musical genres, including classical, pop and folk, and from sacred to secular, at a level normally associated with professional groups. It has performed at Toronto’s Roy Thomson Hall, the Ford Centre in North York and the Mississauga Living Arts Centre, and has also performed internationally in the Netherlands, England, Ireland and at New York City’s Lincoln Center.

LAURENT THIBAULT
905-877-7795
lthibault@cogeco.ca
www.georgetownchoral.ca
Georgian Bay Children’s Choir

Founded in 1986 by Marylou Tremills, the Georgian Bay Children’s choir continues to create unique opportunities for singers ages 5 through 18 to develop technical skill and music literacy. Our performances include some of the great repertoire for children’s voices as well as exposing our young singers to music from the world. Our enrichment program includes choir camps, workshops, choir exchanges, festivals, and travel throughout Canada and Europe. Leslie Wyber and Linda Hawkins share conducting responsibilities for the three choir levels. To celebrate Canada’s 150th, the choir will present “Voices of Canada” on May 6, 2017 at 2:30pm. Our annual Christmas celebration will be held December 2, 2017 at 2:30pm. Both are at St. Andrew’s Presbyterian Church in Owen Sound. Tickets: $15 in advance, $18 at door.

LINDA HAWKINS
519-371-1237
ghbcmanager@gmail.com
www.gbcc.ca

Grace Church on-the-Hill

The choir of Grace Church on-the-Hill proudly embraces our excellent Anglican choral tradition while looking towards the future for new inspiration. Our choirs for both adults and children sing weekly from September to June. Our children’s choirs provide the ideal learning environment for young musicians, and we have funding available to subsidize the cost of music lessons for our children! Choristers of all ages develop lifelong friendships, self-esteem, and the joy of coming together to sing. We take a choir tour every year. Some tours are small, like a day trip to Niagara-on-the-Lake, and some tours are larger, such as our two week tour to sing in cathedrals in Dublin and Oxford last summer. We welcome new members every September.

STEPHEN FRKETIC
416-488-7884
music@gracechurchonthehill.ca
www.gracechurchonthehill.ca

Grand Philharmonic Choir

The Grand Philharmonic Choir, based in Kitchener, includes four choirs in one organization: an adult choir, a chamber adult choir, a youth choir and a children’s choir. We perform in large concert halls, at free public gatherings and in small, intimate settings. Under the direction of Mark Vuorinen, it is our mandate to present choral repertoire of the highest standard, to share our love of music with the public through varied outreach programs and to provide music education to our members and enlightenment to our audiences. We are one of a few large choirs in Canada, outside the major metropolitan areas, with the resources and community support to deliver a full choral season with professional musicians.

AMY DALE, ADMINISTRATOR
519-578-6885
info@grandphilchoir.com
www.grandphilchoir.com

Grand River Chorus

The Grand River Chorus is an auditioned choir numbering about 60 singers. The chorus performs an eclectic program each season, ranging from great masterworks to gospel. The chorus presents a season’s series of four concerts annually and performs with many other musical groups in the area. From its inception, the Grand River Chorus has performed to a high choral standard. Today, under artistic director Richard Cunningham, the chorus exists as a vital part of the arts in the Brant-Brantford-Norfolk area. The tireless efforts of its members ensure that continued choral excellence is the driving force behind the success of the Grand River Chorus. For audition information; contact the director at ctener@rogers.com or at 519-841-9708.

RICHARD CUNNINGHAM
519-841-9708
tctener@rogers.com
www.granderiverchorus.com

Harbourfront Chorus

You are invited to join Harbourfront Chorus, a non-auditioned choir performing an eclectic repertoire for a diverse city. Under the direction of Alan Wong, we rehearse Tuesdays from 7:45pm to 9:15pm in the Assembly Room of Waterfront Neighbourhood Centre (formerly Harbourfront Community Centre), located at the south-east corner of Queens Quay W. and Bathurst St. Our season runs September through May. All levels of experience are welcome. The 2017/18 season begins Tuesday, September 12, 2017. For information, please contact Dwight Griffin by phone or email.

DWIGHT GRIFFIN
416-977-6448
dgriffin68@yahoo.ca

Harlequin Singers

The rich sound of the Harlequins is immediately evident in the music we perform – music from great Broadway shows such as Les Misérables, Evita, Carousel, and West Side Story. Our library includes the music of noted musical geniuses such as Gershwin, Webber, Rodgers and Hammerstein, Lennon and McCartney. We are proud to be one of the few community choirs in the Hamilton area specializing in popular and Broadway music since 1967!

JESSICA VETER, SECRETARY
905-385-1624
info@harlequinsingers.com
www.harlequinsingers.com

Harmony Singers

Under conductor Harvey Patterson, this dynamic 35-voice women’s chorus memorizes, stages and performs a sparkling repertoire of pop, show, folk, jazz and light classical music. Our accompanist is the renowned pianist Bruce Harvey. The group proudly presents “Song of the Land” on May 26 and 27; special guests are scholarship winners Julia Vescio and Michaela Mar. In June, the singers will be part of the City of Toronto’s Canada150 Celebrations. They have sung at a Blue Jays game and in the recent Festival of Friends choral concert in Mississauga. There are a few openings for new members who will receive a warm welcome! Rehearsals are Monday evenings from September to June at Martin Grove United Church.

416-239-5821
theharmonysingers@ca.inter.net
www.harmonysingers.ca

Hart House Chorus

The Hart House Chorus is a 50-voice choir auditioned from musically talented students, faculty and alumni of the University of Toronto. Since its inception in 1972 as a reincarnation of the long-standing men’s Glee Club, the chorus has maintained a reputation for the highest standard of performance locally, nationally and abroad. In 1993, the chorus was a finalist in the Large Choir category of the CBC Radio Competition for Amateur Choirs and in 2002, it was featured in the University of Toronto’s first reading of Charles Dickens’ A Christmas Carol. In addition to other engagements, the chorus performs twice annually in the Great Hall at Hart House. The Hart House Chorus is active in the international choral community, having hosted choirs from the United States, Austria and Finland, and toured to various countries in Europe. Recently, the Hart House Chorus toured to Belgium to represent Canada in the 1000 Voices for Peace festival, which commemorated 100 years since the start of World War I.

OSCAR LIANG
647-208-3728
oscar.liang@mail.utoronto.ca
www.harthouse.ca/chorus

Healey Willan Singers

The 2017/18 season marks a new milestone as the ensemble begins their 11th season. This all male choir of 25 to 30 talented singers enriched by sectionals on Mondays (7pm to 9pm). Registration is $150 and includes an opportunity to sing solos at our cabarets, choral concerts, and ensemble begins their 11th season. This all male choir of 25 to 30 talented singers enriched by sectionals on Mondays (7pm to 9pm). Registration is $150 and includes an opportunity to sing solos at our cabarets, choral concerts, and
Hillcrest Village Choir

Since 2003, this SATB non-auditioned teaching choir has enabled adult amateur singers to improve their singing technique and performance skills in full choir, small-group and solo settings. In an open and engaging atmosphere, members enjoy an eclectic repertoire that evolves with their interests, and have the opportunity to sing solos at our cabarets, choral concerts, and annual composer study performance. The director/conductor, Ben D’Cunha, trains members in vocal technique, sight-reading, theory and improvisation, and writes the arrangements for the choir. Rehearsals are held September to June on Tuesdays (7pm to 9pm), with sectional on Mondays (7pm to 9pm). Registration for the 2017/18 season starts on June 1.

BEN D’CUNHA
647-341-4117
hillcrestvillagechoir@gmail.com

Incontra Vocal Ensemble

One of Toronto’s newest chamber choirs, Incontra Vocal Ensemble is a project-based, professional-level group of vocal artists founded and conducted by Matthew Otto. Now in its fourth season, Incontra (Latin for “encounter”) is dedicated to promoting excellence in choral music by presenting innovative performances, introducing audiences to new Canadian and international choral compositions while celebrating choral masterworks. Conceived as a space for emerging singers and conductors to showcase their artistry, Incontra is committed to authentic interpretation and clarity of expression, offering profound choral experiences for members and audiences alike. The ensemble has performed at a number of concerts, fundraisers and other special events across Toronto, and enjoys a longstanding collaboration with Regis College, University of Toronto.

MATTHEW OTTO
647-241-3623
matthew.otto@gmail.com
www.incontravocaleensemble.com

Islington United Church Choirs

The extensive and active music program at Islington, under the direction of Dr. Fred Graham and assisted by many talented and committed musicians including two music associates, includes the Junior (grades 1 to 6), Youth (grades 7 to 12), and Senior choirs, along with two handbell choirs, chimes, string and brass ensembles. Supported by a magnificent Schöenstein organ and grand piano, music rings through the neo-Gothic sanctuary for two morning services each Sunday and numerous special services, events and concerts. The accomplished Senior choir, with 25 to 30 talented singers enriched by section leaders, is attentive to musical detail and expressiveness to enhance worship, singing Renaissance to 21st century, a cappella to orchestral accompaniment, spirituals to Bach cantatas.

DR. FRED GRAHAM
416-239-1131 x26
fred@islingtonunited.org
www.islingtonunited.org

Jubilate Singers

The Jubilate Singers is a mixed-voice community choir that now features both a non-auditioned main choir and an auditioned chamber choir. Under the gifted direction of Isabel Bernaas, we specialize in choral world music reflecting the cultural diversity of Toronto. Recent concerts have highlighted music from Africa, Latin America, Spain and Catalonia, Eastern Europe, the Mediterranean, and Asia, as well as North America. Our 2017/18 season includes music from around the world on themes of world harmony and building bridges, with one concert devoted to Latin American music. We rehearse Tuesday nights near Yonge and Lawrence. Interested singers are encouraged to sit in on a rehearsal. A welcoming, friendly experience, and music you won’t hear anywhere else.

PAULINE MCKENZIE
416-223-7690
paulinemckenzie@rogers.com
www.jubilatesingers.ca

King Edward Choir

Founded in 1952, Barrie’s King Edward Choir began as a ladies’ choir, taking its name from the school in which they practised. Under the direction of Jean Dobson, it blossomed into a group encompassing all voices. Past directors include Charles Woodrow, Morley Calvert and Barbara McCann. Today, under the direction of Floydd Ricketts, it is a dedicated group of 40 musicians willing to tackle any repertoire from Les Mis choruses to Orff, from gospel to Rossini. To joyfully mark the end of its 65th season, the choir will re-enact King Edward VII’s coronation. Rehearsals for our three annual performances take place each Monday night. New members may audition with Floydd any time throughout the year. “Bring a Friend Night” is the third Monday in September. Hope to see you there!

PETER SULLIVAN
705-739-7281
kitandpeter@sympatico.ca
www.kingedwardchoir.ca

Kingsway Children’s Choir & Drum Ensemble/Kingsway Chamber Singers

Venturing outside the bounds of traditional choir training, the Kingsway Children’s Choir & Drum Ensemble is a unique, liberating choral experience for children aged 7 and up. Directed by a professional music educator with extensive choral conducting experience, the choir explores a vast repertoire spanning world music, folk songs and classic choral works. Weekly rehearsals at the Kingsway Conservatory of Music are an invigorating musical workout encompassing voice and body warm-ups, vocal technique, singing skills and drum circle (each chorister receives an African Djembe drum to keep). For more experienced singers, the auditioned Kingsway Chamber Singers offers an enriched, multi-part, challenging choral experience. Throughout a 30-week season, both choirs take their music to various stages including festivals, recitals, and corporate and community events.

CAROLYN MCGEE
416-234-0121
carolynechmc@bellnet.ca
www.kingswayconservatory.ca

Lawrence Park Community Church Choir

Lawrence Park Community Church Choir sings at weekly Sunday worship services from September through June with rehearsals on Thursday evenings. Consisting of 25 members, including professional section leads, the choir presents special seasonal musical offerings — this year Faure’s Requiem was performed on Good Friday. On May 12 at 8pm the choir will present a choral concert in celebration of Canada’s 150th. The choir has commissioned anthems from composers including Bob Chilcott, Ruth Watson Henderson and Paul Hailey. CD recordings include Awake, My Soul, and Sing, Peace for a New Millennium, Lawrence Park Sings! and a Christmas CD. Beauty, Peace and Joy. There is a youth music program on Sundays with Kenny Kirkwood and a youth choir
conducted by Kimberley Briggs. The Lawrence Park Handbell Ringers rehearse on Friday mornings.

MARK TOEWS
416-489-1551 x28
mark@lawrenceparkchurch.ca
www.lawrenceparkchurch.ca

**Leaside United Church Chancel Choir**

Under the direction of Sharon L. Beckstead, the Chancel Choir of Leaside United Church presents an eclectic mix of music for weekly services of worship from September to June. The annual “Lessons and Carols” presentation is a highlight for the Leaside community. Other special presentations during the year may include hymn festivals and/or secular presentations.

SHARON L. BECKSTEAD
416-425-1253
sharon.beckstead@sympatico.ca
www.leasideunited.org

**London Pro Musica Choir**

London Pro Musica Choir entered our 47th season as a vibrant, mixed-voice choir of about 45 members who organize and run the choir. This year we welcomed our new artistic director, Dr. Charlene Pauls. LPMC performs an extensive range of classical and popular music, including jazz, folk, gospel, and musical theatre. The choir rehearses on Monday evenings and accepts new members by audition. From its inception, LPMC has actively sought to foster an interest in Canadian choral music, composers, and musicians. The choir regularly performs with London Symphony, and has participated in outreach performances for El Sistema, the Huron Country Playhouse, Bishop Cronyn Church Community, and the Ken Fleet Conducting Scholarship Fund.

DR. CHARLENE PAULS
519-914-5769
charlenepauls@yahoo.ca
www.londompromusica.ca

**Lyrica Chamber Choir**

Founded in 2000 by the late Natalya Gurin and directed since 2005 by Steve Winfield, Lyrica Chamber Choir of Barrie strives to present eclectic and evocative programs of excellent choral chamber music. The 40 singers of Lyrica demonstrate a strong desire to present artistically varied choral programs with a high degree of musicianship to the community of Barrie and surrounding area. Recent highlights include performances of Marc-Antoine Charpentier’s Messe de Minuit pour Noëll, Benjamin Britten’s A Ceremony of Carols, Ola Gjeilo’s Dark Night of the Soul and Josef Rheinberger’s Missa in G “St. Crucis” Op. 151. Professional soloists and instrumental musicians regularly join Lyrica for performances. Our accompanist, Brent Mayhew, enhances the choir’s performances with extraordinary skill and sensitivity.

STEVE WINFIELD
705-222-0271
steve.winfield@sympatico.ca
www.lyricachoir.ca

**Masterworks of Oakville Chorus & Orchestra**

Oakville’s premier choral group – we are a community-based group, dedicated to performing the great works of the western classical tradition, particularly sacred works for choir and orchestra.

CHARLES DEMUYNCK
905-399-9732
info@masterworksofoakville.ca
www.masterworksofoakville.ca

**Menno Singers**

Founded in 1955, Menno Singers is a 45-voice, auditioned community choir based at Kitchener-Waterloo. While rooted in the thriving Mennonite community of KW, membership is open to all interested singers. Four regular concerts are offered each season with repertoire ranging from the Renaissance through the present day. Menno Singers also sponsors Mennonite Mass Choir every two years. Mass choir alternates performances of the Missa at Centre in the Square with other works of the oratorio repertoire. The choir is pleased to announce its new artistic director for the 2017/18 season, Brandon Leis. He will continue the strong leadership of the choir as longstanding director Peter Nikiforuk completes his 19 years with the choir.

BRANDON LIES
519-568-8086
bleis@wlu.ca
www.mennosingers.com

**Metropolitan United Church Choirs**

The auditioned 32-member Metropolitan United Church Choir has eight lead singers, rehearses Thursday evenings and sings on Sunday mornings and special occasions, September through June. Repertoire is Medieval through 21st-century. Singers must have sight-singing ability. A waiting list exists; contact our director in late spring or early fall to join. The Festival Choir adds 10 to 15 singers to the core choir and rehearses Sunday afternoons for six weeks prior to Good Friday. Past concerts have featured Bach, Mozart, Fauré, Duruflé, Gilles and others. The Metropolitan Sparklers (ages 4 to 6), Choristers (7 to 11), Great Heart Ensemble (vocal and instrumental, ages 12 and up) and Metropolitan Handbells are groups open to all.

DR. PATRICIA WRIGHT
416-363-0331 x26
patriciaw@metunited.org
www.metunited.org

**Milton Choristers**

This dynamic, auditioned, four-part community choir has entertained audiences in Halton Region and beyond for 49 years. The 40 member choir is led by music director Matthew Jaskiewicz and thrives on a diverse and talented membership, ranging from professional soloists to young adults in Mississauga ages 15 to 25. The OCC provides world-class choral, musical and performance training to young people in Halton and surrounding areas. The group is often joined by professional soloists and orchestra. Our repertoire ranges from the Renaissance through the great works of the western classical tradition, particularly sacred works for choir and orchestra.

BILLY MCLEAN
905-875-1730
info@miltonchoristers.com
www.miltonchoristers.com

**Mississauga Festival Choir**

Founded in 1984, Mississauga Festival Choir (MFC) is a 150-member non-auditioned community choir whose mission is to be a community choir enriching lives through music by performance, education and outreach to the people of Mississauga. Led by artistic director David Ambrose, MFC hosts three subsidiary choirs: Mississauga Festival Chamber Choir, an auditioned group launched in 2008, which explores intimate and challenging works; Raising Voices: an intergenerational choir of music lovers, launched in 2015 to provide the therapeutic value of music to people with Alzheimer’s and dementia and their caregivers; and Resonance (resonance.mfcchoir.com), a non-auditioned choir launched in January 2016 to provide a much-needed choral opportunity for youth and young adults in Mississauga ages 15 to 25.

VICTORIAROSE REGAN
416-407-1658
vregana@mississaugafestivalchoir.com
www.mfcchoir.com

**MNjcc Community Choir**

Tackle world, jazz, classical, Jewish, folk, Canadian, gospel and pop music. Our 75-member auditioned SATB choir meets Wednesdays, September to June. Rehearsals are well structured and singers learn skills in different musical genres, including expression, blend, vocal production, and reading. A wonderful community of dedicated singers. Annual Spring Concerts in the AI Green Theatre, and other community concerts. Ensemble and cabaret opportunities. Good supportive learning materials. Artistic director: Harriet Wichin. Conveniently located near Spadina TTC station.

HARRIET WICHIN
416-924-6211 x0
music@mnjcc.org
www.mnjcc.org

**MNjcc Daytime Choir**

Love to sing? Prefer rehearsing during the day? Join us, and fill your life with the joy of singing in harmony! A fun-filled, relaxed environment. No experience or sight reading necessary. Meets Tuesday afternoons, 1pm to 2:30pm. Learn vocal technique, sing in a wide variety of musical styles, stretch yourself. Includes some performances! Runs all year long. Register for the year, or pay as you go. Conductor: Gillian Stecyk. Conveniently located near Spadina TTC station.

HARRIET WICHIN
416-924-6211 x0
music@mnjcc.org
www.mnjcc.org
MNjcc Specialty Choirs

Eight-week sessions (fall, winter, spring) devoted to different genres: jazz, Broadway, Motown. See what’s next! Enjoy diverse repertoire, vocal technique, and train your ear to harmony. No experience or audition required. Join any or all. Conductor: Gillian Stecyk. Meets Thursday evenings, 7pm to 8:30pm. Conveniently located near Spadina TTC station.

HARRIET WICHIN
416-924-6211 x0
music@mnjcc.org
www.mnjcc.org

Musicata - Hamilton’s Voices

Musicata - Hamilton’s Voices is a 28-voice chamber choir based in Hamilton. The group was established in 1982 as the John Laing Singers by Conductor John Laing. 2016/17 marks the first season of an exciting new identity for us. Since becoming artistic director in 2011, Roger Bergs has built on John Laing’s solid foundation of choral excellence, moving the choir in adventurous new directions. Musicata concerts feature excellent instrumentalists, outstanding program notes and lively conductor’s comments, all of which provide a concert experience that is both educational and delightful. Experienced singers with good musical skills and a sense of adventure are welcome to inquire about joining us at any time.

PRESIDENT
905-628-5238
president@musicata.ca
www.musicata.ca

Nathaniel Dett Chorale

The Nathaniel Dett Chorale is a 21-voice SATB professional choir based in Toronto, dedicated to performing Afrocentric music of all genres, including classical, spiritual, gospel, jazz, folk and blues. Founded by artistic director D. Brainerd Blyden-Taylor in 1998, the Nathaniel Dett Chorale is Canada’s premier performer of Afrocentric composers and a touchstone for the education of audiences and communities regarding the full spectrum of Afrocentric choral music. The mission of the Nathaniel Dett Chorale is to build bridges of understanding, appreciation and acceptance between communities of people through the medium of music. The chorale has a three-concert season in Toronto, tours extensively each season and has released several CDs and DVDs. The Nathanial Dett Chorale is artist-in-residence at the Harriet Tubman Institute for Research on Africa and its Diasporas. Membership is by audition.

D. BRAINERD BLYDEN-TAYLOR
416-736-2100 x33068
info@nathanialdetchorale.org
www.nathanialdetchorale.org

Oakham House Choir Society

Oakham House Choir was founded in 1986. It is led by music director Matthew Jaskiewicz and specializes in large oratorio and choral masterworks. Oakham House Choir is one of the few Toronto choirs in which amateur singers perform with a professional orchestralthe Toronto Sinfonietta. The choir (located at Ryerson University) has more than 80 members, including students, alumni, Ryerson faculty and staff and community members.

Rehearsals begin in early September and take place on Monday evenings from 7pm to 9pm at Oakham House, 63 Gould St. Concerts are planned for the end of November and end of April the following year. Please check our website for details on membership, present and past programs. Experienced choristers are invited to contact us (email preferred) for more information.

MATTHEW JASKIEWICZ,
MUSIC DIRECTOR
416-763-8746
www.oakhamchoir.ca

newchoir

newchoir is Toronto’s first adult rock choir, performing choral SATB arrangements of contemporary rock and pop songs with 130 voices. The choir rehearses weekly on Monday nights. Performance opportunities include two concerts per season, gigs and fundraisers.

CAROLINE SURI
647-203-3408
carolinesuri@rogers.com
www.newchoir.ca

Oakville Choral Society

The Oakville Choral Society has been an integral part of the Oakville community since 1960. Directed by David Bowers, we are a community-based choir of 60 to 80 members who love music, possess a true passion for singing and enjoy contributing culturally to the community. No auditions are required, however, a love of music and a willingness to learn are important. We perform a wide repertoire and are often joined by professional soloists and orchestra.

Rehearsals are Tuesdays from 7:45pm to 10pm at St. Aidan’s Anglican Church, 318 Queen Mary Dr., Oakville, and registration is held in September and January. We hold two performances annually, in late April/early May and early December.

LYNDA STURGEON
905-338-3823
oakvillechoral@gmail.com
www.oakvillechoral.com

Oakville Children’s Choir

The Oakville Children’s Choir is a welcoming, professional and inclusive community that provides exceptional music education, leadership development and performing opportunities to a diverse group of children and youth between the ages of 4 and 25. The OCC provides world-class choral, musical and performance training to young people in Halton through its various choir programs. It is a comprehensive music education program where choristers develop creativity, self-esteem, self-confidence and leadership skills. A love and appreciation of choral music is instilled through participation and outreach in the community. Developing leaders one voice at a time!

KATHERINE
905-337-7104
info@oakvillechildrenschoir.org
www.oakvillechildrenschoir.org

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KATHERINE
905-337-7104
info@oakvillechildrenschoir.org
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LYNDA STURGEON
905-338-3823
oakvillechoral@gmail.com
www.oakvillechoral.com
Oasis Vocal Jazz

Oasis Vocal Jazz, Toronto’s longest running close harmony ensemble, has been making a unique contribution to the city’s artistic life since 1985. Influenced by pioneers Lambert, Hendricks and Ross and inspired by modern-day masters of the genre such as New York Voices, Take 6 and Toronto’s own Cadence, we enjoy sharing our love of vocal jazz with a wide range of audiences. Whether performing in community or corporate events and charitable fundraisers, or putting on our own concerts backed by some of the city’s top jazz instrumentalists, we have always valued both the pursuit of musical excellence and the joy of making music with each other. We are always looking for new voices to add to our blend. For more information, contact us. Why not become a fan of our Facebook page?

ALAN GOTLIEB
416-466-7040
info@oasissvocaljazz.com
www.oasissvocaljazz.com

Opera for All

Visiting artist maestro Alvaro Lozano Gutierrez leads this choir exclusively devoted to opera. Whether you are an amateur singer or experienced chorister, this is for you. Learn popular choruses in Italian and French. June 19 to July 31. Choose between Monday afternoons 2pm to 4pm or Wednesday evenings 7pm to 9pm. Learning materials provided.

DEANNA DI LELLO
416-924-6211 x250
operaforall@mnjcc.org
www.mnjcc.org

Opus 8

Opus 8 comprises eight of Toronto’s finest ensemble singers, dedicated to musical excellence as they strive to share the finest choral music with the widest audience possible. Their repertoire covers the breadth of history, from unpublished 14th-century chansons and 17th-century partsongs to 21st-century jazz arrangements. From the wild sound-worlds of Stockhausen, Schoenberg and Machaut to the elegant compositions of Elgar, Brahms and Bach, this versatile and invigorating group of choral soloists draws diverse audiences of all ages – experts and newcomers alike – with a motivation to inspire all through their formidable artistry. Silly and serious, sublime and audacious, Opus 8 offers an ambitious and compelling venture into spreading their love of music-making at an internationally high standard.

REBECCA
647-233-5803
rebecca@opus8choir.com
www.opus8choir.com

Oriana Women’s Choir

ORIANA Women’s Choir is an auditioned, amateur ensemble of about 36 female singers. Under artistic director Mitchell Pady, ORIANA strives for excellence and versatility in performing compositions for women’s voices. The choir promotes Canadian choral music, expanding the repertoire for women’s voices by commissioning works from Canadian composers. The singers share their enjoyment of beautiful music, beautifully performed, in a friendly, supportive environment. ORIANA presents three subscription concerts every year at Grace Church on-the-Hill. The 2017/18 repertoire includes serious and humorous works for the winter season, collaborations with two other high-calibre Canadian women’s choirs, and several works written specifically for ORIANA. The choir is currently inviting new singers. Rehearsals are on Tuesdays, 7:30pm to 10pm in midtown Toronto.

DAWN PEAR
416-575-1517
auditions@orianachoir.com
www.orianachoir.com

Orpheus Choir of Toronto

The Orpheus vision is to celebrate the transformational power of choral music as an agent of social change and a passionate medium of artistic expression. The 65-voice choir, under artistic director Robert Cooper, champions the new and unusual in choral performance, commissioning and introducing new works and performing overlooked masterpieces. With repertoire ranging from classical to jazz, a cappella to full orchestra, Orpheus has introduced audiences to many fascinating and accessible works from the current generation of leading composers. Our 54th season includes the Canadian premiere of Evesald’s Nordiс Light Symphony, and a Jazz Christmas spectacular. Orpheus supports young emerging vocal talent through its highly respected Sidgwick Scholars Program. We welcome enthusiastic singers for an “expect something different” experience!

ROBERT COOPER, ARTISTIC DIRECTOR
LISA GRIFFITHS, MANAGING DIRECTOR
416-530-4428
info@orpeuschoirtoronto.com
www.orpeuschoirtoronto.com

Pax Christi Chorale

Entering its 31st season, Pax Christi Chorale performs choral masterworks with passion, conviction, and heart. The membership of roughly 100 singers spans diverse ages and backgrounds. Artistic director David Bowser has programmed an exciting 2017/18 season featuring outstanding soloists, two concerts with the Toronto Mozart Players, and great repertoire: Bruckner’s Te Deum, Beethoven’s Choral Fantasy, Poulenc’s Gloria, Haydn’s Die Schöpfung, and works by Brahms, Gounod, and Fauré. The season also includes an annual community concert, “The Children’s Messiah,” and collaborations with students. Paid positions exist for choral scholars and leads. To book an audition in spring or fall, please contact associate conductor Daniel Norman at daniel.norman@paxchristichorale.org

JENNIFER COLLINS, GENERAL MANAGER
416-786-2509
gm.paxchristichorale@gmail.com
www.paxchristichorale.org

Pentheia Singers

A vibrant ensemble of women, Pentheia Singers is committed to excellence in performing culturally diverse and musically sophisticated repertoire spanning the Renaissance to the 21st century. Now in its 20th season, the choir has earned a reputation for presenting innovative concerts of four- to eight-part choral repertoire in a multitude of languages. The choir aims to demonstrate the diversity of choral music and to cross ethnic and cultural boundaries by connecting with its community through music. The choir works to promote contemporary choral music by talented Canadian composers. Pentheia Singers is a welcoming group of women committed to high standards of music-making, diversity, community outreach and enjoyment through the learning process. The choir adheres to the City of Toronto Declaration of Non-Discrimination.

ALICE MALACH
647-248-5079
pentheiasingers@gmail.com
www.pentheia.com

Peterborough Singers

Peterborough Singers’ entire 2017/18 season will be a celebration of our 25th anniversary. Concerts this season are Yuletide Cheer, Handel’s Messiah, Mendelssohn’s Elijah, and the February concert “Greatest Hits.” Our February concert is always devoted to popular music, something outside the box of regular classical programming, thanks to local associates who are able to create original arrangements for this repertoire. Outside our regular season we will be performing Brahms’ Requiem with the Peterborough Symphony.

Peterborough Singers is an auditioned 100-voice choir of adults and youth which attracts audiences from Peterborough, the Kawarthas, Northumberland and locations along the lakeshore. Rehearsals take place Wednesday evenings in Peterborough, often preceded by ongoing educational initiatives which allow members to greatly improve their skill levels. Auditions take place throughout the season.

PEG MCCRACKEN
705-745-1820
singers@peterboroughsingers.com
www.peterboroughsingers.com

Resonance

Resonance is the newest member of the Mississauga Festival Choir (MFC) family. A non-auditioned choir for youth and young adults aged 15 to 28, MFC launched Resonance in February 2016 to help enrich more lives through music. The new choir is led by award-winning conductor Bob Anderson.

Performances in their first complete season (2016/17) include appearances with the Toronto Symphony Orchestra, the Mississauga Symphony Orchestra, and the Luminous Nights Festival with composer Ola Gjeilo. Spring concerts include collaborations with A Few Good Men on April 22, the Elmer Iseler Singers on May 8, and the Cawthra Park Chamber Choir on June 3, 2017.
**Royal Conservatory School Children’s Choirs**

The Royal Conservatory School’s Children’s Choirs provide a full year of exciting activity, emphasizing well-rounded musical development through singing unison and simple two- and three-part pieces. Young singers will learn the rudiments of choral singing in a variety of languages and will be exposed to exceptional vocal training through fun, interactive exercises, activities, and workshops. We offer three choirs for children, all of which do not require an audition: Let’s Sing! (ages 4 to 5), Royal Conservatory School Elementary Choir (ages 6 to 8) and Royal Conservatory School Children’s Choir (ages 9 to 12).

**CONSERVATORY SCHOOL**
416-408-2825
conservatoryschool@rcmusic.ca
www.rcmusic.ca/rcs

**Royal Conservatory School Community Choir + Solo Training**

Experience choral singing in a friendly and relaxed environment! We cover repertoire from well-known classical selections to crossover music to choral arrangements of classic popular pieces. Specific repertoire selections depend on enrollment. No audition and no prior choral experience required, although music reading skills would be a definite asset. Students may enroll for 14 weeks or for 28 weeks.

Students interested in refining vocal skills as a soloist or within a choral setting will benefit from enrolling in our Solo Training course, which takes place right after the Community Chorus. Students in this course will work on repertoire to prepare them for singing solos or in small ensembles (duets/trios/quarters) in RCS Community Chorus concerts.

**CONSERVATORY SCHOOL**
416-408-2825
conservatoryschool@rcmusic.ca
www.rcmusic.ca/rcs

**Schola Magadalena**

Schola Magadalena is a six-voice ensemble singing medieval polyphony, chant and new music for women’s voices. Ensemble-in-residence at the Church of Saint Mary Magdalene, Toronto, we have recorded two CDs (available on iTunes) and have toured from Stratford to Chicoutimi, from Waterloo to Waupoos. Our past season centred around touring, recording and holding workshops with amateur singers with an interest in learning about Gregorian chant and the music of Hildegard von Bingen. In the coming year we look forward to a return to Prince Edward County, and a program pairing medieval music with Messiaen. For all the details of our activities, please visit our website or our Facebook page, www.facebook.com/scholamagadalena, or check out our Bravo Video on YouTube.

**STEVEN BOLTON, ARTISTIC DIRECTOR**
416-268-4202
www.scholamagadalena.ca

**Serenata Singers**

The Serenata Singers are a lively group of seniors, about 65 of us, who enjoy singing four-part harmony. We’re celebrating our 41st year in 2017, under the direction of Vincent Cheng. Serenata’s repertoire covers a wide range of music including classical, show tunes, pop, folk, and Canadiana. Rehearsals are Wednesday mornings from September to May at Wilmar Heights Centre, 963 Pharmacy Ave., Scarborough. Each season crescendos with a pair of concerts in the spring, and we sing out at seniors’ homes in October and March. The choir welcomes new members in every vocal range.

**LOIS SULLIVAN**
416-223-6885
marypatknits@gmail.com
www.serenatasingers.ca

**Shout Sister Choir**

Shout Sister Choir is an all inclusive women’s choir with 23 chapters in Ontario. We don’t audition our members and they don’t need to read music. Our first choir started 15 years ago in Kingston, Ontario by our founder, vocalist Georgette Fry, who was recently awarded the Governor General’s Meritorious Service Medal - Civil Division for her vision in starting the choir. We sing at fundraisers and each choir ends their spring session with a fundraising concert for their community. We learn our music by ear and we sing popular music with plenty of love, peace and understanding themes! We welcome all women and you can check out our locations at our website. We believe that music is a great source of joy, newfound confidence and community. Visit us with no obligation and see what all the fun and singing is about!

**NANCY GREIG**
613-453-6570
manager@shoutsisterchoir.ca
www.shoutsisterchoir.ca

**Skyway Connection Chorus**

Enjoy singing? Skyway Connection Chorus is made up of a dynamic group of women who share the love of singing a cappella harmony in the barbershop style. Through the commitment and vision of our director Andrea Binnington we strive for excellence. Annually, along with our Nuance Quartet, we compete regionally and offer performances at community events. We also open our doors on our education day to ladies who will experience the friendship, enjoyment and fun in achieving the art of singing a cappella harmony. Previous singing experience or ability to read music is not a requirement. Interested? Visit us! Join us Tuesday evenings 7:30pm to 10pm in Stoney Creek, Ontario.

**ANDREA BINNINGTON**
905-630-SING (7466)
skywaymembers@cogeco.ca
www.skywayconnectionchorus.com

**Society of Singers**

The Society of Singers is a 35-member non-auditioned SATB choir that rehearses Wednesdays 1pm to 3pm at Blythwood Road Church (80 Blythwood Road, east of Yonge St. between Eglington and Lawrence). Under the direction of Peter Ness, we sing a wide repertoire of music from many genres and time periods. One or two afternoon concerts are performed per month at Toronto seniors’ residences. We are looking especially for tenor and bass voices but all who love to sing are warmly invited to attend any Wednesday rehearsal or contact us for more information.

**CATHY**
647-202-1800
societyofsingercs@gmail.com
www.societyofsingers.ca
SoundCrowd

SoundCrowd is Toronto's first large-scale a cappella choir. Founded in 2016 by artistic director Scott Pieterangelo, SoundCrowd made its concert debut singing with former Barenaked Ladies frontman Steven Page at the Danforth Music Hall. Since then they have been seen singing at events around the GTA, and have even graced the stage of Carnegie Hall in NYC, performing with choirs from around the world under the direction of Deke Sharon (Pitch Perfect).

The ensemble’s end-of-year concert, SoundCrowd Live, is being performed on Saturday, May 27 at St. Michael’s College School Centre for the Arts (1515 Bathurst St.).

If you wish to be considered for the 2017/18 season, email an unlisted YouTube video audition of yourself singing to info@soundcrowd.ca. Meetings will be booked for June.

SCOTT PIETERANGELO
647-281-1397
info@soundcrowd.ca
www.soundcrowd.ca

St. James Town Children’s Choir

The St. James Town Children’s Choir, founded in 2007, welcomes children from grades 3 to 8 living in St. James Town, a multicultural community in the heart of Toronto. Under conductor Anne Massicotte and assistant conductor Jenny Cohen, the choir provides an enriching choral experience for children from diverse backgrounds with a varied repertoire. With over 30 years of music teaching experience as a music educator with the Toronto District School Board and conductor of a number of award-winning children’s choirs, Anne follows a tradition of bringing the joy of singing to the children of St. James Town.

More information is available at our website and specific questions may be directed to info@reachingouthroughmusic.org.

JOHN LOOSEMORE
416-605-4562
johnloosemore47@gmail.com
www.reachingouthroughmusic.org

St. Michael’s Choir School

Founded in 1937 by Monsignor John Edward Ronan, St. Michael’s Choir School has served the Archdiocese of Toronto by educating and training musicians who sing at St. Michael’s Cathedral. The school is unique – offering an enriched academic program for boys from grades 3 to 12, with extended French instruction, as well as a lively ministry of sacred music. Choirs from SMCS perform annually on tour and at many local concerts and events. From September to June, the choirs sing weekly Masses at St. Michael’s Cathedral. Auditions are held annually between January and March.

MUSIC OFFICE
416-397-6367
musicoffice@smcs.on.ca
www.smcs.on.ca

Tafelmusik Chamber Choir

The Tafelmusik Chamber Choir, specializing in Baroque and Classical performance practice, was formed in 1981 to complement the orchestra under the direction of Ivars Taurins. The Chamber Choir has become one of the most fitted in North America, awarded the Healey Willan Prize in 1991 and described as “the best period-performance choir anywhere in the world” (The Globe and Mail).

The Chamber Choir has made several critically acclaimed recordings, including a live-concert CD of Handel’s Messiah recorded in 2011 at Koerner Hall, which was nominated for a 2013 JUNO Award. Tafelmusik’s annual performances of Messiah and Sing-Along Messiah have become an established part of Toronto’s holiday tradition. In the 2016/17 season, the Chamber Choir celebrated its 35th anniversary.

MARA BROWN
416-964-9562 x226
mbrown@tafelmusik.org
www.tafelmusik.org

Tallis Choir

Tallis Choir, founded in 1977 and directed by Peter Mahon, specializes in Renaissance choral music but performs a wide variety of musical styles. Our 40th anniversary season’s celebrations will be launched with a performance of all six of J.S. Bach’s motets, and continue with the performances of two 40-part motets – Thomas Tallis’ Spem In Alium and Alessandro Striggio’s Ecce Beatam Lucem, as well as music acknowledging the 50th anniversary of the death of Healey Willan and celebrating Canada’s 150th birthday. Concerts are performed at St. Patrick’s Catholic Church, 141 McCaul St.

BEV JAHNKE
416-467-5961
bjahnke@sympatico.ca
www.tallischoir.com

Tempus Choral Society

Tempus Choral Society is a 100-voice SATB community choir based in Oakville, led by director Brian Turnbull. Its repertoire encompasses contemporary, Broadway, Great American Songbook, gospel, classical and jazz. In 2015, a Tempus4Us children’s choir and a Tempus Jazz Choir were formed as part of a grant from the Ontario Trillium Foundation. In December 2014, the group sang the Messiah at the Lincoln Center. Members performed Vaughan Williams’ Dona Nobis Pacem at Carnegie Hall in April 2015 as part of an international choir of auditioned singers. And in November 2016, Brian also assembled about 600 singers in five choirs in a Choral Xtravaganza at the Oakville Conference Centre, to be repressed this Fall. A European tour is planned for the summer of 2018.

BRIAN TURNBULL
905-466-2168
pipeorgus@hotmail.com
www.tempuschoral society.com

That Choir

Celebrating its tenth season in 2017/18, That Choir is one of Toronto’s most exciting a cappella ensembles, combining high-calibre performance with storytelling through choral music. Conducted by Craig Pike, the ensemble now draws together 30 auditioned singers with diverse backgrounds in work and study. Each season, That Choir presents a four-concert series of contemporary choral works and an exciting cabaret series, undertakes a range of professional development projects, and appears at many local and provincial music festivals and arts events. That Choir’s repertoire ranges from Eric Whitacre, Ola Gjelio, Pentatonic and Rajaton, to works by Canadian composers Matthew Emery and Kathleen Allan.

Visit our website for more details!

COLIN FROTTEN
416-706-5221
info@thatchoir.com
www-thatchoir.com
**Toronto Beach Chorale**

Toronto Beach Chorale (artistic director, Mervin W. Fick) is an auditioned SATB choir of up to 65 voices with a passion for presenting excellent choral music. TBC invites professional musicians, soloists, actors and other arts organizations to join in repertoire from the Renaissance to the 20th century in up to four concerts per season. TBC organizes and participates in “Messiah for the City” and in many community events. TBC’s “Choral Scholars Program” is offered to singers aged 19 to 24. Rehearsals are Wednesdays, 7pm to 9:30pm, September to May, at Kingston Road United Church (975 Kingston Rd., TO). Auditions in September and January; the ability to read music and choral experience are assets.  
**DAVID GARDE**  
416-699-6634  
torontobeachchorale@gmail.com  
www.torontobeachchorale.com

**The Toronto Chamber Choir**

The Toronto Chamber Choir, an ensemble of around 40 skilled singers, has held a place of prominence in Canada’s early music scene since 1968. The TCC specializes in Renaissance and Baroque repertoire, collaborating regularly with Toronto’s rich pool of period instrumentalists, but also makes regular forays into repertoire from other periods. We present an annual series of four performances: two Saturday evening concerts, and two Sunday afternoon “Kaffematik” presentations which explore the cultural context of our repertoire through narration. Rehearsals are Wednesday evenings at St. Patrick’s Parish Hall with occasional Saturday “retreats.” Auditions for new volunteer members are held anytime by arrangement with the director, while auditions for our Toronto Chamber Consort section lead program are held in May or June.  
**LUCAS HARRIS, ARTISTIC DIRECTOR**  
416-763-1695  
lucas.harris@live.ca  
www.torontochamberchoir.ca

**Toronto Children’s Chorus**

Toronto Children’s Chorus’ 2017/18 season marks its 40th anniversary and its 11th year under artistic director Elise Bradley. The Chorus comprises a family of choirs: KinderNotes for children aged 3 to 6 (no audition required), four Training Choirs, Main Choir (Cantare, Chorale, Chamber and Choral Scholar levels) and Youth Choir. More than 300 choristers develop skills in vocal technique, sight-singing and music theory each year. Main Choir offers workshops and exceptional performance and recording opportunities, including with the Toronto Symphony Orchestra. Chamber Choir is the 2017 ambassador for the International Federation for Choral Music and the only North American children’s choir selected for the 11th World Symposium on Choral Music. Chorus auditions are held in May and September.  
**BONNIE O’SULLIVAN**  
416-932-8666 x225  
bennie@torontochildrenschorus.com  
www.torontochildrenschorus.com

**Toronto Choral Society**

Before there was Canada there was the Toronto Choral Society! We have been around since 1845, and we know how to celebrate! We invite you to attend our 2017 Spring concert “Songs of Celebration,” on May 17 at 7:30pm, Eastminster Church (near Chester Subway). Tickets online $21, or $26 at the door. The Toronto Choral Society is a non-auditioned choir, made up of men and women of all ages. As with Canada, this year is a landmark year for us. For the first time we will perform on December 6 at Koerner Hall. We will sing selections from J.S. Bach’s Christmas Oratorio! We would love you to be there.  
**DEBBY BLYTH**  
416-410-3509  
info@torontochoralsociety.org  
www.torontochoralsociety.org

**Toronto Choristers**

We are a non-auditioned mixed choir of over 100 voices, mainly retired teachers and others who have worked in the field of education. Under the direction of Ralph Peters, we sing a wide range of musical works: selections from Broadway musicals, religious and spiritual anthems, jazz, works by Canadian composers and medleys from various musical genres, just to name a few. We sing one concert in December and two concerts in May each year. Our practices occur each Thursday from September to May. New members are welcome to join our choir. Our annual spring concert at Sir John A. Macdonald Collegiate Institute, 2300 Pharmacy Ave., between Sheppard and Finch, takes place on Wednesday, May 24, 2017 at 7:30pm. Tickets are $15 each, available from choir members or at the door. For more information or to order tickets, please call John Sinclair at 647-693-4671. We love to sing and to share the enjoyment of choral singing. We invite you to be a part of the audience at this concert.  
**JOHN SINCLAIR**  
416-331-8097  
jdbsinclair@gmail.com

**Toronto Classical Singers**

In 2017/18, Toronto Classical Singers celebrates 26 years under the baton of Jurgen Pettenko. Mark your calendars for our performances on December 10, February 25, and May 6. Our 100-voice choir rehearses Mondays 7:30pm to 9:30pm from September through May, at Christ Church Deer Park (1570 Yonge St.). We welcome enthusiastic singers who have a passion for classical repertoire, and hold informal auditions throughout the year. Contact TCS at info@torontoclassicalingers.ca to book your audition with Jurgen. You’ll discover what a joy it is to sing for him, and why TCS is considered one of the gems of the Toronto choral scene.  
**SHIRLEY PAQUETTE**  
416-494-2870  
shirleypaquette@gmail.com  
www.torontoclassicalingers.ca

**Toronto Mendelssohn Choir**

Grand symphonic sound has been the Toronto Mendelssohn Choir’s trademark for over 120 years. Under artistic director Noel Edison, the TMC offers audiences authentic interpretation of some of the greatest sacred and secular music ever composed. The 130-voice choir includes a professional core, auditioned volunteers, and apprentices (aged 17 to 22). The TMC performs over 20 concerts annually, including major choral works, Festival of Carols at Yorkminster Park Baptist Church, Sacred Music for a Sacred Space on Good Friday at St. Paul’s Basilica, and performances of Messiah and other works with the TSO. As part of its outreach initiatives, the choir webcasts select concerts. The choir also presents Singasation Saturdays, popular choral workshops for singers of all levels.  
**ADMINISTRATOR**  
416-598-0422 x221  
admin@tmchoir.org  
www.tmchoir.org
Toronto Shape Note Singing Community

You are invited to sing shape note music from the Sacred Harp every month at Bloor/Spadina in Toronto. Everyone is welcome, no experience or religious affiliation necessary. The singing is participatory, not a performance or rehearsal, and there are songbooks to borrow.

Singers sit divided by voice part (treble/soprano, alto, tenor, and bass) in a “hollow square” formation. The music is sung in a strong, rhythmically-accented style.

The Toronto community has been singing shape note music together since 2000, and we have never cancelled a monthly singing. Visit our Facebook group or email us for Toronto singing details. For general information about the Sacred Harp and listings of regular singings in Canada and around the world, visit www.fasola.org.

PLEASANCE CRAWFORD
416-922-7997
pleasancetcrawford@rogers.com
www.facebook.com/groups/torontoshapenote/

Toronto Summer Music Community Chamber Choir

Chamber Choir with Matthias Maute and Laura Pudwell, July 30 to August 5, 2017: Are you an advanced amateur musician looking for an opportunity to connect with other musicians who share your passion? Refresh vocal skills and study one of the great works of choral literature – Vivaldi’s Gloria – in the intimacy of a chamber vocal ensemble. Must be over 18 years of age. Tuition includes a ticket to all TSM Festival Concerts July 30 to August 5, daily lunch and coffee. Cost: $525 plus HST.

JENNIFER MAK
647-630-5699
jennifer@torontosummerny.com
www.torontosummerny.com
community-academy/
chamber-choir-with-matthias-maute

Toronto Welsh Male Voice Choir

Calling all male singers! Toronto Welsh Male Voice Choir (TWMVC) is growing and is seeking more members... If you are a male singer (you don’t have to be Welsh) who has always wanted to sing in a choir or rekindle your singing spirit from the past, drop in to one of our Wednesday night rehearsals in May or June at Dewi Sant United Church, 33 Melrose Ave., Toronto. We are a friendly bunch, open to singers of all abilities, performing a wide variety of traditional and contemporary music. For more information, please go to our website.

ALAN SADEGURSKY
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www.welshchoir.ca

Univox

Univox is a mixed-voice SATB community choir for young adults that is part of the larger Vox Choirs organization. The organization holds relationship building, social responsibility and musical excellence as its core principles. No audition is required for membership but most choristers have previous choral experience or some musical proficiency. Our season runs September to June and rehearsals take place Tuesdays, 5:45pm to 8pm, at New Horizons/Dovercourt Baptist Church. Regular attendance is expected. Selected repertoire spans five centuries, including choral classics, contemporary works and popular music, ranging from Gabriel Fauré to Daft Punk.

MARKETING COORDINATOR
647-566-8487
marketing@univoschoirs.org
www.univoschoirs.org

Upper Canada Choristers

The Upper Canada Choristers is a mixed-voice community choir with a diverse membership that interweaves fun with the commitment to musical excellence and vibrant community service. Performances feature collaborations with international choirs, local children’s choirs, and professional instrumentalists and singers. Cantemos is an auditioned a cappella Latin ensemble within UCC. Led by artistic director Laurie Evan Fraser, the choirs perform three diverse choral programs annually. Weekly rehearsals for the Main Choir are Monday evenings from 7:30pm to 9:30pm at Grace Church on-the-Hill, 300 Lonsdale Rd. Cantemos rehearses on Saturday mornings from 9:30am to 11:30am at 2 Romar Cres. The choir sings up to 20 concerts annually in a variety of community venues.

LAURIE EVAN FRASER, CONDUCTOR / ARTISTIC DIRECTOR
416-236-8278
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www.uppercanadachoristers.org

Uxbridge Chamber Choir

The Uxbridge Chamber Choir is an amateur SATB choir under the direction of founding conductor Tom Baker. Since 1983, the choir has brought unique performances of the great choral masterpieces from the Renaissance to modernity to the rural communities of Uxbridge and surrounding area. Together our enthusiastic singers develop and express their musical talents, often collaborating with local professional vocalists and instrumentalists. Recent performances include Beethoven’s Mass in C, Gjelo’s Sunrise Mass, Mozart’s Requiem, Monteverdi’s Vespers, Bach’s St. John Passion and Bernstein’s Chichester Psalms.

Membership is by a non-threatening screening process at the first rehearsal. Rehearsals are Monday nights, September to May in Uxbridge.

HILARY BALMER
905-852-2676
uxbridgechamberchoir@gmail.com
www.uxbridgechamberchoir.ca

Vesnivka Choir

Vesnivka Choir was established in 1965 by founding artistic director Halyna Kvitka Kondracki. This award-winning women’s ensemble has delighted audiences around the world with its rich repertoire of Ukrainian liturgical, classical, contemporary and traditional folk music. The choir’s regular concert season comprises three major concerts, one of which is an annual Christmas concert. Vesnivka, together with its partner the Toronto Ukrainian Male Chamber Choir (TUMCC), are often accompanied by professional soloists and chamber ensembles of area musicians. Vesnivka also sings at Christmas and Easter Liturgies. Singers are welcome; rehearsals are held on Tuesdays, 7:30pm to 9:30pm (4 Bellwoods Ave., Toronto). Male singers are welcome to join TUMCC; rehearsals held on Mondays, 7:30pm to 9pm (2445 Bloor St. W., Toronto).

LESIA KOMOROWSKY
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www.vesnivka.com

Victoria Scholars Men’s Choral Ensemble

A past winner of the Canada Council Healey Willan Grand Prize in the CBC Radio National Competition for Amateur Choirs and one of Canada’s finest male choral ensembles, the Victoria Scholars Men’s Choral Ensemble treats audiences to a wide range of music, from Medieval plainchant and works from the Baroque, Renaissance and Romantic eras through to contemporary and newly commissioned works from some of Canada’s best-known composers. Along with an annual three-concert series in Toronto, the Victoria Scholars have released five widely acclaimed recordings, including the most recent release in January 2016, Songs of Love, toured nationally and internationally, and perform regularly with international vocal soloists and arts organizations. If you are an experienced musician with excellent sight-reading abilities and would like to join the Victoria Scholars for the upcoming season, please contact us today.

JERZY CIUCHOCKI
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www.victoriascholars.ca

Village Voices

Village Voices, a diverse, mixed-voice community choir of about 70 voices based in Markham, will enter its 29th season in September. The choir presents two major concerts annually and sings at seniors’ residences and special community events. Directed by Oksana Vignan, the choir performs a wide variety of choral repertoire, from the great standard classics to contemporary music. Village Voices has collaborated and performed with other choirs in Ontario and as guest artists of instrumental organizations such as the Markham Concert Band and the Kindred Spirits Orchestra. The choir’s musical skills are honed regularly through special workshops with outstanding...
VIVA! Youth Singers of Toronto

VIVA! Youth Singers of Toronto, now in its 17th season, is a vibrant, inclusive choir organization with excellent musical opportunities for all singers from the age of 4 to adults. VIVA!’s Inclusion Program offers support for differently-abled singers. Diverse programming features age-appropriate choral training through instruction in vocal technique, private vocal instruction and music theory. Singers from the Junior Choir and up may choose to perform with VIVA! in the National Ballet of Canada’s Nutcracker. VIVA!’s fine musicians and mentors deliver authentic music-making in a supportive, singer-centred community. During the 2017/18 season, singers will explore music/arts that are inspired by First Nations and Indigenous cultures. For the older choirs, the season will culminate in a cultural/musical exchange to Canada’s north.

SUSAN SUCHARD, GENERAL MANAGER
416-788-8482
info@vivayouthsingers.com
www.vivayouthsingers.com

VOCA Chorus of Toronto

The VOCA Chorus of Toronto is a dynamic, auditioned ensemble that performs eclectic repertoire (including premières of arrangements by our artistic director) in collaboration with some of Canada’s finest artists. Each season consists of two major concerts, two retreats (one locally with guest clinician; one out of town), a cabaret, and community performances. Rehearsals are Monday evenings at Eastminster United Church, 310 Danforth Ave., Toronto. On May 27, 7:30pm at Eastminster, we will present Carmen Buana, featuring the two piano/percussion version of Orff’s monumental masterpiece, along with selections by Gjello (including an instrumental world premiere), Letourneau (an Ontario premiere) and Tate. Director: Jenny Crober. Accompanist: Elizabeth Acker. Guests: TorQ Percussion Quartet, Shawn Grende, Elizabeth Polese, Michael Nyby, Christopher Mayell.

JENNY CROBER
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www.vocachorus.ca

Voices Chamber Choir

As the choir enters its 22nd season, Voices Chamber Choir has firmly established itself as one of the finest amateur choirs in Toronto. Our repertoire spans from the early Renaissance to brand new works by Canadian composers, from standard repertoire performed with orchestra to an all unaccompanied program. Our music challenges the singers to be their best and beyond with exhilarating results. If you would like to sing in a choir that will give you more than just a night out to socialize, a choir that will engage your musical senses, come and join us.

RON CHEUNG
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www.voiceschoir.com

Wayne Gilpin Singers

Beautiful melodies, rocking sax solos, edgy new jazz arrangements of Handel’s Messiah – if any of this appeals to you, read on. The Waterloo-based Wayne Gilpin Singers is an auditioned (a singer-friendly audition, we promise!) chamber choir that sings a wide variety of music, including contemporary Chris- tian, gospel, show tunes, spirituals and more. Resi- dent composer/accompanist Andrew Gilpin pens unique arrangements for an ever-expanding Jazz Messiah, an annual event that twins Handel’s beautiful melodies with modern rhythms and musical styles. Also featured in concert are talented guest artists on bass, drums and saxophone, providing an unforgettable musical experience for both audience and choir.

WAYNE GILPIN
800-867-3281
wayne@gilpin.ca

Windsor Classic Chorale

Windsor Classic Chorale believes in honouring choral music by singing it well, contributing to its growth and promoting it in our community. We are teachers, librarians, administrators, lawyers and accountants with a variety of backgrounds and interests. What brings us together is our love for choral music and the belief that it expresses the deepest parts of our humanity. Under the direction of Bruce Kotowich, the Chorale celebrates its 40th anniversary in 2017. Season highlights include our annual Remembrance Day Concert, several Christmas appearances throughout the area, and a February concert on themes of love. As hosts of the annual Windsor Choral Festival, we will bring together diverse choirs from Windsor-Essex to sing, learn, and celebrate unity through song.

JENNIFER SWANSON
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www.windsorclassicchorale.org

Yip’s Children’s Choir and Youth Ensemble (Canada)

Established in 1990, Yip’s Children’s Choir (Canada) consists of Choir, Musical Theatre and Overseas Concert Group - Chorus Canadiana. The choir is dedicated to the promotion of formal music and fine arts education for children and youth. Repertoire includes classical (Renaissance to contem- porary) music, religious works, art music, folk music, musical theatre, Broadway musicals and operettas. The choir has made appearances in Toronto’s performing arts scene as well as national and international concert tours. In 2014/15, Chorus Canadiana completed successful tours to Europe, as part of the Rhapsody! International Music Festival, and to the Golden Gate International Children’s and Youth Choral Festival in San Francisco, under the direction of music director Ron Ka Ming Cheung and accompanist Dorothy Yu. Weekly rehearsals are Saturday afternoons at Markham area. The choir sings up to 4-6 concerts/events annually in a variety of community venues. Interested children are welcome to observe a choir rehearsal.

KATHERINE KWOK, ADMINISTRATOR
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Thank you for taking a gander at this year’s Canaries! If you are looking for a specific group of songbirds, visit our directory online, at thewholenote.com/canary where you can do more browsing, or conduct a more focussed search — by genre, geography, audition type, gender, age range, skill level and more.

Missed the Canary Pages? If a choir you thought should be here isn’t, it’s not too late! Choirs are added year round to the online Canary Pages at www.thewholenote.com/canary.

For more information contact Karen Ages at karen@thewholenote.com or by phone at 416-323-2232 x26.

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