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Asked about the photo, Geoff Sirett, who plays the lead in the upcoming The Overcoat: A Musical Tailoring is refreshingly candid. “I’d love to be of help, but I’m not really sure what to say. We did two photo shoots months apart with a lot of different ideas. I mostly went with the flow!” Tapestry artistic director Michael Mori was happy to fill in the blanks: “We were looking for a way to capture the essence and the newness of it. This world premiere production introduces new text, new music, opera singers, and live orchestra to the concept of Morris Panych’s original physical theatre piece, which was an enormous hit. Akakiy staring into the tuba gives us a taste of the character’s contemplative psychology, introduces the new dynamic element of music, and teases the surrealist world that the show traverses.”
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The More It All Changes ...

Those of you who have followed this publication over the years know that without the existence of Toronto’s Kensington Market, The WholeNote would likely never have come into being. For one thing, this publication started out 25 years ago as a classical music column (called “Pulse”) written by one of our founders, Allan Pulker, and appearing in a monthly neighbourhood newspaper, the Kensington Market Drum, founded and run by yours truly and The WholeNote’s operations manager Jack Buell.

Back then, Pulker had the crazy idea that there was enough ongoing musical activity of the classical kind going on within easy bicycling distance of Kensington Market to warrant not only a regular column but also a solid half page or so of listings. He came back with a plastic bag of brochures and flyers to prove it. Pulker and Buell were quixotic enough to agree, and the windmills have been whirling ever since.

Kensington is still our home (for going on 35 years now). People say things like “Oh you live in Kensington? - I haven’t been there for years but I was there last weekend. It sure has changed a lot ...”

Funny thing is, I find myself getting all knee-jerk defensive when they say it, irrespective of whether it sounds as though they are suggesting it has changed for the better or for the worse! Things we count on are somehow not supposed to change, even though as individuals we are changing all the time.

So how does this apply to The WholeNote and our two decades of championing live music performance? For one thing, our magazine is evidence, for anyone who cares to look, of the ways in which our region’s live performance ethos is in a state of change. Because we have managed to keep our daily concert listings free, presenters get one whether or not they can afford to buy an ad. And because certain supporters of the magazine still harvest listings in plastic bags and bring them to us, musicians sometimes get free listings, even if they didn’t bother to send them in.

Our listings tell us all kinds of things: That there are more performances all the time in what, even a few years ago, would have been described as “non-traditional concert venues.” That there are, today, very few places that cannot be turned into viable performance venues by opportunistic and/or creative musicians and presenters. And that, increasingly, many people want to listen to live music in places that resonate with them whether or not those places work for the music and the performers.

On the other hand, they also tell us that so-called traditional concert venues, increasingly pronounced dead (or else shrines for music that is dead), remain astonishingly resilient. All the more astonishing given the ease with which technology today enables people to privatize their personal musical experiences, to use music to turn public spaces into private ones.

There are still many thousands of concertgoers who want their listening to happen in places where other people have gathered to listen to the same things, and where the listening is the point.

So we have among our readers large numbers of existing audience members who make regular concert-going pilgrimages to the music. And we have large numbers of potential audience members who believe that music makers should come to them with this music so they can sample it on their own terms. Or at the very least that it should happen in places in which they can feel at ease.

So, we have the example of Tafelmusik giving beautiful traditional concerts along with programs that push the boundaries of the traditional concert form, all in Jeanne Lamon Hall. And we also have them offering “Haus Musik” in the Queen West Great Hall – immersive evenings of baroque and DJ music, imagery, and dance, side by side.

Or, another recent example: Opera Atelier took a program called “Harmonia Sacra” (February 15) into the vaulted elegance of the ROM’s Samuel Hall Carrely Gallery, featuring a consort of early music players, soprano, baritone and three costumed Baroque ballet dancers; and threw in the bonus of a brand new performance piece for dancer and solo violin (Opera Atelier’s first Canadian commission – Inception) composed and performed by violinist Edwin Huizinga, with contemporary choreography by dancer Tyler Gledhill. It all became an illustration, perfectly (and beyond words) of how the underpinnings of what we call Baroque are alive and well today: sacred still meets profane; scored/choreographed still meets improvised; servant of the muse meets rock star.

What this all has to do with Kensington Market is that when the two broad categories of music lovers described above collide, as they must if our art is to survive, the lesson of the Market is that rough-and-ready cheerful resilience is what keeps you going. You’ll still be in eat-, drink- and be merry mode long after some others if you can accept that to stay alive, music-making, and the way it is presented, must continue to change – that change is the only constant.

Metaphorically, our musical streets bustle with grannies and children, homeless people and hipsters, wheelchairs, skateboards, and trick bikes, every kind of music and the languages of every nation. If you are lucky, in the middle of it all will be a circle of people standing around a musician playing the solo part to Mendelssohn’s Violin Concerto, hearing the whole orchestra in his head. And the audience around him, drawn from every imaginable category of market goers and music lovers, yourself included, will all be choosing to listen in an elective silence as beautiful as any concert hall. And no-one will shush the child who starts to sing along.
There is a bubbling excitement in every conversation I am having with members of the creative team for *The Overcoat: A Musical Tailoring*, which will have its world premiere on March 29 at Toronto’s Bluma Appel Theatre in an epic three-way co-production between Tapestry Opera, Canadian Stage and Vancouver Opera.

This excitement, from all accounts, was there from the very beginning of the project, although in the words of Tapestry’s artistic director Michael Mori, it began “almost by accident” at Tapestry’s annual new opera incubator, the composer librettist laboratory (LibLab). Each summer four composers and four librettists are brought together for the LibLab, and over the course of about ten days go through an operatic speed dating process, each creating with different partners four brand-new mini-operas no longer than about five minutes in length.

At the 2014 LibLab, award-winning Canadian composer and former LibLab participant James Rolfe was acting as mentor to that summer’s composers when for the first time ever, a composer had to drop out due to a musical emergency back home. Rolfe, who had been – in Michael Mori’s words – “feeling funny about just observing and not taking part,” now had his chance to jump into the mix, and as chance would have it, one of the librettists he was partnered with was two-time Governor General’s Award-winner and prolific playwright and director, Morris Panych. They hit it off immediately.

At the LibLab, pressure is high and time is short to find good ideas to base a new opera upon, and as Panych put it to me: “Let’s be honest, you start to run out of ideas and I thought, hey, *The Overcoat*, that could be interesting, because I’m always trying to think when I develop those little scenarios, could this be expanded into a full opera... and as a short story and not a novel (which are really hard to adapt) it already has a lot of the storytelling elements that you want.” At that point, though, he wasn’t really thinking yet about a full opera but about a particular scene “which I thought would be a charming scene to do with James, where the tailor and his wife measure (the main character) Akaky for a new coat” – the overcoat of the title. The project had begun.

To see where this new theatre piece is headed, it’s helpful to look back at where it has already been. Gogol’s famous 1842 short story *The Overcoat*, about an ordinary man whose life is turned upside down by first acquiring and then losing a wonderful new overcoat, has already had a long and successful theatrical life in the groundbreaking physical theatre production created by Panych with Wendy Gorling in 1998. Originally an experimental production for the students at Studio 58 theatre school in Vancouver, then a full-fledged professional production that took Vancouver and Toronto by storm, it travelled around the country and then the world, garnering great acclaim and many repeat engagements. The extraordinary thing about this earlier production was that it was performed without words. The storytelling was all done through movement, created collaboratively by the
company under the guidance of Panych and Gorling, but also very
tightly choreographed to carefully chosen and shaped musical selec-
tions from the works of Russian composer Dmitri Shostakovich.
This first production was so quintessentially wordless, and so
successful in its physical storytelling, that my first question to Panych
about the new Overcoat was where the inspiration came from to do –
in effect – the opposite, putting words back into the mix. His answer
was that the experiment at the LibLab lit the spark but that once it
did, the opportunity was there to explore a “whole different idea for
the show than it originally had” in that there had to be “a development
of intellectual ideas because now there were words” – something he
had, in fact, long been contemplating.

The original version had been a thrilling and very successful experi-
iment, but a new opportunity had now arisen – going back to Gogol’s
original story and exploring it again from the point of view of philo-
sophical and intellectual ideas that could be brought out through
the new libretto and new score, to be expressed and explored by the
singers with the audience. As Panych explained, they went back to
the leading character Akaky being an accountant (as he is in the short
story) and “I came up with this idea of singularity and numbers, of
people counting and not counting, which developed through into the
piece as an idea about human value and existentialism and what the
coat actually means in terms of its intrinsic social and moral value.”

Back at the LibLab when the Overcoat scene was presented, it
immediately struck a chord with both singers and audience. Mori says
that Panych had very quickly written a very clever mini-libretto for
the scene of the tailor and his wife creating the coat for Akaky “based
on how deeply he knows the story and the interplay between the
characters, and I think James was intrigued and wrote the music very
quickly. We heard it and said ‘It’s almost Gilbert and Sullivan in a way’
– not because it was British, it was very Morris – but because it was so
fast and the energy was really exciting.”

Almost immediately after the LibLab and the success of the presen-
tation of the scene to an invited audience (including an intrigued
Mathew Jocelyn, artistic director of Canadian Stage), Tapestry found
the funding for a libretto workshop and the development snowballed
from there, moving very quickly through two more workshops to
reach the point where it is now about to go into rehearsal for the full
production. Vancouver Opera joined in along the way, as co-commis-
sioner of the piece, as did Canadian Stage, as a season presenter.
Both Panych and Rolfe commented upon the speed of this process,
Panych writing the libretto very quickly as he knew the story already
so intimately, and Rolfe connecting so quickly to the material that the
score was also completed very fast. In Panych’s words: “I wrote the
libretto and James took it, and I emailed and called him a few times
and said ‘Any changes?’ and he said ‘Not really, it’s perfect,’ and he
wrote the score. We did the first and second workshops and staged it
so that we would have a template for working on the show, then see
where to go from there.”

When I asked Panych and Rolfe about the original use of
Shostakovich and if it had any bearing on the new music, both
said that it was really just a starting point and that Rolfe’s music is
completely new and original, although “very Russian in feeling,” and
that this was both right and exciting. The cast has been cut down to 11
from 23, although there is still a “mad chorus” and ensemble numbers
that Rolfe says he is excited by (as well as by the character interaction

“The music is a twisted circus,”
Panych says. “It’s acrobatic,
you feel its tunefulness,
you feel the beat of it.”

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As this issue goes to print, The Overcoat company will be in rehearsal and the process will have begun of discovering exactly what the eventual production will look like, how physical it will be and what new nuances might arise. The template is there but the final journey of discovery is just beginning.

Hearing the show described as almost more of a “musical than an opera” by its librettist and director because of its clarity, energy and pace, it sounds as though The Overcoat: A Musical Tailoring is living right on that edge of new opera and music theatre creation, reaching to find the best medium to tell stories that matter and connect with audiences of today.

Opening night is March 29, with two previews on March 27 and 28 and performances until April 14. The show then travels out west, where it will play at the Vancouver Opera Festival April 28 to May 12.

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.

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Metropolitan United Church is one of Toronto’s most musical places of worship. Founded two centuries ago in 1818, the Methodist congregation grew so rapidly that by 1872 a new, imperiously gothic church was built, seating 1800 congregants with additional room for 300 choristers. Described as Canada’s “Methodist Cathedral” or “Mother Church of Methodism,” Toronto’s Metropolitan Wesleyan Methodist Church became Metropolitan United Church in 1925 after the unification of Methodists, Congregationalists and Presbyterians.

Unfortunately, this newly dedicated church was all but destroyed by fire in 1928, replaced by the current Metropolitan United Church building in December 1929. Featuring Canada’s largest pipe organ with over 7,200 pipes (increased to 8,200 in 1998), Metropolitan developed many of the musical programs for which it is now famous – the Silver Band, the concert series and the outstanding choirs – during the 1930s and 1940s.

Metropolitan United Church’s tradition of musical excellence continues to this day, evolving and increasing its outreach over the decades, most recently under the guidance of Minister of Music Patricia Wright. Under Dr. Wright, the Music at Metropolitan program has expanded to include the Wayne C. Vance Organ Scholar program and the annual Jim and Marg Norquay concert, this year featuring Rezonance, Metropolitan’s newly-minted ensemble-in-residence. In their presentation of the “Mystery of the Unfinished Concerto,” (For those who find the classics a bit stuffy, this coming May Music at Metropolitan also presents “Showtunes for 200,” a multimedia concert of standards from operetta and musical theatre.)

Along with these newer initiatives are the older, more traditional presentations, including a weekly organ recital series (on a temporary hiatus due to renovation) and Met’s famous Good Friday choir and orchestra concerts. Both these weekly organ recitals and large choral concerts are Metropolitan traditions, each started in the 19th century and continuing unbroken to the present day, with significant improvements in quality and programming; for example, this year’s Good Friday concert features Bach’s magnificent Mass in B Minor.

In anticipation of this concert and in celebration of Metropolitan’s bicentennial, we asked Dr. Wright to share her thoughts on Music at Metropolitan’s past, present and future.

WN: Metropolitan United is a historic church with a historic music program. Tell us about the history of music at Met, especially related to the development of what is now Music at Metropolitan, a free-standing concert series.

PW: Metropolitan has always regarded music as a ministry. In 2004 I was covenanted as the first congregationally-dedicated minister of
music within the United Church of Canada, the first denomination to officially regard music as a ministry.

There is a long tradition of midweek concerts as well as a concert series, which is not new; Frederick Torrington [director of music 1873-1907] had a series of Thanksgiving Day concerts, presenting choir and orchestra performances. S. Drummond Wolff led what was probably the first [Metropolitan] performance of the St. Matthew Passion in 1946, and in 1964 Paul Murray led the Brahms Requiem on Passion [Palm] Sunday. Melville Cook [director of music 1967-1986] expanded the concerts, eventually giving three concerts a year with orchestra, and started performing the St. Matthew Passion each year on Good Friday.

[In 1987] I inherited this tradition of a Festival Choir concert on Good Friday and we have performed a variety of repertoire since, including Bach’s St. John Passion [eight times], Mass in B Minor [four times], Brahms Requiem, and large choral works by Durufle, Fauré, Chilcott and Rutter, among others. This is my 32nd Good Friday concert and there are some singers in the choir who have been involved in these Festival Choir performances longer than I have!

I inherited one of Toronto’s important and historic musical traditions and I am honoured to be a steward of that tradition into the future.

Met turns 200 this year and selecting the music for such an important season likely required much thought and consideration. Why did you choose the Mass in B Minor for this year’s Festival Choir performance?

The Mass in B Minor is the biggest choral and orchestra work we perform. To me, [the Mass in B Minor] is the summation of Bach’s work. It is, from my perspective as an organist, conductor and Bach lover, the greatest piece in choral literature, if not all of music. The way Bach put it together, combining music that he took from other cantatas with newly composed material … and he never heard it performed in his lifetime!

Last June [my husband and I] were at the Leipzig Bach Festival and the last concert of the week was the Mass in B Minor. We’re in the Thomaskirche, sitting in the chancel with Bach’s grave plate in front of us, hearing the Mass in B Minor – that is a lifetime experience, so touching and moving, I can’t describe it.

Beyond the traditional Good Friday concerts, the Music at Metropolitan series has grown considerably over the past few years. Now that it incorporates a variety of sacred and secular presentations, what role do you see Music at Metropolitan taking in Toronto’s musical landscape?

We started experimenting with a variety of programs – choral and brass concerts at Christmas, for example – then we branched out into vocal recitals. This wasn’t a new idea; vocal concerts were happening at Met during Melville Cook’s time. In the 1970s there were summer concerts in the park [in front of Metropolitan, on Queen Street], so [Music at Metropolitan] is a combination of past and present. We’ve presented all kinds of concerts under the Music at Metropolitan label, including concerts by our own singers, guest singers and performers, leading organ recitalists, and for the first time, our own ensemble-in-residence, Rezonance Baroque Ensemble. They gave a concert last fall, and they were another in April [the Mystery of the Unfinished Concerto on April 22], and we also give lighter shows [such as Showtunes for 200].

We’ve branched out into all kinds of concerts!

We want Metropolitan to be known as a place where people from any or no faith tradition can come and be touched by music, because music transcends traditions. Metropolitan, in all areas of its ministry, is a place where people can come and be comforted; spiritual comfort through music; physical comfort through our downtown outreach programs. I inherited one of Toronto’s important and historic musical traditions and I am honoured to be a steward of that tradition into the future. Metropolitan has always regarded music as ministry and outreach and I hope that’s what Metropolitan continues to represent to this community in the future.

Matthew Whitfield is a Toronto-based harpsichordist and organist.
Delving into Why 

SAM SHALABI’S LAND OF KUSH

T

hough he now splits his time between Montreal and Cairo, guitarist, oudist and composer Sam Shalabi was born in Libya to Egyptian parents. He and his family immigrated to Canada when he was five. He started his musical career in Montreal in the mid-90s, and has played guitar and oud with a number of different groups, including the critically acclaimed Shalabi Effect, which he has led since its inception in 1996.

On Saturday, March 24, Shalabi’s Land of Kush will play at the Aga Khan Museum as part of the institution’s Global Conversations Series, presented in partnership with the Music Gallery. Land of Kush is a large ensemble, with over 20 members slated to play at the Aga Khan, and will feature as special guest artists the Cairo-based musicians Nadah El Shazly (vocals) and Maurice Louca (keyboards), both of whom are frequent collaborators of Shalabi’s.

Land of Kush will be performing Shalabi’s Sand Enigma, the latest in a series of six large-scale compositions written specifically for the ensemble, three of which so far (Against The Day, Monogamy and The Big Mango) have been released by Montreal’s Constellation Records.

WN: Sand Enigma will have its world premiere here at the Aga Khan at the end of March?

SS: Yes.

So this will be the fourth release for Land of Kush, is that correct?

I think it’s going to be a release at some point... but it’s going to be logistically difficult to record it, that’s the only thing, because Maurice and Nadah ... they live in Egypt, and they’re going to go back to Egypt, and so it’s going to be a bit difficult to record it. But in terms of the fourth piece, it’s not the fourth piece, actually. There’s actually six pieces, only three of which have been [recorded].

And so the last recording that was released would have been The Big Mango.

That’s right.

Two of the prominent themes [of] The Big Mango were gender and Arabic culture. I was wondering if those figured into Sand Enigma – and if not, what are some of the themes that came into play when you were writing and conceptualizing this work?

[Sand Enigma] is kind of an unusual piece, in that in some ways it’s probably the least explicit piece that I think I’ve done, partially because the piece ... was meant to be a solo album. And so the pieces were kind of written in a weird way, [in that] they were not meant to be played by humans (laughs).

– [It] started its life first as pieces that I wanted to do with Nadah El Shazly, and then that didn’t really work out due to time, because we were working on her album. And then I thought, well, “I’m going to take these pieces and adapt them to a solo album,” because there is a kind of thematic continuity with the pieces. And then as I was working on it, I realized that it might be interesting to try something which I’ve never done before, which is to take solo pieces, and somehow try to adapt them for Kush, which took a little while to do for the reason that some of the music was not meant to be played by [other] people. So I had to simplify it and re-notate it and tweak it.

In terms of the theme, there is a theme to [Sand Enigma], but I’m kind of resistant to say what it is ... [it’s] a kind of a mirror, in a way; the piece has kind of a mirror quality to it, to whoever is listening to it or experiencing it. That’s all I’ll say.

Kind of like a theme, or perhaps a collection of themes, that reveals itself within the actual performance of the piece [in front of] an audience?

Yes, exactly, exactly.

So what do [Maurice Louca and Nadah El Shazly] – the special guests for this particular performance – bring to this piece that’s unique, and maybe different than some of the previous things that you’ve done with this ensemble?

Well, they bring the sand (laughs). Part of it is a natural thing, I guess, a natural collaboration, and part of it is a desire of mine to have more of that [as] part of what I do in Kush. Since at least Monogamy, or just after Monogamy, I’ve been working with Maurice, and that’s become a big part of what I do. I play with him in two bands, and tour with him a lot, and we’ve collaborated a lot. And then Nadah, we’ve worked a lot in Egypt, and collaborated on her album, and collaborated on other things, and so... it [seemed] like a sort of natural progression to work with two musicians I love working with, and two friends. But the other part of it, I think, is that I can kind of do things with
them that I might not necessarily be able to do without them, in that I can do more maqam... They just bring out another set of references that I have been working with in my solo stuff. In terms of the more Arabic, Egyptian sounds... it’s a little bit more foreign for a lot of the members of Kush to completely dive into that, so I think with Nadah and Maurice I was more free to write music that I knew, and in particular [music that] Nadah would be able to sing, because she’s used to singing stuff like that.

You’ve said about modern Egyptian classical ensembles that, even though they incorporate a fair number of Western sounds or Western instruments, they’re not exactly fusion ensembles; that they’re taking from other practices in order to evolve from within, to grow of their own volition. I was wondering if that’s an accurate description of Land of Kush, and what you think about the terms “fusion” and “world music.”

I think that the important thing is to do something that feels somewhat natural, and feels somewhat right. So I think that, in terms of the fusions, or the music, whatever I do obviously my Egyptian background and my Arabic background is a big part of it. But it’s not the only thing.

I think, basically, you have to have something interesting to say. It doesn’t necessarily have to be earth-shatteringly meaningful, but it should be something that at least for you, as a writer or as a musician, is interesting. And I think that requires delving into yourself, delving into why you would even have anything to say. And so to say that what I’m doing is fusion, or is world music, at this point, I don’t really care if people describe it as that. There’s stuff that I’ll do that sounds like it could be Western music, or stuff that I do that sounds like it’s completely Arabic music. I think the interesting thing for me is how to tap into something that is a synthesis of all that, that is already in myself or in an individual, and that feels or sounds not contrived, to myself and to whoever else is involved in it, or is listening to it.

I definitely need something to say... there has to be some reason. Hence the space between Kush pieces, why there’s a certain number of years between the pieces, and why we almost never do the same piece more than twice. We almost never perform these pieces more than once or twice, because I think they are kind of something that I need to do, as opposed to something that I feel like I should be doing.

And so that’s what it is. It’s sort of a re-engagement with who I am, as a writer, as a musician, a person, whatever; and trying to do that every time, if that makes sense. I don’t know if that makes sense (laughs).

Absolutely, it makes sense. Ultimately it doesn’t matter how someone else might describe it, what you’re trying to do is to create something that feels honest and relevant to you as an individual.

Yeah, exactly, exactly, exactly. And so those elements are there because those are interests that I have. They’re not conscious. If they were, it would be something that I would be less interested in.

Colin Story is a jazz guitarist, writer, and teacher based in Toronto. He can be reached at www.colinstory.com, on Instagram and on Twitter.
The Reshaping of Ryga’s Rita Joe

Christopher Hoile

In this exciting month Toronto will see the world premieres of two new Canadian operas. The first, The Overcoat by James Rolfe, opens March 29 and is covered elsewhere in this issue. The other is The Ecstasy of Rita Joe by Victor Davies, which will be presented March 24 and 25 by VOICEBOX: Opera in Concert. Having interviewed Davies last month and pores through his background paper for the work, the opera looks to be one of his most important compositions.

As a play The Ecstasy of Rita Joe by George Ryga is considered one of the classics of Canadian drama. It premiered in Vancouver in November 1967 as a Canada Centennial project. As Davies explains: “Its impact was electric, as no Canadian play had been written which confronted issues head-on between Indigenous and mainstream society.” In simple terms it follows the life of Rita Joe, who leaves her reservation in search of greater freedom in the city only to face racism, drugs, prostitution, rape and murder. Ryga uses the word “ecstasy” to refer ironically to her final moments before death. Interwoven with Rita Joe’s life is that of her friend Jaimie Paul, who also meets a tragic end.

The play has had many subsequent productions, most recently at the National Arts Centre in 2013 with an all-Indigenous cast. In 1971 the Royal Winnipeg Ballet produced a ballet based on it choreographed by Norbert Vesak to music by Ann Mortifee, revived most recently in 2011.

In answer to the question of how Davies came to create an opera based on the play, he writes in his background paper: “The genesis of the idea, that I should make an opera of the play, came from the insistence/encouragement of two dear friends: well-known Indigenous stage and screen actor August Schellenberg, the original Jaimie Paul in the premiere production of the play in 1967, and director/producer John Juliani who produced the CBC radio adaptation of the play for which I composed the music. Both were convinced the play contained an opera.

“Ultimately, my two friends were right. The play is wonderful material for an opera. It is richly textured and contains vibrant larger-than-life characters, a classic tragic love story, the theme of young ideas and ambitions thwarted, the clash between value systems, both societal and generational, pathos, moments of wonderful humour, the underlying inner drive which calls for music to emerge in song, and richly poetic dramatic prose to inspire heightened lyric melody.

Nevertheless, Davies was still concerned whether today a self-described “old white guy” should write an opera about Indigenous people. To determine if he should undertake the project, he consulted Rebecca Chartrand, a singer and friend with whom Davies collaborated for the Indigenous music in the Opening Ceremonies of the 1999 Pan Am Games in Winnipeg and who is the Aboriginal Consultant for Seven Oaks School Division in Winnipeg.

As Davies explains, “Her immediate reaction was that I must write the opera. She said it spoke directly to the current and important discussion about the missing and murdered Indigenous women. This was a turning point for us both. Since this initial meeting until

the present she has been a constant force in urging us to bring the opera to life.”

In addition to Chartrand, Davies consulted and was encouraged in the creation of the opera by such members of the Indigenous community as playwrights Thomson Highway and Kevin Loring, and the chiefs of various First Nations including Chief Len George (son of Chief Dan George, who appeared in the play’s premiere).

In answer to the question why the play should become an opera, Davies lists four goals: “to bring the story, characters and their issues to new life powered by music; to put the story into a new frame to engage new publics; to create an important and viable vehicle for Indigenous opera singers; and to be a catalyst in the discussion about issues between Indigenous peoples and Canadian society at large.”

A further question Davies addresses is why a play from 1967 should become an opera now. “This opera speaks to the important topic of the missing and murdered Indigenous women. Fifty years since the play’s creation, many serious issues are still unresolved in Indigenous life: tensions between the reserve and the city and the values they represent regarding stewardship of nature vs. modernity, conflicts between generations, the Indigenous world vs. the legal system, and prejudice against Indigenous people in general, all issues which underpin the problem of the missing and murdered women, and the residential school system.”

Davies says that Chartrand and Chief Isadore Day in Toronto and Chief Nepinak in Winnipeg “all spoke about how important they felt the opera would be in bringing Indigenous issues to mainstream audiences in a new, more powerful way. They felt that bringing their story to the stage for audiences to whom the Indigenous story was nothing but a TV clip or a newspaper footnote would have an enormous impact. With characters with whom the audience could identify, who were alive, had aspirations, humour, and though their lives have a tragic end, the portrayal of these lives powered by music would bring home their story.”

Davies approached Opera in Concert three years ago about producing the work, and OIC organized a two-day workshop focusing on the libretto, which he also wrote. In transforming the play to an opera Davies made many changes. One was to eliminate the character of the Singer, a figure present in the play primarily to satirize the lack of understanding of liberal white people about what is happening to Indigenous people. While the action shifts back and forth in time, Davies’s libretto tells the story in chronological order. The five times Rita Joe is called before a magistrate become part of the libretto’s organizing structure.

In commenting on the score, Davies says: “This work will be unlike anything I have done, rooted in the ethos of the contemporary worlds of the reserve, the streets and the city. There will be no actual Indigenous music or language, but I will create music which reflects Indigenous music, the characters themselves and their place in both reserve and city with the necessary contemporary grit, energy and texture of the 60s. However melody, rhythm, accessibility and immediacy are hallmarks of my music and will be in this work too. The score will be eclectic in style as befits characters and action.” Davies
says that the music will range from the
tonal and melodic for arias for Rita Joe
and Jaimie Paul to the atonal and disso-
nant for scenes of violence and conflict.
The music is not organized through leit-
motifs in the Wagnerian sense, but it
is shaped through the use of recurring
themes associated with certain charac-
ters and actions.

For the VOICEBOX: Opera in Concert
production, all the principal roles will
be sung by Indigenous Canadian artists.
Mezzo Marion Newman will sing the
title role. Baritone Evan Korbut, a recent
Stuart Hamilton Memorial Award
winner, will sing the role of Jaimie Paul.
Mezzo Michelle Lafferty will be Sister
Eileen, baritone Everett Levi Morrison
will be Father David Joe and mezzo
Rose-Ellen Nichols will be the Old
Woman. The Opera in Concert Chorus
will take on a wide array of roles:
members of the court, street women, women on the reserve and in jail
and more.

For the OIC production Guillermo Silva-Marin will serve as
dramatic advisor. Robert Cooper will conduct the cast, the OIC Chorus
and an ensemble of piano, cello, violin, clarinet and saxophone.
The latter four instruments Davies says will add more “colour and
weight” to the music than would piano alone. (While his last opera
for Manitoba Opera, Transit of Venus (2007), employed an orchestra
of 68, Davies says that for a full production of Rita Joe, he would be
happy with an ensemble of 16.)

Johann Strauss

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theatre. He can be contacted at opera@thewholenote.com.
I recently had an email exchange with Edward Dusinberre, first violinist of the celebrated Takács Quartet, in anticipation of the Takács’ upcoming recital in Koerner Hall on March 25. I began by congratulating Dusinberre on his recent book, *Beethoven for a Later Age* (The University of Chicago Press, 2016), which I found to be a wonderful reading experience, rich in its multi-layered outlook and filled with keen insights into the string quartet experience in general and his in particular. The way he integrated the historical context of Beethoven’s own involvement with his quartets into the narrative was novel and instructive. And tying the history of the Takács to specific performances of specific Beethoven quartets was, I told him, an organic and deft touch.

**WN:** Does the quartet still rehearse four hours at a time? How much rehearsal time per week? Your Koerner Hall concert on March 25 begins at 3pm. What effect will that have on your rehearsal process?

**ED:** I’m glad you enjoyed the book! We rehearse between three to three and a half hours a day, five days a week when we are at home. On the road it’s more a matter of “maintenance” rehearsals, tweaking things here and there. The hard preparation work is done in Boulder. For an afternoon concert we usually meet two hours before the concert.

Please speak about the importance of conveying emotion in the music.

Conveying emotion is the end goal, but each audience member’s emotional response to a piece is unique. So we spend a lot of time discussing what character we want a phrase, section or movement to convey. The means for achieving that are of course many: bow stroke, type of sound, pacing, dynamic contrast, body language, etc. We hope if the characters are vivid and immediate, then the emotional responses they inspire will be stronger.

How does the Koerner Hall acoustic influence your playing there?

What a gorgeous hall and acoustic! Such a space creates the possibility for more varied dynamics and colours of sound: in particular it is more rewarding to play very quietly. Also timing can be affected. The last chord of a slow movement will fade beautifully into silence, where in a less good hall it might stop abruptly, so one is encouraged to linger.

You wrote extensively about the interpretive challenges and your various approaches to Beethoven’s string quartets in your book. “Performing *Opus 131* is always an adventure,” you wrote. And: “Of all the Beethoven quartets, *Opus 131* is the most ambitious.” Please
elaborate on those two statements.

The emotional range of the piece is staggering. And often the juxtapositions of fiercely contrasting emotions require a nimble approach from the performers. For example, after a lyrical fourth movement full of whimsy and fantasy, one is hurled into a helter-skelter scherzo which requires fast fingers and finesse. Immediately after that, the sixth movement is a lament, again with the minimum of time to prepare. The piece is an adventure because traversing such a range of emotions feels a bit different each time.

What is your approach to Opus 131 today? How might it change on March 25 in Toronto? How does the energy of the audience bear on it?

The opening bars of the piece are like the beginning of a long story. Sometimes the opening feels introspective, sometimes more overtly despairing. This is music that can accommodate many different approaches, just like a Shakespeare play. The purpose of rehearsing Opus 131 is to feel comfortable enough to be open to minute changes of character, balance and pacing that can occur spontaneously onstage. Beethoven modestly remarked that in this music there is “less lack of fantasy (imagination).” It is hard to predict from one concert to the next how our feeling about performing the piece will change but our job is to be open to how that fantasy may unfold.

How would you characterize the two other works on your Koerner Hall program – The Haydn E-flat Major, Op.76 No.5 and the Shostakovich No.11 in F Minor, Op.122?

The Haydn is a wonderfully varied piece with a luminous slow movement worthy of a late Beethoven quartet. The outer movements are full of surprises. The first movement starts rather gently before delivering a rambunctious coda. The last movement is full of high spirits, comic turns and pregnant pauses – one of our favourites.

The Shostakovich is an extraordinary piece. Like Opus 131, the movements are played without a break. And like Beethoven, Shostakovich takes simple thematic material and transforms it in imaginative ways, creating a satisfying narrative arc.

Speaking of Quartets (2): The Rolston String Quartet’s international profile has recently been raised even higher, having been selected as the recipient of the 2018 Cleveland Quartet Award, the first time a Canadian ensemble has received this prestigious biennial award which honours young string quartets on the cusp of a major international career. It is given out by the Cleveland Quartet, Chamber Music America and eight notable chamber music presenters across the United States. Winning quartets receive a concert tour of the United States, including performances at Carnegie Hall and the Smithsonian in Washington DC. The prize is the latest in a string of accolades for the fast-rising ensemble since winning the top prize at the 12th Banff International String Quartet Competition in 2016. Currently the fellowship quartet-in-residence at the Yale School of Music, the Rolstons now join the ranks of previous Cleveland Quartet Award winners Brentano, Borromeo, Miami, Pacifica, Miro, Jupiter, Parker, Jasper, Ariel and Dover Quartets.

As Bill Rankin wrote in La Scena in June 2017, Barry Shiffman, a founding member of the St. Lawrence Quartet and associate dean and director of chamber music at the RCM’s Glenn Gould School (GGS), recognized the group’s adventurous spirit from the outset. “There’s a bit of craziness to them, which I like in a young quartet,” he said. “They’re risk takers. They don’t play it safe. They have a concept, and they go for it.”

“Some people think of a string quartet as a 16-string instrument; others see it more as four individuals, with a very distinct identity and characteristics. We lean more toward the latter,” Rolston cellist Jonathan Lo said.

Cellist Norman Fischer, an alumnus of the Concord Quartet and a specialist in contemporary music, explained that at Rice University,
features three pillars of the repertoire: Schubert’s Quartettsatz, Janáček’s heartfelt String Quartet No.2 “Intimate Letters” and Beethoven’s mighty String Quartet No.12 Op.127. The following day the Elias performs the same program in Carnegie Hall.

The Penderecki String Quartet, currently celebrating their 25th year as quartet-in-residence at Wilfrid Laurier University in Waterloo, returns to Music Toronto March 15 for a concert of Schumann’s String Quartet No.3, Kelly-Marie Murphy’s Oblique Light (2016), commissioned as a sesquicentennial project by the Pendereckis and meant to depict the quality of light in our northern land, and Elgar’s Quartet in E Minor Op.83, which captured the spirit of his country cottage where it was written at the end of WWI. As we go to press Music Toronto has announced their 2018/19 season. Highlights include two appearances by Marc-André Hamelin: a season-opening solo piano recital and a Valentine’s Day chamber music concert with the Juilliard String Quartet; and Cleveland Quartet Award winners, the Ariel Quartet, who make their local debut.

Assorted Strings. The final concert of the Academy Concert Series season on March 10 sees the return of violinist Scott St. John and guitarist Lucas Harris, joining cellist Kerri McGonigle and violinist Emily Eng in a remounting of one of ACS’ most talked about and popular concerts from five years ago, “A Portrait of Paganini.” The repertoire will include a Paganini guitar quartet – he wrote 15 – his amiable Terzetto Concertante (for viola, cello and guitar) and one of his 24 virtuosic solo violin caprices. The Kitchener-Waterloo Chamber Music Society brings together the estimable Lafayette and Saguayen (formerly the Alcan) Quartets on March 25 for a rare evening of octets for strings by Mendelssohn, Niels Gade and Russian-Canadian composer Airat Ichmouratov. (Music Toronto will present the identical program March 14, 2019.) A completely different string confection will be served on March 31 when at the First Chamber Music Series presents Arensky’s String Quartet No.2 for violin, viola and two cellos; Jocelyn Morlock’s Blue Sun for violin and viola; and Dohnányi’s String Sextet in B Minor.

And A Pianist. Dénes Várjon, admired by professional musicians and European audiences but less well-known in North America, makes a return visit to the Jane Mallett Theatre on March 27 under the auspices of Music Toronto for a recital laden with music by his Hungarian countrymen Bartók and Liszt. It begins with Beethoven’s mighty String Quartet No.12 Op.127. The following day Beethoven’s mighty String Quartet No.12 Op.127. The following day
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Paul Ennis is the managing editor of The WholeNote.


QUICK PICKS
Mar 10: Bravo Niagara! Festival of the Arts presents the exceptional pianist Jan Lisiecki.
Mar 18: Salzburg-born-and-raised cellist Clemens Hagen (of the celebrated Hagen Quartet) and Russian-born American, multifaceted pianist Kirill Gerstein perform three of Beethoven’s five cello sonatas, Op.5 No.2, Op.102 No.1 and Op.102 No.2 as well as his 7 Variations in E-flat Major on “Bei Männern, welche Liebe fühlen” from Mozart’s The Magic Flute; presented by the Royal Conservatory in Koerner Hall.

Mar 22 to 24: In “Sound and Colour: Scriabin and Synesthesia,” Art of Time artistic director, pianist Andrew Burashko, performs Scriabin’s 24 Preludes in conjunction with lighting designer Kevin Lamotte’s light-field show.

Mar 23: Belgian pianist Olivier de Spiegeleir adds his own commentary to his Debussy recital presented by Alliance Française de Toronto, 100 years after the composer’s death.

Apr 6: The Royal Conservatory presents “Bernstein @ 100,” featuring German pianist Sebastian Knauer, Jamie Bernstein (Leonard Bernstein’s daughter), mezzo-soprano Wallis Giunta and the ARC Ensemble.

虚实感。Várjon makes rigorous sense of the work’s episodic structure, showing powerful ease in the fugue but enjoying the rhapsodic nature of the rest.” It will be exciting to hear him play it live.

TSO and Friends. Stéphane Denève, recently appointed music director of the St. Louis Symphony (effective 2019/20) leads the TSO in Rachmaninoff’s Symphonic Dances, the composer’s last completed work. Fun facts: it was the first time Rachmaninoff wrote for the saxophone and he got advice from violinist extraordinaire Fritz Kreisler on string bowings. Also on March 28 and 29, versatile German pianist Lars Vogt is the soloist in Brahms’ ravishing Piano Concerto No.2.

Born in Taiwan and raised in Australia, violinist Ray Chen won the Yehudi Menuhin Violin Competition in 2008 and the prestigious Queen Elisabeth [of Belgium] Music Competition the following year. Adept at social media and elegantly clad in Armani, Chen is the epitome of a modern musician. He is the soloist April 5, 7 and 8 in Bruch’s beloved Violin Concerto No.1 under Sir Andrew Davis, who also leads the orchestra in one of Mendelssohn’s programmatic concert overtures and Sibelius’ magnificent Symphony No.5.

Then, on March 24, the TSO cedes the Roy Thomson Hall stage to the National Arts Centre Orchestra and its conductor Alexander Shelley for performances of a new work, Earworms, by Vivian Fung, Brahms’ serene Symphony No.2 and Shostakovich’s lively and sardonic Piano Concerto No.2 (with Russian-born Israeli pianist Boris Giltburg, winner of the 2013 Queen Elisabeth Music Competition).

The Associates of the Toronto Symphony present “The Companion’s...
Caution Tape: A Meeting Ground

WENDALYN BARTLEY

One of the inspiring things about the new music scene in Toronto is the plenitude of presenter organizations and collectives that are constantly springing up, each one with their own unique vision and mandate. One of the newer players in this trend is the Caution Tape Sound Collective, formed in the summer of 2015 by composers Bekah Simms and August Murphy-King. On March 24 in Array Space, Caution Tape will present “Spark to Stone” in collaboration with the Association of Canadian Women Composers (ACWC).

The concert features the work of seven Canadian composers, including five world premieres and two Toronto premieres. I invited Bekah Simms to have a conversation about the concert, the collective and her own compositional work.

Caution Tape has a unique combination of elements in their artistic mandate. One focus is on repertoire development for both underused combinations of instruments and instruments that don’t have a lot of solo works. Another strong aspect of their vision is the incorporation of electronics and influences from sound art and drone music into the repertoire they support. As Simms pointed out: “Toronto doesn’t have much concert activity of electroacoustic music, unlike Montreal for example, so Caution Tape seeks to make the technology more available for younger composers, as well as offering mentoring and pedagogical support for those who wish to combine the worlds of sound art and concert music.”

The core membership of the collective is made up of Simms, Murphy-King, Julia Meremelstein and Patrick Arteaga. They also support a rotational membership, since bringing in new voices is important. There is no core performer ensemble, but they generally draw from the same pool of people interested in new and experimental music, with the key goal being to experiment with creating unusual instrumental combinations. An example of this was an ensemble used in their last season that was made up of bassoon/contrabassoon, synthesizer, piano, percussion and viola. “It sounded really great,” Simms commented. And not least, they are committed to representational programming. Simms explains: “If you are working with living composers in a city like Toronto, the demographics of your concert programming should roughly represent the demographic of your city. This includes gender, race, experience, age, emerging and early career.”

Their upcoming March 24 concert is one example of their focus on representational programming as they join forces with the ACWC, which was formed in September of 1981 with the aim of addressing the lack of women composers being programmed in the Canadian music scene. The Caution Tape/ACWC collaboration is a natural one: Simms has served on the board of the ACWC, and together they put
out a call for works – both existing as well as proposals for new pieces. As a result of this call, the Spark to Stone concert will include works by composers Amy Brandon, Sarah Reid, Ivana Jokic, Hope Lee and Lesley Hinger, along with Caution Tape core members Simms and Mermelstein.

Mermelstein’s work is an acousmatic piece, a form of electro-acoustic music that is specifically created as a listening experience using only speakers, as opposed to a live instrumental performance. She has used the mundane and background sounds of everyday life and through various forms of digital processing brought this world to the forefront of an intriguing listening experience. Brandon’s work uses a soundscape created from unique piano preparations – nylon fishing wire attached to the wall and woven into the lower strings of the piano. Jokic’s piece uses the concept of the palindrome, a sequence of events that reads the same backward as forward. There is an allusion to matryoshka dolls, the Russian nesting dolls, as the snaking palindromes weave their way throughout the ensemble. Reid, a trumpet player who is both an improviser and composer, created a piece for prepared piano, cello, and amplified objects performed by a percussionist. This includes the playing of the grain of a piece of wood that has been covered with contact mics, a pair of vampire-like chattering teeth and a cassette player. Lee’s work …I, Laika… composed in 1996, will finally receive its Toronto premiere. A 20-minute work for flute, cello and piano, the piece is based on the idea of doomed flight, referencing Laika, the first dog launched in space by the Russians, as well as the loss of Lee’s father who went missing in a military plane in China.

Hinger’s participation is an example of the value of putting out a call and connecting with unfamiliar voices. Once the jury for the concert heard her music, they unanimously agreed that her work must be selected. Hinger’s piece for solo violin is informed by her current studies in spectralism and focuses on slow microtonal unravelling over time.

The concert will also present the world premiere of Simms’ piece Granitic, a word she was initially exposed to a few years ago when used by her composition professor to describe one of her compositions. Surprised by this unfamiliar word which means “unyielding firmness and aversion to soft emotions,” she decided it resonated with her and wanted to explore more of what was stylistically emerging for her. Granitic is her Toronto Emerging Composer Award-winning composition, and is scored for a large ensemble including electric guitar, electric bass, percussion, synthesizer, violin, viola, cello, clarinet, trumpet and flute. In this piece she explores the world of just intonation, a tuning system based on pure or just intervals between the notes of the scale, rather than the standard equal temperament system that uses the same or equal distance between intervals. For the performers, this means playing in microtones, something that is difficult and challenging to do when playing on instruments designed for equal temperament. Simms described her emerging style as “event and sound based. I don’t map out harmonies or melodies, but rather focus on timbre, colour and the unravelling of initial ideas. I’ve become interested in distortion, quotation and using degraded allusions to other styles of music, using noise-based techniques on instruments and transitions from noise to sound. Electronics also help to obscure the original source material.”

As for future directions, what drives her is to integrate more complex and intricate technologies into her music. In a recent mentorship with Montreal acousmatic composer Martin Bédard, she was able to learn a variety of electroacoustic techniques, and had an opportunity to work with live diffusion, the process of moving the sound amongst a multi-speaker system. The next step for Simms will be to work in partnership with a programmer to create an intuitive interface to perform live processing of instrumental sounds. The composition she is creating will be scored for solo cello, electronics and orchestra, and is scheduled to be performed by Esprit Orchestra in February 2019 during their New Wave Festival. Having a skilled electronics performer working alongside her is her ideal situation, for it allows her to focus on composing the electronic component, which can then be realized externally by an expert.

**Representational Programming**

As mentioned above, Caution Tape is committed to representational programming. One reason for this is that “we found the local programming disappointing” Simms acknowledges. As an example, she mentions the upcoming 21C Music Festival that promotes itself as bringing forward fresh new sounds and ideas. Looking at this year’s press release, of almost three dozen premiers being programmed (which includes both world, Canadian, Ontario and Toronto premiers), there is only one work by a woman composer. (I noted in my February column a similar thing occurring in this years New Creations Festival happening from March 3 to 10, with only one composition by a woman being programmed, despite last year’s festival having highlighted diversity.)

Simms notes the tendency for presenters to be satisfied with having had one successful experience and then to stop thinking about it. “You have to be actively questioning your programming every step of the way. It’s so easy to find good and interesting work by women that if you’re not programming it, you’re just being lazy.” She mentioned a 1990s article in the Toronto Star that noted the lack of programming of works by women amongst the new music organizations – and that was 25 years ago!

Caution Tape attempts to “be steadfast about our programming. If one concert ends up being a 70/30 mix between male and female composers, we shuffle things around in the overall season to get closer to 50/50.” She noted that it’s easier for chamber music groups to have more diverse programming, and that many local groups regularly program music by women on every concert. “The problem is with the larger ensembles, that’s where the numbers are the worst. You hope that your efforts in the chamber music realm will bleed into the larger sphere of orchestral music,” Simms says, mentioning as an example, that the rising star of orchestral composition globally is Icelandic
from its earliest years York University fostered a unique music environment which embraced what was then the fringe. Experimental music, research into biofeedback as a musical controller, interdisciplinary performance studies, jazz, improvisation, period musical performance and world music were all on the curriculum. Did geographic isolation encourage and help incubate such an adventurous and exploratory musical spirit?

York's Keele campus is located in northwestern Toronto. Back when I first attended, it felt a world apart from the downtown classical music scene anchored in the established programs at the University of Toronto's Faculty of Music. The sheer distance between the two institutions and the time it took to travel between them emphasized the cultural gulf. Yet in the traffic between the two universities' world music ensembles there are threads we can trace, via the public transit web that connects both institutions.

There has been talk of a York University subway station on the Keele campus ever since the Music Department was incorporated in 1969 as part of the Faculty of Fine Arts. Rumours continued to rumble as the decades rolled on about a York subway stop until the new TTC Toronto–York Spadina Subway Extension (TYSSE), finally opening to great fanfare on December 17, 2017, made it a reality. For the first time, downtown travellers can take the subway beyond the city limits – and vice versa. Significant reductions in travel time are being touted by the TTC for their beneficial long-term impacts. Asked for her comments as to what these longer-term impacts of the TYSSE may be on music and other kinds of performances at the Keele campus, York University media relations spokesperson Janice Walls put a positive, if fairly obvious, spin on things in an email: "Now that the subway stops at York University, it makes it much easier for people to access the many music and theatre performances available on campus."

Equally obvious, perhaps, but perhaps less spin-worthy, York students can now also take the subway to an evening concert at a downtown venue and then get back home at a reasonable time!

The Advantages of New Frontiers

Already evident during its foundational 1970s decade, among the York Music Department’s strong suits were its world music ensembles. In 1970, the first year they were offered at York, I took the Carnatic, Hindustani and kulintang ensemble classes. But what exactly are the roots of this kind of ensemble?

The concept of the world music ensemble can be traced back to the late 1950s at UCLA, when it entered the discipline of ethnomusicology partly being developed there. It was introduced by American ethnomusicologist Mantle Hood (1918–2005), a specialist in Indonesian music, who took on the mission of bringing the...
fieldwork and academic study of ethnomusicology into the realm of practical musical experience and eventually performance. (I well recall a visit by the dramatic, black cape-wearing Hood to my undergraduate York music class circa 1970, the visit arranged by Sterling Beckwith, the Music Department’s first chair.)

The world music ensemble was one way in which Hood’s notion of bi-musicality, a term he coined in a 1959 paper, could be acquired within an educational institution. His approach encouraged the researcher to learn about music “from the inside,” and thereby experience its technical, conceptual and aesthetic challenges. Another of its aims was to enable the learner to better connect socially with the community being studied and have increased access to that community’s performances and musical practices. Many institutions all over North America have since incorporated a myriad of world music ensembles, presenting many music genres, into their course offerings.

York’s Music Department was among the world music ensemble’s very early Canadian adopters, in part perhaps because of its need to make an adventurous virtue of its isolation from the well-established downtown musical mainstream. Its world music courses have continued to grow in number and variety over the decades. I’m a first-person witness to that evolution as a member of the first Music Department undergrad class, and then later establishing its first Javanese gamelan music performance course there in 1990.

Perhaps what is most significant, however, is not so much the individual careers of professors or their courses, but that collectively they and thousands of their students have in many ways fed the interest and appetite for world music discovery, creation, appreciation, making and public performance in our community. In this way, York’s world music ensembles have served as a sort of R&D studio. They have made a substantial contribution to establishing the Toronto region as one of the most welcoming and productive hybrid music-friendly places on the globe – a real music city!

York University Music Department’s World Music Festival

Every year the Music Department holds a series of late winter concerts celebrating its near five decades of introducing yet another cohort of students to learning musics new to them. It also affords audiences – potentially coming from across the region care of the shiny new TYSSE – to explore musics they may never have heard live in student performances. Bonus: it’s all free.

This year the World Music Festival includes ten concerts representing many music traditions at halls located in York’s Accolade East Building, just south of the new giant white boomerang-shaped subway station.

(Feel free to the WholeNote listings for exact concert times. But here’s an appetizer.)

March 15 promises to be a long world music-rich day at York. Audiences can take in six concerts, starting at 11am with the Cuban Ensemble, directed by Latin music scene veteran Rick Lazar and Anthony Michelli at the Tribute Communities Recital Hall. It’s followed by guitarist and dedicated klezmer expert Brian Katz’s Klezmer Ensemble, upstairs in the Martin Family Lounge. All the remaining concerts also alternate between these two venues.

After lunch, master Ghanaian drummer and longtime gifted instructor Kwasi Dunyo directs the “West African Drumming: Ghana” concert, then the Escola de Samba takes the stage, directed by the multitalented Rick Lazar.

At 4pm the West African Mande Ensemble performs, directed by Anna Melnikoff. The day closes with Lindy

ON STAGE

AT THE AGA KHAN MUSEUM

Cutting-edge jazz meets transcendent, traditional music during Sand Enigma, a world premiere by Montreal ensemble Land of Kush, co-presented with Toronto’s centre for creative music, The Music Gallery.

Saturday, March 24, 8 pm

$40, $34 Friends, $34 Music Gallery members, $30 students and seniors

Includes same-day Museum admission

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AGA KHAN MUSEUM

March 2018 | 25
Beat by Beat | Early Music

An Audition for the Ages:
Bach’s Mass in B Minor
MATTHEW WHITFIELD

Auditions are terrifying experiences for any musician. An important job, an academic scholarship, the future of one’s career, any and all of these can depend on a few nerve-wracking moments in front of a jury or audition panel. Johann Sebastian Bach was no stranger to auditions, applying for a number of positions, titles and designations throughout his career, in constant pursuit of the next level of 18th-century professional development.

In 1723, at the age of 48, Bach sought a court title from Friedrich August II, the newly appointed Elector of Saxony, by presenting a Kyrie and Gloria, submitted as a “trifling product” and gift to the Elector. These two movements constitute the opening of what would become the Mass in B Minor, a monumental (and decidedly Catholic) essay in the Latin rite. A fascinating piece of auto-plagiarism and self-adaptation, the Mass was completed by Bach reusing a Sanctus from the Christmas of 1724 with only minor adjustments and drawing much of the material for the Gloria and Credo from existing works, including a cantata or two. Despite the incredible beauty, complexity and ingenuity displayed throughout its hundreds of pages, there are no records of a performance from Bach’s lifetime and it is assumed that he died before hearing the Mass in B Minor in its entirety.

Bach’s Mass, much like Beethoven’s equally majestic and complex Missa Solemnis, is far too long for any practical liturgical use, but we are fortunate that it is performed in concert relatively often, somewhere between the frequency of the St. John Passion and the rarity of the St. Matthew Passion. We are even more fortunate this month as there are three large Bach-themed performances in March, two of which feature the Mass in B Minor.

Bach... in B Minor and Beyond

The first performance of the Mass in B Minor takes place at the end of March at Metropolitan United Church on Good Friday. A long-time annual tradition featuring the Metropolitan Festival Choir and Orchestra, this is a modern-scale performance featuring a relatively large chorus and modern-instrument ensemble, led by Dr. Patricia Wright. Bach’s music, loaded with Affekt, expressive gestures and profound spirituality, provides an ideal musical backdrop for Good Friday, solemn yet hopeful, with hints of the joy to come on Easter Day.

Tafelmusik’s orchestra and chorus focus their attention on Bach’s Mass in B Minor just a week later, April 7, approaching the work with their trademark historically informed outlook. Led by Ivars Taurins and featuring a stellar lineup of soloists including soprano Dorothee Mields, mezzo-soprano Laura Pudwell, tenor Charles Daniels and...
Dorothee Miléds, soprano

Baritone Tyler Duncan, this performance will, as Tafelmusik writes on their website, “captivate your heart and soul from the very opening notes of the Kyrie to the majestic close of the Dona nobis pacem.” Tafelmusik’s previous Mass in B Minor was my first concerted introduction to the beauty of Bach’s choral music, and it remains one of my favourite and most emotionally moving live musical experiences.

The third Bach performance taking place this month is not religious in theme, is unrelated to Lent and Easter and does not involve orchestra or chorus. On March 11 in Mazzaoleni Hall, pianist and harpsichordist David Louie presents Book I of Bach’s Well-Tempered Clavier, a two-volume collection of preludes and fugues in all major and minor keys that rival the Mass in B Minor in monumentality, creativity and ingenuity. Louie will play the first set on a two-manual harpsichord designed and modelled after an instrument built by the French harpsichord and piano maker Pascal Taskin (1729-1793).

Taskin’s instruments are fine examples of the French school of harpsichord building, featuring a wide range, well-distributed pitch divisions (two eight-foot ranks and a four-foot rank) and a warm and rich tone well-suited for the contrapuntal complexity of late Baroque repertoire, both German (Bach’s partitas, suites and fugues, for example) and French (the masterpieces of Rameau, Couperin and Lully). Not only worthwhile for the repertoire being performed, Louie’s use of a period-inspired instrument will illuminate Bach’s contrapuntal genius in a different light than we hear on a piano, while showcasing Louie’s own technical facility on an instrument with its own unique demands and limitations.

Eine Kleine Lentmusik

The season of Lent, commonly associated with ashes, sackcloth and penitential abstinence (“What are you giving up for Lent this year?”) abounds with music that, although appropriately dark and dour, is nonetheless beautiful and worth hearing. Here are some notable performances taking place this month:

On March 3 the Toronto Chamber Choir presents “Bach’s Foundations,” with works by Johannes Bach, Johann Christian Bach and Johann Michael Bach. Focusing on musically influential members of J.S. Bach’s extended family, this concert will be a fascinating look at the people and pedigree responsible for producing one of music’s greatest minds. I look forward to hearing the similarities and differences in their works and listening for the influence of their great precursor, around whom the entire Bach galaxy revolves.

Cor Unum Ensemble, one of Toronto’s up-and-coming Baroquesembles, presents Pergolesi’s Stabat Mater on March 10 and 11. The text of the Stabat Mater is a popular one – a Catholic prayer to the grieving mother of Christ as she witnesses her son carrying his cross to Calvary – set throughout the centuries by composers including Rheinberger, Dvořák and Rossini. Pergolesi’s Stabat Mater takes the form of a duet for soprano and alto with obbligato instruments, a simple and straightforward setting relative to the massively Romantic settings penned by later composers (which can also be inappropriately cheeky and jovial – I’m looking at you, Rossini...). In addition to music by Pergolesi, Cor Unum will also perform Bach’s Cantata 170 “Vergnügte Ruh” for solo alto and a suite by Lully. Taking place in the visually appealing and acoustically superior Trinity College Chapel, this concert is definitely worth exploring.

March is shaping up to be the Month of Bach, both directly and by association! On March 24 the Musicians in Ordinary and St. Michael’s Schola Cantorum present Dieterich Buxtehude’s Jesu Membra Nostri, a set of cantatas focusing on the varied corporeal sufferings experienced by Christ over the course of his trial and crucifixion. Buxtehude was a significant influence on J.S. Bach, the young protege traveling hundreds of miles to Lübeck to study the master’s organ music. (By foot, the story in Bach’s obituary goes, though John Eliot Gardiner finds this a bit melodramatic, likening it to an old man “padding his resume,” recounting stories of his youth after a pint or two.) Buxtehude and the North German style of organ playing was indeed influential on the young Bach and provided a model for his early organ works, particularly from the Weimar years. Buxtehude’s Jesu Membra Nostri cantatas are written in an older style and often incorporate modal writing with hints of a conventional tonal system, a style quite similar to the stile antico moments found in the Credo and Gloria of Bach’s Mass in B Minor.

Lent and Easter are extraordinarily rich musical seasons and this year’s concert calendar is an embarrassment of riches. Not only are there numerous performances of some of Bach’s finest works but also explorations of Bach’s familial and national musical influences, as well as a Bach cantata presented by the exciting and fresh Cor Unum Ensemble. If Bach’s insurmountable genius and erudite musicality is not your personal preference however, check out this magazine for other concerts and events taking place and support Toronto’s vibrant arts scene – there’s something out there for everyone!

Matthew Whitfield is a Toronto-based harpsichordist and organist.
Whither Art Song? An Immodest Proposal

LYDIA PEROVIĆ

On a pleasantly cold February evening, Toronto Masque Theatre held one of its last shows. It was a program of songs: Bach’s Peasant Cantata in English translation, and a selection of pop and Broadway numbers sung by musician friends. An actor was on hand to read us poems, mostly of Romantic vintage. The hall was a heritage schoolhouse that could have passed for a church.

The modestly sized space was filled to the last seat and the audience enjoyed the show. I noticed though what I notice in a lot of other Toronto song concerts – a certain atmosphere of everybody knowing each other, and an audience that knows exactly what to expect and coming for exactly that.

I was generously invited as a guest reviewer and did not have to pay the ticket, but they are not cheap: $40 arts worker, $50 general audience, with senior and under-30 discounts. And the way our arts funding is structured, this is what the small-to-medium arts organizations have to charge to make their seasons palatable. Now, if you were not already a TMT fan (and I appreciate their operatic programming will suffer. It’ll go stale, unchanged. And the ticket will still cost at least $50).

The stable but modest and stagnating audience is the impression I get at a lot of other art song concerts in Toronto. Talisker Players, which also recently folded, perfected the formula: a set of readings, a set of songs. Some of their concerts gave me a lot of pleasure over the last few years, but I knew exactly what to expect each time. Going further back, Aldeburgh Connection, the Stephen Ralls and Bruce Ubukata recital series, also consisted of reading and music. It also folded, after an impressive 30-year run. It was largely looking to the past, in its name and programming, and it lived in a cavernous U of T hall, but it could have easily continued on and its core audience would have continued to come. Stable audience, yes, but also unchanging.

The issue with a stable and unchanging audience is that the programming will suffer. It’ll go stale, ignore the not already converted, abandon the art of programming seduction. And the ticket will still cost at least $50.

I’ve also sat in the Music Gallery’s contemporary music recitals alongside the audience of eight so it’s not entirely the matter of heritage music vs. new music. Empty halls for contemporary music concerts are as depressing as book events in Toronto, to which nobody, not even the writer’s friends, go. (I know this well; don’t ask me how.)

So, where is art song performance in Canada’s largest city going? Due to the way they’ve been presented for decades now, there’s a not-negligible whiff of Anglican and Methodist churchiness to Toronto’s art song concerts. They usually take place in a church (Trinity-St. Paul’s, Rosedale United, Trinity Chapel, St. Andrew’s, etc) or a place very much like a church (Heliconian Hall). They are often programmed as an occasion for personal edification – as something that’ll be good for you, that will be a learning opportunity. Why are we being read to so much in recitals – instead of, for example, being talked to and with? Does anybody really enjoy being read to in a music concert?

I sometimes wonder if the classical music infrastructure of concert-going, its comportment etiquette, regulation of space, fussy rituals of beginning, presentation, breaks and ending wasn’t built to control and disguise classical music’s visceral power over humans? And to keep tame its community-expanding, boundary-blurring potential?

In other words, getting out of the church and the U of T will benefit Toronto’s art song performance. Classical music, including art song, is a pleasure, not homework; it’s inviting the stranger over, not getting together with the same group each time. Some of those who program art song and chamber music in Toronto are already grappling with these questions, fortunately.

Collectif

Among them is the ensemble Collectif, consisting of three singers and a pianist: Danika Loren, Whitney O’Hearn, Jennifer Krabbe and Tom King. They scour the city for locations and choose places off the beaten path. They held a recital in an Adelaide St. W. loft, and a raucous songfest at an old pub in Little Italy. For a Schubert Winterreise, performed in the more familiar quarters of Heliconian Hall, Danika Loren had prepared video projections to accompany the performance and the singing was divided among the three singers, who became three characters. For an outing to the COC’s free concert series, they created their own commedia dell’arte props and programmed thematically around the poets, not the composers who set their poems to music. Collectif is a shoestring operation, just starting out, yet already being noticed for innovation. Loren is currently member of the COC’s Ensemble Studio, which is why the Collectif somewhat slowed down, but when I spoke to her in Banff this summer, she assured me that the group is eager to get back to performing. Winterreise toured last fall to Quebec and an art song program around the theme of nightmares returns to the same festival later in the year.

Happenstance

Another group that caught my eye did not even have a name when I first heard them in concert. They are now called Happenstance, the core ensemble formed by clarinetist Brad Cherwin, soprano Adanya Dunn and pianist Nahre Sol. That’s an obscene amount of talent in the trio (and check out Nahre Sol’s Practice Notes series on YouTube), but what makes them stand way out is the sharp programming that combines the music of the present day with musical heritage. “Lineage,” which they performed about a year ago, was an evening of German Romantic song with Berg, Schoenberg, Webern and Rihm and not a dull second. A more recent concert, at the Temerty Theatre on the second floor of the RCM, joined together Français, Messiaen, Debussy, Jolivet and Dusapin. The evening suffered from some logistical snags – the lights went down before a long song cycle and nobody but the native French speakers could follow the text – but Cherwin tells me he is always adjusting and eager
to experiment with the format. Cherwin and I talked recently via instant messenger about their planned March concert. As it happens, both the pianist and the clarinetist have suffered wrist injuries and have had to postpone the booking for later in March or early April. Since you are likely reading this in early March, reader, head to facebook.com/thehappenstancers to find out the exact date of the concert.

In the vocal part of the program, there will be a Kurtág piece (Four Songs to Poems by János Pilinszky, Op.11), a Vivier piece arranged for baritone, violin, clarinet, and keyboards, and something that Cherwin describes as “structured improv involving voice”. “It’s a structured improv piece by André Boucicault that we’re using in a few different iterations as a bridge between sections of the concert,” he types.

I tell him that I’m working on an article on whether the art song concert can be exciting again, and he types back that it’s something they’ve been thinking about a lot. “How can we take everything we love about the chamber music recital and take it to a more unexpected place. How can repertoire and presentation interact to create a narrative/context for contemporary music. How can new rep look back on and interact with old rep in a way that enhances both?”

He tells me that they’re looking into the concert structure at the same time – so I may yet live to see recitals where the pieces are consistently introduced by the musicians themselves.

Will concerts continue to involve an entirely passive audience looking at the musicians performing, with a strict separation between the two? “There were times, not so long ago, when people who bought the published song sheets to play at home and when the non-vocational (better word than amateur) musicianship enhanced the concert-goers’ experience of music. Any way to involve people in the production of at least a fraction of the concert sound or concert narrative? I ask him, expecting he’ll politely tell me to find a hobby.

“We’ve thought a lot about that actually,” he types back. “It’s a difficult balance. Finding a way to leave room for collaboration while also having a curated experience.” Against the Grain Theatre, the opera company where he now plays in the permanent ensemble, also wants to push in that direction, he tells me.

**Boldly Go**

There is a corner of the musical avant-garde, it occurs to me as I thank him and log off from our chat, that actively seeks out non-professional participation. There are Pauline Oliveros’ tuning meditations, of course, but more locally there is also Torontonian Christopher Willes, whose various pieces require participation and are fundamentally collective and collaborative. Though he isn’t a musician, Mishia Glouberman’s workshops in social behaviour, like Terrible Noises for Beautiful People, are arguably a process of music-making.

But how to achieve an active audience in the small, chamber or lieder situations? It’s easier with choruses and large production, where sing-alongs are possible – some smaller opera houses are already doing it, for example Opéra-Comique in Paris. The Collectif trio did get the audience to sing at the Monarch Tavern that one time (the Do Over, January 2016) but the experiment hasn’t been repeated in Toronto.

Speaking of pub recitals, Against the Grain’s Opera Pub is a glorious project (first Thursday of every month at the Amsterdam Bicycle Club), but it’s more operatic than art song, at least for now. ClassyAF are a group of instrumentalists who perform in La Rev and The Dakota Tavern, no vocals. Drake One Fifty restaurant in the Financial District has just started the Popera Series with opera’s greatest hits performed in a restaurant full of people, but again, it’s opera, the more glamorous and easier-to-sell sibling to the art song.

Will Happenstance, Collectif and similar innovative upstarts, and their more established peers like Canadian Art Song Project, endure over the years, obtain recurring arts council funding and renew art song audience?

With that goal in mind, my immodest proposal for the present and future art song presenter: move out of the churches and university halls. Musicians, talk to people, introduce the pieces. Program the unfamiliar. Always include new music, maybe even by composers who can be there and say a few words. If the music is danceable, allow for concerts with audience dancing. (I’m looking at you, Vesuvius...
Sacred Music Aplenty!

BRIAN CHANG

The opening Kyrie of the Bach Mass in B Minor is one of the hardest starts of any major work for a choir; with no starting pitch, the precisely placed hard “K” prior to any other sound, and careful phrasing that starts right away – the opening has much to say about how the rest of the performance will play out. Bold and full should be the effect. Bach’s masterpiece is not a light undertaking for any choir. This April, it’s safe to assume that Tafelmusik will take up this estimable work with its usual intense professionalism, deep artistry and impeccable technique.

“This is the seventh time Tafelmusik has [programmed] the Mass, with some 25 performances behind us,” shares Charlotte Nediger, Tafelmusik harpsichordist and organist. Instrumentalists and choristers alike relish revisits to Bach’s work, finding “new details and more depth in the score every time.” Nediger continues: “The Bach Mass in B Minor is a very challenging piece on every level, for all performers on stage...[It] demands an extremely high level of skill, virtuosity and artistry of every single singer, and the combined result is astonishing.”

Ivars Taurins takes the reins with early music soloists. Dorothee Mields, a German early music specialist, takes on the soprano. Laura Pudwell, Canadian, is the mezzo-soprano. English tenor Charles Daniels joins Canadian Tyler Duncan to round off the soloists. The essential horn solo in the Quoniam will be performed by Scott Wevers.

On the performance, Nediger concludes: “To say that it is inspiring is an understatement – it is also humbling, in the best sense. Tafelmusik is an ensemble in which everyone brings absolutely everything they can to every performance, and I think you sense that in the audience.” Nediger herself has an enviable position to take it all in, placed at the heart of the stage in front of the orchestra. With the surrounding forces of Tafelmusik Baroque Orchestra and Chamber Choir, she is uniquely positioned to enjoy the music as she works her way through the intense score.

Tafelmusik performs Bach’s Mass in B Minor April 5 to 7, 8pm, April 8, 3:30pm at Jeanne Lamon Hall, Trinity-St Paul’s Centre and April 10, 8pm at George Weston Recital Hall, Toronto Centre for the Arts.

As discussed elsewhere in this issue, on March 30 at 7:30pm at Metropolitan United Church, the Metropolitan Festival Choir and Orchestra also perform the Mass in B Minor for Good Friday, with a top-notch set of soloists: Ellen McAteer and Gisele Kulak, soprano; Christina Stelmacovich, mezzo-soprano; Charles Davidson, tenor; and Daniel Lichti, baritone. Metropolitan United Church.

Hilary Apfelstadt and the University of Toronto at Lincoln Center

Hilary Apfelstadt, (soon to be retiring) director of choral activities at the University of Toronto, last visited Lincoln Center, New York City, to perform as part of the Distinguished Concerts International New York City (DCINY) concert series for an International Women’s Day concert in March 2014. This month she returns for DCINY’s March 17 concert, conducting the combined forces of singers and orchestra in the major choral work on the program, Luigi Cherubini’s Requiem. Among the 200 singers from across the US and Canada, including the Luther College Choir from Regina, will be singers from Toronto’s Kingsway-Lambton United Church Chancel Choir and a few dozen singers from the four major choirs of the University of Toronto Faculty of Music. The Cherubini shares the ticket with a set of smaller choral works conducted by Martha Shaw, and the premiere of a concerto for flute, harp and orchestra by DCINY composer-in-residence Dinos Constantindies, led by DCINY principal conductor Jonathan Griffith.

Of the Cherubini, Apfelstadt says: “It’s a lovely work, a little unusual, in that it has no soloists. The choir is singing almost nonstop. It was performed at Beethoven’s funeral because he admired it so much, but was originally created for the memorial of King Louis XVI of France.” This work follows the standard requiem format, but with Romantic and Classical elements reflecting the transition period beginning in 19th-century European music. The opening two movements are performed without violins. The deeper sound and broad crescendos provide a dramatic edge without the higher pitches. Apfelstadt also notes that the instrumentation lacks flutes, further contributing to a profound bass and heaviness in the music.

Early Romantic ideals are apparent in the bombastic Dies Irae, with the unusual programming of a gong. The same movement also shows a more classical ideal, with fugal runs and strings typical of Mozart and other classical contemporaries. The choir provides the dramatic energy of the piece, consistently singing in chorale throughout. The fugal runs of the Offertorium are particularly exciting.

Apfelstadt is mindful of the intense time commitments and existing rehearsals music students must juggle. “From a pragmatic point of view, when you’re teaching at school, you’re always trying to find...
things that are vocally challenging, without being overtaxing." The
goal is to set up the students for success and the Cherubini represents
"a choral piece that is a challenge, with enough elements in it to be
surprising."
"They seem to like it, have a feel of accomplishment," says
Apfelstadt. "Virtually none of the students have encountered
[Cherubini’s] work, or heard much about this composer. It’s really
well written, bits remind me of Mozart, bits remind me of Beethoven.
And because Beethoven was such a fan of the work, it’s like a stamp of
approval."

Those students who join Apfelstadt in New York will have the priv-
ilege of experiencing Lincoln Center from the stage. Here in Toronto,
later in the month, on March 24 at the MacMillan Theatre, you can
catch the entire massing of the four main faculty choirs, the Women’s
Choir, the Women’s Chamber Choir, the Men’s Chorus and the
MacMillan Singers, along with the University of Toronto Symphony
Orchestra as they present the Cherubini Requiem. With 200 singers
and the power of the U of T Symphony Orchestra at her fingertips,
Apfelstadt looks forward to this performance capping off her distin-
guished career at the University of Toronto.

QUICK PICKS
Mar 8 and 9: Soundstreams presents Tan Dun’s Water Passion.
David Fallis helms this performance with instrumentalists and
Choir 21. Dun has not often composed for choir and this complex
work invokes the circular passage and flow of life, intimated by the
story of Christ, and evoked by the presence and sound of water.
Helmuth Rilling, founder of the Internationale Bachakademie
Stuttgart, commissioned four new interpretations of the Passion of
Christ from the four Gospels in 2000. Tan Dun was given the commis-
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with

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Featured Works include:
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Beat by Beat | Jazz Notes

To Whomever It May Offend
An Open Letter

STEVE WALLACE

This column will offer more questions than answers, more speculations than solutions, and may offend some. This is not intended and I will try to deal with any potential fallout later on, but first, the idea for this column, which was suggested by a musical evening several months ago.

This past November 6, I attended the gala concert by John MacLeod’s big band, the Rex Hotel Orchestra, held in the dining room of the Old Mill. The event doubled as a launch of the band’s new CD, The Toronto Sound, and was an unqualified success in both musical and box-office terms.

The 19-member band played all the selections from the new disc over two generous sets, most of them arranged and composed by MacLeod himself, with single charts provided by Rick Wilkins (Canada’s greatest living arranger, also present this night and a major inspiration to MacLeod), and band members Terry Promane and Andy Ballantyne. Like MacLeod himself, the very absorbing music reflected both traditional and modern elements, sometimes within the same piece, and there was tremendous solo work all around – along with their stellar ensemble playing, just about everyone in the band is an accomplished jazz soloist.

It was a special evening, but perhaps more so for me than most. John MacLeod and I met in high school some 45 years ago where we began playing jazz together; indeed, you could say John was responsible for me taking up the bass (I was an aspiring guitarist at the time when he inducted me into the Dixieland band he began leading after school hours). We have been musical friends ever since and have played together countless times in all kinds of bands, including the Boss Brass for many years. Going so far back with him and sitting just a few feet away, listening to the rousing sound of his compositions emanating from this band he created, I was overwhelmed: I felt enormously proud of him, and for him. The band has been around for years now, but this felt like a step forward, a culmination of much blood, sweat and tears, and probably some laughs too. Oh, and by the way, the beautifully recorded CD sounds every bit as good as the band did live. Buy one immediately, if not sooner.

As is often the case with musical events at this particular venue, this one was presented through the auspices of JAZZ.FM91 and bore its imprimatur. Ross Porter and Jaymz Bee each made (mercifully) brief speeches, and Fay Olson was her usual tireless self in organizing and promoting the whole affair. But the real founder of this musical feast, and of the CD it celebrated, was an individual who I won’t name because he’d likely prefer to remain anonymous, so I’ll call him “DT,” short for “Deep Throat”. A passionate jazz fan since the mid-1930s (!), DT has been a major benefactor of jazz in this city since the late 60s, when the Boss Brass and CJRT-FM got under way. He has drummed up interest in jazz with his considerable oratorical skills but time and time again has put his money where his mouth is, so to speak, by donating to countless recordings, tours, festivals, bands, concerts, broadcasts and other jazz projects.

In the case of MacLeod’s new CD, DT not only footed the considerable bill for its overall production, but also contributed to the promotion of the event as well by inviting at least two large tables’ worth of people – friends, musicians and/or both – to attend as his guests and picking up the tab for everything – admission, dinner, drinks. I would have attended anyway, but Mrs. W and I were among these guests and...
it wasn’t the first time I’ve been floored by DT’s class and generosity.

DT is getting on and in the last couple of years has expressed a concern for the future of jazz in Toronto and a keen desire to get local government involved in supporting it beyond the usual cosmetic ribbon-cutting measures. He is well connected and has been trying to sell local politicos, including our mayor, on the idea of establishing a permanent performance home for jazz in Toronto, funded by both public and private money. He was hoping this could perhaps be a part of the Massey Hall revitalization project, for example.

DT was hoping to use the release of The Toronto Sound – a partially strategic title – as a means of demonstrating to local politicians the viability of jazz in Toronto – the high quality of the music and the enthusiastic support for it among local music fans. He invited Mayor Tory and others to attend, only to run into a brick wall of shrugging indifference.

This deaf apathy caused DT no small chagrin, so I’ve decided to take up his cause here by asking a few pointed questions. Why is it after all these years that jazz in Toronto still doesn’t have a dedicated and permanent performance centre, the way other art forms like opera, ballet, theatre or symphonic music do?

Yes, we’ve had clubs, but those have taken a hit in recent times. Wouldn’t you think a city the size of Toronto, where jazz is taught at three post-secondary institutions (York University, U of T and Humber College) and which boasts a 24/7 jazz radio station in JAZZ.FM91, could support – and deserves – such a venue? The TSO has Roy Thomson Hall, the OOC and the National Ballet of Canada share the Four Seasons Centre and there are numerous other venues for various forms of theatre and dance.

Most, if not all, of these rely upon some sort of government funding as well as a well-orchestrated pipeline of private donors to keep them running. I realize jazz – usually the out-of-town, big-ticket variety – occasionally sneaks into these places as an interloper – and that jazz is sporadically heard at Koerner Hall, Massey Hall, the Sony Centre and other theatres. I also realize jazz is not as big a ticket or as entrenched as some of these other art forms, but neither is it a cultural Johnny-come-lately; it has existed for over a century now and has a long and rich history in Toronto. The talent has certainly always been here but the support for it has been sorely lacking in any official sense.

I’m not suggesting that jazz needs anything as grand as some of these cultural palaces. I’m proposing a centrally located and modest-sized concert hall with the usual amenities, seating perhaps 400, with an adjoining club space for more casual presentations, the screening of jazz films, lectures and so on. Why is jazz treated as a second-class citizen here? Is it because it’s seen as an American import? Well, don’t look now, but most of the music played at the aforementioned venues is European in origin. And if nationalism is your game, then consider this: as a primarily improvised music, jazz comes from inside the musicians playing it, so jazz

played by Canadians is directly Canadian. When you listen to a Mike Murley or a Neil Swainson or a John MacLeod play, you’re listening to quintessential Canadians.

The notion of a dedicated jazz centre isn’t as far-fetched as it sounds. Many cities in Europe, which values art and culture more highly than North America does, have full-time state-sponsored jazz orchestras with composers-in-residence performing regularly in state-of-the-art venues. Canadian composers are frequent guest artists with these groups – why doesn’t Toronto have something like this?

We needn’t look as far away as Europe though. Let us consider Edmonton, which for 60 years now has had the Yardbird Suite, entirely run by volunteers from the city’s jazz society. It’s easily the best jazz club in Canada and recently received a much-needed renovation, courtesy of the Alberta Heritage fund. Yes, that’s right, government money being poured into jazz. The recently and lamentantly departed Tommy Banks, an Edmonton cultural icon and senator, likely had much to do with this, but that only demonstrates what political support of jazz can achieve.

If a smaller and more isolated city like Edmonton has this, why can’t Toronto? What’s our excuse?

My advocacy for a full-time jazz performance centre is not intended to take anything away from other Toronto jazz institutions such as The Rex, Jazz Bistro, Home Smith Bar, JPEC, or JAZZ.FM. Their contributions are all laudable and essential – it’s just that Toronto jazz could use more of a central home which could work hand-in-hand with these other sites and organizations.

Such a centre would not only require political support, but that the Toronto jazz community mobilize itself and get organized. So if all you hardcore jazz fans – and I know you’re out there – want to know what you can do, try writing a letter to your local representative urging greater support for jazz.

Or the next time you’re in a club that doesn’t have a cover charge for the music, suggest to the management that they institute one so the band could be paid better. I know it sounds crazy, but it might just work.

For years now, Toronto has in its heart of hearts wanted to be New York. Well, New York has Lincoln Center and Toronto has nothing of the kind; New York also has citizens who know that jazz costs money. Coincidence? I think not.

If any of this sounds bitter or querulous, it’s not. I’m not personally bitter because I’m 61 and have been playing jazz successfully for over 40 years, with just about everybody imaginable. I’ve had my innings; it’s the future of jazz and young musicians I’m speaking on behalf of. This may seem like a longshot jazz fantasy but we have to start somewhere – and with just the articulation of this simple wish and idea. Besides, as the old song asks, I can dream, can’t I?

Toronto bassist Steve Wallace writes a blog called “Steve Wallace – jazz, baseball, life and other ephemera” which can be accessed at wallacebass.com. Aside from the topics mentioned, he sometimes writes about movies and food.
shortly after I wrote my February 2018 column I had the unexpected opportunity to see a show that at first I wouldn’t have categorized as belonging to music theatre but which, after seeing, I think fits this category as much as it fits any category at all. Brodsky/Baryshnikov offered the extraordinary experience of listening to the great dance artist Mikhail Baryshnikov speak the poetry of his friend and fellow Russian exile, Joseph Brodsky, intermittently breaking into poetic and achingly evocative moments of choreographed movement in reaction to and interpretation of a soundtrack consisting of profound and mostly darkly sorrowful poetry spoken in the recorded voice of his friend. Not a play, not a musical, there was no music at all except for the sonorous vocalization of his friend. Not a play, not a musical, and mostly darkly sorrowful poetry spoken in the traditional quality of the two male voices, mellow and alternately melancholic and passionate, speaking in the traditional Russian poetic cadence. A fascinating evening.

February continued with exciting variations on the music theatre theme with the latest edition of Tapestry Opera’s Tap:Ex (a series created to explore the future of opera, particularly through cross-disciplinary hybrids). Tap:Ex Forbidden, based on an idea of Iranian-born composer Afarin Mansouri, combined her mix of classical Persian music and opera with a libretto by Afro-Caribbean hip-hop artist Donna-Michelle St. Bernard, in the service of a story that featured a very strong and talented small cast and an unexpected use of Lucifer as an instigator of rightful rebellion. The show equates the biblical eating of the apple to not only the acquiring of knowledge but, through that knowledge, the freedom and strength to rebel against a wrongfully authoritarian regime and to rise up for what is right. This heady mix of genres (including rapping in Farsi) gave power to the expression of a Persia aching to find a new modern identity. Seeing many members of the Persian/Iranian community in the audience clearly moved by the experience only added to the power of the evening.

February also saw the homecoming to the Royal Alexandra Theatre of Irene Sankoff and David Hein’s heartwarming, hilarious, foot-stomping and inspiring Canadian musical Come From Away, with an almost entirely Canadian cast who astound with their talent and versatility. This innovative, deceptively simple yet complex musical – based on the true events of 9/11 when 38 planes carrying 7000 passengers were stranded for five days in Gander, Newfoundland – grabs at the heart while also making you laugh. So explosively positive was the opening week that the run was immediately extended another six weeks to October 21. (I reviewed the opening performance on our website and can’t wait to see the show again.)

March on, March on!

March looks to be equally full of musical highlights, the biggest of which is the world premiere at Canadian Stage’s Bluma Appel Theatre of The Overcoat: A Musical Tailoring, with music by Canadian composer James Rolfe and libretto and direction by prolific theatre creator and director Morris Panych. (Please see the feature article elsewhere in this issue.) In terms of categories, this new Overcoat could be seen as part opera (it is sung through) but also as part musical, in terms of pace and drive, in both the words and the music, in the service both of the narrative and of breaking open the ideas at the heart of Gogol’s original short story.

Also at Canadian Stage is another experimental work on a smaller scale: in this body (March 14 to 18), a new creation by acclaimed Canadian vocalist Fides Kruker and her ensemble, along with some of Canada’s top contemporary dancers, Laurence Lemieux, Heidi Strauss, and the luminous Peggy Baker who also choreographs. (Peggy Baker is very much on the Toronto scene these days having also just presented Map By Years with her own company at the Theatre Centre last month, a retrospective of her solo creations with a new solo created for her by Sarah Chase.) Using choreography and voice, in this body will explore “the wilderness of a woman’s heart” through a score made up of Canadian popular song by Joni Mitchell, Alanis Morissette, k.d. Lang, Feist and more.

Meanwhile, over at Soulepper, their extremely popular concert series turns to Paris in the 20s for A Moveable Feast, interweaving song and story to bring alive the world of post-WWI expats and European artists in the City of Light.

An American at the Princess

Paris is also at the heart of another big musical coming to Toronto’s Princess of Wales Theatre towards the end of the month: An American In Paris. The 2015 Tony Award winner and Broadway and London hit is finally coming to Toronto, starring McGee Maddox, a favourite of ballet fans as a beloved former principal dancer with the National Ballet of Canada.

The 1951 film starring Gene Kelly and Leslie Caron has always been one of my favourites (as it is of many people) so I am curious to see how I will feel about this new stage version. Although inspired by the film and its beloved Gershwin score, it has also gone beyond those templates to try and create a darker or more realistic version of a Paris recovering from the ravages of occupation and privation during WWII.

So why try to recreate this beloved movie onstage when you can watch it any time? The answer, it seems, was that the success of the 1990s Gershwin musical Crazy for You (developed by Mike Okrent from the original Girl Crazy) prompted the Gershwin estate to inquire into making a stage musical out of An American In Paris as well. According to broadway.com, they approached producers Stuart Oken and Van Kaplan with this idea but it took years to find the right path and the right creative team. Eventually Craig Lucas (Prelude to a Kiss, Light in the Piazza) came on board to write the book, and ballet
An American in Paris touring company

(formedly the Panasonic) sounds intriguing as it promises an evening of interwoven stories told solely through a cappella singing from “traditional street corner harmonies to cutting-edge, multi-track live looping.”

Mar 16 to 17: newly rebranded Toronto Musical Concerts (TMC), a professional not-for-profit company with a mandate to provide educational and community outreach through the performing arts, presents a staged reading of Sondheim’s classic Company at Eastminster United Church (310 Danforth Ave.) to benefit The Canadian Safe School Network (647-298-9338).

Mar 16 to 25: On the community music theatre front, the North Toronto Players present Lear Incorporated, their own new “opera meets musical comedy” version of Shakespeare’s tragedy King Lear, featuring music by Arthur Sullivan, Bizet and others.

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.

**QUICK PICKS**

Mar 8 to 18: Rudolph Nureyev’s version of the classic Petipa ballet Sleeping Beauty, to Tchaikovsky’s beloved score, features his famous introspective solos for the prince, as well as the classic rose adagio for Princess Aurora and the fabulous fun of the wicked fairy Carabosse. National Ballet of Canada at the Four Seasons Centre for the Performing Arts.

Mar 14 to 25: Gobsmacked at the newly renamed CAA Theatre...
Remembering Johnny Cowell

JACK MACQUARRIE

It is with deep sadness that I have to report on the loss of another giant from our musical world. On January 22, just 11 days after his 92nd birthday, we lost Johnny Cowell, one of Canada’s most outstanding trumpet soloists. Rather than write some form of formal obituary, I would prefer to just recall a few situations over the years where our paths crossed. As is so often the case in the world of music, I cannot state with any certainty when or where I first heard the name Johnny Cowell or when I first met him. As I have mentioned in previous columns, there was a time when band tattoos were a significant part of summer festivities in many towns in southwestern Ontario. I know that his first band experience was with the Tillsonburg Citizens’ Band. At that time, I was a regular member of the Kiwanis Boys’ Band in Windsor. In a conversation with Johnny a few years ago I learned that we had both played in many of same tattoos. I know that he had played trumpet solos in some of these events. I may well have heard his solos then. However, the only young star trumpet player from those days that I remember was Ellis McClintock, later with the Toronto Symphony for many years.

Fast forward 20 or more years, and there I was playing in the same band as Johnny, with Ellis as the leader. It was a band, now long forgotten, for the Toronto Argonaut football club. Yes, even though the Argonaut head office appears to have no record of this band, from 1957 to 1967 the Argos had a 48-piece professional marching band which performed fancy routines on the field at all home games. Why would musicians of Johnny’s stature play in a football club band? Well, if you like football, why not get well paid union fees to watch a game? Since I was playing trombone in the front row and Johnny was playing trumpet in the back, we certainly had no contact with each other during rehearsals or performances. However, that is where we first met.

During the times between rehearsals and performances there were usually small groups chatting. Frequently, the topic would turn to Johnny’s many compositions, particularly those on the hit parade. His 1956 ballad Walk Hand in Hand, which was just one of his many hits, could be heard on every radio station in those days. Actually, it was reported that at one time Johnny had more numbers on the US hit list than any other writer of popular music. However, his writing wasn’t limited to that genre. He was equally at home writing for stage productions or getting involved in the Nashville scene. While the trumpet was his all-abiding first musical love, that for his wife Joan and their family always had precedence.

By the time this issue is released, the Encore Symphonic Concert Band will be presenting a “Tribute to Johnny Cowell” in their regular noon hour concert, playing many of Johnny’s arrangements, on Thursday March 1. I’m sure that similar tributes will be presented by many other bands in the area over the coming months.

A public memorial/celebration of life for Johnny will be held on Monday, March 12 at 7:30pm. It will take place at Scarborough Bluffs United Church, 3793 Kingston Rd, near the intersection of Kingston Rd. and Scarborough Golf Club Rd.

Junior Bands

Speaking of junior bands, it has just come to our attention that the 2018 National Youth Band will be hosted this year in Montreal by the Quebec Band Association. The guest conductor will be Wendy McCallum from Brandon University. We understand that this will be taking place in May, but don’t yet have confirmation on precise dates or location. The Yamaha Guest Soloist, on clarinet, will be Simon Aldrich from McGill University.

Changes

Over the years new bands spring up, old ones disappear and some undergo a significant transition. One group undergoing a major transition is the several New Horizons Bands in the Toronto area. Since their beginning close to 10 years ago, the man at the helm has been Dan Kapp. However, not only is Dan relinquishing his leadership on the Toronto New Horizons scene, he is moving to Wolfville, Nova Scotia, soon after his wife Lisa retires from her teaching post this coming June. Rather than have a single person at the helm, now with quite a number of New Horizons bands in the Toronto area, there is scheduled to be a governing committee made up from the membership of the various NH bands. I hope to have more details on New Horizons activities soon.

It is always refreshing to learn of new groups arising from scratch. We just learned of a new swing band which is starting to make its mark. A frequent dilemma is how to give a new band a distinct name. While the name “Johnny” was, in fact, the name on his birth certificate. For the other two of us, “Jack” was not our given name.

Then there was the time two years ago when I had the privilege of attending Johnny’s 90th birthday party. During that event, for a short while, I was flanked by two great figures in the Canadian music scene, Johnny and Eddie Graf. Now we have lost them both. At times one wonders how things might have been if Johnny had not turned down attractive offers which might have brought him fame by writing for stage productions or getting involved in the Nashville scene. While the trumpet was his all-abiding first musical love, that for his wife Joan and their family always had precedence.

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Tell me about them and I’ll pass the word along.

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

**Thursday March 1**

- 7:00: Toronto Symphony Orchestra. Lang Lang, Dukas: The Sorcerer’s Apprentice (with the Toronto Symphony Youth Orchestra); Ravel: Daphnis et Chloé Suite No.2; Gershwin: Rhapsody in Blue (arranged for piano 4 hands). Lang Lang, piano, Maximo Lando piano; Peter Oundjian, conductor. Guests: Toronto Symphony Youth Orchestra; Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $59-$819.
- 7:30: National Ballet of Canada. Made in Canada. See Mar 1(2pm). Also Mar 2, 3(2pm & 7:30pm), 4.
- 7:30: York University Department of Music. Faculty Concert Series. Catherine Robbin, mezzo; Varinia Chan, soprano; Lillian Brooks, mezzo; Susan Black, piano; Doreen Uren Simons, piano, Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-5888. $15; $10(sr/st). Fri: 8:00: Small World Music Society. An Evening with Tamar Ilana & Ventanas. Tamar Ilana: vocals, dance; Demetri Petsalakis: oud, baglama, lyra, niiq; Benjamin Barbile: flamenco guitar; Jessica Hana Deutsch: violin, vocals; Derek Gray: percussion; Justin Gray: fretless bass. Small World Music Centre, Artscapes YongePlace, 180 Shaw St. 416-536-5439. $25/$20(adv).

**Friday March 2**

- 12:10: Music at St. Andrew’s. Noontime Recital. Scarlatti: Sonata; Mozart: Sonata; Ravel: Toccata; and works by Bach, Melody Chan, piano. St. Andrew’s Church (Toronto), 73 Simcoe St. 416-593-5600 x231. Free.
- 7:30: Heliconian Concert Series. Is the Air Not Sacred? Featuring readings from David Suzuki, Francesca: Duo for Flute and Bassoon; Vaughan Williams: Vocalises; Rodrigues: Dos Poemas de Juan Ramon Jimenez; Poulen: Sonata for Clarinet and Bassoon; Marshall: Four Movements for Woodwind Trio (preamiere). Jaye Marsh, flute; Nadina Mackie Jackson, bassoon; Maria Soulos, mezzo; Wendy Bornstein, oboe; Rita Greer, clarinet/ bass clarinet. Heliconian Hall, 35 Hazelton Ave. 416-922-3616. $25.
- 7:30: National Ballet of Canada. Made in Canada. See Mar 1(2pm). Also Mar 3(2pm & 7:30pm), 4.
- 8:00: Alliance Française de Toronto. From Rome to Venice: Sonatas by Corelli, Vivaldi and Tartini. Stradivaria Baroque Ensemble. 24 Spadina Rd. 416-922-2014 x37. $15; $10(sr/st/member).
- 8:00: Fridays @ 8. Trio Désirée and Friends. Works by Bébard, Franck and Saint-Saëns. Désirée Tilt, soprano; Erica Goodman, harp; Jacques Boucher, organ; Anne Robert, violin; Coenraad Bloemendal, cello. Lawrence Park Community Church, 2180 Bayview Ave. 416-489-1551. $20.
- 8:00: Royal Conservatory. String Concerts: Nicolas Altstaedt, cello with Fazil Say, piano. Debussy; Cello Sonata; Janáček: Pohádka (Fairy-tale); Shostakovich: Cello Sonata for Cello and Piano; Say: Dört Sehr (Four Cities); Koerner Hall, Telus Centre, 273 Bloor St. W. 416-406-0208. $30-$75.
- 8:00: Toronto Consort. Illuminations. A multimedia musical experience with light and sounds from illuminated manuscripts. Naghmeh Farahmand, percussion; Pejman

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**LISTINGS ZONE MAP.** Visit our website to search for concerts by the zones on this map: thewholenote.com.
Zahedian, voice and Persian setar; Demetri Shades of Love. Mississaugaector. First United Church (Mississauga), tions from K139. Jennifer Krabbe, soprano; art: Great Mass in C Minor $20 (sr); $15(st); free(under 13). Church, 525 Bloor St. E. 416-488-1571. $25; 1-855-985-4254.
● ●
7:30: Toronto Symphony Orchestra. New Creations Festival: Productions. Fung: Dust Devils; Smith: Symphony No 4 (Canadian pre-miere); Bjarnason: Productions (North Amer-i-can premiere). Vikingur Ölafsson, piano; Peter Oundjian, conductor and host; Daniel Bjarnason, conductor. roy Thomson Hall, 60 Simcoe St. 416-872-4255. $35-$170.00.
● ●
7:30: York University Department of Music. Mozart’s Requiem. York University Chamber Choir; University of Toronto Schola Cantorum; Ottawa Bach Choir; Theatre- atre of Early Music Orchestra and Soloists; Dr. Lisaette Canton, conductor. of the Holy Trinity, 19 Trinity Sq. 416-578-6602. $20; free(under 12). Also Mar 12(7:30pm).
● ●
● ●
7:30: Durham Chamber Orchestra. A Musical Journey - No Passport Required! Music from various countries around the world. Beethoven: Symphony No. 2; Bizet: Habanera from Carmen; Tchaikov-sky: 1812 Overture; Cohen: Hallujah; Verdi: La donna è mobile; and other works. Kris-tine Dadvandme, mezzo; Kjong Wn, tenor; Shout Sister Choir. Forest Brook Community Church, 80 Kearney Dr. AjaX. 416-852-1141. $20; free(under 12).
● ●
● ●
7:30: Oakville Chamber Orchestra. The Shades of Love. Schuman: Frauenlieb- e und -Ieben; Tchaikovsky: Waltz from String Serenade. Cassandra Warren, mezzo; Sandra Kostellow, soprano; Tiffany Young, violin. St. John’s United Church (Oakville), 262 Randall St., Oakville. 416-683-6717. $30; $25(sr); $20(st); free(under 12). Also Mar 4(3pm. St. Simon’s Anglican Church).
● ●
● ●
8:00: Royal Conservatory. Sunday Inter-ludes: OKAN, All-Female Cuban jazz ensemble. Mazzoleni Concert Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $25; $20(st); $15(sr); $10(st/child).
● ●
● ●
12:30: York University Department of Music. Mozart’s Requiem. Ottawa Bach Choir; Schola Cantorum of the University of T oronto; Theatre pers; chamber orchestra; Blair Bailey, organ. 227 Bloor St. E. yuchoir . $20; free(under 12). Also Mar 12(7:30pm).

Saturday March 3
● ●
2:00: National Ballet of Canada. Made in Canada. See Mar 1(2pm), Also Mar 4.
● ●
● ●
● ●
7:30: Toronto Symphony Orchestra. New Creations Festival: Productions. Fung: Dust Devils; Smith: Symphony No 4 (Canadian pre-miere); Bjarnason: Productions (North Amer-i-can premiere). Vikingur Ölafsson, piano; Peter Oundjian, conductor and host; Daniel Bjarnason, conductor. roy Thomson Hall, 60 Simcoe St. 416-872-4255. $35-$170.00.
● ●
7:30: York University Department of Music. Mozart’s Requiem. York University Chamber Choir; University of Toronto Schola Cantorum; Ottawa Bach Choir; Theatre- atre of Early Music Orchestra and Soloists; Dr. Lisaette Canton, conductor. of the Holy Trinity, 19 Trinity Sq. 416-578-6602. $20; free(under 12). Also Mar 4(3pm).
● ●
7:30: Concerts at Scarborough Bluffs. Rising Stars Concert. Six top scholars at the Royal Conservatory’s Taylor Performance- ance Academy will present their best work in piano, violin and guitar, and voice. Scarborough. Works by Staslawski, Kusmich, Paskov, Sokolovik and Mokrijanek. 354 Soranue Ave. 416-927-9721. $25; $20(st); $15(rt). Also March 3(7:30pm).
● ●
7:30: York North York Orchestra. Kura Hubay Plays Rachmaninov. Rachmaninov: Piano Concerto No 2; Sibelius: Symphony No 2; Rafaelo Luiz, conductor; Yorkminster Cita- zens Chamber Orchestra; Daniel Bjarnason, cno. York University, 80 Queen’s Park Cir. 416-628-9195. $25; $20(rt); $15(st). Also Mar 3(7:30pm).
● ●
8:00: Royal Conservatory. Quiet Please. There’s a Lady On Stage: Angelique Kidjo. Rhythm and blues, soul, jazz and Benin- ese melodies. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $45-$65. SOLD OUT.
● ●
8:00: Toronto Chamber Choir. Bach's Foundations. Works by Johannes Bach, Johann Christian Bach, and Johann Michael Bach. Grace Church on-the-Hill, 300 Lennox Dr. Rd. 416-763-1695. $30; $25(rt); $12.50(under 12). Pre-concert chat at 7:15pm.
● ●
8:00: Toronto Consort. Illuminations. A multi-media musical experience with sight and sounds from illuminated manuscripts. Norman Farahmand, percussion; Pejman Zahedian, voice and Persian setar; Demetri Petkasakis, oud. Trinity-St. Paul’s Centre, Jeanne Lamon Hall, 427 Bloor St. W. 416-964-6337. 1-877-868-9090. $27.50(adv); $22.50(sr/st); $17.50(st/child). Also Mar 2(7:30pm).
● ●
8:00: Royal Conservatory. Sunday Inter-ludes: OKAN, All-Female Cuban jazz ensemble. Mazzoleni Concert Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $25; $20(st); $15(sr); $10(st/child).
● ●
8:00: Western Silver Band. Kaleido-scpe. Brubek: Blue Rondo a la Turk; Lauf-
culture of the GTA

St. 416-241-1296. Free; donations welcomed.
● 6:00: Ewa-Trio Finnish Folk-Fusion Ensem-"Israel is cracking under my feet. Featur-ble" in the Exhibition. Rudin Lengo, piano. St.
Bach: Overture No. 1 in B minor, BWV 1066;" Andrew's Church (Toronto), 73 Simcoe St. 416-593-5600 x231. Free.

March 8, 2018 | 1.30 PM
ELIAS STRING QUARTET
416-923-7052
wmct.on.ca


March 9, 2018
BEETHOVEN OP. 18 CD Release Concert
March 9, 2018
Heliconian Club
Eybler Quartet.com

● 7:30: Eybler Quartet. Two Pioneers and a Smart-aleck Kid plus Beethoven CD Launch.

Saturday March 10

● 2:00: National Ballet of Canada. The Sleeping Beauty. See Mar 8. Also Mar 10(7:30pm); 11, 13, 14, 15, 17(2pm & 7:30pm), 18.


● 7:30: Academy Concert Series. A Portrai"t of Paganini. Scott St. John, violin; Lucas Harris, guitar; Emily Eng, violin; Kerri McGonigle, cello. Eastman United Church, 310 Danforth Ave. 416-629-3716. $20; $14(s/r/st); $5(under 18).


Thursday March 8

● 12:00 noon: Canadian Opera Company. Vocal Series: The Monkies King. Preview of the world premiere. Music by Alice Ping Ye Ho; libretto by Marjorie Chan. Chinese legend of a mischievous, yet determined, mytho-logical being who rises from humble origins to become a great protector of humanity. In

February 9, 2018

● 8:00: Music in the Afternoon: Folk Impressions. Bartok: Con-"tacts; Glick: The Klezmer’s Wedding; and folk music arrangements. Reb-ekah Wolkstein, violin; Michael Westwood, clarinet; Robert Horvath, piano. Gallery 345, 345 Sorauren Ave. 416-822-9781. $20; $15(s/r/st).

Thursday March 8

● 12:00 noon: Canadian Opera Company. Vocal Series: The Monkies King. Preview of the world premiere. Music by Alice Ping Ye Ho; libretto by Marjorie Chan. Chinese legend of a mischievous, yet determined, mytho-logical being who rises from humble origins to become a great protector of humanity. In

February 9, 2018

● 8:00: Music in the Afternoon: Folk Impressions. Bartok: Con-"tacts; Glick: The Klezmer’s Wedding; and folk music arrangements. Reb-ekah Wolkstein, violin; Michael Westwood, clarinet; Robert Horvath, piano. Gallery 345, 345 Sorauren Ave. 416-822-9781. $20; $15(s/r/st).
Thursday March 1


8:00: Canadian Sinfonia. Wine and Cheese Chamber Concert: Piano Trios. Romantic and Improvisational. Finch: Fantasy on a Russian Folk Song for Piano Trio; Improvisations on a Theme from the Audience; Cho- ruses. Heliconian Hall, 35 Hazelton Ave. 647-822-9781. $25; $10(st). Cash only.

Friday March 2


Sunday March 11


Programs:

- National Ballet of Canada. The Sleeping Beauty. See Mar 8. Also Mar 11, 13, 15, 16, 17/2pm & 7:30pm, 18.

Monday March 12


Tuesday March 13


Wednesday March 14


Friday March 16


Saturday March 17


Sunday March 18

2:00: University of Toronto Faculty of Music. Gamelan Empire. Gamelan Hangtuah Kembar. 12:30pm/4pm. Free. 3:30pm available.

Monday March 19

7:00 pm: University of Toronto Faculty of Music. Vincent d’Ouville: Let’s Dance. Vincent d’Ouville: Let’s Dance. 512 King St. W. 416-688-8868. $20; $10(st). Cash only.

Tuesday March 20


Wednesday March 21

5:00 pm: University of Toronto Faculty of Music. Vocal and keyboard concert. Timothy Eaton Memorial Church, 230 St. Clair Ave. W. 416-408-0208. $30; $20(st); $10(s). (Located on St. Clair Ave. at Bathurst St.)

Thursday March 22

5:00 pm: University of Toronto Faculty of Music. Vocal and keyboard concert. Timothy Eaton Memorial Church, 230 St. Clair Ave. W. 416-408-0208. $30; $20(st); $10(s). (Located on St. Clair Ave. at Bathurst St.)

Friday March 23


Saturday March 24

12:00 noon: University of Toronto Faculty of Music. Piano and Keyboard Recital. Flames of Passion. University of Toronto Faculty of Music. Piano and Keyboard Recital. Flames of Passion. 12:30pm/4pm. Free. 3:30pm available.

7:30: Opera by Request. Verdi’s Rigoletto. In Concert. Larry Towr, baritone (Rigoletto); Amy Dodington, soprano (Gilda); Cian Hor-rabin, tenor (Duke of Mantua); Lillian Brooks, mezzo-soprano (Maddalena); and others; William Shookhoff, music director and pianist. College St. United Church, 452 College St. 416-455-2965. $20.

Sunday March 25

1:00: National Ballet of Canada. The Sleeping Beauty. See Mar 8. Also Mar 11, 13, 15, 16, 17/2pm & 7:30pm, 18.


A. Concerts in the GTA

- **3:00 Living Arts Centre.** Berenstain Bears Live! In Family Matters the Musical. Hammerson Hall, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. $25. Also Mar 13 (12:30pm, 14:30pm), 15 (12:00 noon), 17 (12:30pm, 7:30pm), 18.

- **7:00 University of Toronto Faculty of Music.** Student Composers Concert. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. Free.

**Wednesday March 14**

- **12:00 noon: Canadian Opera Company.** Jazz Series: Each letter, each picture, each memory. Blend of jazz, virtuoso Brazilian music, and the fairy-tale-like pop music of Scandinavia. Original songs about friendships and loved ones, inspired by the countryside of Provence, France. Dutch jazz duo Ineke van Doorn and Marc van Wagt. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First come, first-served. Late seating not available.

- **12:30 Living Arts Centre.** Berenstain Bears Live! In Family Matters the Musical. Hammerson Hall, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. $25. Also Mar 13 (12:30pm/3pm), 14 (12:30pm, 17 (11:00am), 18 (3:30pm).

- **3:00 National Ballet of Canada.** The Sleeping Beauty. See Mar 8. Also Mar 15, 16, 17 (7:30pm & 7:30pm), 18.


- **3:00 Organix Concerts/All Saints Kingsway.** Kingsway Organ Concert Series. Works by Lain, John Lain, organ; Janet Obermeyer, soprano; Sophie Lanthier, flute; Samuel Bisson, cello. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-571-3680. Freewill offering. 45-minute concert.

- **5:00 Living Arts Centre.** Berenstain Bears Live! In Family Matters the Musical. Hammerson Hall, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. $25. Also Mar 13 (12:30pm/3pm), 14 (12:30pm). 

- **7:00 Tafelmusik.** J.S. Bach: The Circle of Creation. Created, programmed and scripted by Alison Mackay. Works by J.S. Bach. Blair Williams, narrator; Elisa Citterio, music director; Marshall Pynkoski, stage director; Glenn Davidson, production designer and technical director; Raha Javanfar, projections designer; Tafelmusik Baroque Orchestra, Trinity-St. Paul’s Centre, Jeanne Lamon Hall, 427 Bloor St. W. 416-964-6337. $19-$107. $8 pre-concert chat. Post-concert talk-back after the show. Also Mar 15, 16, 17 (11pm), 18 (3:30pm).

**Thursday March 15**

- **11:00am York University Department of Music.** World Music Festival: Cuban Ensemble. Rick Lazar and Anthony Michelli, directors. Tribute Communities Recital Hall, Accademia East Building, YU, 4700 Keele St. 416-736-7000 x20054. Free.


- **12:00 noon: Canadian Opera Company.** Vocal Series: Opera for All Ages. A fun and lively interactive March Break presentation of the whole family to learn about the art of opera. Kyra Millan, soprano; opera educator; Christina Fey, piano; artists from the COC Ensemble Studio. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First-come, first-served. Late seating not available.

- **12:10: University of Toronto Faculty of Music.** Thursdays at Noon: Music and the City. Toronto City Opera and Raymond Dance Company. 238 Bloor St. W. 416-408-0208. $25-$55. 7pm: pre-concert talk with Gillian Story. Also Mar 16.

**Friday March 16**

- **8:00: York University Department of Music.** World Music Festival: Korean Drum Ensemble. Charles Hong, director. Tribute Communities Recital Hall, Accademia East Building, YU, 4700 Keele St. 416-736-7000 x20054. Free.

- **10:00: York University Department of Music.** World Music Festival: West African Drumming. Ghana. Kwasi Dunyo, director. Tribute Communities Recital Hall, Accademia East Building, YU, 4700 Keele St. 416-736-7000 x20054.


**Saturday March 17**

- **8:00: Raymond Dance Company.** Seashells. Dancemakers, 15 Case Goods Lane. 416-367-1800. $20-$25. Also 4pm (student special); Mar 17.

- **8:00: Tafelmusik.** J.S. Bach: The Circle of Creation. See Mar 14. Also Mar 16, 17, 18 (3:30pm).

7:00: National Ballet of Canada. The Sleeping Beauty. See Mar 8. Also Mar 17 (7:30pm).

7:00: Royal Canadian College of Organists. Bach Walk. John Tuttle, organ; and friends. Trinity College Chapel, University of Toronto, 6 Hoskow St. 416-489-1551 x29. Free. Donations welcome.


7:30: Jazz Performance and Education Centre (JPEC). Turn on the Heat: Dave Young/Gord Sheard Brazilian Quintet. Dave Young; Gord Sheard; Luanda Jones; Mark Kelso; Reg Schwager; Jazz Exiles. Toronto Centre for the Arts, 5040 Yonge St., North York. 1-855-985-2787. $35 ($20 adv).


7:30: University of Toronto Faculty of Music. Spring Major Opera Production: Of These I Sing. See Mar 15.


7:30: Royal Conservatory. Songmasters: You're Welcome, Rossini. Lucia Cesaroni, soprano; Alyson McHardy, mezzo. Mazzoleni Concert Hall, Telus Centre, 273 Bloor St W. 416-408-0208. SOLD OUT.


7:30: University of Toronto Faculty of Music. Spring Major Opera Production: Of These I Sing. See Mar 15.

Robert Uchida, violin; Peter Allen, piano. St. George the Martyr Church, 197 John St. 416-822-0243. Also Mar 18 (2pm), Apr. Andrew by-the-Lake Anglican Church.

7:30: University of Toronto Faculty of Music. The Artist's Life Through Song. Ben Moore: DearTheo; Jeffrey Ryan; Miss Carr in Seven Scenes; and other works. Kristina Szabo, mezzo; Christopher Enns, tenor; Steven Philcox, piano. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park Circle. 416-408-0208. $40 ($25 sr/st); $10 (st).


Clemens Hagen with Kirill Gerstein
SUNDAY, MARCH 18, 3PM
PRE-CONCERT TALK 2PM KOERNER HALL

TICKETS ON SALE NOW! 416.408.0208 WWW.RCMUSIC.COM/PERFORMANCE

8:00: Royal Conservatory. Music Mix: Songbird North. Andrea Ramolo, Danny Marks and Miss Emily, songwriters; Blair Packham, host. Temerty Theatre, Telus Centre, 273 Bloor St. W. 416-408-0208. $35 ($25 adv).


8:00: Tafelmusik. J.S. Bach: The Circle of Creation. See Mar 14. Also Mar 19 (3:30pm).

Sunday March 18

2:00: Canzona Chamber Players. In Concert. Brahms: Three Violin and Piano Sonatas. Robert Uchida, violin; Peter Allen, piano. St. Andrew-by-the-Lake Anglican Church, Cibola Ave., Toronto Island. 416-822-0263. $25; $45 (brunch & concert). Also Mar 19 (7:30pm), St. George the Martyr Anglican Church.

2:00: National Ballet of Canada. The Sleeping Beauty. See Mar 8.

2:00: Peter Margolian and Friends. Chamber Music Concert. Hinthemidie: Die Sonne sinkt, for soprano and piano; Sonata for trumpet and piano. Es ist etwas im Menschen, for soprano and piano; Es kann in Ewigkeit, for soprano and piano; François: Suite for trumpet and piano; Le coq et le renard, for soprano and piano. Jocelyn Freilich, soprano;
A. Concerts in the GTA

**Wednesday March 21**

- **12:00 noon:** Yorkminster Park Baptist Church. Noonday Organ Recital. TBA, organ. 1585 Yonge St. 416-922-1167. Free.
- **12:30:** York University Department of Music. Men’s Choir. Lisette Canton, conductor; Ted Moroney, piano. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-2100 x20054. Free.

**Thursday March 22**

- **12:00 noon:** Canadian Opera Company. World Music Series: Folk Meets Baroque. Eclectic exploration of dance tunes worldwide and across history, as well as elements of classical, folk and contemporary musical traditions. Edwin Huizinga, violin; William Coulthard, guitar; Richard Bradshaw, Amphithéâtre, Four Seasons Centre for the Performing Arts, 145 Queen St W. 416-363-8231. Free. First-come, first-served. Late seating not available.
- **12:10:** University of Toronto Faculty of Music. Student Chamber Music Ensembles. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. Free.
- **1:00:** University of Toronto Faculty of Music. Brass Chamber Ensembles. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. Free.

**Thursday March 22**

- **8:00:** New Music Concerts/Music Gallery. The Lioness of Iran. With special guest Terré Hazelton. 24 Spadina Rd. 416-922-2014 x37. $15 (adult); $10 (student/member).
- **8:00:** Art of Time Ensemble. Sound and Colour: Scriabin and Synthesia. Scriabin: 24 Preludes for solo piano; simultaneous light-field show. Kevin Lamotte, lighting design; Andrew Burszako, artistic director and piano. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. $25-$64; $15 (rush tickets, 30 and under). Also Mar 20, 21.

**Friday March 23**

- **12:00 noon:** University of Toronto Faculty of Music. Brass Ensemble. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-2100 x20054. Free.
- **8:00:** Aurora Cultural Centre. John Sheard Presents. Wendell Ferguson, piano and guitar; guest: Terré Hazelton, vocals. 22 Church St., Aurora. 905-713-1818. $40 ($35 adv). Cash bar.
- **8:00:** Cantabile Chamber Singers. Lumina. Works by Byrd, Purcell, Brahms, Sgroi and others on the theme of Light. Church of the
- 8:00: Etobicoke Philharmonic Orchestra. 20th-Century Platinum Masters. Winning composition of the EPO’s 4th Young Composers Competition: R. Strauss; Four Last Songs; Shostakovich: Symphony No.5. Allison Cecilia Arends, soprano. Martingrove Collegiate Institute, 50 Weston Dr., Etobicoke. 416-329-5665. $30; $25(sr)/$22(adj); $15(5th).

Saturday March 24
- 2:00: Toronto Symphony Orchestra. Classical Kids: Gershwin’s Magic Key. Works by Gershwin. Classical Kids LIVE!, actors; Michelle Merrill, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $20.00–$33.75. Also 4pm.
- 4:00: Toronto Symphony Orchestra. Classical Kids: Gershwin’s Magic Key. Works by Gershwin. Classical Kids LIVE!, actors; Michelle Merrill, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $20.00–$33.75. Also 2pm.

Sunday March 25
- 2:00: Toronto City Opera. The Magic Flute. Music by W. A. Mozart. Aga Khan Theatre, 750 Spadina Ave. 1-800-538-3006. $40; $35(51 and under). Also 3:30pm.
- 2:00: University of Toronto Faculty of Music. Percussion Ensembles. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. Free.
- 2:30: Voicebox/Opera in Concert. The Ecstasy of Rita Joe. Music by Victor Davies. Marion Newman, mezzo (Rita Joe); Evan Korbut, baritone; Michelle Lafferty, soprano; Robert Cooper, conductor and chorus director. St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $29–$73. Also Mar 25(2:30pm).

The classic silent film The Phantom of the Opera with live accompaniment composed for choir and orchestra by Andrew Downing

SAT, MARCH 24, 7:30PM
mfchoir.com

March 24, 7pm
patandemilia.wixsite.com/opera

- 8:00: Greenbank Folk Music Society. Lynn Miles with Keith Glass. Greenbank Hall, 19805 Highway #12, Greenbank. 905-985-8351. $25.

March 24, 8 PM
Tickets at agakahkanmuseum.org

March 24, 8pm
mfchoir.com

- 8:00: Mississauga Symphony Orchestra. Star-Wars. Denis Damstomono, conductor. Hammermson Hall, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. $40–$65; $38–$50(sr)/$30(youth); $25(15 and under); $100(family).
- 8:00: Music Gallery/Aga Khan Museum. Departure Series: Land of Kush – Sand Enigma. Nadia El Shazly; Maurice Louca; Sam Shahabi, oud and guitar; Land of Kush Orchestra. Aga Khan Museum Auditorium, 77 Wynford Dr. 416-961-9594. $40; $34/Aga Khan Museum Friends/Music Gallery Members); $30(51 and under). Includes same-day Museum admission.

March 24
Taiko Blues!

March 24, 2018
BRIGHT ROOM, HARBOURFRONT CENTRE
nagatashachu.com

- 8:00: Nagata Shachu. Taiko Blus! Featur- ing Ken Yoshikoa and Julian Fauth. Brigan- tine Room, Harbourfront Centre, 255 Queens Quay W. 416-973-4000. $30; $20(sr).
- 8:00: Toronto Dance Theatre. Glass Fields. See Mar 20.
- 8:00: Voicebox/Opera in Concert. The Ecstasy of Rita Joe. Music by Victor Davies. Marion Newman, mezzo (Rita Joe); Evan Korbut, baritone; Michelle Lafferty, soprano; Robert Cooper, conductor and chorus director. St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $29–$73. Also Mar 25(2:30pm).

March 24, 7:30PM
St. Basil’s Church, St. Michael’s College 50 St. Joseph Street at Bay

~ Membra Jesu Nostri ~
St. Michael’s Schola Cantorum directed by Dr. Michael O’Connor. The Musicians in Ordinary voices and strings led by Christopher Verrette

The Musicians in Ordinary for the Lutes and Voices

Free admission, donations welcome. Call 416-926-7148 for more details.

March 1 – April 7, 2018
A. Concerts in the GTA

Takács Quartet
SUNDAY, MARCH 25, 3PM
PRE-CONCERT TALK 2PM
KOERNER HALL

THE ASSOCIATES OF THE TORONTO SYMPHONY ORCHESTRA

Monday, March 26, 2018, 7:30 p.m.

THE COMPANION’S GUIDE TO ROME
Wolfgang Amadeus Mozart: Sonata for bassoon & cello
François Devienne: Quartet for bassoon and strings in G minor, Op. 73, No. 3
Andrew Norman: Companion’s Guide to Rome

Tickets $22, Seniors & Students $20
Trinity-St. Paul’s Centre
427 Bloor St. W.
Box Office: 416-419-7507
www.associates-tso.org

Franz Josef Haydn
The Seven Last Words of Our Saviour on the Cross
Windermere String Quartet & Eric Friesen, reader
MONDAY, MARCH 26, 7:30PM
shaftesburymusic.org

Tuesday March 27


1:00: Cathedral Church of St. James. Organ Recital. Ivan Sadler, organ. 65 Church St. 416-364-7865 x234. Free. Donations welcomed.


Concerts on Sale at www.rcmusic.com/performance

Monday March 26


7:30: Associates of the Toronto Symphony Orchestra. The Small Concerts: The Companion’s Guide to Rome. Mozart: Sonata for Bassoon and Cello in B-flat K292; Devienne: Quartet for Bassoon and Strings in G Op.73 No.3; Norman: Companion Guide to Rome. Amanda Goodburn, violin; Theresa Rudolph, viola; Emmanuelle Beaulieu Vergogna mia from Edgar; Anlun Huang: Piano Concerto No.9; Bellini: Ahr per semimezzo da te from Violin Concerto No.1; Mozart: Movement 1 from The Marriage of Figaro; Bruch: Movement 3 from Violin Concerto No.1; Mozart: Overture to The Marriage of Figaro; Bruch: Mvt 3 from Violin Concerto No.1; Mozart: Mvt 1 from Piano Concerto No.5; Bellini: Ah per sempre from I Puritani; Puccini: Questo amor, vergognai mia from Edgar; Anlun Huang: Seven Canadian Folksongs in Chinese Style.


The Overcoat
THE COMPANY
Mar 27, 8pm. Runs to Apr 14. Tues/Weds/Thurs/Fri.

Mar 27 at 8pm
DÉNES VÁRJON
March 27 at 8pm
DÉNES VÁRJON

kindred spirits orchestra
Kristian Alexander | Music Director

Tchaikovsky and Liszt
LISZT, Totentanz | LISZT, Piano concerto No. 2
WING-WAH CHAN, Harp concerto (world première)
TCHAIKOVSKY, Symphony No. 3 “Polish”

Thursday, March 30, 2017, 8 pm
Flato Markham Theatre

191.305.7469
171 Town Centre Blvd
Markham, ON

Music Toronto
8:00: Music Toronto: Dénes Várjon, piano. Beethoven: Bagatelles Op.126; Bartók: For Children (excerpts); Elegy No.2; Improvisations Op.20; Liszt: Sonata No.2 in b. St. Lawrence Centre for the Arts, 27 Front St. E.

Music Toronto
8:00: Music Toronto: Dénes Várjon, piano. Beethoven: Bagatelles Op.126; Bartók: For Children (excerpts); Elegy No.2; Improvisations Op.20; Liszt: Sonata No.2 in b. St. Lawrence Centre for the Arts, 27 Front St. E.

2306_38-57_Listings_Master.indd 46
2/25/2018 11:05:48 PM
The wholenote.com

Wednesday March 28

● 12:00 noon: York University Department of Music. Music @ Midday: New Music Ensemble. Matt Brubeck, director. Tributa Communities Recital Hall, Accolade East Building. YU, 4700 Keele St. 416-736-2100 x20054. Free.


● 7:30: Toronto Mendelssohn Choir. Sacred Music for a Sacred Space. A program of music for contemplation and reflection. Vaughan Williams: Mass in g and works by Eisler, Rachmaninoff, Bruckner, Lutoslawski and others. St. Paul’s Basilica, 83 Power St. 416-408-0208. $35 and $50; $35 and $45(s); $20(VoxTix for 30 years and under). Also Mar 29(via).

● 7:30: University of Toronto Faculty of Music. UOT Jazz Orchestra and 11 O’Clock Jazz Ensemble. Renee Rosnes, piano; Gordon Foote, director. Jim Lewis, director. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. Free. Also Mar 30.

● 8:00: Canadian Stage. The Overcoat: An Opera. See Mar 27. Also Mar 28, 29, 30, 31, Apr 1, 3, 4, 5, 6, 7.

7:00 pm

The wholenote.com

Music for Holy Week & Easter
St. Thomas’s Church
383 Huron Street, Toronto

Palm Sunday, March 25

THE CRUCIFIXION
By John Stainer
For choir, organ & soloists
Freewill offering

Monday, March 26

8:00 pm

BAROQUE MUSIC BY CANDLELIGHT
Violinist Larry Beckwith leads singers and a period instrument ensemble.
Pay what you can

CHORAL SERVICES

See music list at stthomas.on.ca

MAUNDY THURSDAY
March 29, 8:00 pm
GOOD FRIDAY
March 30, 10:30 am
EASTER VIGIL
March 31, 9:00 pm

EASTER DAY, April 1
Sung Eucharist at 9:30 am
(Dec 57)

See music list at stthomas.on.ca

Solemn Eucharist at 11:00 am
(Dec 57)

Solemn Evensong & Devotions at 7:00 pm
(Dec 57)

Matthew Larkin
Organist & Director of Music
Elizabeth Anderson
Assistant Organist
A. Concerts in the GTA

Church, 1585 Yonge St. 416-241-1298. Free; donations welcomed.

• 7:00: Canadian Stage. The Overcoat: An Opera. See Mar 27. Also Mar 31, Apr 1, 3, 4, 5, 6, 7.

• 7:30: Music at Metropolitan. Mass in B Minor by Johann Sebastian Bach. Metropolitan Festival Choir and Orchestra; Ellen McAteer and Gisele Kulak, sopranos; Christina Stelmacovich, mezzo-soprano; Charles Davidson, tenor; and Daniel Licht, baritone. Metropolitan United Church (Toronto). 56 Queen St. E. 416-363-0331 x26. $30; $10 (18 and under).

• 7:30: Toronto Beach Chorale. Mozart’s Great Mass in C Minor. Mozart: Mass in c K247 with completions from K189 and motets. Jennifer Krabbe, soprano; Laura McAlpine, mezzo; Matthew Cassils, baritone; Marcel van Helden, tenor. Kingston Road United Church, 975 Kingston Rd. 416-699-6894. $30/$25 (adv); $15/12.50 (18yrs/advl); free (under 7).

• 7:30: Toronto Mendelssohn Choir. Sacred Music for a Sacred Space: Good Friday. A program of music for contemplation and reflection. Vaughan Williams: Mass in g; and works by Brahms, Rachmaninoff, Bruckner, Lucaszewski and others. St. Paul’s Basilica, 83 Power St. 416-408-0208. $35 and $50; $35 and $45 (sr); $20 (Vox/Tix for 30 years and under). Also Mar 28.

• 8:00: Istituto Italiano di Cultura di Toronto. Vespuvius Ensemble: In Deum. Traditional music for Good Friday. Heliconian Hall, 35 Hazelton Ave. 416-356-5016. $25; $10 (sr/st); free (children under 12).

• 8:00: Kindred Spirits Orchestra. Tchaikovsky and Liszt. Liszt: Totentanz S126; Piano Concerto No.2 S125; Wing-Wha Chan: Harp Concerto; Tchaikovsky: Symphony No.3 Op.29 “Polish”. Kristan Alexander, conductor; Ricker Choi, piano; Teresa Suen, harp. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. $30-$40; $25 (sr); $15 (youth). 7:15pm pre-concert recital; 7:30pm pre-concert talk; intermission discussion with Ricker Choi and Teresa Suen.

Saturday March 31


• 8:00: Canadian Stage. The Overcoat: An Opera. See Mar 27. Also Apr 1, 3, 4, 5, 6, 7.

Sunday April 1

• 10:30am: St. Andrew’s Church (Toronto). Easter Sunday Service. Works by Charles Wood, Eleanor Daley and Randall Thompson; Widor; Toccata. Cathedral Brass Quartet; St. Andrew’s Gallery Choir; Dan Bickle, organ. 73 Simcoe St. 416-593-5600 x220. Freewill offering. Religious service.

• 10:00: Canadian Stage. The Overcoat: An Opera. See Mar 27. Also Apr 3, 4, 5, 6, 7.

Thursday April 5


• 12:30: York University Department of Music. Music @ Midday: Instrumental Masterclass in Concert. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-2100 x20054. Free.

Monday April 2

• 12:30: York University Department of Music. Music @ Midday: Instrumental Masterclass in Concert. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-2100 x20054. Free.

Tuesday April 3

• 12:10: Nine Sparrows Arts Foundation/ Yorkminster Park Baptist Church. Lunchtime Chamber Music: Rising Stars Recital. Performance students from the UofT Faculty of Music. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free; donations welcomed.

• 5:00: University of Toronto Faculty of Music. From the 19th Century. Works by Danzetti, Delibes, Verdi, Wagner and others. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. $20; $10 (sr).

• 7:30: Toronto Children’s Chorus. Toronto Youth Choir Concert. Selections from well-known oratorios. Guest soloists from Université de Montréal. Toronto’s Oratorio Class. Christ Church Deer Park, 1570 Yonge St. 416-932-8666 x231. Donations accepted.

• 8:00: Canadian Stage. The Overcoat: An Opera. See Mar 27. Also Apr 5, 6, 7.

Wednesday April 4

• 12:00 noon: University of Toronto Faculty of Music. UofT Concert Orchestra. Paul Widner, conductor. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. Free.


• 8:00: Canadian Stage. The Overcoat: An Opera. See Mar 27. Also Apr 5, 6, 7.

• 8:00: Cathy Yang. Fables: Piano Music from Debussy to Uematsu. Works for piano duo by Debussy, Ravel and Poulenc; solo works/improvisations on themes from Uematsu: Final Fantasy; and other works. Cathy Yang and Benjamín Nuss, pianos. Gallery 345, 345 Sorauren Ave. 519-774-6988. $20.

Thursday April 5


• 12:30: York University Department of Music. Music @ Midday: Chamber Strings. Matt Brubek, director. Tribe Community Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-2100 x20054. Free.


• 7:30: University of Toronto Faculty of Music. Wind Ensemble: Loss and Reflection. George: By Fire; Bryant: Nothing Gold Can Stay; Morawetz: Memorial to Martin Luther King; Blackshaw: Soulstrum; Mascallows: Trauer. Shauna Rolston, cello; Gillian Mackay, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. $30; $20 (sr); $10 (sr).

• 8:00: Canadian Stage. The Overcoat: An Opera. See Mar 27. Also Apr 6, 7.

LISZT: PILGRIMAGE

ADAM SHERKIN
with SOPRANO ADANYA DUNN APR 5, 2018
GLENN GOULD STUDIO

Tafelmusik Baroque Orchestra and Chamber Choir

BACH B-MINOR MASS
APR 5–8, 2018
JEANNE LAMON HALL, TRINITY-ST. PAUL’S CENTRE
tafelmusik.org

• 8:00: Tafelmusik. Bach B Minor Mass. Dorothée Mields, soprano; Laura Pudwell, mezzo-soprano; Charles Daniels, tenor; Tyler Duncan, baritone; Tafelmusik Baroque Orchestra and Chamber Choir; Ivars Taurins, director. Trinity-St. Paul’s Centre, Jeanne Lamon Hall, 427 Bloor St. W. 416-593-6937. $24+$109. 7pm: pre-concert chat.

• 8:00: Toronto Symphony Orchestra. Sibelius Symphony 5. Mendelssohn: Fair Melusina

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theywholenote.com
Overture; Bruch: Violin Concerto No.1; Stenhammar: Intermezzo (from Sängen); Sibelius: Symphony No.5; Ray Chen, violin; Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $34.75-$148.00. 6:45pm Free pre-concert performance by The TSO Chamber Soloists. Also Apr 7(8pm); 8(3pm).

**Friday April 6**

- **12:10: Music at St. Andrew’s. Noontime Recital**. Works by Mozart and Rachmaninoff. Emily Chiang and Young-Ah Bang, piano 4-handls. St. Andrew’s Church (Toronto), 73 Simcoe St. 416-593-5600 x211. Free.
- **7:30: Canadian Stage. The Overcast: An Opera.** See Mar 27. Also Apr 7.
- **8:00: Burlington Performing Arts Centre.** Ken Mitchell. Rock and roll. Burlington Performing Arts Centre, Main Theatre, 440 Locust St., Burlington. 905-681-6000. $59. Series discount available. 8:00: Exultate Chamber Singers. We Sing and Play! Guest: Toronto Winds; Hilary Apfelstadt, conductor. St. Thomas’s Anglican Church (Toronto), 73 Simcoe St. 416-971-9229. $25; $20(sr); $10(st).
- **8:00: Music Gallery. Emergents III: The Music of Ken Aldcroft.** Karin Ng, saxophone. Music Gallery at 918 Bathurst, 918 Bathurst St. 416-204-1080. $12, (members).
- **9:00: Tafelmusik. Bach B Minor Mass.** Dorothee Mields, soprano; Laura Pavudelli, mezzo; Charles Daniels, tenor; Tyler Duncan, baritone; Tafelmusik Baroque Orchestra and Chamber Choir; Ivars Taurins, director. Trinity-St. Paul’s Centre, Jeanne Lamon Hall, 427 Bloor St. W. 416-964-6337. $24-$109. 7pm pre-concert chat.

**Saturday April 7**

- **9:00: University of Toronto Faculty of Music.** World Music Ensembles. Latin American Music Ensemble and Steel Pan Ensemble. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. Free.
- **7:00: Opera by Request.** Handel’s Orlando. In Concert. Kinga Lizzio, mezzo (Orlando); Vanja Chan, soprano (Angelica); Daniela Agostino, mezzo (Darinda); Shannon Hallwell-McDonald, soprano (Elvira); William Shookhoff, music director and piano. College St. United Church, 452 College St. 416-455-2635. $20.

**In THIS ISSUE:** Barrie, Belleville, Cambridge, Cobourg, Dundas, Guelph, Kingston, Kitchener; London, Niagara Falls, Niagara-on-the-Lake, Peterborough, St. Catharines, Waterlo, Windsor

**B. Concerts Beyond the GTA**

**Thursday March 1**

- **12:00 noon: Wilfrid Laurier University Faculty of Music.** Recital. Maureen Forrester Recital Centre, 75 University Ave. Waterloo. 519-884-1970 x2432. Free.
- **8:00: Kitchener-Waterloo Chamber Music Society.** Trio Tangere: Piazzolla; Fuga y misericordia; Debussy: Suite Bergamesque; Donizetti: Three Short Stories; Ysaye: Sonata No.6; Maute: Cabana à sucre; and other works. Trio Tangere: Marc Djokie, violin, Jérôme Ducharme and Louis Trépanier, guitars. KWCMS Music Room, 57 Young St. W., Waterloo. $18-1673. $30; $20(st). Also Apr 7.

**Friday March 2**

- **12:00: Music at First-St. Andrew’s United Church.** Friday Lenten Noon Recital. Paul Merritt, organ. First-St. Andrew’s Church (London), 350 Queen’s Ave. London. 519-679-8182. Free. Also Apr 7.
- **8:00: Kitchener-Waterloo Symphony.** Tchaikovsky’s Piano Concerto. Lutoslawski: Overture for Strings; Tchaikovsky: Piano Concerto No.1 in b-flat; Janácek: Taras Bulba; Brahms: Variations on a Theme by Joseph Haydn. Alexandra Dariescu, piano; Marzena Diakun, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4717. $19-$82. Also Mar 3.
- **8:00: Wilfrid Laurier University Faculty of Music. The Tender Land.** Music by Aaron Copland; libretto by Horace Everett. Anna Theodosakis, stage director; Leslie DeAth, conductor. Wilfrid Laurier University, Theatre Auditorium, 75 University Ave. W., Waterloo. 519-884-1970 x2432. $20; $10(st). Also Mar 3 (4pm).

**Saturday March 3**

- **10:30am: Kitchener-Waterloo Symphony.** Tiger in the Well. Kait Taylor, storyteller. KWS Musicians, Waterloo Region Museum, 10 Huron Rd., Kitchener. 519-745-4711 or 1-888-745-4717. $12; (child). Also Feb 6(Kitchener Centre, Kitchener), Mar 24(Elmira).
- **7:30: Chorus Niagara.** St. Matthew Passion. J.S. Bach. Talisker Players; Maeva Palmer, soprano; Lillian Brooks, mezzo; Zach Finkelstein and James McLean, tenors; Robert Cooper, conductor; and others. FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines. 1-855-515-0725 or 905-688-0722. $43; $41(sr); $28(under 30); $16(st); $15(child); $3(eyejojo). Also Apr 5(Kitchener Centre, Kitchener), Mar 24(Elmira).
- **8:00: DeCapo Chamber Choir.** Reincarnations. Guest: Catherine Robertson, piano. St. John the Evangelist Anglican Church, 23 Water St. N., Kitchener. 519-725-7648. $25; $20(st); $15(child); $5(eyejojo). Also

7:30: First-St. Andrew’s United Church. Tuskegee Golden Voices Concert Choir. Dr. Wayne A. Barr, director. First-St. Andrew’s United Church, 530 Queens Ave, London, 519-670-8192. $25.


8:00: Wilfrid Laurier University Faculty of Music. Student Composer Series. Maureen Forrester Recital Hall, 75 University Ave., Waterloo, 519-884-1970 x2432. Free.

Thursday March 8


Friday March 9


12:30: Don Wright Faculty of Music. Fridays at 12:30 Concert Series: EVA-trio from Finland. Essi Vuorela, soprano; Vesa Nordlo, cella; Anna-Karin Korhonen, kantele. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London, 519-661-3767. Free.

8:00: Kitchener-Waterloo Symphony. A Tribute to John Williams. Selections from Superman, ET, Jurassic Park, Indiana Jones, the Harry Potter films, and Star Wars. 51st Legion worldwide Star Wars costing organization; Scott Terrell, conductor. Centre in the Square, 101 Queen St. N., Kitchener, 519-745-4711 or 1-888-745-4717. $10-$85. Also Mar 9, 10 (both at 8pm).
Friday March 16


12:30: Don Wright Faculty of Music. Opera at Western: Spring Gala Favourite Scenes. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767. Free.

12:30: Don Wright Faculty of Music. Chamber Groups & Students Composer Gala Concert. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767. Free.

12:00 noon: Music at St. Andrew’s. Mari- lyn Reesor; Organ. St. Andrew’s Presbyterian Church (Barrie), 47 Owen St., Barrie. 705-731-7657. $10 (sr/st). Also Mar 17.

Wednesday March 21

12:00 noon: Music at St. Andrew’s. Mari- lyn Reesor; Organ. St. Andrew’s Presbyterian Church (Barrie), 47 Owen St., Barrie. 705-731-7657. $10 (sr/st). Also Mar 17.

12:00: Don Wright Faculty of Music. Annual Choral Concert: Student Composers Gala Concert. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767. Free.


12:30: Don Wright Faculty of Music. Friday at 12:30 Concert Series: Beethoven and Alfred Schnittke. Annette-Barbara Vogel, violin; Sharon Wei, viola; Thomas Wiebe, cello. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767. Free.

12:30: Don Wright Faculty of Music. Chamber Groups & Students Composer Gala Concert. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767. Free.


Saturday March 17

12:00 noon: Kitchener-Waterloo Symphony. A History of the Symphony. Haydn: Overture to The Apothecary; Mozart: Salzburg Symphony No.1 in D; Boccherini: Symphony No.3 in D; J.C. Bach: Symphony in D Op.3 No.1; C.P.E. Bach: Harpsichord Concerto in d; Boris Mendyck, harpsichord; Bruce McGillivray, conductor; Mathieu Lussier, conductor. FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines. 905-515-0722 or 905-688-0722. $28.50; $22.50 (sr/child); $12.50 (children); $5 (ea/child). General admission. Also Mar 21 (Waterloo), 24 (Cambridge).


Sunday March 18

12:30: Isabel Bader Centre for the Performing Arts. Star’s of the VOC Ensemble Studio. Offenbach: Belle nut; no nut. Favourite scene from Les contes d’Hoffman; Mozart: Excerpts from Così fan tutte; Puccini: O mio babbino caro. Gianni Schicchi. Danica Lorel, soprano; Simone McIntosh, mezzo; Samuel Chan, baritone; Stéphane Mayer, piano. 390 King St. W., Kingston. 613-533-2404. $39; $32(faculty/ staff); $16 (sr/child).

12:00 noon: Don Wright Faculty of Music. Faculty Concert: Queen Beashall: Schumann Finale. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767. Free.

12:00 noon: Don Wright Faculty of Music. Opera at Western: Spring Gala Favourite Scenes. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767. $15; $10 (sr/child). Also Mar 16.

12:00 noon: Music at St. Andrew’s. Mari- lyn Reesor; Organ. St. Andrew’s Presbyterian Church (Barrie), 47 Owen St., Barrie. 705-731-7657. $10 (sr/st). Also Mar 17.

Tuesday March 20


12:00 noon: Music at St. Andrew’s. Mari- lyn Reesor; Organ. St. Andrew’s Presbyterian Church (Barrie), 47 Owen St., Barrie. 705-731-7657. $10 (sr/st). Also Mar 17.

12:00 noon: Wilfrid Laurier University Faculty of Music. Wind Orchestra. Theatre Auditorium, 75 University Ave., Waterloo. 519-884-1970 x2432. $15; $8 (sr/child).
B. Concerts Beyond the GTA

RBC Foundation Music@Noon. Students from the Department of Music. Cairns Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines. 905-688-0722. Free.

Wednesday March 28

- 7:30: Don Wright Faculty of Music. Choral Celebration 2: Together in Song. First-St. Andrew's United Church, 350 Queens Ave, London. 519-661-3782. $15; $10(students).
- 8:00: Wilfrid Laurier University Faculty of Music. Chamber Music Concert. Maureen Forrester Recital Hall, 75 University Ave., Waterloo. 519-884-1970 x2432. Free.

Thursday March 29


Friday March 30

- 7:30: Grand Philharmonic Choir. Bach: St. John Passion. Lawrence Wilford, tenor (Evangelist); Jesse Blumberg, baritone (Christus); Helene Brunet, soprano; Jennifer Enns Modolo, alto; Jean-Philippe Fortier-Lazure, tenor; Don Mazzarella, bass; Kitchener-Waterloo Symphony. Centre in the Square, 101 Queen St. N., Kitchener. 519-578-5660 x5290. $30-$82; $14(university st/under 30); $5(child/high school st).

Saturday March 31

- 8:00: 5 at the First Chamber Music Series. String Extravaganza VII. Arensky: String Quartet No. 2 in a for violin, viola and 2 celli; Morlock: Blue Sun for violin and viola; Dohnanyi: String Sextet in B-flat. Yehonatan Berick and Csaba Koczó, violins; Caitlin Boyle and Theresa Rudolph, violas; Rachel Desoyer and Rachel Mercer, cellos. First Unitarian Church of Hamilton, 170 Dundurn St. S., Hamilton. 905-399-5125. $20; $15($5 steward); $5(eyeGo); free(university, unwaged); free(under 12).
- 7:30: Guelph Chamber Choir. Brahms’ A German Requiem: “Farewell Concert” for Conductor Gerald Neufeld. Sheila Dietrich, soprano; Daniel Lichti, baritone; Musica Viva Orchestra; Gerald Neufeld, conductor; Alison MacNeill, piano. River Run Centre, 35 Woolwich St., Guelph. 519-763-3000. $35; $25(students).
- 8:00: Encore Performances. Pat & Emilia. Works by Smallman, Bizet, Verdi, Puccini and Gounod. Tara Sievers-Hunt, soprano; Jocelyn Zelasko sopranos; ensemble. Willistead Manor, 1089 Niagaras St., Windsor. 519-263-2365. $25. Also Mar 23(St. Catharines); Mar 24(Toronto).

Wednesday April 4

- 12:00 noon: Midday Music with Shipuro. Daniel Johnston and Bear Creek Students. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $10; free(students).
- 7:30: Marilyn I. Walker School of Fine and Performing Arts, Brock University. The University String Orchestra. George DeLand, conductor. Cairns Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines. 905-688-0722. $12; $5(child); $5(eyeGo); free(Brock students).
- 8:00: Don Wright Faculty of Music. Western University Wind Ensemble: Meditation and Exaltation. Paul Davenport Theatre, Talbot College, Western University, 151 Richmond St. N., London. 519-661-3787. Free.
- 8:00: Kitchener-Waterloo Symphony. Cirque de la Symphonie. Evan Mitchell, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4717. $19-$86. Also Apr 7.

Thursday April 5

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.

- Canadian Stage. The Overcoat. An opera by James Rolfe, libretto by Morrie Ryan. Ottawa Centre for the Performing Arts, 50 Tank House Lane. 613-523-3242. $25-$65. Opens Mar 30, 7:30pm. Runs to Apr 1, Thurs-Sat(7:30pm), Sun(2pm).

C. Music Theatre
Discovering New Venues

DAVID PERLMAN

In the February issue of HalfTones, our between-print-issues e-letter, we ran a story by Sara Constant on this year’s recipients of the TD Toronto Jazz Discoveries Series Awards, now in its eighth year. As described in that story, the series started in 2011 as a part of the TD Toronto Jazz Festival’s outreach to local performers creating original work, and to year-round, multi-venue jazz programming in the city. “Each year, an assembled Toronto Jazz Fest jury selects four projects to receive support and funding from the festival. Over the last eight years,” the story continues, “the series has accumulated an alumni list that serves as a veritable who’s who of local jazz innovators –[helping] transform the festival from an annual affair into a year-round showcase of local music-making.”

It’s not hard to see how this year’s four recipients fit the bill: Harley Card’s Sunset Ensemble at Lula Lounge, March 1; the Heavyweights Brass Band at Lula Lounge, March 29; Adrean Farrugia and Joel Frahm at Gallery 345, April 30; and a show curated by Aline Homzy titled The Smith Sessions Presents: Bitches Brew at Canadian Music Centre, April 28.

Just as interesting as the alumni, from the perspective of this column, is taking the look at the venues that have been the most active participants in this initiative over the years, both the ones you’d expect to find mentioned regularly here, and also the ones you might not usually associate with jazz.

Lula leads: of the usual venues you’d expect to be involved, Lula Lounge leads the pack, starting with the series’ first-ever concert, a Fern Lindzon CD release in April 2011. Since then the Dundas St. W. venue has hosted series concerts by Jason Freeman-Fox in February 2013, a Heavyweights Brass Band CD release concert in March 2014, Alexander Brown in March 25, Sundar Viswanathan’s AVATAR in March 2016 and Chelsea McBride’s Socialist Night School CD release in January of last year. And this year the beat continues with Harley Card, March 1 and The Heavyweights in a return visit on March 29.

The Rex and Jazz Bistro: as you might expect, the city’s two premier mainstream venues are both in the running for silver and bronze, with three appearances each over the eight years. The Rex has been venue of choice for a Barry Elmes Quintet CD Release in March 2011, a Nick Fraser double-CD release in May 2016, and The Further Adventures of Jazz Money (Dillan Ponders, Apt and Ghettosocks) in March 2017. And the Bistro has hosted a Beverly Taft Meets the Nathan Hiltz Orchestra CD release concert in April 2014, a first big gig for the Alex Goodman Chamber Quartet in April 2015 and Robi Botos’ Movin’ Forward CD Release in March 2015.

Gallery 345: When you get past those three obvious choices, though, you’re entering some interesting territory – venues with audiences more often in other genres but offering fertile ground for jazz. Gallery 345 on Sorauren heads the list: Mike Downes in March 2012, Shannon Graham and The Storytellers in April 2013, and the Nancy Walker Quintet in 2014. Adrea Farrugia and Joel Frahm (April 27 this year) will actually push Ed Epstein’s little-gallery-that-could ahead of its more storied mainstream colleagues into the silver medal spot.

The Best Rest

Space doesn’t permit the same level of detail for the rest of the venues used to date for the series, but the point is that there are venues out there for putting on shows for audiences that are there to listen. The Music Gallery, previously at St. George the Martyr Church on John St., and its new houses at 918 Bathurst Cultural Centre have been used four times so far. Small World Music Centre, Alliance Française, the late-lamented Trane Studio, the Lower Ossington Theatre, Knox Presbyterian and Beit Zatoum have all also been used. This year the Canadian Music Centre on St. Joseph joins the list.

If the series continues to encourage adventurous venue hosting as much as it does adventurous music-making, it will continue to serve a worthwhile purpose.

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As we work towards listing club events with our main listings in an integrated searchable format, some listings here are less complete than they were previously. Please visit the website addresses provided for specific venues or use the phone number provided for more detailed information. We apologize for this temporary inconvenience.

### 120 Diner
120 Church St. 416-792-7725 120diner.com (full schedule)
All shows: PWYC ($10-$20 suggested)

### Alleycatz
2409 Yonge St. 416-451-6865 alleycatz.ca
All shows: PWYC unless otherwise indicated. Call for cover charge info.
Every Mon 8:30pm Salsa Night. Every Tue Bachata Night. Every Wed Midtown Blues Jam. Every Thurs 7:30pm Claudia Lopez Duo Jazz.

### Artword Arbar
15 Colbourne St., Hamilton. 905-543-8512 artword.net (full schedule)
All shows at 8pm unless otherwise noted. Mar 1 Tovi Unt. Mar 2 Edgar Breau (CD release). $15. Mar 3 The Worst Pop Band Ever! $10. Mar 4-7:30pm Celebration of the Music of Ken Aldcroft $15/$10(adv).
Mar 24 Zoro Part.

### The Blue Goose Tavern
1 Blue Goose St. 416-255-2442 thebluegoosetavern.com (full schedule)

### Bloom
2315 Bloor St. W. 416-767-1315 bloomrestaurant.com (full schedule)
All shows: 19+. Call for reservations. Mar 29 7pm Hilario Duran Trio $35 Dinner & Concert

### Burdock
1184 Bloor St. W. 416-546-4033 burdockto.com (full schedule)
Mar 1 Graham Nicholas Album Release w/ Grady Keilneck. Mar 3 Emma Cook w/ Julie Neff.

### Cameron House
408 Queen St. W. 416-703-0811 thecameron.com
Mar 5, 12, 19 & 26 6pm David Leask (new album Six in 6/8) No cover.

### Castro’s Lounge
2116 Queen St. E. 416-699-8272 castroslounge.com (full schedule)
All shows: No cover/PWYC

### C’est What
67 Front St. E. 416-687-9499 cestwhat.com (full schedule)
All concerts are PWYC unless otherwise noted.
Mar 3 8pm The Hot Five Jazzmakers. Mar 4 7pm Women in Music, Vol. 4. $10.

### Emmett Ray, The
924 College St. 416-792-4497 theemmetray.com (full schedule)
All shows: No cover/PWYC
Mar 4 8pm Robert Chapman Trio.

### Gate 403
403 Roncesvalles Ave. 416-588-2930

 publisher@thewholenote.com

D. In the Clubs (Mostly Jazz)

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gate403.com (full schedule)
All shows: PWYC.

Grossman’s Tavern
379 Spadina Ave. 416-977-7000
grossmantavern.com (full schedule)
All shows: No cover (unless otherwise noted).
Every Sat. 4:30 The Happy Pals Dixieland Jazz Jam.
Every Sun 4pm New Orleans Connection.
All Star Band; 8pm Sunday Jam with Bill Hedine.
Every Wed 10pm Action Sound Band w/ Leo Valvassori.

Hurit Cafe and Restaurant
2050 Danforth Ave. 416-551-7560
Every Sun 3pm Hurit Sundays Open Mic.

Home Smith Bar – See Old Mill, The

Hugh’s Room
2261 Dundas St. W 416 533 5483
hughsrroom.com
Mar 1 Maria Doyle Kennedy $40/$35(adv).

Jazz Bistro, The
251 Victoria St. 416-363-5299
jazzbistro.ca (full schedule)
Mar 31 7:30pm Last Weekend Jazz Party w/ Faith Amour & Friends - Spring Edition. $15.

Jazz Room, The
Located in the Huteher Hotel, 59 King St. N.,
Waterloo. 226-476-1565
kwjazzroom.com (full schedule)
All shows: 3:30-11:30pm unless otherwise indicated. Attendees must be 19+ - Cover charge varies (generally $12-$25)

Lula Lounge
1585 Dundas St. W. 416-588-0307
lula.ca (full schedule)
Every Fri 7:30 Early Jazz & World Sessions free before 8pm; Every Fri 10:30 Havana Club Cuba Libre Fridays $15; Every Sat 10:30 Salsa Saturdays $15.
Mar 1 Harley Card Sunset Ensemble $20/$15(adv). Mar 29 7pm The Heavyweights Brass Band $25/$20(adv); $15(st)

Manhatts Pizza Bistro & Music Club
951 Gordon St., Guelph 519-767-2440
manhatts.ca (full schedule)
All shows: PWYC.
Every Tue Open Stage hosted by Paul, Pete & Ron.

May Café
876 Dundas St. W. 416-607-2032
maytomo.ca (full schedule)

Mezzetta Restaurant
681 Clair Ave. W. 416-658-5687
mezzettarestaurant.com (full schedule)
All shows: 3pm, 8pm (unless otherwise noted).
Every Wed 9 & 10:15pm Wednesday Concert Series. Cover $10.

Monarch Tavern
12 Clinton St. 416-531-5833
thonemovembers.ca (full schedule)
Every Tue 9pm Vinyl Night; Every Thu 10pm Monarch Karaoke $5.

N’awlins Jazz Bar & Dining
299 King St. W. 416-595-1958
nawlins.ca
All shows: No cover/PWYC.
Every Tue 6:30 Stacie Mcgregor: When every Wed 1pm The Jim Heimiman Trio. Every Thur 9pm Nothin’ But the Blues with Joe Bowden. Every Fri & Sat 8:30 N’awlins All Star Band; Every Sun 7pm Brooke Blackburn.

Nico Bistro, The
117 Brook St. N., Whitby. 905-668-8339
nicrobistro.ca (full schedule)
Mar 14 Farruccas Latin Duo. Mar 28 Zoey Adams

Old Mill, The
21 Old Mill Rd. 416-236-2641
oldmillToronto.com
The Home Smith Bar: No reservations. No cover. $20 food/drink minimum. All shows: 7:30-10:30pm

Only Café, The
972 Danforth Ave. 416-463-7843
onlycafe.ca (full schedule)
All shows: 8pm unless otherwise indicated.

Pilot Tavern, The
22 Cumberland Ave. 416-923-5716
thepilot.ca
All shows: 3:30pm. No cover.
Every Sat 3pm Saturday Jazz. Mar 3 Sugar Daddies.

Poetry Jazz Café
224 Augusta Ave. 416-599-5299
poetryjazzcafe.com (full schedule)

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

Reservoir Lounge, The
52 Wellington St. E. 416-955-0887
reservolounge.com (full schedule).
Every Tue Sat, 8-4.5 Tyler Yarema and his Rhythm. Every Wed 9pm The Digs. Every Fri 9:45 Dee Dee and the Dirty Martians.

Rex Hotel Jazz & Blues Bar, The
194 Queen St. W. 416-598-2475
thereca.com (full schedule)
Call for cover charge info.
Every Mon 6:30 University of Toronto Student Jazz Ensembles. Every Tue 6:30 Thompson Egbo-Egbo. Every Wed 6:30 Victor Bateman Trio. Every Thu 6:30 Kevin Quain. Every Fri 4pm Hong- town Synagoguists. Every Sat 10:30 The Sinners Choir; 7pm Justin Bacchus. Every Sun 7pm Tom Reynolds Trio.

Sally Dog Bar & Grill, The
1980 Queen St. E. 416-849-5064
thesallydog.ca (full schedule)
Every Thu 7:30 Jazz Night. Every Thu 8:30 Karaoke. Every Fri 9:30pm Blues Jam - house band with weekly fea- tured guest.

Sauce on Danforth
1376 Danforth Ave. 647-748-1376
sauceondanforth.com
All shows: No cover.
Every Mon 5pm Funky Mondays. Every Tue 6pm Julian Faith Plays Barrel-House Jazz. Every Thursday 8pm An Evening of Music with Steven Koven and Arte Roth. Every Sat 4pm Saturday Matinees.
Every Sun 5:30 Cedar & The Daydrinkers.
Mar 31 Matt Morgan. Apr 7 The Lester's

Tranzac
292 Brunswick Ave. 416-923-8137
tranzac.org (full schedule)
3-4 shows daily, various styles, in four different performance spaces. Mostly PWYC. Every Mon 10pm Open Mic Mondays. Every Tuesday 8pm Annex Ukelele Jam Every Thursday 7:30pm Bluegrass Thursdays Every Sunday 7pm The Rhythmically Synthetic Social Hour Jazz Jam.

Galas and Fundraisers
Mar 24 7:00: Echo Women’s Choir. CD Launch and fundraiser. Musical guests Eve

The ETCeteras
Goldberg and Ukulele Orchestra of Toronto. Church of the Holy Trinity, 19 Trinity Square (behind the Eaton Centre; wheelchair accessible). Echo will perform music conducted by Becca Whita, Alan Gasser and Annabelle Chvostek, with Becca Whita also at the piano. $25, available from Echo members or at the door. CDs will be available for $20. Information at www.echowomenschoir.ca or by emailing info@echo.ca.

Lectures, Salons and Symposia
Mar 11 7:00: Andrea Botticelli, Exploring Early Keyboard Instruments: Lecture- Recital on the Keenner Collection. Vocal

March 1 – April 7, 2018 | 55
and keyboard works by Purcell, Haydn and Beethoven. Andrea Botticelli, harpsi-
chord, clavichord, fortepiano; Lawrence Willi-
ford, tenor; Témerty Theatre, Telus Centre, 273 Bloor St. W. 416-408-2825. $40. 5pm; instrument exhibit; 6pm; wine and cheese.

• Mar 13 7:30: The Toronto Chapter of the Duke Ellington Society. Monthly Meeting. Montgomery’s Inn, 4709 Dundas St. W. E5t-
booke. Anyone interested in Ellington’s music and his contributions to the art of jazz is wel-
come. For further information, visit www.torontodukeellingtonsociety.com or call 416-239-2683. Membership fee $35 per person or $50 per couple, with one free initial visit.

• Mar 4 2:00-5:00: Classical Music Club Toronto. Boito: Mefistofele. The Faust legend has provided inspiration to many famous composers – Gounod, Schumann, and others. Our program will examine a 19th-century operatic approach from a composer who was also a librettist for Giuseppe Verdi’s opera Otello and Falstaff. A selection of recordings (both audio and video) will be presented high-
lighting the diversity of Schubert’s composi-
tions across many genres. For information and location contact John Sharpe: 416-838-
2549. Annual membership: $25 (regular); $10 (sr/st). Free for first-time visitors. Dona-
tions accepted for refreshments. Postponed from Feb 25.

• Mar 18 2:00-5:00: Classical Music Club Toronto. Made in Canada: Bruckner’s Sym-
phonies. The symphonies of Bruckner have enjoyed the attention of two of Canada’s outstanding conductors, Yannick Nézet-
Séguin at the Orchestre Métropolitain de Mtl. and Georg Tintner at Symphony Toronto.

The symphonies of Bruckner have enjoyed the attention of two of Canada’s outstanding conductors, Yannick Nézet-
Séguin at the Orchestre Métropolitain de Mtl. and Georg Tintner at Symphony Toronto.

Classical Music Club Toronto.

● ●

Eglinton St. George’s United Church, 35 Lytton Blvd. 416-446-0188.

• Apr 4 7:00: Canadian Opera Company. Opera Talk. Join eminent musicologist Wayne Gooding for an engaging exploration of Anna Bolena in anticipation of the upcoming CDC production. The court of Henry VIII is in tumult as the king tires of his second wife, Anne Boleyn, who must now fight for her hon-
our and her life. Don Mills Branch, Toronto Public Library, 888 Lawrence Ave. E. Please register by calling 416-385-5710.

• Apr 6 6:00: Music Gallery/Musicworks

Magazine. History Series: Creative Music Journalism. Artist Director David Dacks talks to journalists past and present about the challenges and joys of trying to describe abstract music. Mark Miller (Globe and Mail); Carl Wilson (Slate, The Guardian, Globe and Mail); Katie Jensen (Polaris Music Prize podcast, IMPRST; Jennie Punter (Music-
works, Toronto Star), Jerry Pratt (Exclaim).

918 Bathurst Centre for Culture, Arts, Media and Education, 918 Bathurst St. 416-304-
1080. Free.

Masterclasses

• Mar 6 7:30: University of Toronto, Faculty of Music. Louis Applebaum Distin-
guished Vis-
itor in Film Composition. Lecture by Howard Sharp. Faculty of Music, Edward Johnson Building, Walter Hall, 80 Queen’s Park. 416-
408-0208. Free.

• Mar 7 1:00: University of Toronto, Faculty of Music. Collaborative Pianist Masterclass. John Hass; Faculty of Music, Edward John-
son Building, Walter Hall, 80 Queen’s Park. 416-408-0208. Free.

• Mar 8 11:30am: York University Depart-

Screenings

• Mar 24 7:30: Mississauga Festival Chal-
lenge Choir, Phantom Unmasked. A screening of the classic silent film The Phantom of the Opera with live accompaniment for choir and orchestra composed by Andrew Downing. RBC Theatre, Living Arts Centre, 441 Living Arts Dr., Mississauga. Please bring a non-per-
isable food donation for The Compass Mar-
et Food Bank.

• Mar 27 6:30: Royal Conservatory. The Orchestra Di Piazza Vittoria. Directed by Agostino Ferrante. Under Prime Minister Sil-
vio Berlusconi, the arts scene in Rome suf-
fered. With blatant racism on the rise, the chances of thriving as an immigrant and art-
ist in Italy were slim. So, when a multi-eth-
nic orchestra, Orchestra di Piazza Vittoria, sprang into being in 2002, it hit the headlines. Members of the New Canadian Global Music Orchestra will participate in post-screening performance and Q&A.

Sing-alongs, Jams, Circles

• Mar 3 12:30: Recollectiv. Rekindling the mind & rediscovering joy through music for people with cognitive challenges. Transac
Club, 292 Brunswick Ave. Free with advance registration at www.recollectiv.ca/partici-
rate. Also Mar 10, 12, 24, 31.

Workshops

• Mar 4 10:30am: Canadian Opera Company. 90-Minute Tour of the Four Seasons Centre. Led by a trained docent. Includes information and access to the Isadore and Rosalie Sharp City Room, the Richard Bradshaw Amphi-
theatre and R. Fraser Elliott Hall, as well as backstage areas such as the wig rooms and dressing rooms, the orchestra pit, and other spaces that only a stage door pass could unlock. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-368-8231. cc.ca. $20(adults); $15(sr/st). Also Mar 11, 18 and 25.

• Mar 10 10:00am: St. Andrew’s Presby-
terian Church. Organ Masterclass: Bach and Improvisation. William Porter, Eastman School of Music. Sponsored by the Toronto Centre, Royal Canadian College of Organ-
ists and the Faculty of Music, University of Toronto, St. Andrew’s Presbyterian Church, King & Simcoe Streets.

Bach and Improvisation

organ masterclass

with William Porter

SATURDAY, MARCH 10, 10AM

AMADEUS CHORAL CONDUCTING WORKSHOP

MARCH 25

amadeschoir.com

Join the Chorus!

Midtown | North York

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Register today: torontochildrenschorus.com/join-us

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WholeNote CLASSIFIEDS can help you recruit new members for your choir or band / orchestra or find a new music director! Advertise your help wanted needs or promote your services starting at only $24/issue. INQUIRE BY MARCH 24 for the APRIL 2018 issue. classad@thewholenote.com

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Available pro bono positions with the KINDRED SPIRITS ORCHESTRA: Oboe, Horn, Trumpet, sectional Violins, Violas, Violoncellos and Contrabasses. The KSO is an auditioned-based civic orchestra in residence at Flato Markham Theatre. For information, visit KSOchestr.ca or e-mail GM@KSOchestr.ca

KINGSWAY BAPTIST CHURCH, Toronto on is seeking an experienced Worship Director. Part-time position. Visit https://bp.ca/ministry-opportunities/ for more information and to apply.

ORGANIST AND CHOIR DIRECTOR (10 – 12 HOURS PER WEEK) Leseide Presbyterian Church, Toronto, seeks a talented, proficient musician possessing a music degree, strong playing skills and choral experience. Passion for worship ministry, solid leadership, communication and interpersonal skills are essential. One Sunday service and weekly choir rehearsal (paid section leaders). Yamaha AvantiGrand piano (2018) and 2-manual Allen organ (input into new organ purchase). Regular meetings with clergy to discuss music program. Remuneration commensurate with RCCO salary and gives you free marketing. Get NOW eCommerce website for services you provide. www.lessonshops.net

RECORDS WANTED. Minimum 500 units. Call, text or e-mail Aaron 416-471-8169 or Aar@A31CA.

DIGITAL ORGAN FOR SALE Superb two-manual, 37 stop Allen Quantum Q2550 drawknob organ (2012) seven channel audio, seven tonal suites, occasionally used as dealer concert rental instrument, available immediately. Organ may be played and inspected by appointment. $47K, price negotiable, financing available, includes delivery in Ontario. Call/Text: 416-571-3680 or email: gdmansel@sympatico.ca.

TRUMPET Each Stradivarius model 57 (never used); SAXOPHONE Bundy Selmer alto; BASSOON Linton; TUBA Besson ¾ size, in hard case with wheels; TENOR saxophone, Yamaha. Phone 416-964-3642.


JAMMING WITH A COACH – a 10 week Adult Band Workshop seeks singers, piano, guitar, bass, drums and horns etc for a weekly workshop. For those who want to reconnect with music, play in a band, make friends and most of all have fun, Like School of Rock but for adults. Marc Enkin Music 647 522-4213. marcenkin@gmail.com.

LESSONS FOR ALL! Friendly and firm – I’m an experienced musician and mom teaching piano and singing to children (and the young at heart) in my Toronto home (East Leslieville). To discuss your child’s need for music-making please contact kskwhite@gmail.com.

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DO YOU NEED MUSIC FOR A BIRTHDAY, WEDDING, ANNIVERSARY OR OTHER SPECIAL OCCASION? Aquarium DJ Service plays music for all ages to fit your budget. Motown, sixties-and-up and your requests. For more information, phone Jen at 416-893-8875, or send an e-mail to mejen@bell.net.

KARAOKE FOR ALL OCCASIONS! We offer on-site karaoke services for your private party, team-building event, or fund-raiser. All equipment provided plus a skilled and friendly karaoke host to run things smoothly and make your guests feel like stars. Sing musical theatre favourites, Frank Sinatra and Billie Holiday, Beatles, Queens of the Stone Age, and everything in between. Contact jasonajasonrolland.com or call 416-809-4311.

RESTORE PRECIOUS MEMORIES lost on old records, tapes, photos etc.? Recitals, gigs, auditions, air checks, family stuff on 78’s, cassettes, reels, 35mm slides etc.? ArtMediaProjects will lovingly restore them to CDs or DVDs. For small business and individuals, to save you time and money, customized to meet your needs. Norm Pulker, B. Math. CMA, 905-251-0308 or 905-850-2895.

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

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ASSISTANTS WANTED!
Assistant Drive Team and Circulation Team help wanted. Call 905-852-9842.
Even though it may feel as though 2018 has only just begun, summer, surely and steadily, is on its way – and with those longer days and freer schedules comes the chance to think about music-making in a whole new light. If you are considering summer music programs for yourself, your children, or your whole family this year, our annual Summer Music Education Directory is a significant resource.

Whether you’re an amateur musician or an early-career professional, there are many options to choose from: the profiles below, submitted by the programs themselves, display a wealth of opportunity to hone your skills and make connections and friendships that could last a lifetime. Some programs are geared toward classical musicians and vocalists, with plenty of performance opportunities; others offer sessions in songwriting, jazz, rock, music theatre and guitar. There are programs for kids and toddlers too, as well as everything from out-of-town residential intensives to day programs and courses closer to home. There truly is something for everyone. (We’ve also included programs with application deadlines that have passed – we want you to be aware of what’s out there, if not for this summer, then for the future.)

This directory will be maintained and updated online on an ongoing basis, year-round – so check back at www.thewholenote.com/resources throughout the year for more.

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

The WholeNote Directory Team
PROJECT MANAGER: Karen Ages
PROJECT EDITOR: Kevin King
LAYOUT AND DESIGN: Susan Sinclair
PROOFREADING: Sara Constant

Beyond the Beat Summer Programs
463 Woodbine Ave, Toronto
July 9 to August 24
Contact: Courtney
647-341-2264
info@beyondthebeat.ca
www.beyondthebeat.ca
Deadline: May 31
Cost: $399+
Day programs

Whether you’re looking to advance your skills at writing music, singing or making beats, Beyond the Beat has the program for you. Our week-long summer projects range anywhere from Songwriting workshops to Vocal Summits, Recording and Production workshops, Electronic Music Production Intensives and Band camps. From beginners to experts, we invite you to refine your craft under the guidance of some of Toronto’s most qualified and talented industry professionals.

CAMMAC Music Centre
Lake MacDonald, 85 Chemin Cammac, Harrington, Québec
June 24 to August 12
Contact: Julie Roy
819-687-3938 x223
j.roy@cammac.ca
www.cammac.ca
Deadline: August 1
Cost: $775 - $2000
Residential program

This is a family music camp for amateur musicians aged 5 years to 99 years. Children under the age of 18 must be accompanied by an adult participant. The program consists of 7 independent week-long sessions, each with a different musical theme, from Early Music to Classical to Jazz; Chamber music to Choral music; traditional to Celtic to other world music. Professional musicians, carefully chosen for their positive attitude and their excellent pedagogy, coach, conduct, teach and encourage all participants to improve their musical level. Amateurs of all levels are welcome, and all have the life-changing opportunity of making music with other amateurs, in a supportive atmosphere and a stunningly beautiful natural environment situated on the banks of Lake MacDonald in the Laurentians.
Camp musical Tutti

Bishop’s University, Lennoxville (Sherbrooke), Québec
July 1 to 8
Contact: Nancy Golberg
514-697-3657
nancy.golberg@gmail.com
www.camptutti.com
No Deadline
Cost: Registration $75, educational program $620, food and lodging $520
Day and Residential programs
Camp Hours: 8:45am to 9pm; 8:45am to 5:30pm for very young children

Camp musical Tutti takes place the first week of July at Bishop’s University in Lennoxville (Sherbrooke) in the picturesque Eastern Townships of Quebec. Our goal is to encourage students to love making music. We run residential and day camps, and we offer a flex-stay program. Partial scholarships are available. As a non-profit organization, we will present our annual benefit concert, featuring Sharon Azrieli and the Trio de Montréal, on April 4, 2018. We welcome participants of all ages (children/adults), all levels and all instruments. We teach in English, French and Russian. Courses include choir, masterclasses, individual lessons, chamber music and orchestra, theatre, art, swimming and other recreational activities. We end with a gala concert open to the public.

Canadian Opera Company's Scotiabank Summer Opera Camps

Four Seasons Centre for the Performing Arts
145 Queen St. W., Toronto, Ontario
July 3 to 28 (Little Company: July 3 to 6; Junior Company: July 9 to 13; Intermediate Company: July 16 to 20; Senior Company: July 23 to 28)
Contact: Bryna Berezowska, Children Youth and Family Programs Manager
416-363-8231 (COC Box Office)
education@coc.ca
www.coc.ca/camps
Deadline: Until full
Cost: $300 (Little Company)/$310 (Junior Company)/$330 (Intermediate Company)/$360 (Senior Company)
Camp Hours: 9am - 3:30pm (Little, Junior and Intermediate Companies); 9am - 4pm (Senior Company)

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

Canadian Operatic Arts Academy (COAA) and Accademia Europea Dell’Opera (AEDO)

London, Canada and Lucca, Italy
May 1 to 25 and July 2 to August 12
Contact: Carmen Specht and Brianna DeSantis
519-661-2111 x80047
coa@uwo.ca
www.music.uwo.ca/outreach/coaa-aedo
Deadline: Until full – contact for details
Cost: Various – see website for details (housing included for AEDO)

Two opera intensives from the Don Wright Faculty of Music at Western University: COAA is an elite international program that provides singers,
pianists and directors with the skills to obtain, realize and sustain a pro-
lific and rewarding career in the operatic profession. AEDO, in Lucca, Italy, 
presents the ultimate European opera experience for singers, pianists, 
directors and instrumentalists with four fully-staged operas*: Handel’s 
Serse, Mozart’s Le Nozze di Figaro, Rossini’s La Cenerentola, and Puccini’s 
La Bohème. Audition required. *Final repertoire selection to be confirmed 
upon completion of auditions. General director: Sophie Louise Roland. 
Artistic director: Simone Luti.

**Centauri Arts Camp**

Wellandport, Niagara region  
July and August  
**Contact:** Craig or Julie Hartley  
416-766-7124  
info@centauriartscamp.com  
www.centauriartscamp.com  
**Cost:** $1940/2 weeks  
Residential program  
  - Centauri is an overnight camp with a focus on the arts. Choose from 40 
  specialty arts programs including music, rock band, musical theatre, act-
  ing, film production, creative writing, dance, fine art, singing, digital arts 
  and stage combat. Located on the Niagara escarpment in Ontario, Canada, 
  Centauri welcomes young people from across North America and all over 
  the world. With an outstanding faculty of arts instructors, fun-loving and 
  talented counsellors, exciting camp activities and a nurturing, commu-
  nity focus, Centauri is the place to be if you love the arts! Choose from 
  one- or two-week sessions. For ages 8 to 18.

**Choral Conducting: Explorations in 
Gesture, Sound and Pedagogy**

Don Wright Faculty of Music, Western University, London, Ontario  
August 25 to 29  
**Contact:** Jennifer Moir  
519-661-2043  
music@uwo.ca  
www.music.uwo.ca/outreach/choral-conducting-workshop.html  
**Deadline:** Until full - see website for details  
**Cost:** $595 + HST  
Day program  
  - Join us at the Don Wright Faculty of Music at Western University for an 
  intensive five-day summer session course designed for choral music 
educators of all levels of experience. School, community and church 
choir directors along with those currently engaged in the formal study of 
choral conducting will benefit from a balanced offering of interactive 
activities, group discussion and individual coaching. Instructors: Jennifer 
Moir, Babette Lightner.

**Creative Strings Workshop**

Jumblies Theatre, 132 Fort York Blvd, Toronto  
May 19 to 20  
**Contact:** Victoria Yeh  
416-799-0737  
victoria@victoriayeh.com  
www.christianhowes.com/creative-strings-workshop-toronto  
**Deadline:** May 12  
**Cost:** $500  
**Camp Hours:** 10am to 6pm  
  - A weekend improv intensive with masterclasses, group lessons and 
  chamber music coaching for performers and teachers on bowed strings 
  seeking transformative growth and professional development. 
  Focus on Creative Musicianship – free improvisation; arranging; com-
  position; modal, harmonic, and rhythmic internalization; contemporary 
  styles; and more!  
  - Students, professional performers and teachers are welcome, including 
  advanced jazz players and those with no improvisation training. 
  Taught by celebrated violinists Christian Howes and Victoria Yeh, and 
  sponsored by D’Addario Canada. 
  Attend the entire weekend for $500, or join us for a 3-hour intro session 
  for only $125.  
  More CSW dates available in Ohio, California, North Carolina, Texas, 
  Switzerland and England.

**Le Domaine Forget de Charlevoix 
International Music and Dance Academy**

5 rang Saint-Antoine, C.P. 672, Saint-Irénée, Québec  
June 10 to August 19  
**Contact:** Rachel Tremblay  
418-452-8111  
admission@domaineforget.com  
www.domaineforget.com/academie  
**Deadline:** February 15, except Composition (January 29), Collaborative 
  Piano, Dance and Guitar (April 1) and Choir (May 1)  
**Cost:** $740 - $3765  
Day programs  
  - Le Domaine Forget Academy offers serious students the opportunity 
  to perfect their skills under the auspices of world-renowned artists. The 
  beauty and tranquility of the setting at Domaine Forget inspire creativity 
  and the facilities are perfectly suited to the needs of both students and 
  teachers. Whether you are a young professional or an advanced student, 
  you will benefit from the opportunity to further your musical training 
  through the tutelage of established teachers and the participation in 
  masterclasses given by distinguished international artists.

**Folk Camp Canada**

Grafton, Ontario  
August 20 to 26  
**Contact:** Bozena Hrycyna, education and outreach  
647-864-5641  
folkcanada@gmail.com  
www.folkcamp.ca/summercamp  
**Deadline:** End of July  
**Cost:** $300 - $700  
Residential program
Folk Camp is an arts-based intergenerational summer camp that offers participants a week-long immersion into folk culture through workshops in traditional singing, craft, dance and cooking, with a focus on polyphony and Eastern European folklore. Participants attend up to 3 workshops a day that run the course of 5 full days, in addition to participating in evening dances, storytelling and bonfire jams. A temporary “village”, the camp provides an opportunity for singing, dancing and crafting practices to be embodied in cultural context. The singing workshops this year include: Georgian, Kalevala (Finnish ballads), Central Ukrainian Polyphony, European Folk Dance Tunes, hand drumming and more. A complementary children’s program runs alongside the adult program.

**Interprovincial Music Camp (IMC)**

Camp Manitou, McKellar, Ontario
August 19 to 24, August 25 to Sept 2
Contact: Anne Fleming-Read
416-488-3316
anne@campimc.ca
www.campimc.ca
Cost: $799 - $998
Residential program

IMC offers programs for orchestra, band, rock, jazz, choir, musical theatre, songwriting and sound engineering. The camp has been providing young musicians with exceptional musical training and unforgettable summer-camp experiences since 1996. Campers fine-tune skills as musicians, develop friendships and forge a lifelong love of music while enjoying the setting of one of Canada’s finest camp facilities. The IMC experience includes housing, meals, classes, sectionals, and large and small ensembles, faculty concerts, recreational activities and evening programs. Each session, IMC concludes with performances for family and friends. Our faculty includes Canada’s finest performers and educators. For more information, visit www.campIMC.ca. IMC – the highlight of a young musician’s summer!

**JVL Summer School for Performing Arts International “Music in the Summer” Festival**

Geneva Park on Lake Couchiching, Orillia, Ontario
June 30 to July 10
Contact: Jacob Lakirovich
416-735-7499
jvl@musicinthesummer.com
www.musicinthesummer.com
Deadline: May 1
Cost: $2,560
Residential program

This festival will feature a full program of masterclasses, concerts and competitions. The programs of the school encompass private instrumental lessons with internationally-renowned teachers, masterclasses and workshops, chamber music classes, orchestral and ensemble classes, concert solo performances with the Academy orchestras, and solo and chamber music recitals, as well as special seminars for Ear Training, Composition and Theory of Music. Performances in an acoustically superb concert hall and Serenade Concerts under the moonlight shore of Lake Couchiching will mesmerize our audiences and guests. Participation in the festival is incredibly valuable for musicians of all ages and levels. The extensive musical training they will receive during this period will inevitably have a great impact.

**KCM – Kids At Met Performing**

Metropolitan United Church, 56 Queen St. E, Toronto
August 20 to 24
Contact: Patricia Wright
416-363-0331 x26
patriciaw@metunited.org
www.metunited.org
Deadline: June 15

During this day program, children ages 4 to teens will sing, play instruments, learn about acting and participate in visual arts programming by experienced teachers. Children ages 4-6 will participate from 9am until noon, while older children will stay through the lunch hour (please provide a lunch) until 3:30pm.

More details will follow as soon as possible.

**Kingsway Conservatory Summer Music**

Kingsway Conservatory of Music, 2848 Bloor St. W, Toronto
July 2 to August 17 (weekly programs)
Contact: Sharon Burlacoff
416-234-0121
sharonkcm@bellnet.ca
www.kingswayconservatory.ca
Registration open; early-bird savings deadline March 30
Program costs vary
Program hours vary

Committed to “Inspired Learning,” KCM provides summer programs for various ages and experience levels to engage, challenge and excite. Offerings for Summer 2018: Kingsway Chamber Music Festival – Strings & Piano for Intermediate & Senior levels (strings min RCM Gr 3, piano min RCM Gr 5) including chamber coaching, orchestra rehearsals, group composition, workshops, guest artists; “Seussical KIDS” (8-11 years) and “Legally Blonde JR” (11-14 years) Music Theatre Camps – preparing and presenting fantastic, full-scale musical productions on a professional stage; Triple-Threat Arts Discovery Camp (4-10 years), inspiring self-expression through music, art and drama; Suzuki/Traditional Strings Camp (4-10 years) for string players in their beginning years; Private Instruction on all instruments.

**Kincardine Summer Music Festival**

Kincardine, Ontario
August 13 to 17
Contact: J. Schnarr
519-396-9716
info@ksmf.ca
www.ksmf.ca
Deadline: August 10
Cost: $180 - $200
Camp Hours: 9am to 3:30pm

During this program, children ages 4 to teens will sing, play instruments, learn about acting and participate in visual arts programming by experienced teachers. Children ages 4-6 will participate from 9am until noon, while older children will stay through the lunch hour (please provide a lunch) until 3:30pm.

More details will follow as soon as possible.
Kodaly Certification Programs

Celebrating its 27th anniversary, the Kincardine Summer Music Festival is renowned for consistently excellent programming, presenting fabulous live concerts starring brilliant vocalists and instrumentalists. August 12 to 17, enjoy free 4 O’Clock in the Park concerts.

Daytime music classes August 13 to 17 are for everyone from beginners to experienced players. Last year, half of our students were adults! Guitar, Strings, Fiddle, Bands and Vocal programs – have fun, meet new friends and include your family! Fees run $180 to $200 and include tickets to August Evening Concert Series. Secure online registration. Discounts and scholarships available. Kincardine on Lake Huron – Music and the Beach! KSMF – creating fabulous musical experiences for 27 years! Find us on Facebook! Follow us on Twitter! See you there!

Kodaly Certification Programs (Level I and II)

Don Wright Faculty of Music, Western University, London, Canada
July 2 to 13
Contact: Kim Eyre
519-661-2043
aeyre@uwo.ca
www.music.uwo.ca/outreach/music-education/kodaly-certification-program.html
Deadline: Until full – contact for details
Cost: $755 + HST

Day program

In this two-week intensive program at Western University, participants will strengthen their personal musicianship and pedagogical skills, with content grounded in a contemporary understanding of the philosophy inspired by Zoltán Kodály. Participants will engage in supportive musically educative opportunities through singing, reading, writing, moving and creating to build personal skills and knowledge to assist in classroom music teaching and learning. Level I is appropriate for experienced teachers, emerging teachers and graduate students. Level II builds on the learning in Level I and is open to those who have successfully completed a KSC or OAKE certified Kodály Level I course. Instructors: Kim Eyre, Cathy Benedict, Eila Peterson.

Lake Field Music Camp

Lakefield College School, Lakefield, Ontario
August 12 to 19
Contact: Andrew Wolf
647-692-3483
info@lakefieldmusic.ca
www.lakefieldmusic.ca
Deadline: June 30
Cost: $1199 – $1499

Residential program

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

MayDay Group Colloquium 30
Music Education Conference

Don Wright Faculty of Music, Western University
June 6 to 9
Contact: Patrick Schmidt
519-661-2043
music@uwo.ca
www.music.uwo.ca/outreach/mayday-group-symposium.html
Deadline: Until full – contact for details
Early bird pricing until March 15 – $195 ($60 students)

Day program

The internationally regarded MayDay Group will host its 30th Anniversary Symposium at the Don Wright Faculty of Music at Western University. The conference – featuring keynote speaker Dr. Henry Giroux – will focus on the theme of curriculum in music education, exploring Mayday Action Ideal VII, addressing “effort towards understanding the context of music curriculum and education [that] must serve as a common starting point for nurturing robust communities of music educators and learners.” Registration for the MayDay Colloquium also allows participants to attend sessions and events at the Progressive Methods in Popular Music Education Symposium (see separate listing) June 8-9. Coordinator: Patrick Schmidt.

Michael Warren Vocal Intensive at Westben

Clock Tower Cultural Centre, 36 Front Street
South, Campbellford, Ontario
June 21 to 23
Contact: Donna Bennett
1-877-883-5777
westben@westben.ca
www.westben.ca
Deadline: June 7
Cost: $25 – $235

Camp Hours: 1pm to 9pm

Sing along with Westben! We welcome back Dr. Michael Warren for another powerful 3-day immersion experience designed for all levels and genres of singers, ages 16 and older. Sessions are aimed at heightening a singer’s vocal and artistic development in a group setting. Participants work one-on-one with Dr. Warren in half-hour lessons that are observed by the other participants. A limited number of private lessons will also be available. A gifted and positive teacher, Dr. Warren has helped students
who have sung leading roles in all the major opera houses of the world, performed leading roles on Broadway, or sung in major jazz venues globally. Ask about overnight accommodation. Westben presents 22 concerts of international and Canadian artists at The Barn, June 9 to August 4.

**Music at Port Milford**

Prince Edward County, Ontario
July 15 to August 12
Contact: Meg Hill
914-439-5039
director@musicatportmilford.org
www.musicatportmilford.org

Deadline: rolling admissions
Cost: $825-$950/week, financial aid available
Residential program

2018 marks Music at Port Milford’s 32nd year of bringing internationally-renowned artist faculty and students with a passion for chamber music together to create an inspiring summer music experience. Throughout July and August, this experience is proudly shared with Prince Edward County, as the students and faculty bring the highest calibre of chamber music to Ontario. 2018 Faculty Artists include the Harlem String Quartet, Quatuor Saguennay (formerly Alcan), Tokai Quartet, pianists Angela Park and Allison Gagnon, and select members of the Canadian Opera Company, Toronto Symphony Orchestra and National Ballet of Canada.

**Music Niagara Performance Academy**

Niagara-on-the-Lake (St. Marks Anglican Church)
July 21 to July 29
Contact: Barbara Worthy
905-488-0092/905-488-5566
bworthy@musicniagara.org
www.musicniagara.org

Deadline: June 15
Cost: $990 + HST
Residential program

Music Niagara’s Performance Academy is a 9-day program offering a unique blend of interactive workshops, masterclasses and public performances, for gifted young musicians ages 11-21, to complement, enhance and improve overall musical performance. Overview: Masterclasses, open lessons, and solo/group chamber music instruction with acclaimed festival artists. Workshops: Public presentation, vocal skills, body language and performance presentation style

Drama: from Shakespeare to improvisation, scenes, games, text and activities

Period Dance: body movement and fitness, dancing to the music you play

Alexander Technique: relieve physical stress, improve performance strength

Students are also guaranteed at least 4 public performances.

Daily personal practice time included in schedule.

**Artscape Wychwood Barns, 601 Christie St., Toronto, Ontario**

July 3 to 29
Contact: Denise Williams
416-551-2093
directors@nostringstheatre.com
www.nostringstheatre.com

Deadline: June 1
Cost: $1500 - $1800
Camp Hours: 9am to 5:30pm

A 4-week music theatre training and performance intensive for youth (aged 12-21) led by industry professionals; SING, ACT, DANCE! Improve vocal, acting, and dance technique, as well as role and audition preparation, with weekly singing masterclasses, stage performances and rehearsals for the culminating show. This season will highlight contemporary music theatre singing and the influences of Afrocentric styles, including soul, jazz, rap, and managing the mix-belt for teen voices. The featured musical will be The Wiz by Charlie Smalls.

**Oboe Intensive at Western University**

Don Wright Faculty of Music, Western University, London, Ontario
July 24 to 26
Contact: Shelley Heron
519-661-2111 x85844
sheron2@uwo.ca
www.music.uwo.ca/outreach/oboe-intensive.html

Deadline: April 30
Cost: Fundamentals: $150 participants/$125 for auditors; Performance Prep: $75 participants/$50 for auditors (+ HST)
Day program

Over 22 hours of masterclasses, tutorials, reed-making and recitals designed to improve your oboe performance skills! Days 1 and 2 (July 24 and 25), “Oboe Fundamentals” – Oboists of all skill levels and ages are welcome. Day 3 (July 26), “Performance/Audition Preparation” – Participants should have advanced skills; suitable for university students and young professionals. Oboists of all skill levels and ages are welcome to audit. Oboists registered for the Western University Summer Band Camp (see separate listing) taking place the same week are welcome to audit the Oboe Intensive at no additional charge. Please visit the website for complete program information or contact Shelley Heron. Instructors: Shelley Heron, Faith Scholfield, Ian Franklin and Joris van Dale.
PercShop: Percussion Workshop

Orchestra North Summer Program Owen Sound

Harmony Centre Owen Sound, Owen Sound, Ontario
July 16 to 21
Contact: Chantal Lemire
519-933-2765
sebastian@orchestranorth.com
www.orchestranorth.com/owensound
Deadline: June 30
Cost: $125 - $299
Camp Hours: 9am to 5pm

- Orchestra North presents a week-long summer music program in the heart of the scenic city of Owen Sound. Join us for orchestral and chamber ensembles, workshops, masterclasses, lessons, and more! Now offering three programs:
  1) Beginner Strings: A half-day program suited to string players who have been studying for less than 2 years
  2) Orchestral Winds and Strings: A full-day program suited to musicians of all ages eager to develop their technique and refine their musicianship skills
  3) Orchestra North Academy: A mentorship program for musicians who are currently enrolled in or have recently completed post-secondary education. Academy players train with and perform alongside our professional faculty, and receive an honorarium upon completion of the program.

- PercShop: Percussion Workshop

Don Wright Faculty of Music, Western University
July 2 to 6
Contact: Jill Ball
519-661-2111 x80175
perc-shop@uwo.ca
www.music.uwo.ca/outreach/percshop.html
Deadline: Until full – contact for details
Cost: 18 and under: $300 + HST; Adults: $400 + HST
Day program

- Percussion workshop for high school students and teachers at Western University. Two streams available: Pre-University stream for grades 9-12, and Adult stream for teachers and university students. Participate in more than 30 hours of hands-on instruction and playing on professional quality instruments, including keyboard percussion, snare drum, concert percussion, ensemble and additional exploratory sessions, culminating in a final concert Friday afternoon. Instructor: Jill Ball.

Progressive Methods in Popular Music Education Symposium

Don Wright Faculty of Music, Western University
June 8 to 9
Contact: Ruth Wright
519-661-2043
music@uwo.ca
www.music.uwo.ca/outreach/symposium-on-progressive-methods.html
Deadline: Until full – contact for details
Cost: Early bird pricing until March 15: $195 ($60 students)
Day program

- Canadian and international teachers, musicians and scholars will gather at Western University in a process of knowledge exchange and discussion, leading to identification of future research areas and practice development around the use of popular music and associated pedagogies in music education. The symposium seeks to bring together researchers, practitioners and others concerned with viewing popular music education through a progressive lens and will be organized according to three strands: Diversity & Inclusion, Practice, and Culture & Society. Registration for the Progressive Methods Symposium also allows participants to attend sessions and events at the MayDay Colloquium (see separate listing). Instructor: Ruth Wright.

Royal Conservatory School Summer Camps 2018

273 Bloor Street West, Toronto, Ontario
July 3 to August 24 (varies by program)
Contact: Conservatory School
416-408-2825
conservatoryschool@rcmusic.ca
www.rcmusic.com/camps
Deadline: various
Cost: $275 - $1600
Camp Hours: 9am-4pm with extended care options available

- Play, sing and perform at the Royal Conservatory School this summer! We offer camps for ages 4 through adult. Try out different instruments at Instrument Exploration Camp (ages 4-7), sing, act, build sets and perform your favourite songs from musicals (ages 8-10), or explore the violin, viola, cello, or double bass at the Summer String Institute (ages 4-17). Students starting or continuing a band instrument are invited to join our Summer Band Camp (ages 9-16). For teens, we offer the international Voice Performance Intensive for serious young singers. For teens and adults, the Cadence a Cappella Bootcamp – taught by renowned vocal group, Cadence – will provide the opportunity to sing in a fun and relaxed environment.

- Now in its seventh year, TorQ Percussion Seminar is an opportunity for college-level percussionists to come together for an intense but rewarding week of rehearsals, discussions, masterclasses, creation and performance, under the direction of the TorQ Percussion Quartet (Richard Burrows, Adam Campbell, Jamie Drake and Daniel Morphy).

- The core of the TPS experience is ensemble rehearsal. Each participant will be part of 3-4 ensemble pieces that will be rehearsed throughout the week; that rehearsal process will culminate in a final concert presented as part of Stratford Summer Music. Pieces will include a mix of “classics” (John Cage, Steve Reich, etc) and new and recent percussion ensemble performance...
compositions, with a focus on Canadian composers (including some works by members of TorQ).

**Stratford Summer Music Vocal Academy**

Stratford, Ontario  
August 12 to August 21  
**Contact:** Lana Mau  
519-271-2101/1-866-288-4313  
info@stratfordsummermusic.ca  
www.stratfordsummermusic.ca  
**Deadline:** March 16  
**Cost:** $1200  
Residential program

- We are an intensive study program for singers and for pianists with a keen interest in pursuing careers as coach/accompanists. Our internationally-recognized faculty focuses on the perfection of musicianship, language and technique within a supportive and creative atmosphere. We believe in the importance of a complete repertoire, therefore all participants are expected to work on art song, oratorio and opera. Applicants should have a degree/training program with a university, conservatory or opera company or have recently completed such training.  
  2018 Faculty: Phillip Addis, voice instructor; Emily Hamper, vocal coach; Johannes Debus, music director, Canadian Opera Company; Nathalie Paulin, soprano; Krisztina Szabo, mezzo; Howard Dyck, oratorio specialist; Geraint Wyn Davies, acting.

**Summer@Eastman**

Eastman School of Music, 26 Gibbs Street, Rochester, NY, USA  
June 25 to August 3  
**Contact:** Andrea Schuler  
585-274-1074 or toll-free 1-844-820-3766  
summer@esm.rochester.edu  
summer.esm.rochester.edu  
**Deadline:** June 1 (some programs have earlier deadlines; see website for details)  
**Cost:** $270 - $4830  
Residential and day programs

- The Eastman School of Music’s Summer at Eastman program offers students and the community an individualized and world-class music education experience. Choose between residential music programs for high school students (Summer Jazz Studies, Music Horizons), week-long institutes devoted to various instruments or specialties (for students and adults), and collegiate classes in music education, music history and music theory. New programs this year include the Summer Wind Conducting Institute, the Eastman Trumpet and Trombone Retreat at Keuka, Acting for Singers, Encouraging Ensemble: Integrating Theater into the Music Classroom, and two new online music theory courses: The Music of Alban Berg and Theory & Analysis of Rock Music. Visit summer.esm.rochester.edu for more information.

**Tafelmusik Baroque Summer Institute**

Faculty of Music, University of Toronto  
June 10 to 23  
**Contact:** Caitlin Cross  
416-966-9562 x241  
tbsi@tafelmusik.org  
www.tafelmusik.org/TBSI  
**Deadline:** March 1  
**Cost:** $1375  
Day program

- The Tafelmusik Baroque Summer Institute (TBSI) is a world-renowned training program in instrumental and vocal baroque performance practice, led by some of the world’s finest musicians in the field. Since its inception in 2002, TBSI has continued to attract high-calibre musicians from far and wide. Consider joining an amazing group of musicians to delve into the world of baroque music: we promise you an intensive learning experience, and lots of wonderful music-making.  
The TBSI program includes orchestra and choir rehearsals, masterclasses in solo repertoire, chamber ensembles, opera scene study for vocalists, private lessons, lectures and workshops, classes in baroque dance and public concerts by both participants and faculty.

**Toronto School for Strings and Piano Summer Day Camp**

The Linden School, 10 Rosehill Ave., Toronto, Ontario  
July 23 to 27  
**Contact:** Mary Fisher  
416-966-0303  
info@torontoschoolforstrings.com  
www.torontoschoolforstrings.com  
**Deadline:** June 15  
**Cost:** $485 Full Day; $295 Half Day available for younger campers  
**Camp Hours:** 9am to 4pm

- The Toronto School for Strings and Piano offers an enriched musical and artistic experience for children ages 4-12 in a friendly and supportive environment. Activities include instrumental classes (Suzuki violin and fiddling), viola, cello, guitar and piano, art, Orff rhythm classes, music literacy, chamber music, orchestra, African Drumming and musical theatre. Our instructors are experienced top-notch professionals. Teens may apply to volunteer for Community Service Hours. “It was my favourite Camp of the whole summer”
Ukrainian Art Song Summer Institute 2018 will be a unique dramatic experience limited to 8 young professionals/emerging artists in the field of classical music to further develop their skills in singing classical song and new repertoire: Ukrainian art songs that reflect a spirit of love, poetry and history. Participants will come away with a clearer understanding of how to express an art song, no matter what form, no matter what language.

“Pavlo gave us incredible insight into the creative process, showing that every song can be interpreted in endless ways. I know that my own musical world will never be the same.”

Dave McCune - 2017 Summer Institute participant

“It is a very “hands on” approach, it pulls you out of your comfort zone and gives a good perspective of what the expectations of the professional level are.”

Natalya Gennadi - 2017 Summer Institute participant

Summer Institute Faculty
Pavlo Hunka - Bass-baritone
Albert Krywolt - Pianist
Robert Kortgaard - Pianist
Melanie Turgeon - Choral Director

Young professionals and emerging artists are invited to audition for the Ukrainian Art Song Summer Institute.

Applications and submission of all supporting materials and guidelines are available on-line at ukrainianartsong.ca

Imagine being part of this

Ukrainian Art Song Summer Institute 2018 | AUGUST 13-19
The Royal Conservatory’s TELUS Centre For Performance and Learning
www.ukrainianartsong.ca

Toronto Summer Music Community Academy

Edward Johnson Building (University of Toronto Faculty of Music)
July 30 to August 4
Contact: Jennifer Mak
647-430-5699 x111
jennifer@torontosummermusic.com
www.torontosummermusic.com
Deadline: Rolling Applications (April 30, 2018 for the Chamber Music Program)
Cost: $750 for the Chamber Choir, $950 for the Chamber Music Program and the Piano Masterclass
Camp Hours: 9am-5pm, with evening concerts and events

Are you an advanced amateur musician looking for an opportunity to connect with other musicians who share your passion? Apply now to the Toronto Summer Music Community Academy, where you can hone your skills and spend a fun week with the artists of the Toronto Summer Music Festival. Choose from one of three programs: Chamber Choir, Chamber Music, and Piano Masterclass. Participants enjoy access to all mainstage TSM Festival Concerts, lectures, events (July 30-August 4), as well as the opportunity to perform on stage at Walter Hall. The TSM Community Academy takes place at the Edward Johnson Building, Faculty of Music, University of Toronto.

Ukrainian Art Song Summer Institute

The Royal Conservatory’s TELUS Centre for Performance and Learning, 273 Bloor St. W., Toronto, Ontario
August 13 to 19
Contact: Lessia Tkach/Marianna Zaparyniuk
416-483-4987
si@ukrainianartsong.ca
www.ukrainianartsong.ca
Deadline: Until full. Enrollment limited to eight participants
Cost: $800
Camp Hours: 9:30am to 6pm. Assigned rehearsals in evening.
Accommodation available.

Ukrainian Art Song Summer Institute 2018 will be a unique, dramatic experience limited to eight young professionals/emerging artists to further develop their skills in singing classical song and new repertoire: Ukrainian art songs that reflect a spirit of love, poetry and history. Through collaboration, intensive training and a course anthology, they will come away with a clearer understanding of how to express an art song, no matter what form, no matter what language. The week will end with a public, showcase performance.

Participants are required to learn and memorize four assigned art songs before starting the program. Faculty include Pavlo Hunka (bass-baritone), Albert Krywolt (pianist), Robert Kortgaard (pianist) and Dr. Melanie Turgeon (choral director). Accommodation is available.

Vancouver Symphony Orchestral Institute at Whistler

Whistler and Vancouver, British Columbia
June 24 to July 3
Contact: Christin Reardon MacLellan
604-684-9100 x246
info@vsoinstitute.ca
www.vsoinstitute.ca
Deadline: March 11
Cost: $1350
Residential program

The Vancouver Symphony Orchestral Institute at Whistler offers young musicians an experience and education like no other, joining together the GRAMMY® and JUNO Award-winning VSO with Whistler, one of the world’s finest mountain resorts. Students will be immersed in a collabora-
tive musical environment mentored by a world-class symphony orchestra, under the direction of the VSO’s internationally acclaimed music director, Maestro Bramwell Tovey. Participation in two performances of the Whistler Institute Orchestra, chamber music, a concerto competition, masterclasses, and a variety of unique performance opportunities will fill students’ warm summer days and cool, refreshing evenings in the mountains of beautiful British Columbia.

You may also apply for the UBC Chamber Music Festival: July 3-8.

**Westben’s Performer/Composer Residency**

Westben Centre for Connection & Creativity, 6698 County Road 30, Campbellford, Ontario

**July 8 to July 12**

**Contact:** Ben Finley
1-877-883-5777
westbenpcr@gmail.com
www.westben.ca/performercomposer-residency/

**Deadline:** April 1

**Cost:** $0

**Residential program**

Westben’s inaugural Performer-Composer Residency is an international gathering of creative risk-takers whose practice involves some combination of both composition and performance. It is an intensive 4-day collaborative workshop culminating in a final performance – deeply woven into the beautiful rolling hills of Canada’s Northumberland County. This is not a typical summer music program; it is not based on a division between teachers and students or tuition and competition. Designed for leading professional and dedicated emerging musicians from Canada and beyond, the Westben Performer-Composer Residency encourages a multi-generational exchange within a plurality of approaches to music-making while sharing a commitment to building communities through music.

**Western 360 Summer Music Festival**

Don Wright Faculty of Music, Western University, London, Ontario

**August 20 to 24**

**Contact:** Scott St. John
519-661-2043
sstjohn5@uwo.ca
www.music.uwo.ca/events/360-summer-festival

**Deadline:** May 1

**Cost:** $380 + HST

**Day program**

A chamber music festival designed to look at music from every angle. With an emphasis on chamber music, new music, First Nations’ influences, and Canadian music from many cultures, students will learn about new trends in the music world in a wholly non-competitive environment. In addition to chamber music coaching from internationally-renowned faculty, students will have the opportunity to participate in a wide variety of health-and-wellness activities, including Tai Chi, Alexander Technique and yoga, specifically curated for the well-rounded musician. The 2018 festival is open to violin, viola, cello and piano students in high school or undergraduate programs. Artistic director: Scott St. John.

**Western University Summer Band Camp**

Don Wright Faculty of Music, Western University, London, Ontario

**July 23 to 27**

**Contact:** Kevin Watson
519-661-4111 x85896
kwatso54@uwo.ca

www.music.uwo.ca/outreach/summer-band.html

**Deadline:** Until full – contact for details

**Cost:** $250 + HST (includes lunch)

**Camp Hours:** 8:30am - 4:30pm (final concert at 7pm on Friday)

**Wilfrid Laurier University**

75 University Ave. W., Waterloo, Ontario

**May to July**

**Contact:** Mieke Barette, Outreach Coordinator
519-884-1970 x2492
mbarette@wlu.ca
www.wlu.ca/music

Deadline and cost based on program

**Residential programs**

Laurier’s Faculty of Music offers summer programs for students of all abilities. New for 2018: Voice Lab, a two-week workshop for post-secondary students offering intensive individual and group focus on voice technique and repertoire (June 1 to 17). Music Theatre Academy (May 7 to 25) focuses on improving classically-trained singers’ skills in acting, dance and belt/mix vocalization. QuartetFest, Laurier’s international intensive chamber music workshop for young artists, is led by the Penderecki String Quartet and is open to string quartets and string ensembles with piano (May 31 to June 17). The Faculty of Music’s Conservatory offers children summer camps for ages 5-13, which incorporate music, drama and art, as well as a Jazz for Adults program with coachings from local jazz professionals.
March's Child

DAVID BUCHBINDER

MJ BUELL

His ensembles and projects include: The Flying Bulgars, The David Buchbinder Quartet, Nomadica, Odessa/Havana, and KUNE – Canada’s Global Orchestra. He is the creator of multidisciplinary spectacles “The Ward”, “Shurum Burum Jazz Circus”, “Tumbling Into Light” and “Andalusia.” He is also a co-founder of Toronto’s Ashkenaz Festival, and founder and director of Diasporic Genius.

DAVID BUCHBINDER (in his own words) lives in Toronto’s Trinity-Bellwoods neighbourhood, with his wife – teacher, musician and dancer Roula Said – their daughter Laila, and their communicative cat Calliope. In their basement apartment lives a very busy costume designer. Besides creating and playing music, producing shows and recordings for his own projects and a growing number of unique artists, not to mention his involvement with story as an engine of creative transformation and connection across boundaries, David is a student of art, cities and the power of direct experience. He loves to cook and garden (when he has time), and after many years as a baseball fan, he’s recently fallen in love with the Raptors. And after many years as a baseball fan, he’s recently fallen in love with the Raptors.

Born in Kansas City, Missouri, Buchbinder grew up in St. Louis and then Toronto. His father was a social worker, community organizer, and then a university professor. His mother worked at home, went back to school called M.A.G.U. (I kid you not)” young and after many years as a baseball fan, he’s recently fallen in love with the Raptors.

First experiences making music? Besides lots of singing in various contexts, I remember playing music at some early piano lessons (didn’t last long, I was kind of scared of the very old teacher and her house smelled funny). My public school teacher connected me with my first trumpet teacher because I got into playing right away, in Grade 3. He was co-principal trombone in the St. Louis Symphony and I wish I could remember his name because he was an amazing teacher. He was warm, effective, and he encouraged me to write some music.

The roots of your appetite for jazz and world music? All the experiences of hearing music?

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ATTACHED

TERRY ROBBINS

Violinists Gwen Hoebig and Karl Stobbe have been sitting together on the front desk of the Winnipeg Symphony Orchestra for 20 years, and have been playing duets together for almost that long. A staple of their repertoire, the Six Sonatas for Two Violins by Jean-Marie Leclair is featured on a new CD from Analekta (AN 28786 analekta.com).

Leclair (1697-1764) was considered the father of French violin playing, merging the Italian influence he picked up while working for the ballet in Turin in his 20s with the French dance forms. These Op.3 Duos are known for their difficulty, but despite the need for technical mastery and virtuosity are never merely brilliant show pieces but works full of elegance and reserve, and of “lifting pastoral, graceful sarabandes and fiery jigs.” Hoebig and Stobbe have technical mastery to spare, with a bright, clear sound and beautifully clean playing. The first and second violin parts are equally important here, with constant interplay and textural depth, and it’s virtually impossible to tell them apart.

Leclair had what the publicity release calls a tumultuous life, and was stabbed to death in front of the house he owned in a rather seedy area of Paris, possibly at the instigation of his former wife, who had been left penniless upon their divorce and who inherited his house and possessions, or by his nephew, an aspiring violinist angered at Leclair’s refusal to help advance his career. In the booklet notes Stobbe calls his recordings of these sonatas a milestone in his musical life. It’s different to play these sonatas because they are so well written and so well suited to the instrument. Both performers play with a resonant, clear and warm tone, and their efforts: the sound quality and balance are excellent, with the recording venue. The resulting full-movement takes more than justify the “necessary brilliance... but also a certain warmth and darkness of tone that is ideally suited to the more melancholy moments.”

All in all, it’s a wonderful set.

This set – Cotik’s 14th issue – does not include the “juvenile” sonatas for keyboard and violin from 1763-66, where the violin rarely does little more than conform to the keyboard right hand, but presents the 16 sonatas written in the period 1778-88: the six sonatas K301-306 published in Paris in late 1778 and known as the Kurfürst or Palatine Sonatas; the six sonatas K296 and K376-380 published by Artaria in Vienna in late 1781 and dedicated to Mozart’s pupil Josepha Aurnhammer; and the later Viennese sonatas K454 (1784), K481 (1785), K256 (1787) and K347 (1788).

In the accompanying publicity material, Cotik describes the lengths to which he and Lin had to go to reduce and eliminate the extraneous noises from the Fort Lauderdale church they had chosen as the recording venue. The resulting full-movement takes more than justify their efforts: the sound quality and balance are excellent, with the violin never too far forward but never overshadowed by the piano either. Both performers play with a resonant, clear and warm tone, and dynamics, phrasing and tempi are all perfectly judged.

Cotik readily admits to having always loved Mozart’s music, and calls his recordings of these sonatas a milestone in his musical life. It’s a sentiment that is clearly evident in every single track of this exemplary set.

This really has been a tremendous month for violin CDs. The American violinist Rachel Barton Pine marks her 36th recording and her fourth album for the Avie label with the Elgar and Bruch Violin Concertos, with the BBC Symphony Orchestra conducted by Andrew Litton (AV2375 avie-records.com).

Pine calls the project an “indulgence in Romanticism,” being the first time that the shortest of the regular repertoire Romantic concertos – the Bruch Violin Concerto No.1 in G Minor Op.26 – has been recorded together with the longest – Elgar’s Violin Concerto in B Minor Op.64. Although they have little in common from a historical perspective, Pine has long thought of them together because each work reminds her of the warm, rich and soulful sound she looks for in the other.

The Bruch was the first Romantic concerto that Pine learned (at the age of eight!) and the Elgar was one of the last, its highly romantic and wonderfully articulate,” the clarity between the registers ideal for the three-voice counterpoint so much at the heart of these sonatas. Faust plays a 1658 Jacob Stainer violin, which Bezuidenhout notes has the “necessary brilliance... but also a certain warmth and darkness of tone that is ideally suited to the more melancholy moments.”

In the accompanying publicity material, Cotik describes the lengths to which he and Lin had to go to reduce and eliminate the extraneous noises from the Fort Lauderdale church they had chosen as the recording venue. The resulting full-movement takes more than justify their efforts: the sound quality and balance are excellent, with the violin never too far forward but never overshadowed by the piano either. Both performers play with a resonant, clear and warm tone, and dynamics, phrasing and tempi are all perfectly judged.

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Violinist Isabelle Faust and harpsichordist Kristian Bezuidenhout are in outstanding form in a 2CD set of J.S. Bach: Sonatas for Violin & Harpsichord (harmonia mundi 90225657).

These six works BWV 1014-1019 probably date from the Cöthen period of 1717-23, and all have a three-voice counterpoint so much at the heart of these sonatas. Faust plays a 1658 Jacob Stainer violin, which Bezuidenhout notes has the “necessary brilliance... but also a certain warmth and darkness of tone that is ideally suited to the more melancholy moments.”

All in all, it’s a wonderful set.

We welcome your feedback and invite submissions. CDs and comments should be sent to: DISCoveries, WholeNote Media Inc., The Centre for Social Innovation, 503 – 720 Bathurst St. Toronto ON M5S 2R4. We also encourage you to visit our website,thewholenote.com, where you can find enhanced reviews in the Listening Room with audio samples, upcoming performance details and direct links to performers, composers and record labels.

David Olds, DISCoveries Editor
discoveries@thewholenote.com

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technical challenges, numerous tempo changes and sheer length making it particularly difficult to learn (James Ehnes expressed the same concerns prior to his recording with Andrew Davis in 2007). The original conductor for this project was Sir Neville Marriner, who conducted the Academy of St Martin in the Fields on Pine’s critically acclaimed Avie album of the complete Mozart violin concertos, but he passed away shortly after Pine visited London to play and discuss the Elgar with him. It was a sad loss, for Marriner’s teacher was Billy Reed who, as the young concertmaster of the London Symphony Orchestra, had helped Elgar with the solo violin part. What would Sir Neville have brought to his first recording of the work, one wonders.

Still, Litton does an excellent job with a concerto that can be difficult to hold together, his accompaniment having a quite different sound at times – not exactly lighter or smaller, but perhaps not as serious as some, with a great deal of sensitivity and attention to detail. There is certainly no tendency toward Elgarian pomp or Edwardian stuffiness that can sometimes make the concerto sound a bit laboured or meandering in less experienced hands.

Pine’s playing in the Elgar is thoughtful and unerringly accurate with no hint of mere virtuosity, although there is perhaps less of a feel of sweeping grandeur than in some other performances. Much the same can be said of the Bruch, where again the foremost impression is one of intelligence and sensitivity in the playing rather than unabashed Romantic passion. It supports Marriner’s observation of Pine’s playing in the Mozart set, when he said “...there is no utter embellishment, everything is there for a purpose, and musically talking, it makes such good sense.”

Dedicated “to the memory of a musical hero and generous friend, Sir Neville Marriner,” the CD is an excellent addition to Pine’s impressive discography.

There’s playing of the utmost warmth and sensitivity on Antonín Dvořák: String Quintet Op.97 & String Sextet Op.48, featuring the Jerusalem Quartet with violist Veronika Hagen and, in the sextet, cellist Gary Hoffman (harmonia mundi 902320). The Sextet in A Major was written in 1878 and was clearly modelled on the two string sextets of Brahms, who commented many years later on the “wonderful invention, freshness and beauty of sound” in the work. It was Brahms who had recommended Dvořák to his own publisher Simrock in 1877, and there is certainly more than a hint of the German Romantic tradition here as well as the inevitable Slavonic folk influence. The performance has effusiveness and passion, with a lovely Dumka movement and a terrific Fugue.

There’s no less passionate and committed playing in the Quintet in E-Flat Major, which simply abounds in lyrical warmth and beauty. It was written, along with the “American” string quartet, in the Czech community of Spillville, Iowa in the summer of 1893 during Dvořák’s stay in the United States.

These are simply ravishing performances, with Alexander Pavlovsky’s gorgeous first violin playing leading the way and setting a standard that the other performers have no problem matching.

The Russian pianist, composer and teacher Alla Elana Cohen came to the United States in 1989 and is currently a professor at Berklee College of Music in Boston. Jupiter Duo is the title of a new CD of her music, as well as the name of the performing duo of cellist Sebastian Bäverstam and Cohen herself on piano (Ravello Records RR7978 ravellorecords.com).

Cohen discovered Bäverstam, now 29, when he was barely 12 years old, and the first work of hers that they performed then, the Book of Prayers Volume 1, Series 7, opens the CD. All subsequent Cohen cello works were written for Bäverstam, and there are three other cello and piano works here. Third Vigil, an arrangement (which Cohen prefers) of her Concerto for Cello and Orchestra; Querying the Silence Volume 1, Series 2; and Book of Prayers Volume 2, Series 4, which closes the CD. Sephardic Romancero Series 2 is a challenging solo work ably handled by Bäverstam, although Cohen’s statement that “for anybody else it will be almost impossible to play this piece” says little for her awareness of contemporary world-class cellists. Cohen also contributes two works for solo piano: Three Film Noir Pieces and Spiral Staircases.

It’s tough music to get a handle on, with little melodic content, a lot of thick, dense texture in the predominantly discordant piano writing and a good deal of large, heavy chords spread across the entire keyboard range. From the cello perspective Bäverstam handles all the technical challenges with ease; his lower tone in particular is beautifully rich.

Of the final work on the CD, Cohen says that it is one of the rare-for her compositions “in which lighter colours prevail. It is also the most ‘consonant’ by sonority, at times even quasi-tonal.” That should give you some idea of the music on the rest of the disc, which generally seems to be tough, abrasive and frequently decidedly dark.

In this debut release (recorded at Glenn Gould Studio), Radiant Classics (Really Records, really-records.com), Nina Soyfer demonstrates her innate ability to meet the stylistic demands of a remarkably varied program. This admirable skill rests on the foundation of an impressive keyboard technique and artistic insight. She performs the Bach Toccata in D Major BWV912 with freedom and sensitivity. The Pugue in particular dances beautifully under the lightness of her touch.

The disc opens with Beethoven’s 32 Variations on an Original Theme in C Minor WoO 80 and closes with his Appassionata Sonata. The Variations demand many changes in mood and the sonata depends greatly on the convincing delivery of the first movement’s heroic theme. Soyfer comes to these works with an unerring sense of who Beethoven is in all his emotional complexity, and creates an experience that is both authentic and profound.

The recording’s most interesting pieces are the two Preludes by Ukrainian composer Vasyl Barvinsky. Not many of his works survive. His late-Romantic, impressionistic style is highly crafted and somewhat reminiscent of Chopin. Soyfer brings considerable emotion and power to his music, leaving the clear impression that more of it needs to be heard.

Lindsay Garriston is no stranger to competitions, touring and live performance. Her impressive list of achievements makes this first disc, Lindsay Garriston, piano (lindsaygarriston.com), a welcome recording. It shows the intensity of her style and the eloquent expression of which she is so remarkably capable.

She begins the disc with the Liszt Rhapsodie Espagnole S.254. It’s a full-on engagement with all the power and nuance that the composer’s work requires. The major item on the CD is the Schumann Sonata No.3 in F Minor Op.14. Its four movements demand a great deal of scope from the performer, from the often deep introspection of the second and third movements to the blazing technique of the Finale. Garriston’s technical and interpretive abilities are inspiring. She has clearly lived with this piece for a long time and justifiably owns it.
Rachmaninov’s setting of the Kreisler Liebesleid completes her program in a show of capricious keyboard genius. It’s the kind of playing that brings audiences to their feet after encores. You can do it in the privacy of your living room – your secret will be safe with us.

This beautiful CD Windows (Sono Luminus DSL 92218 sonoluminus.com) is the seventh in Bruce Levingston’s discography. The main work is Schumann’s Kinderzenen Op.15. Levingston proves himself an artist whose first impulse is to find and reveal a composer’s most fragile moments. His ability to do this is quite disarming. The best example of this is Träumerei. Not since Horowitz played this as the encore in his 1986 Moscow concert near the end of his life, have I heard such playing. Words completely fail. Levingston brings this approach to the whole piece and thereby creates something quite unlike anything recorded of late.

The other works on the CD are commissions from two contemporary composers. The Shadow of the Blackbird by David Bruce is the program’s opening piece and is very much in the character of the Schumann that follows it. It’s deceptively simple yet searching and contemplative. A perfect beginning to Levingston’s program.

The CD’s title tracks Windows are James Matheson’s five-movement composition inspired by the stained glass windows of Marc Chagall and Henri Matisse. Matheson uses the piano’s colours very effectively in his writing. Levingston plays this in a way that draws an interpretive thread convincingly through the works of all three composers.

Liza Stepanova takes an unusual and creative approach to her new CD Tones & Colors (Concert Artists Guild CAG 120 concertartists.org). Using paintings as the inspiration for her four-part program, she blends music from Bach to Ligeti into themes depicting A Spanish Room, Nature and Impressionism, Conversations Across Time, and Wagner, Infinity and an Encore.

It’s a skillfully assembled repertoire list and beautifully played throughout. A number of tracks stand out. El pelele by Granados makes a brilliant opening, with its rich harmonies and sparkling writing. Stepanova has equal success with the three impressionist pieces in the second set. Fanny Hensel’s September: At the River is especially effective.

The third set uses four pieces in the key of E-flat minor. A Bach Prelude and Fugue BWV853, George Crumb’s Adoration of the Magi and a second fugue by Lyonel Feininger based on the subject used by Bach in his fugue. It’s quite striking to hear how the shared key draws these disparate works so tightly together.

Stepanova begins her final set with Liszt’s transcription of Wagner’s Overture to Tannhäuser. It’s magnificent playing that captures the grand scale of Wagner’s work, from the solemn chorale-like opening to its towering climax. Ligeti’s Étude No.14 Infinite Column is a devilish piece to perform and reveals Stepanova’s true power at the keyboard. A graduate of Juilliard and a seasoned performer, Stepanova is one to follow in the piano world.

Robert Prester may be better known today as an accomplished jazz pianist, but his new CD Robert Prester – Rapsodya (robert-prester.com) is a reminder of his many years as a young pianist absorbing the classical repertoire. The learning of this period has shaped his playing with a light and precise touch, a keen interpretive impulse focused clearly on emotion, and a remarkable grasp of musical architecture.

This new recording contains the Beethoven Sonata No.12 in A-flat Major Op.26 performed with a fresh and energized enthusiasm – as if it were a world premiere. Debussy’s Jardins Sous la Pluie is an impressive example of Prester’s keyboard agility. The Bach Prelude and Fugue No.6 in D Minor WTC Book II is an excellent example of the musical discipline and intuition that Prester brings to all his playing.

The real gem on this disc, however, is Prester’s own composition. The Sonata In F Minor is a fusion of classical and jazz harmonies. It adheres closely to the structure of sonata form but is deeply imbued with the harmonic clusters, intervals and rhythms we associate intimately with jazz. This mix is seamless and well balanced. If anything, it’s a reminder of our enduring tendency to keep these two genres isolated in their own worlds without believing their co-mingling can produce something unique and truly beautiful. It’s a terrific recording, Visionary, successful and altogether brilliant.

Nancy Zipay DeSalvo presents the work of two contemporary composers in her new recording Small Stones – Modern Piano Music (Navona Records NV 6139 navonarecords.com).

Jason Tad Howard’s Piano Sonata No.2 is not really a sonata in the formal sense. Rather, it explores eight short musical ideas that the composer calls Short Shorts, before bringing them together in a final expression amusingly described as a Not Quite So Short Short. Despite the light humour, the work is quite substantial and at times very technically demanding. The eight pieces are varied in style and mood, and kept to less than two minutes’ playing time. They tend slightly toward a minimalist form and finally emerge in the complexity of the last movement.

Daniel Perttu’s Sonata for Piano is inspired by a visit to Stonehenge. Perttu uses many compositional devices to evoke the ancient mystery associated with this landmark: minor modes, atmospheric writing and plenty of technical exploitation of the piano’s potential in evoking the moods he requires. This sonata is more challenging for the performer than the earlier work. DeSalvo handles it all with a confidence that speaks to her lifetime as a performer and teacher.

The two sonatas are a good selection and represent a fine example of contrasting approaches to contemporary piano writing.

Lynelle James has recorded her first solo piano CD, Lynelle James Piano (Blue Griffin Recording BGR435 bluegriffin.com). She includes the Beethoven Piano Sonata No.28 in A Major Op.101, in which the third movement emerges as a masterpiece of deeply touching melancholy. It’s a very satisfying performance that is even more thrilling for the energy that erupts in the final movement.

Her command of the keyboard is inspiring, especially in the frequent restatements of the fugal subject in the bass line.

Some of James’ academic work has focused on the life and music of Russian avant-garde composer Nikolay Roslavets. It’s natural that she would use her first recording to bring this lesser-known repertoire to public attention. Roslavets’ Five Preludes reveals an ethereal and somewhat mystical language that James captures with conviction and authenticity. The music is replete with dynamic and emotional changes and moves strongly in the direction of atonality while never quite losing a tonal centre, however distant.

Her performance of the Scriabin Sonata No.4 in F Sharp Major Op.30 is extraordinary. The two movements are of such contrasting character, it’s difficult to believe they’re by the same composer. James understands the core of Scriabin’s expression and holds the work together wonderfully.

The Schumann Symphonic Etudes Op.13 concludes the CD. Structured as a theme and variations, the bulk of the piece is a series of etudes on the opening idea. As such, it quickly becomes a beautiful display of keyboard technique and varied musical devices that Schumann conceived in his own brilliant way. James plays these with flair and an expansive grasp of their symphonic scale.
Panayiotis Demopoulos’ latest recording, *Brahms, Demopoulos, Mussorgsky (Diversions ddf 24166 divinartrecords.com)* is his third and includes one of his own compositions, *Farewells for Piano*. The work is a tribute to his two principal teachers in the UK. It’s structured in four parts, each representing a farewell offered in one of the four seasons. Demopoulos writes that the work has no explicit program beyond its title. The four short pieces are very modern in their language and surprisingly abrupt in mood change. The main work on the CD is the Mussorgsky *Pictures at an Exhibition*. Demopoulos uses the 1931 edition edited by Pavel Lamm that corrected the numerous and questionable portions of the 1886 version edited by Rimsky-Korsakov. The 16 short pieces that comprise the *Pictures* encompass the entire expressive spectrum and call upon the pianist to be everything from sprite to superhero. It is Mussorgsky’s demand for contrast on such an enormous scale that presents performers with the daunting task of playing the piece complete in live performance. At least the recording studio offers the respite of breaks between takes.

However Demopoulos did it, it’s breathtaking. By the time he’s portrayed little chicks, the busy market place, the realm of the dead and arrives at the *Great Gate of Kiev*, awe is all that remains.

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**VOCAL**

**Secret Fires of Love**

Daniel Thomson; Terry McKenna; Thomas Leininger; Studio Rhetorica; Robert Toft

**Talbot Productions TP1701 (belcantohip.com)**

> The love song has been a mainstay of vocal music, through its incarnations as performed by minnesingers or troubadours, followed by lieder or chanson artists, to John Cusack with a boom box above his head in *Say Anything*, to the seemingly ubiquitous Ed Sheeran. Throughout this time, it grew steadily louder: the meekest of instruments, the lute, has been supplanted by the guitar (sometimes electric) while the harpsichord yielded to the pianoforte and synthesizers. One thing, seemingly, has been lost: the contemplative, almost meditative quality that permeated the Renaissance and Baroque songs of courtly love. The intimate connection is still there in modern music, the sweet pain of love still exerts its pangs, but the whisper has turned to a shout. No wonder – in our crazy 24/7 world, who really does take time to smell the roses? Robert Toft, that’s who! The music scholar from Western University in London brings together a stellar cast to survey the love songs of the Italian and English Renaissance and Baroque. The unique talents of Daniel Thomson, Terry McKenna and Thomas Leininger recreate the very intimacy, closeness and wonder of music played and sung pianissimo, requiring us to tune out the world and meditate alongside.

Thomson, an Australian countertenor, is having “his” moment: his muscular, precise voice is pure joy. McKenna, a Canadian lutenist, coaxers his “meek instrument” into a commanding performance. Leininger, a German master of the harpsichord, makes one long for the days before the invention of the pianoforte. Arriving a few weeks late for Valentine’s Day, nevertheless this will be the best gift for the one you love.

**The People’s Purcell**

Michael Slattery; La Nef

**ATMA ACD2 2726 (atmaclassique.com)**

> As with his 2012 recording, *Dou/land in Dublin*, tenor Michael Slattery has collaborated again with La Nef to present the music of a beloved composer, reworked and transformed in fresh and novel ways that prove most pleasing (and accessible) to a modern listener. Though Henry Purcell enjoyed an elevated position as composer at the court of Charles II, his theatrical music, based on popular song and dance forms of the time, was clearly loved by the more common folk. As well, there has been a long tradition of re-arranging Purcell’s sublime melodies for public use, beginning with Playford’s collection *The Dancing Master* in 1651.

Each piece selected for this recording has been individually stamped by either Slattery or a member of La Nef, without compromising the original intent of the music. Baroque cellist Amanda Keesmaat and cittern player Sean Dagher fuse their arrangements of Instrumental suites from *The Fairy Queen* and *King Arthur* with playful interplays and folksey articulations. Flutist Grégoire Leay and tenor Slattery take turns providing arrangements of the songs, with stunning results. The recording ends with Slattery’s reworking of *Dido’s Lament* in which a vacillation between the minor and major key provides a surprisingly dramatic and rather surreal effect, poignantly enhanced by the tenor’s artful and subtle delivery.

**Dianne Wells**

**The Verdi Album**

Sonya Yoncheva; Münchner Rundfunkorchester; Massimo Zanetti

**Sony Classical 88985417982**

> “A high C that takes no prisoners,” muses Presto Classical editor Katherine Cooper, wittily about the final note on this disc. And neither does Verdi. In fact, he “murders” sopranos so the legend goes (even though he married one). Bulgarian dramatic soprano Sonya Yoncheva is his latest intended victim. I’m happy to report that she is alive and well after her sensational debut at the Met’s *Tosca* and this, her latest CD issued on February 2, has already won an award. The final high C comes from Abigaille’s hair-raising *caballetta* in the second act of *Nabucco*, young Verdi’s first breakthrough success.

Verdi is the ultimate challenge for the soprano. Not just for the voice, but a certain quality the great master insisted on: beauty of tone, intelligence and feeling. Right at the outset in Leonora’s opening *cavatina* (*II Trovatore, Act I*), Yoncheva’s handling of the wonderful soaring tune that culminates in a heartrendering *fortissimo* makes her rich vocal colour and emotional intensity immediately manifest. In the ensuing *cabaletta*, her voice becomes light as a feather by contrast. Her stunning high register further impresses in *Come in quest’ora bruna* from *Simon Boccanegra*: the heroine sings her heart out to a shimmering spring morning in Genoa on the Ligurian Sea, and I shiver in delight whenever I hear it.

But the real test is far more difficult: the tragic, the defiant, the anguished, the women in despair (*Dido* in *Iphigenie en Tauride*, Desdemona or Elisabetta in *Don Carlo*), where Yoncheva’s congenital empathy and effortless wide range and low register dominate. And then there are those iconic prayers sung in hushed near silence like *Ave Maria* from *Otello*... and more. Massimo Zanetti of *Tutto Verdi* fame conducts with zest and vigour.

A daring new issue by a singer with a great future.

**Janos Gardonyi**

**Into the Deepest Sea!**

Sarah Wegener; Gotz Payer

**SWR2 8553374 (sarah-wegener.de)**

> For the profound beauty of Brahms’ *Meine Liebe ist grün Op.63 No.5* to have its greatest impact on the senses, its majestic beauty...
Analekta AN 2 8788 (analekta.com) Eulenspiegel einmal anders!

intense contrasts. performed with both sublime delicacy and carefully considered and beautifully sung, the mystical songs of Sibelius and the pastoral song. Her passionate performance extends to always returning to the beating heart of the outermost extremities of its narrative, yet maintaining the emotional centre of gravity of each his own right, playing his part in the music with vim and verve.

Wegener is wonderfully adept at maintaining the emotional centre of gravity of each song, navigating with graceful beauty around the outermost extremities of its narrative, yet always returning to the beating heart of the song. Her passionate performance extends to the mystical songs of Sibelius and the pastoral grandeur of Grieg, too. Everywhere on this disc, every nuance and subtlety has been carefully considered and beautifully sung, performed with both sublime delicacy and intense contrasts.

Raul da Gama

CLASSICAL AND BEYOND

Beethoven – Septet; Strauss – Till Eulenspiegel einmal anders! OSM Chamber Players Analekta AN 2 8788 (analekta.com)

Ludwig van Beethoven’s Septet, Op.20 (1799) was a pivotal work. Such learned musicians as the composer’s former teacher Joseph Haydn applauded its expert deployment of four stringed and three wind instruments: violin, viola, cello, double bass, clarinet, bassoon and horn. Energy, wit and sunny moods gained it public popularity, and listeners will likely find this recording by the Orchestre symphonique de Montréal Chamber Soloists attractive. Variety in sound brings the work its distinctiveness. While artistic director Andrew Wan’s agile violin and Todd Cope’s impeccable clarinet take the lead, other instruments also have solo turns, and wonderful instrumental groupings sustained this listener’s interest. In the Adagio, instrumentalists make the most of expressive opportunities; Neal Gripp’s viola solo is particularly attractive. All players bring fine articulation to the minuet, while in the trio Cope, Stéphane Lévesque, bassoon, and John Zirbel, horn add beautiful decorative arpeggios. Cellist Brian Manker and double bassist Ali Vadanfar contribute greatly to overall balance and tight ensemble; the finale is a tour de force.

Richard Strauss’s Till Eulenspiegel (einmal anders!), abridged and arranged by Franz Hasenöhrl (1885-1970) for the above forces minus viola and cello, is a tour de force of a different kind. Premiered in 1954, it squeezes the familiar tone poem’s thematic material into less than nine minutes, including exciting virtuosity and humorously touches that in the Chamber Soloists’ capable hands remain within the bounds of taste!

Roger Knox

Newvelle Vie – A Rediscovery of French Flute Music Michelle Batty Stanley; Margaret McDonald Navona Records NV5135 (navonarecords.com)

Newvelle Vie, by flutist Michelle Batty Stanley and pianist Margaret McDonald introduces us to some lesser-known compositions and performers working during the years of the Belle Époque in Paris. It also includes three better-known works by Philippe Gaubert, who might be considered a child of the Belle Époque, since the year of his birth was 1879.

Renate de Boisdeffre’s Canzonetta, Op.39 No.8, provides the recording with a strong opening and is played with vivacity, precision and grace. Stanley’s articulation, something much more difficult on the flute than on most other instruments, is terrific, pretty well as good as Aurélie Nivola – and her use of rubato at the ends of phrases and the subsequent a tempo are an inspiration!

Émile Bernard’s Romance, Op.33, which, with its long, languorously lyrical phrases, could only have been written by a French composer, was also new to me, as were Émile Pessard’s Troisième and Quatrième Pièces, every bit as interesting as his delightful and better known Andalousie.

Alphonse Catherine’s Barcarolle, with its nautical undulating 6/8 piano part (played exquisitely on this recording by McDonald), and its Sérénade Mélancolique, which begins evocatively, a bit like Taffanel’s Andante Pastorale et Scherzettino, are both charming and suggest that the golden age of the flute continued beyond the 1880s and 90s, since Catherine lived until 1927.

Victor-Alphonse Duvornay’s Deux Morceaux and Joseph-Henri Albe’s Romanza, Op.33 No.1, also new to me, are also wonderful.

Allan Pulker

Saint-Saëns – Symphonic Poems Lille National Orchestra; Jun Märkl Naxos 8.573745

Full Circle

Seunghae Lee; Katrine Gislinge Musica Solis (seunghae.com)

Full Circle is a collection of clarinet music performed by Seunghae Lee accompanied on piano by Katrine Gislinge. According to the liner notes, the collection represents the musical journey Lee has followed over the course of her recording career. She

Roger Knox
has a singing quality that suits the lyricism of all the works, not one of which will give your ear any difficult sounds to sort through. Her earlier releases are colourful renderings of “classical” reworkings, segments of symphonies, opera arias, art song, etc. She is a player with indubitable technical strength and expressive tone, who on recordings stays away from more “difficult” repertoire. This is fine; she plays this material with grace and lovely conviction.

Included are two of the more substantial works of the Romantic era: the Fantaisiestické of Robert Schumann (Op.73) and Fantasy Pieces Op.48 of Niels Gade. Lee demonstrates the depth of expression needed to bring both to life, and if you’ve never heard the Gade, this is a great introduction. Bent Sørenson provides a somewhat syrupy confection in his Romance, premiered herein; Lucas Foss’ Three American Pieces for violin and piano, transcribed for clarinet by Richard Stoltzman and edited by Lee under the composer’s supervision, lend a somewhat more bracing and edited by Lee under the composer’s supervision, lend a somewhat more bracing and edited by Lee under the composer’s supervision, lend a somewhat more bracing and edited by Lee under the composer’s supervision, lend a somewhat more bracing and

Andrew Timar

Concert note: John Beckwith’s CD Calling will be launched at the Canadian Music Centre, 20 St. Joseph St., Toronto on Friday March 9 at 5:30pm. The event will include a performance by Robert Aitken, flute and William Aide, piano. Free with RSVP at musiccentre.ca.

The End of Flowers

Gryphon Trio

Analekta AN 2 9520 (analekta.com)

Music4Eyes+Ears

Megumi Masaki

Centrediscs CMCCD 24017 (musiccentre.ca)

► There’s no explanation in the booklet about the CD’s title, The End of Flowers. An online search led to Gryphon cellist Roman Borys’ comments: “The First World War brought with it unprecedented loss of life, youth and hope. It was the end of flowers... fields lay barren, blasted and churned beyond recognition.” Borys continues: “In the winds of war Ravel and Clarke composed two remarkable piano trios... not intended as memorials but [which] stand as a testament to the enduring power of life and art.”

Rebecca Clarke left no programmatic description of her 1921 Piano Trio, two years after her other major work, the richly melodic Violin Sonata. Unlike the sonata, her trio evinces the influence of the war. Turnmull erupts immediately with the explosive opening of the Moderato ma appassionato, a movement marked by turbulent melodies, restless rhythms and a distinct bugle-call motif. The mournful Andante molto semplice is followed by the final Allegro vigoroso, alternating between a life-affirming folkly tune and quiet reflection. There’s a reprise of the first movement’s agitation and the bugle call, but the trio ends on a positive, buoyant note. This gripping, emotion-filled work deserves to be much better known. Hear it!

Ravel’s familiar Piano Trio lacks obvious war-references, but it garners an especially gravitas-laden interpretation from the Gryphon Trio – University of Toronto artists-in-residence currently celebrating their 25th anniversary. Both of these marvellous works receive exemplary performances in a disc to hear and re-hear.

Michael Schulman

► The title of this (Blu-ray + CD) package is an obvious giveaway. If you’re about to dive into its contents, then look to Blu-ray first. The reason is simple: the cover not only reads Music4Eyes+Ears, the visceral excitement of the music is also magnified exponentially by viewing Megumi Masaki perform her music on the Blu-ray. Although Keith Hame’s Touch is the only work performed on both, its enormous impact when viewed on Blu-ray is absolute proof of the visual experience. Remember also that music was a visual experience long before the invention of recording technology. Those eager listeners who decide to jump in CD-first anyway are hardly likely to be disappointed, though.

Music4Eyes+Ears is made up of repertoire that is simply breathtaking. That has principally to do with Masaki’s pianism. Her depth of understanding of narrative is unprecedented and her ability to translate musical composition into something emotionally vivid and alive is quite extraordinary. Orpheus Drones by T. Patrick Carrabré is an evanescent work in which the legendary Greek protagonist, musician, poet and prophet is served by the closest approximation of what might be described as divine music. The follow-up, Orpheus (2), is superbly related to death and descent – the politically motivated murder of Chilean singer Victor Jara becoming its principle contemporary metaphor via Margaret Atwood’s poem. The performance of Touch is where the worlds of eyes and ears meet. But while the music itself is statuesque and graceful, it is in the balletic performance by Masaki on the Blu-ray that it comes magically alive. The floating melody and harmony, egged on by a plethora of eerily sounding bells (played electronically) is heightened also by the sweeping hand movements, often in the air above the keyboard, which become visual metaphors as they tell a tactile story of dancers coming together and drawing apart.

In Ferrovia, Masaki aligns her visionary performance with the ethereal conceptions of composer Brent Lee and multimedia artist Sigi Torinus. The near-impossible realities of physical and mathematical sciences collide with a human presence, around which dynamic images provoke grief-suggesting sounds. Meanwhile the powerful music of Hame’s Corona echoes with its own intercessory, who appears in the form of a spectral Gérard Grisey. And the often-terrifying Stanley Kubrick film The Shining comes alive in Kubrick Études by Nicole Lizée, which incorporates (often glitched) clips from his films. However, throughout the discs, despair and ugliness are compellingly resolved by the beauty and hope of Masaki’s musicianship.

Raul da Gama
Atrito-Afeito (atrito-afeito.com)

- Even if you really, really dislike electroacoustic music, give this release a try because its strength in sound, collaboration and experimentation lead to accessible listening. Montreal-based composer/performer Paulo J Ferreira Lopes utilizes his many, many clear and established electroacoustic skills to create a fascinating musical conversation with his collaborator, acoustic keyboards performer Karoline Leblanc. In this one-track, hand-numbered 200 limited edition sound adventures release, Kumbos begins with an attention-grabbing recurring percussive opening and dense piano chords. The subsequent soundscape of high pitched squeals and cymbal washes against piano textures is a pleasing juxtaposition of sound effects. More melodic piano lines provide contrast in the quieter sections. Love the sudden loud electronic crashes. Highly effective are the numerous silences interspersed throughout the work, which are welcome escapes from sound, and music in their own right. These add to the creation of musical intrigue leading to the final climactic conversation of more intense electroacoustic rhythms, large held piano chords and washes of sound colour.

There are touches of field recordings by Leblanc which are a bit of a strain to hear but there are colourful musical diversions. Additional melodic piano sections would be welcome, as well as more drum kit against electronic effects. The production is clear and the instrument timbres are balanced. Repeated listening adds to a gratifying appreciation of detail in performance and composition.

Tilina Kilik

- Orlando Cela’s Shadow Etchings is a nine-track collection of recent compositions for flute using “extended techniques,” whistle tones, harmonics, vocalizing and playing at the same time, blowing air quickly through the flute without making an actual pitch and so on. Having some experience with extended techniques I can say with some conviction that Cela does them very well. A brief description of each track will provide an idea of what is on this recording:

**Ballade: A Tale after the Brothers Grimm**

Jean-Patrick Besingrand’s Le soupir du roseau dans le bras du vent, the first track, is derived from Claude Debussy’s Syrinx. Beginning with the first couple of phrases of Syrinx, variations are added using vocalizations, breath tones, throat flutters and other distortions of which the flute is capable. Lou Bunk’s Winter Variations consists of distorted long tones on the flute with percussive discords on the piano. Robert Wednes’ Variations on a Schenker Graph of Gesualdo, combines manipulated electronics with harsh multiphonics and vocal punctuations by the flutist. Dana Kaufman’s Hang Down Your Head is a disjointed version of the original Tom Dooley folk melody complete with vocal growls, whistles and shrieks. The three movements of Stratis Minakakis’ Skikagraphe II offer lots of multiphonics, overtones, shimmers, vibes and twitters. A Turning Inwards by Edward Maxwell Dulaney gives us high alternating overtone whistles and Self-Portrait by Zheng Ye is built on wavering, breathy tones with some voice added.

All in all, this disc offers an intriguing introduction to some of the new sounds available to the contemporary flutist.

Allan Palker

**New Focus Recordings FCR196**

- These are fairy tale pieces,” writes American composer Daniel Crozier (b.1965), professor of theory and composition at Florida’s Rollins College.

**East of the Sun & West of the Moon – Orchestral Music of Daniel Crozier**

Seattle Symphony; Gerard Schwarz; Moravian PO; Stanislav Vavřínek

Navona Records NV6137 (danielcrozier.com)

East of the Sun & West of the Moon begins with Ceremonies, a movement whose sombre sonorities and unstable tonal centres suggest portentous, menacing situations. The second movement, Capriccio, with its sprightly winds, dancing strings and outbursts of brass and percussion, conjures (for me) images of malicious elves cavorting in a dark forest. The final movement, Fairy Tale: East of the Sun and West of the Moon, draws its title from a Norwegian folk tale containing many familiar fairy tale elements. This, the symphony’s slow movement, features a long-lined, otherworldly melody for the violins followed by a solo flute floating over hushed strings. I was quite taken with this music – rather than hearing melodies to the stars. The symphony ends by recalling its ominous opening before quietly fading away. No happily-ever-after here. The Seattle Symphony Orchestra and conductor Gerard Schwarz provide an energetic, virtuosic performance.

The 11-minute Ballade: A Tale after the Brothers Grimm resembles the symphony’s second movement – animated playfulness bracketing a sinister-sounding, slow middle section. It’s performed by the Moravian Philharmonic Orchestra under Stanislav Vavřínek.

Both of these very colourful works are well

**Kumbos**

Paulo J Ferreira Lopes; Karoline Leblanc

Atrito-Afeito (atrito-afeito.com)

Brittletooth, acoustic keyboards performer Karoline Leblanc, in this one-track, hand-numbered 200 limited edition sound adventures release, Kumbos begins with an attention-grabbing recurring percussive opening and dense piano chords. The subsequent soundscape of high pitched squeals and cymbal washes against piano textures is a pleasing juxtaposition of sound effects. More melodic piano lines provide contrast in the quieter sections. Love the sudden loud electronic crashes. Highly effective are the numerous silences interspersed throughout the work, which are welcome escapes from sound, and music in their own right. These add to the creation of musical intrigue leading to the final climactic conversation of more intense electroacoustic rhythms, large held piano chords and washes of sound colour.

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worth a listen.  

Michael Schulman

Alchemize – Music for Wind Band
U of Southern Mississippi Wind Ensemble; Catherine A. Rand
Naxos 8.573587 (naxos.com)

This album from the Naxos Wind Band Series features performances from the University of Southern Mississippi (USM) Wind Ensemble of two substantial works from a pair of eminent American composers, both born in 1943. Joseph Schwantner’s Luminosity is subtitled “Concerto for Wind Orchestra.” The opening movement, marked spiritoso e energico, pretty well sums up the essence of this composer’s upbeat style. The work brings the percussion section up front (literally) from the get-go, though the introspective middle movement is in effect a clarinet concerto featuring USM clarinet professor Jacki McIlwain. The finale turns the spotlight back on the drum line to mercilessly aggressive affect — are you ready for some football? Not I!

By contrast, the seven movements of David Maslanka’s Hxannus strike an elegiac tone. Writing in an unashamedly tonal language, Maslanka composed over 50 works for wind ensembles before his unexpected demise last year; the album is dedicated to his memory. Chorale tunes and simple similar melodies abound in this kaleidoscopic work. The disc concludes with a tantalizing fragment of a work by Steven Bryant (born 1972), the first movement of his Alchemy in Silent Spaces, which unfolds from an extended introduction for piano and pitched percussion instruments to eventually reveal the full ensemble. It’s a pity we don’t get to hear the full potential of it; at a miserly 54 minutes the disc certainly has room to spare. Marching bands and their more refined cousins, wind ensembles, number in the thousands in the USA. Judging from the evidence of this disc the USM ensemble belongs among the elite of its order.

Daniel Foley

Marcus Blunt – Orchestral Works
Murray McLachlan; Lesley Wilson; Manchester Camerata; Stephen Threlfall
metier msv 28570 (divinewarrecords.com)

This CD presents four works by British composer Marcus Blunt (b.1947), the longest of which is the 27-minute Piano Concerto, ably performed by English pianist Murray McLachlan. Blunt describes the second movement Largo as “tense, mysterious, subdued,” words I’d apply as well to the first and third movements, up until the concerto’s surprisingly upbeat, triumphal final two minutes. Another word I’d use for this work is “ambiguous” — both in tonality and emotion — creating not-unpleasant sensations of disquiet and suspended disequilibrium.

At just under seven minutes, Aspects of Saturn for string orchestra continues the ambiguity, as Blunt observes that in astrology, the planet Saturn somehow represents the contradictory qualities of “self-discipline” and “ambition,” “limitation” and “aspiration.” The music is similarly both disciplined and assertive. The 11-minute, five-movement Concertino for Bassoon and String Orchestra, reshaping material from two of Blunt’s earlier works, was written for and performed here by Lesley Wilson. Here again, constant major-minor shifts and indefinite tonality create emotional ambivalence in what would otherwise have been an innately powerful work. Blunt’s Symphony No.2 lasts nearly 17 minutes, comprising an elegiac Andante, the most emotionally overt music on the disc, plus three gently melodious Allegretto movements.

The pervading elusiveness of Blunt’s music makes for an unusually intriguing listening experience. The Manchester Camerata under Stephen Threlfall provides solid support throughout.

Michael Schulman

New Horizons
Justin Gray & Synthesis
Independent (justingraysynthesis.com)

New Horizons, the debut album from Justin Gray and Synthesis, features a large ensemble — 19 musicians total, over the album’s nine tracks — playing both Western and Indian classical instruments. While this unique instrumentation helps to realize the stylistic fusion at the heart of New Horizons, the album’s distinct sound also comes from Gray’s performance on the bass veena, a custom string instrument that Gray designed and co-created. The spirit of fusion — or synthesis, to borrow the album’s own vernacular — extends to the performances on New Horizons’ strong, balanced tracks. Highlights include the brooding, contemplative Eventide, which features beautiful bansuri playing from Steve Gorn, and Unity, with a winning contribution from guitarist Joy Anandasivam. The backbeat-heavy Rise is perhaps the most overtly rock-influenced piece, with confident solos both from Gray and from guitarist Joel Schwartz.

Along with rock-solid percussion playing — most notably from drummer Derek Gray and tabla player Ed Hanley — the bass veena anchors the album. On songs like New Horizons and Migration, on which Gray plays the melody, the effect is compelling, as the bass veena, while sharing some obvious similarities with the fretless electric bass and Indian classical string instruments like the sarod, has a deep, nasal, melodic sound that is all its own. The same spirit of invention applies to New Horizons as a whole: it is an album that makes no mystery of its influences, choosing instead to celebrate them in a beautiful, fully formed vision that transcends its own composite parts.

Colin Story

NEVER DIE! \livingfossil// Independent (gordonhyland.com)

NEVER DIE! is the debut album of Living Fossil, a group led by tenor saxophonist Gordon Hyland. Hyland is joined on NEVER DIE! by Mike Murley (tenor sax), Mackenzie Longpré (drums), Andrew Roorda (electric bass), Vivienne Wilder (acoustic bass), Neil Whitford (electric guitar), and Torrie Seager (electric guitar). Having two guitarists is somewhat atypical, even on a modern jazz album with rock and fusion elements, but it is part of the album’s magic that Whitford and Seager’s complementary voices are deployed so well, including on the title track, which features one of the most compelling sax solos of the album. Hyland is an exciting, technically-accomplished player — imagine Donny McCaslin with the gain turned up — but his dedication to musicality is evident throughout the album, whose most bombastic moments tend to be anchored by strong melodic statements. Murley joins the band on three tracks, including baby steps, a 3/4 rewriting of Coltrane’s Giant Steps. Far from the hard-driving, up-tempo treatment that Giant Steps usually receives, baby steps is restrained and sweet, with intelligent, engaging trading between the two tenors.

While this particular project is new, the members of Living Fossil have been playing together for over ten years, and this shared history goes a long way to explain the remarkable confidence and cohesiveness of this album. Credit, of course, must also be attributed to Hyland, whose clear vision — as composer, bandleader and producer — is sharply realized throughout the recording’s fastidiously-constructed program.

Colin Story
Music for Jazz Orchestra
Brian Dickinson
Addo Records AJR036 (briandickinson.ca)

Music for Jazz Orchestra, a new big band album on Addo Records from pianist/bandleader/composer Brian Dickinson, is in part a tribute, although not a tribute album. The disc is anchored by The Gentle Giant Suite, an original three-part homage to the late Kenny Wheeler, written following Wheeler’s passing in the fall of 2014. Dickinson and Wheeler share a long history, collaborating both with other musicians (including drummer Joe LaBarbera and vocalist Norma Winstone) and on the duo album Still Waters, recorded in 1998 at Glenn Gould Studio in Toronto.

Dickinson’s exemplary compositional and arranging skills – which are on full display throughout The Gentle Giant Suite – are matched by his sophisticated piano playing, both as a soloist and as a member of the excellent rhythm section, which features bassist Jim Vivian, drummer Ted Warren, and guitarist Sam Dickinson, who shares his father’s harmonic maturity. Beyond the suite, the medium-slow 3/4 Gil (written for Gil Evans) is a beautiful, texturally rich piece that showcases the sensitivity of the horn section; it also features compelling solos from Brian Dickinson, saxophonist Kelly Jefferson, trumpeter Kevin Turcotte, and an especially strong showing from Sam Dickinson. Orion, written for Wayne Shorter, is perhaps the album’s most bombastic offering – the ferocious shout chorus alone is worth the price of admission – but it also contains a powerful, perfectly paced piano solo from Dickinson. Overall, an excellent album: confident, nuanced and captivating from beat one.

Colin Story

Rites of Ascension
Nick Maclean Quartet
Brownntasaurus Records NCC-1701K
(nicholasmaclean.com)

Rites of Ascension, the debut album from the Nick Maclean Quartet, is a tribute to Herbie Hancock’s elemental 1960s Blue Note era recordings, and a daring original musical statement on its own. Formed in 2016 under the leadership of Maclean, the group salutes the great improvisers while generating original tunes that are crisp and cognizant.

These four musicians – Maclean (piano), Brownman Ali (trumpet), Jesse Dietschi (acoustic bass) and Tyler Goertzen (drums) – have a great synergy and drive, and some serious chops. Their renditions of Hancock’s four classics are full of energy and forward momentum while managing to retain the unhurried character of the earlier compositions. The original tunes (six by Maclean and one by Ali) are both intimate and global, touching upon themes from mythology and history to personal growth and the critical mind. Maclean’s creative mind and aesthetics are obvious in every aspect of this album: his piano solos both lyrical and invigorating, supported by a stellar rhythm section. The album features fiercely strong trumpet solos, indicative of Freddie Hubbard’s style at times and distinctively unique.

Elasticity of Time and Space is a standout – I loved the opening theme, metric modulations and tempo changes, as well as playfully robust solos. Feral Serenity, a haunting and intimate ballad, unfolds a soulful bass and piano exchange. The liner notes, describing each tune in depth, allow the listener to peek behind the curtains of the album in the making.

Ivana Popovic

Departure
BC Double Quartet
Cellar Live CLO91517 (cellarlive.com)

Bill Coon, JUNO-nominated guitarist and composer, is the mastermind behind BC Double Quartet’s new release Departures. The music on this album is refreshingly innovative and engaging. In the words of the composer: “Jazz quartet meets string quartet on this new recording, and each quartet has their unique universe of possibilities. As a writer, the gleeful rush for me is to explore the potential of these intersecting universes.”

Here we can hear several different (sub)genres, all blended together, sometimes in the same piece. The jazz quartet doesn’t deviate from their genre while string quartet writing is more varied – sometimes classical, sometimes cinematic, and when not densely lyrical, full of rhythmic life with groovy hooks and textures. Bill Coon is a clever arranger and a masterful guitar player, and the rest of the musicians are just superb. The ensemble has a wonderful chemistry. The title song, featuring splendid strings, a solid rhythm section and alluring solos, was conceived at the Banff Centre for the Arts. I truly enjoyed Coon’s arrangement of Chorando Baixinho by Abel Ferreira – the beautiful melody is enriched with pizzicato string textures, mellow guitar over the bass lines and a sultry trumpet solo. Another favourite is Zattitude, a catchy, lively number that exudes the infectious feeling of joy and charming zest. The liner notes offer short musings on each piece. Highly recommended.

Ivana Popovic

Boule Spiel
Magda Mayas; Éric Normand; Pierre-Yves Martel
Tour de Bras TDB 9025 (tourdebras.com)

An entralling sonic landscape encompassing mercurial harshness, unexpected contours and cultivated accents, Boule Spiel is an affirmation of the textural cooperation among German pianist Magda Mayas and two Québécois musicians, electric bassist Éric Normand of Rimouski, where the session was recorded, and Montreal viola da gamba player Pierre-Yves Martel. Those instruments, along with “feedback, snare drum, objects and speaker” are the only sound-makers listed. But the minimalist tones which blend to create this two-track journey, including keening whistles, string plucks, bell peals, percussive thumps, feedback flutters and oscillated hums, not only make individual attribution unlikely, but at the same time highlight the constant unexpected shifts within the understated unrolling sequences.

Emphasizing atmosphere over narrative or instrumental virtuosity, the trio’s blended output, especially on the more-than-30-minute introductory Lancer, contains enough processed drones, electric bass stops, keyboard patterning and inner-piano-string plucks to vary the aural scenery enough to create a sense of harmonic and rhythmic progress, but without jarring interludes. By the time the concluding Spiegelbildauflösung or “mirror image resolution” fades away, the three confirm how carefully each can reflect the others’ cerebral improvisations. An enlightened sound journey has been reflected and completed, but the details of what transpired individually are impossible to accurately analyze.

Ken Waxman

All Can Work
John Hollenbeck Large Ensemble
New Amsterdam NWAM094 (newamrecords.com)

Drummer John Hollenbeck convened 20 of New York’s most accomplished improvisers to interpret his newest compositions and arrangements. Concerned mostly with the harmonic relationship among instrumental sections and textures which blend into pastel billows, Hollenbeck’s conception is horizontal and flowing, with limits on
solos. It’s characterized by this kiss, composed for a Romeo and Juliet project, which embeds pianist Mat Mitchell’s dynamic theme elaborations within a buoyant, sprightly narrative. That said, the introductory lilt is built around multiple idiophone vibrations, cushioned by horn breaths that quickly draw you into Hollenbeck’s multiple creations. The final track The Model, lifted from the repertory of German electronica band Kraftwerk, is light, bracing and wraps up the session with hints of a spirited I Love Paris-like vamp.

Still, the paramount performances salute two of the composer’s deceased heroes. Kenny Wheeler is celebrated with a galloping arrangement of his Heyoke, where flugelhornist Matt Holman personifies Wheeler’s expressiveness within waves of brass accompaniment even as trombonist Jacob Garchik’s hairy outbursts confirm the arrangement’s panoply even as trombonist Jacob Garchik’s hairy outbursts confirm the arrangement’s originality. Theo Bleckmann’s wordless scatting adds distinct harmonies to Heyoke, but he’s put to even better use on All Can Work, saluting New York teacher/big band trumpeter Laurie Fink. Treating phrases from Fink’s humorous emails as found poetry, the words and instrumental passages become sumptuous performance subtly builds up to Fink’s humorous emails as found poetry, the words and instrumental passages become sumptuous performance subtly builds up to Pust Ich, featuring gorgeous, melodic playing from Bourassa, punctuated by Leroux’s alternately caressing and yowling soprano sax.

Clearly, this profound, beautifully recorded project will be considered one of the finest international jazz recordings of the year.

Lesley Mitchell-Clarke

I Can See Clearly Now
Kathleen Gorman
Independent
(kathleengorman.bandcamp.com)

Kathleen Gorman is already an accomplished pedagogue, adjudicator and clinician. Add to these a light and high-sprung rhythmical pianist, and this recording adds yet another prismatic facet to her multidimensional musical identity.

Gorman’s three compositions reflect the evolution of a pianist deeply immersed in the forms and performance of classical music, with the touch-sensitive music of Arabesque and Mysterioso, redolent of dazzling runs and parabolic arpeggios. Influence, played in a dark, minor mode, is wonderfully arranged to capture the characteristic mystique of what has come to be called the Blue Note sound, one that recalls not just early iconic Herbie Hancock but also Freddy Hubbard and Wayne Shorter. And in all songs Gorman reveals a singular virtuosity that eschews showmanship and accentuates a phrasing style pregnant with emotion.

Other works reflect a composer-like skill in re-harmonization of original melodies to reflect a new angular perspective on the songs. Gorman does this by turning the original tonal colours of a piece into black and white before recoloring it in her own unique new way and guiding her wonderful ensemble into performing each new piece memorably. Both Sides Now, which also features her seductive voice, is a poignant example, as is the instrumental Over The Rainbow. The entire repertoire makes this a disc to die for.

Raul da Gama

Have You Heard?
David Mott; Vinny Golia
Pet Mantis Records PMR011 (2baris.com)

Low reeds and woodwinds equate to musical gravitas, and when combined with the pronounced erudition of musicians such as David Mott and Vinny Golia, magical things happen. From the suggestive disc title Have You Heard? and the ethereal mystery of each track name to the queuing music itself, this disc seems to contain echoes of another universe, as well as a yearning for the profound melodic intellect of the music to be reflected in our own plane.

Lest this seem like the description of something resembling science fiction, it is important to clear the air immediately – for it is anything but that. Music such as that contained in Power of Serenity, Serendipitous Ruminations and Urban Pastorale is an example of how loaded with meaning this album is. It is, however, in the dark and delicious rumble of two baritone saxophones locked in an interminable melodic double helix – often with magical counterpart – that the music’s vivid and changing colours most resemble the rich didacticism that ensues from deep philosophical discourse.
Although they are two distinct musical voices, Mott and Golia are so attuned to each other’s artistry that they had to be separated into two audio channels. But it’s not hard to tell who’s who aurally. David Mott’s tone is sharp, a reflection of the ululating voices in Eastern music that so fascinate him, while Golia’s fat, rounded notes line up in sap-like, viscous phrases. Together they make dark, beautiful music.

**Raul da Gama**

**Résistances**

Jean Derome

Ambiances Magnétiques AM 235 (actuellecd.com)

In 2015 at the annual Festival International de Musique Actuelle de Victoriaville, Jean Derome launched a year-long series of performances to mark his 60th year with Résistances, a singular composition inspired by the 60 cycles per second (Hz) frequency to which all North American electricity is tuned. This has rich metaphoric content for Derome, who imagines the constant tuning process of a continuum, as well as Quebec’s houses grounded through the plumbing to the St. Lawrence River. The orchestra here is tuned to 60Hz (including Jew’s harp and kalimba).

The piece, exactly 60 minutes long, has 16 wildly varied segments, from the abstract Tableau with its de-tuned piano to the speaking-in-tongues boogalo of Vamp, to the strange dislocations of Trois orchestres and the frantic trills and free expression of Turbine, virgule. In the process, the concept of “résistances” extends from electrical resistance to social and political resistance through wit, humour, manic juxtaposition, sheer lyricism and enthusiastic chaos – a work that extends beyond the concert hall to engage the audience with a singular compositional impulse inspired by the 60 cycles per second frequency to which all North American electricity is tuned.

Charles Baudelaire in the 1860s as “reproducing the multiplicity of life and the flickering grace of all the elements of life.” The second is Michael Adkins himself, a tenor saxophonist of stunning lyric gifts who left Ontario for New York City two decades ago, has recorded little and last toured Canada in 2013.

With little backstory, Adkins released Rotator on the Swiss label hatOLOGY in 2009 (full disclosure: I wrote the liner note). The CD achieved critical acclaim, but since then nothing has appeared until this release, a brilliant companion to Rotator, similarly recorded in 2008 with Adkins’ compositions and the stellar support of pianist Russ Lossing, bassist Larry Grenadier and the late drummer Paul Motian, with whom Adkins sometimes performed.

As the title suggests, it’s a stroll through the city, at medium-slow to medium tempos. There’s a constant sense of edgy motion, but much of it is sideways rather than forward. The pulse is constant, but there’s a subtle shuffle, as if no one has to address it directly. Adkins’ sound is mobile, throatier than John Coltrane’s with some of the upper frequencies shaved off. Further, Flaneur has a reflective depth and wisdom that resembles Coltrane’s Crescent. Adkins’ lines are consistently imaginative trails, at once focused and nuanced. It’s work as profoundly elegiac as any a Canadian musician has produced.

**Stuart Broomer**

Music for David Mossman

Evan Parker; Barry Guy; Paul Lytton

Intakt Records CD 296 (intaktrec.ch)

If musical publicity ran even with musical quality, there would be no need to introduce the trio of saxophonist Evan Parker, bassist Barry Guy and drummer Paul Lytton, a group with individual ties running back to the late 1960s that were formalized in this trio in 1980. It might be convenient to think of them as one of the signal groups of European improvised music. British chapter, but their roots and ties run further back and further afield, to post-bop and free jazz and the stunning tenor-bass-drums trios led by Sonny Rollins and Albert Ayler.

The music may be tender or explosive (it would be easier to detect if it were slowed down), but its dominant texture is that of philosophical dialogue, a rapid conversation in which participants discourse while responding to the simultaneous intrusions of partners in the fray, who may quibble or launch counter-offensives, sending the first speaker to submit background material or new support for his previous theses. Contrarily, it’s like a romantic Paris street fight among kickboxers and ballet dancers, or the sound of Tibetan throat singers polyphonically amused at a genuinely cosmic joke.

Are there individual highlights? Everywhere, including the first segment which begins with Lytton throwing down all the Latin and African drum patterns you might imagine at once, or the middle zone of the long third segment in which Guy sounds like a bass duet and Parker introduces a circular-breathing reverie.

**Stuart Broomer**

The Subject Tonight is Love

Kate McGarry; Keith Ganz; Gary Versace

Binxtown Records (katemcgarry.com)

With their debut trio recording, vocalist/composer Kate McGarry, guitarist/bassist Keith Ganz and pianist/acccordionist Gary Versace have realized a project that has been in preparation for more than a decade. Friendship, love and creativity propel this ensemble. McGarry and Ganz are life partners, and Versace has been a close friend and musical collaborator to both. The trio act as producers/arrangers here, exploring the many facets of love with both original and venerated material, perfectly synthesized through McGarry’s uniquely cinematic musical perspective.

The CD opens with the title track, which features a brief poem from the 14th-century Persian poet and mystic Hafiz, underscoring McGarry’s belief that “love is the sub-stratum of all things.” The music for the brief, stark, spaced piece was actually improvised over the theme of Ganz’ arrangement of the standard Rodgers and Hart classic, My Funny Valentine (which is gorgeously rendered in full on the CD by McGarry).

A delightful inclusion is Sammy Fain’s Secret Love, positioned here as the polar opposite of the familiar Doris Day version – capturing an innocence and purity of first love, and featuring a sumptuous and agile guitar solo as well as seamless transitions from straight ahead, to a liltingbossa and back again. Equally wonderful is the trio’s take on the rarely performed Benny Golson/Kenny Durham tune Fair Weather. McGarry’s effortless, pitch-perfect and thoroughly gorgeous voice blends in the rarified company of Julie London and Irene Kral. The ideal bookend to this skillfully crafted, uplifting CD is the Lennon and McCartney hit, All You Need is Love – delivered with a fresh, second-line feel.

**Lesley Mitchell-Clarke**
If I Had the Strength
Lemon Bucket Orkestra
Independent (lemonbucket.com)

Following up on its 2015 JUNO Award-nominated album Moorka, Toronto’s “Balkan-klezmer-gypsy-party-punk” Lemon Bucket Orkestra weaves a narrative that runs throughout its new record’s 11 titles. The through line is based on an old Slavic prison ballad about a rebel returning home. Covering a wide emotional range, the theatrically presented songs and instrumental – several infused with the 12-musician band’s furiously fast dance-friendly energy – also reflect the musicians’ personal experiences on the ground during the recent Ukraine-Russia conflict. LBO leader Mark Marczyk explained in a recent press release, “If I Had the Strength is ... about coming home, about never being the same, about the parts of ourselves we lose, the parts we gain, and about the prisons we inhabit or that inhabit us.”

The album also echoes aspects of LBO’s immersive musical theatre work Counting Sheep. In 2016 The Guardian reviewer Mark Fisher dubbed it as “the polyphonic protest show that puts you inside Kiev’s Maidan.” Using folk singing, found footage and a revolutionary interactive staging, Marichka Kudriavtseva and Mark Marczyk’s ‘guerrilla folk opera’ throws Edinburg onto a new layer of the heart of the Ukrainian struggles.”

LBO once again draws inspiration from the deep well of Eastern European folklore for If I Had the Strength, primarily from Ukrainian traditions. Guest soloists include Canadian diva Measha Brueggergosman, Montreal-based rapper Boogat, and on the moving concluding track Peace, Toronto’s Choir! Choir! Choir! Choir! Choir!. They effectively broaden the aesthetic range and audience appeal of this gripping new album.

Andrew Timar

Yüz Yüze
Ihtimanska
Independent (ihtimanska.com)

World music fans (and the rest of us too) are in for a big treat as saxophonist Arlane Morin and accordionist/pianist Yoni Kaston perform duets based on Bulgarian and Turkish folk and urban music. Both are superstar instrumentalists who together make unique, colourful, uplifting sounds.

The Montreal-based Ihtimanska duet clearly understands the music they are interpreting, making their arrangements so exciting. Morin plays her virtuosic lines clearly while constantly listening and reacting to Kaston’s shifting rhythms, long accordion drones and lead lines. Bourgasko horo is a traditional Bulgarian tune from the Black Sea. The fast toe-tapping opening leads to a slower section, closing with a faster accordion and saxophone interchange with touches of jazz sounds sneaking in with the held accordion notes and sax flourishes. Thracian Bulgarian choral piece Brala Mama Rhuzu Cveti is given a Baroque-flavoured rendition, as Kaston’s well-suited accordion harmonic progressions and melodies are performed with great phrasing and supported by sax embellishments. A highlight is the traditional Bulgarian Thracian Racenitsa with its shifting rhythms, breathtaking rapid sax lines, and great dialogue between accordion and sax. Kaston’s piano stylings on three tracks add almost popular flavours, while vocalist Brenna MacCrimmon is a welcome guest with her clear lyrical voice and intonation on two tracks.

So much work, effort, understanding, respect and fun has gone into this captivating, uplifting release. Great work by great musicians!

Tiina Kilk

Kala Kalo
So Long Seven
Independent SLS02 (solongseven.com)

Formed a few years ago, So Long Seven is a Toronto music collective comprised of Neil Hendry (guitars), Tim Posgate (banjo, bass guitar), William Lamoureux (violin, other strings) and Ravi Naimpally (violin, other strings) and Ravi Naimpally (violin, other strings) and Ravi Naimpally (violin, other strings). They are among Canada’s leading instrumentalists on their respective instruments and chosen music genres. As a group they share a common mission. “We all love music. We often play and compose for each other with great mutual respect, trying to challenge, push and inspire each other,” reflects Posgate. He also makes a point of pointing to the diverse influences on group members spanning not only cultures, “but generation too – they cover four decades in age, with a member in each (20s, 30s, 40s and 50s).”

Their sophomore album Kala Kalo reflects that democratic spirit of sharing. Each musician has contributed two or more compositions – plus they leave each other plenty of room to stretch out in fluent, expressive solos. The album’s 11 tracks feature numerous influences from many worlds of music. There is an overlying feeling, however, of collective music-making throughout the album, underscored by loose a cappella choruses on several tracks.

By the way, the invented phrase Kala Kalo translates as “black” in both Hindi and Romani respectively; the album is dedicated to those black sheep who have been marginalized and ostracized personally or politically. Whether you self-identify as a black sheep or not, my bet is that you will feel a warm welcome in the imaginative musical world presented on this disc.

Andrew Timar

Concert note: So Long Seven’s Kala Kalo CD and vinyl release concert takes place at Small World Centre, 180 Shaw St, Toronto on April 13.

Mi Mundo
Brenda Navarrete
Alma Records ACD92972 (almarecords.com)

The auspicious opening salvo from classically trained, Cuban-born vocalist, composer and percussionist Brenda Navarrete is a scintillating, sweeping journey into Afro-Cuban music and mysticism (inseparable in Afro-Cuban culture). The fine CD was produced by first-call bassist Peter Cardinali (founder of Toronto’s Alma Records) and expertly recorded in Havana, Cuba by noted, multiple award-winning engineer, John “Beetle” Bailey. Navarrete’s stellar lineup includes Horacio “El Negro” Hernandez, Rodney Barreto and Jose Carlos on drums; Roberto Carcasses, Rolando Luna and Leonardo Ledesman on piano; Alain Pérez on bass; Adonis Panter on quinto and Eduardo Sandoval on trombone.

Navarrete first garnered international attention as a vocalist in the red-hot, global Cuban sensation Interactivo. As well as creating and performing the CD’s complex vocals, Navarrete also composed the majority of the material, and performs masterfully on bata and congás (for which she describes her training as more of a “street classroom”). Every track is a gem, but of particular luminance is Babá Eleggú, on which ancient vocal call and response and intricate percussion invoke the world’s first music – enhanced by multi-layered, perfect vocals, this song generates a trance-like state, which is also imbued with generational reverence. Also wonderful are Rumbero Como Yó, a fantastic, elemental web of Rhumba rhythms, targeting a place of awareness that is both deeply sensual and spiritual, and the enchanting Drome Negrita, which features exquisite harmonica work from Josué Borges Maresna. Navarrete (who listened and absorbed everything from Ella to Billie) also gives us her take on Cachita by Rafael Hernández Marin, a joyous celebration of classic Cuban musical form, in the tradition of the immortal Celia Cruz.

Lesley Mitchell-Clarke

March 2018

thewholenote.com
Although there were isolated experiments dating back to the 1940s, the watershed recording of saxophone solos was Anthony Braxton's double LP *For Alto* in 1969. Comparably innovative sets by Evan Parker and Steve Lacy followed soon afterwards. Since then, many exploratory reedists have added their own challenging chapters to the solo saxophone literature.

One of them is Braxton himself, whose most recently recorded alto foray is *Solo – Victoriaville 2017* (Victo cd 130 victo.qc.ca), nine tracks from a concert at last year’s Festival International de Musique Actuelle de Victoriaville in Quebec. Nearly a half-century after *For Alto*, Braxton is still showcasing novel approaches. Interestingly enough, while all the tunes except for the standard *Body and Soul* have abstract titles, at this juncture hints of melodies and inferences to tunes as unanticipated as *Everything Happens to Me, It’s Now or Never, Strike Up the Band* and even *The Anniversary Song* insinuate themselves into the improvisations. This is no game of *Name that Tune* however, for Braxton’s talents are communicated through the technical alchemy obvious on each track. For instance, *No 394a* elongates the narrative line until it’s suddenly shaped into a balladic melody. The same sort of tunefulness informs the introductory *No 392a*, where shaky cadenzas turn moderate when Braxton emphasizes the chalumeau register. At the same time no one would mistake Braxton for a member of Guy Lombardo’s sax section. Sophisticated funk works its way into the circular breathing and overblowing on *No 392c*, while its tremolo exposition showcases pauses and timbre extensions, the equivalent of overdubbed reed parts. Real overdubbing vibrate and echo back the initial saxophone lowing and air-piercing contrast makes the ancient crypt walls another instrument, as they emphasize the saxophone’s metal body.

Three decades Braxton’s junior, Chicago’s Dave Rempis follows an analogous but distinct route on *Lattice* (Aerophonic 015 aerophonics.com) by bookending his improvisations with two jazz standards. Although Rempis plays alto, tenor and baritone saxophone, his strategy is similar on each horn – using its distinctive properties to better describe the improvisations. Billy Strayhorn’s *A Flower is a Lovesome Thing* and Eric Dolphy’s *Serene* are treated no differently than the abstract improvisations. Playing baritone on the former, he digs deep, shaking textures from the instrument’s body tube that accelerate from snorts to screams before creating variations on a mellow version of the theme. Dolphy’s avant-garde credentials are emphasized with stratospheric whistles, duck quacks and chicken cackles in the middle of *Serene* following a near inchoate theme elaboration by the alto saxophone. However the piece climaxes with rhapsodic mellowness and the head recapped. The most impressive instance of Rempis’ solo musicianship is on *If You Get Lost In Santa Paula*, where he inveigles a collection of tongue slaps and pops into captivating textures that are almost danceable and certainly rhythmic, then maintains this mouth percussion until the end. A track like *Horse Court* demonstrates how he can output enough bites and beeps for two saxophonists in counterpoint while using spatial dimensions to bounce back the sound; meanwhile *Loose Snus* proves that split tones and sputterfluctuation can be vibrated into satisfying storytelling.

Swedish alto saxophonist Martin Küchen is also involved with spatial properties since *Lieber Heiland, laß uns sterben* (SOF A Music 60 sofamusical.com) was recorded in the crypt of the cathedral in Lund, Sweden and utilizes field recording, an iPod, speakers and electronics plus overdubbed saxophone lines. An idea of how this works is *Ruf Zu Mer Bezprizorn...*, where the distant sounds of piano students rehearsing Baroque classics cause Küchen to retaliate with mocking squeaks and puffs, plus percussive slaps that emphasize the saxophone’s metal body. *Music To Silence Music* in contrast makes the ancient crypt walls another instrument, as they vibrate and echo back the initial saxophone lowing and air-piercing extensions, the equivalent of overdubbed reed parts. Real overdubbing to a multiple of six is used on *Amen Choir*, but when coupled with low-pitched electronic drones and the outdoor noises leaking into the space, the results not only almost replicate scrubs and sawing on double bass strings, but also suggest a near visual picture of Reed breaths floating across the sound field. Far-off pealing church bells make the perfect coda. Küchen’s solo design has non-Western
This sort of solo contemplation is actually connected to an instrument’s technical versatility, rather than its nationalism. It’s the same way that Lithuanian soprano and tenor saxophonist Liudas Mockūnas’ improvisations on Hydro (NoBusiness NBLP 110 nobusinessrecords.com) lack any overt Baltic musical influences. But considering the titles of the seven-part Hydration Suite, three-part Rehydration Suite, and the final extended Dehydration, his relationship with the sea is highlighted. Conspicuously by utilizing “water-prepared” (sic) saxophones, the Hydration Suite includes liquid-related sounds, while denser echoes from vibrations of potential coastal and submerged objects share space with the saxophonist’s moist hiccups and puffs, plus seabird-like wails that expand or recede in degrees of pitch and volume. Oddly enough, Hydration Suite part 5, the most abstract outpouring, with dot-dash, kazoo-like treble textures, seemingly only using the sax mouthpiece, precedes the suite’s final sequences, which are delicate and almost vibrate-less. Melodic and expressive, the gentle curlicues could come from a so-called “legit” player. Wolf-like snarls and staccato peeping characterize the Rehydration Suite, but the track also emphasizes Mockūnas’ reed fluidity, encompassing circular breathing, emphatic screams and gut-propelled emotional sweeps. A compendium of the preceding techniques, the multi-tempo Dehydration showcases the saxophone’s farthest reaches, including pressurized vibratos, whinnying cries falling up instead of down, and gusts that appear to be blowing any remaining water from his instrument, with pure air and key jiggling.

An individual adaptation of the equipment used by the likes of Kuchen and Mockūnas is offered by New York’s Jonah Parzen-Johnson, who plays baritone saxophone tones alongside an analog synthesizer’s textures. I Try To Remember Where I Come From (Clean Feed CF 430 CD cleanfeed-records.com) contains seven instances where his overblowing and split tones play catch-as-catch-can with the electronics. Avoiding loops, overdubbing or sampling, gutty textures either arise from mouth-propelled blowing or live processing. Since his preference is for simple, song-based material, the result is unlike any other CD here. Parzen-Johnson sparingly utilizes multiphonic screams or thickened vibrating quavering tones. On tracks such as Too Many Dreams, he comes across as if he were a folk or country balladeer, with the synthesizer taking the place of a backing combo. The machine can also deflect his sax’s tones back at him, doubling his exposition, but here and elsewhere he manages to overcome the dangers of reed overpowering with skill. While the title tune setups distinctive contrasts between unaccented puffs and burbles from the baritone and the synthesizer’s pipe-organ-like cascades, What Do I Do with Sorry is the most notable track, since the split-second transformations come from man as well as machine. With his output shaped as if he were playing a bagpipe chanter and the synthesizer responding as if it were the bagpipe’s reservoir bag, Parzen-Johnson’s improvising takes on buzzing, triple-tongued aspects while the synthesizer’s echoing pulsations suggest both Celtic airs and the beats from a club DJ.

As it had been quite some time since I listened to a Stokowski performance, the arrival of a new compilation was unexpected and welcome. Leopold Stokowski: Complete Decca Recordings (4832504, 23 CDs) contains the recordings made in Europe from 1962 to 1973. Orchestras are The New Symphony Orchestra of London, the London Symphony, the London Philharmonic, the New Philharmonia, the Royal Philharmonic, the Czech Philharmonic, the Hilversum Radio Philharmonic and l’Orchestre de la Suisse Romande. It was said that Bruno Walter could make any orchestra sound like the Vienna Philharmonic and similarly, a performance from anywhere conducted by Stokowski generally feels like a performance conducted by Stokowski. His performances of abolute music, symphonies, concertos, etc. were straightforward with variations of tempi and expression. In program music his interpretations could be at usually were flamboyant and hyperbolic. CD9 in this set contains three perfect examples: Stravinsky’s Firebird Suite, Tchaikovsky’s Marche Slave and Mussorgsky’s Night on Bare Mountain in Stokowski’s own mighty orchestration, in over-the-top performances heard in Decca’s best Phase 4 sound. Phase 4 technology basically employed more than a score of microphones over the orchestra, enabling the recording engineer to spotlight instruments and re-balance the performance to suit his own taste, presenting an obvious dichotomy. It was the ultimate in multi-miking. As it is d’etre for this collection is Stokowski plus the repertoire plus Decca’s Phase 4 sound. A partial list is in the set mentioned below but check amazon.co.uk for the complete track listing.

The 23rd disc is Leopold Stokowski A Memoir with voices of Stokowski, John Georgiadis, Hugh Maguire, Gervase de Peyer and other colleagues, plus excerpts of the recordings. An interesting section is Leopold Stokowski Remembers Gustav Mahler. Thomas Martin Recalls Auditioning for Leopold Stokowski has the double bass player recounting his audition for the Houston Symphony when Stokowski was their music director. An unusual and nice way to conclude the collection.

In 2014 Decca issued a 41CD set, Phase 4 Stereo Concert Series (4786769), that contained a broad collection of singular performances of some familiar standard repertoire and more, featuring international artists such as Sean Connery, Ivan Davis, Eileen Farrell, Ruggiero Ricci, Marilyn Horne and Robert Merrill. Conductors
include Bernard Herrmann, Stanley Black, Edward Downes, Antal Doráti, Arthur Fiedler, Anatole Fistoulari, Jean Fournet, Henry Lewis, Lorin Maazel, Erich Leinsdorf, Charles Munch, Eric Rogers, Miklós Rózsa and Leopold Stokowski. There are nine Stokowski CDs that also appear in the above collection; Beethoven’s Ninth Symphony, Berlioz’ Symphonie Fantastique, Pictures at an Exhibition, Scheherazade, Tchaikovsky’s Fifth and the 1812 Overture. Glazunov’s Violin Concerto with Silvia Marcovici, a collection of Bach transcriptions, excerpts from Wagner’s Ring Cycle, Vivaldi’s Four Seasons and suites from Swan Lake and Sleeping Beauty ballets.

Well, this collection is certainly a curate’s egg, “Good in Parts.” Purists will certainly abhor most of it but others may simply revel in it. Karl Böhm was one of the very last great conductors in the German tradition that had been omnipresent in the music world. No longer with us are the likes of Clemens Krauss, Erich Kleiber, Wilhelm Furtwangler, Felix Weingartner and Bruno Walter. DG has assembled a collection of his recordings under the title Karl Böhm The Operas with the subtitle Complete Vocal Recordings on Deutsche Grammophon (4798358, 70 CDs boxed with a 144-page 190mm-square book). The enormity of this collection of incomparable music-making is overwhelming and one might wonder what Karl Böhm was all about.

He was born in Graz, Austria on August 28, 1894 and after receiving a degree in law he attended the conservatory there, later enrolling at the conservatory in Vienna. He became an assistant repetiteur at Graz in 1917 and by 1920 he was the senior director of music there. In 1921 he was engaged by Bruno Walter at the Bavarian State Opera in Munich. In 1927 he was appointed chief music director in Darmstadt. A few more appointments later and in 1933 he conducted Tristan und Isolde in Vienna. He became director of the Semper Opera in Dresden succeeding Fritz Busch in 1934, remaining in there until 1942. He conducted the first performances of two Richard Strauss operas, Die schweigsame Frau in 1935 and in 1938 Daphne, of which he is the dedicatee. In 1938 he premiered in the Salzburg Festival with Don Giovanni, becoming a permanent guest conductor there.

After 1948 he conducted Don Giovanni at La Scala and from 1950 to 1953 directed the German season in Buenos Aires. In 1957 he made his debut at the Met in New York with Don Giovanni and became a favorite of Rudolph Bing. At the Met he directed 262 performances, including many premieres. He leaned towards Mozart, Beethoven, Wagner and Verdi, and certainly had a special connection to the music by his close friend, Richard Strauss. Böhm made his debut in Bayreuth in 1962 with Tristan und Isolde and directed performances there until 1970, and from 1965 to 1967 he conducted Der Ring des Nibelungen, Wieland Wagner’s last production. Böhm continued conducting and recording and in his last years he was associated with the London Symphony, with which he had an affectionate relationship and which had named him LSO president. He was still recording with them in June 1980 about one year before his death on August 14, 1981 in Salzburg.

Included in this edition are operas by Beethoven, Berg, Mozart, Richard Strauss and Wagner, plus two and a half CDs of Böhm speaking in German about his life, etc. Soloists in top voice include Martti Talvela, Peter Schreier, Anton Dermota, Dietrich Fischer-Dieskau, Fritz Wunderlich, Evelyn Lear, Gundula Janowitz, Birgit Nilsson, Sherrill Milnes, Hans Hotter, Gwyneth Jones, Christa Ludwig, Hilde Güden… and the list goes on. Yes, it is an expensive set but the ROI (return on investment) is very high.

The Berlin of 1946 was a war-ravaged city divided into four sectors according to the nationality of the occupying force. The American, the Russian, the British and the French sectors each had their own restrictions and protocols. The situation was the setting for countless successful novels and films then and since. In the midst of the poverty and homeless refugees, Berliners turned to music and the performing arts. “Every shed and every garage might serve as a little temple of the Muses,” ex-POW Dietrich Fischer-Dieskau recalled. “The plentiful supply reflected the demand. Every evening queues formed outside the box offices (where people had to queue in spite of everything).” The American radio station, the RIAS, formed a new symphony orchestra, the RIAS Symphony Orchestra. They gave their first concert on December 12, 1948. On the podium was a young Hungarian conductor, Ferenc Fricsay. In 1956 the orchestra renamed themselves the Berlin Radio Symphony Orchestra and in 1993, the Deustsches Symphonie-Orchester, Berlin. Ferenc Fricsay: the Mozart Radio Broadcasts (DG 4798275, 4 CDs in a hardcover book) includes recordings from Deutschlandradio (1951-52). The repertoire: Symphonies 1, 4-9, 23 and 27, the Bassoon Concerto K191, Sinfonia Concertante K297b, Cassation K63, Serenade K375, Eln Musikalischer Spass K222, Serenata Notturna K299 and Divertimenti K247 and 334. Also S’Irra from Le Nozze di Figaro (with Suzanne Danco and Rita Streich) and In quali accessi, o Numi … Mi trade quell’alma ingrate from Don Giovanni (Suzanne Danco).

From the very first bars I knew this was something special and during the afternoon played through all four discs. It barely matters during the afternoon played through all four discs. It barely matters that the pristine sound is mono. These are performances not for critiquing but for simple joy. ☀️
JUNO NOMINATIONS FOR CLASSICAL CANADIAN COMPOSERS

DAVID JAEGER

The five composers who have works nominated in this year’s JUNO category for Classical Composition of the Year form a formidable group of mid-career Canadian creators: James Rolfe, Alice Ho, Andrew Staniland, Jocelyn Morlock and Vincent Ho. I first met them as emerging young composers through my work at CBC Radio; since then, all have developed into significant artists, shaping the future of Canadian composition. I recently asked each of them to frame their currently nominated piece in the context of their past and current work.

James Rolfe: When I first met James Rolfe (b.1961) he was a prize winner in the CBC/Radio-Canada National Competition for Young Composers in 1990, which I coordinated for CBC Radio. His winning composition, Four Songs on Poems by Walt Whitman for bass voice and piano, revealed early evidence of his gift for writing for the voice. In 1998, his opera Beatrice Chancy, commissioned by Queen of Puddings and the first of his ten operas, at the current count, introduced the vocal world to soprano Measha Brueggergosman. Rolfe’s current JUNO-nominated composition Breathe was commissioned in 2010 by Soundstreams Canada. The impetus for the commission was to provide a new Canadian work for Soundstreams to bring together the vocalists in the European group, Trio Medieval, and the musicians of the Toronto Consort, directed by David Fallis. Breathe appears on a Centrediscs release, and also gives the CD its title. Rolfe says the JUNO nomination is welcome recognition for all the great artists who made this CD – writers, singers, musicians and production team. “The three pieces on it are dear to my heart: my collaborations with their writers (André Alexis, Anna Chatterton, Steven Heighton) led me to places I had never been – lyrical, emotional and playful places I still return to in my current work, places I can still find new means of expression, new ways to weave voices together.” In addition to Breathe (libretto by Anna Chatterton), the CD includes two dramatic Rolfe works commissioned by Toronto Masque Theatre, Europa (libretto by Steven Heighton) and Aeneas and Dido (libretto by André Alexis).

Towards the end of March, and just a few days after JUNO night, Rolfe’s newest opera The Overcoat will have its world premiere at the St. Lawrence Centre in a co-presentation by Canadian Stage and Tapestry. Morris Panych is the librettist, whose book is based on the short story of the same name by the 19th-century author Nicolai Gogol (1809–1852).

Alice Ping Yee Ho: My first encounter with the music of Alice Ping Yee Ho (b.1960) was in 1994 and during another CBC Radio broadcast of a composers’ competition, when we broadcast her orchestral work, Ice Path from the Winnipeg Symphony Orchestra’s (WSO) New Music Festival. Ho’s work was a finalist in the WSO Canadian Composers’ Competition, and her music already bore the trademarks of her vividly colourful style. Ho’s Glistening Pianos was nominated in the 2015 JUNO Classical Composition of the Year category, and her duo for violin and piano, Coeur à Coeur, is nominated in that same category this year. The work was written especially for the husband-and-wife team, Duo Concertante: violinist Nancy Dahn and pianist Timothy Steeves. Ho explains: “The idea of the commission came at a sushi dinner in Toronto, with the idea of a composition about Nancy and Tim’s life. Their beautiful story of two lovers and artists struggling and pursuing their dreams is real and inspiring. The element of writing from the heart becomes something I cherish in my ongoing works, regardless of styles or genre.” The recording is on a CD titled Incarnation on the Marquis label.

Alice Ho recently completed a children’s opera with librettist Marjorie Chan, The Monkiest King, to celebrate the 50th anniversary of the Canadian Children’s Opera Chorus. Public performances of the opera will be at the Lyric Theatre, Toronto Centre for the Arts on May 26 and 27. Ho’s most recent recording will be launched shortly after JUNO night. It’s a CD of her chamber music titled The Mysterious Boot, featuring flutist Susan Hoeppner, cellist Winona Zelenka and pianist Lydia Wong on the Centrediscs label.

continued on page 86
**Johann Strauss:**
*Die Fledermaus*

The Glenn Gould School Opera 2018

**WED., MAR. 14, & FRI., MAR. 16, 7:30PM**

KOERNER HALL

Tickets start at only $25

The extraordinary artists of The Glenn Gould School vocal program and Royal Conservatory Orchestra perform their annual staged opera, *Die Fledermaus*, a thoroughly high-spirited operetta of disguises and partly mistaken identities.

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**Bernstein @ 100**

featuring Jamie Bernstein, Wallis Giunta, Sebastian Knauer, and the ARC Ensemble

**FRI., APR. 6, 8PM / PRE-CONCERT TALK 7PM**

KOERNER HALL

Tickets start at only $35

A joyful celebration of Leonard Bernstein on the occasion of his centenary, with German pianist, Sebastian Knauer, Jamie Berstein, daughter of Leonard Bernstein, Canadian mezzo-soprano Wallis Giunta, and The ARC Ensemble (Artists of The Royal Conservatory).

Generously supported by David G. Broadhurst

Presented in memory of Gary Miles

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**KUNÉ – Canada’s Global Orchestra and David Buchbinder’s Odessa/Havana**

**SAT., APR. 7, 8PM KOERNER HALL**

Tickets start at only $35

KUNÉ, Canada’s Global Orchestra, features top notch musicians from all over the world now living in Canada, who have been brought together by The Royal Conservatory. At this special concert, KUNÉ launches their debut recording with Universal Music. They are joined by award-winning trumpeter and composer, David Buchbinder, and Grammy Award nominated Cuban piano master, Hilario Durán, with their band, Odessa/Havana.

Generously supported by Diana & Philip Weinstein

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**Rolston String Quartet with Robert McDonald**

**SUN., APR. 8, 2PM MAZZOLENI CONCERT HALL**

Free tickets can be reserved starting Mon., April. 2.

Canada’s Rolston String Quartet, comprised of alumni of The Glenn Gould School, captured the musical world’s attention by winning the 2016 Banff International String Quartet Competition. They will perform Debussy’s String Quartet and will be joined by pianist Robert McDonald for Schumann’s Piano Quintet in E flat Major, op. 44.

Generously supported by Dorothy Cohen Shoichet

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**Clemens Hagen with Kirill Gerstein**

**SUN., MAR. 18, 3PM**

**PRE-CONCERT TALK 2PM**

KOERNER HALL

Tickets start at only $35

Austrian cellist Clemens Hagen and Russian-born pianist Kirill Gerstein, described as “brilliant, perceptive and stunningly fresh” by The New York Times, will perform an all Ludwig van Beethoven program.

Generously supported by David G. Broadhurst and Brayton Polka.

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**Takács Quartet**

**SUN., MAR. 25, 3PM**

**PRE-CONCERT TALK 2PM**

KOERNER HALL

Tickets start at only $55

The New York Times lauded the ensemble for “revealing the familiar as unfamiliar, making the most traditional of works feel radical once more.”

Program includes works by Haydn, Shostakovich, and Beethoven.

Generously supported by David G. Broadhurst

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**Bernstein @ 100**

featuring Jamie Bernstein, Wallis Giunta, Sebastian Knauer, and the ARC Ensemble

**FRI., APR. 6, 8PM / PRE-CONCERT TALK 7PM**

KOERNER HALL

Tickets start at only $35

A joyful celebration of Leonard Bernstein on the occasion of his centenary, with German pianist, Sebastian Knauer, Jamie Berstein, daughter of Leonard Bernstein, Canadian mezzo-soprano Wallis Giunta, and The ARC Ensemble (Artists of The Royal Conservatory).

Generously supported by David G. Broadhurst

Presented in memory of Gary Miles

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**Rolston String Quartet with Robert McDonald**

**SUN., APR. 8, 2PM MAZZOLENI CONCERT HALL**

Free tickets can be reserved starting Mon., April. 2.

Canada’s Rolston String Quartet, comprised of alumni of The Glenn Gould School, captured the musical world’s attention by winning the 2016 Banff International String Quartet Competition. They will perform Debussy’s String Quartet and will be joined by pianist Robert McDonald for Schumann’s Piano Quintet in E flat Major, op. 44.

Generously supported by Dorothy Cohen Shoichet
Andrew Staniland (b.1977) was the second winner of the Karen Kieser Prize in Canadian Music at the U of T Faculty of Music in 2003 for his composition for clarinet, cello and electronic sounds, titled Tapestry. From its inception in 2002, a component of the Kieser prize (for the first ten years it was awarded) was a broadcast of the winning work on CBC Radio Two. This was how I met Andrew. Just a few years later, in 2006, he became the Grand Prize winner in the first and only CBC/Radio-Canada Evolution Young Composers Competition at the Banff Centre.

Last year, Staniland’s Dark Star Requiem (with librettist Jill Battson) was nominated in two JUNO categories: Best Classical Album, Vocal or Choral; and Classical Composition of the Year. This year he’s once again nominated in that latter category for his ballet score, Phi Caelestis. The ballet was commissioned by the National Arts Centre for Alberta Ballet and choreographer Jean Grand-Maitré. It’s one of three new ballets created through an initiative called Encount3rs

Jocelyn Morlock (b.1969) came to prominence in 2002 when we submitted her Lacrimosa as CBC Radio’s entry to the International Rostrum of Composers in Paris. Lacrimosa was voted one of the top ten works presented that year, and it was subsequently broadcast in over 20 countries. In 2003 she received the Canadian Music Centre Prairie Region Emerging Composer Award at the WSO New Music Festival. In 2004, the Vancouver vocal group Musica Intima commissioned her work, Exaudi for solo cello and voices, for performance with the renowned British cello soloist, Steven Isserlis. The recording of the work on the ATMA label garnered a JUNO nomination for Classical Composition of the Year in 2011. In 2014 Morlock became composer-in-residence with the Vancouver Symphony Orchestra (VSO).

This year, Jocelyn’s JUNO nomination for Classical Composition of the Year is for a recording with the National Arts Centre Orchestra (NACO) on the Analekta label on a disc called Life Reflected. Her work is titled My Name is Amanda Todd. Morlock told me, “My Name is Amanda Todd is very different from my other work in some ways. It is a very specific piece about the strength and power of a young woman in the face of cyber-bullying, and it is a collaboration with maestro Alexander Shelley and the NACO and with Amanda’s mother, Carol Todd. It was my intent to write music that could show how bright and wonderful a person Amanda was, rather than only focus on the idea that she was just a victim, because she was so much more than that. Amanda, and her mother Carol (who founded the Amanda Todd Legacy and works tirelessly to promote awareness around cyberbullying, internet safety and mental wellness), are heroes.” The work was commissioned by NACO as part of a full program of multimedia works reflecting on the lives of four heroic Canadian women and their journeys to find their individual voices. Morlock said: “What My Name is Amanda Todd has in common with my other work is my desire to connect with listeners on an emotional level.”

Morlock is currently completing two commissions, one from the Vancouver Cantata Singers and the other for the VSO. The latter work, O Rose, will celebrate Bramwell Tovey’s final concert as VSO music director this June, and will share that concert with the Mahler Resurrection Symphony.

Vincent Ho (b.1975) was studying for his master’s degree at the University of Toronto Faculty of Music, when his String Quartet No.1 was presented at the Massey Hall New Music Festival and broadcast on CBC Radio Two in the year 2000. The recording we made for that broadcast on the CBC Radio Two network program, Two New Hours, was leased by Skyd Ark Music and became part of Ho’s debut CD in 2007. This was the same year that Ho became composer-in-residence for the WSO. He held that post for seven years, a prolific time for him, as he produced several important works, including his Arctic Symphony and The Shaman, a concerto for the acclaimed Scottish percussionist Dame Evelyn Glennie, and orchestra. In 2009 he won the Audience Prize in the CBC/Radio-Canada Evolution Competition for Young Composers for his work Nature Whispers.

“The WSO, conductor Alexander Mickelthwate, Dame Evelyn Glennie and the Nunavut Sivuniksavut Performers recorded the Arctic Symphony and The Shaman for broadcasts on CBC Radio Two. Those broadcasts were leased by the WSO, remastered for Centrediscs, and released last year. That release is nominated in the category of Classical Album of the Year: Large Ensemble, and Ho himself is nominated in the Classical Composition of the Year category for The Shaman.

Ho says, “Being nominated for a JUNO is a tremendous honour for any Canadian musician. It means I am being recognized for my work. For me, there are two kinds of recognition: external and internal. This upcoming JUNO event is an external recognition, and for that I am extremely honoured. When something like this happens it makes me stop and reflect on the long journey that brought me here. This is where the internal recognition comes in. As an artist I am very process-oriented, meaning that my creative work is an ongoing journey of self-discovery and growth manifested in musical form.”

Ho comments about the work itself, “The Shaman was written seven years ago and it was the product of my musical thinking and circumstances surrounding my life at the time – I was in my third year as the WSO’s composer-in-residence, it was my first concerto for an internationally recognized artist, and my career was just starting off. Due to the importance of the commission, I put my heart and soul into the creation of the work, aiming to deliver the best possible product I could create.”

Ho is currently the new music advisor to the Calgary Philharmonic Orchestra and the Artistic Director of Land’s End Ensemble. He continues to be busy with numerous commissions.

The JUNO jury will select one Classical Composition of the Year for 2018; all five of these Canadian composers have done the work to be worthy of the accolade.

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

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