INSIDE:
16th Annual Choral Canary Pages Directory

BACH HOMECOMING:
Organist Rachel Mahon

MUSICAL HEALTH:
Stephen Sitarski, violin

HAIL AND FAREWELL:
Toronto Masque Theatre

TORONTO CONSORT:
The Beat Goes On
GREAT CHAMBER MUSIC DOWNTOWN

STRINGS

Oct. 18  St. Lawrence Quartet with baritone Tyler Duncan
Nov. 15  Ensemble Made in Canada
Dec. 6   Gryphon Trio
Jan. 31  Van Kuijk Quartet
Feb. 14  Juilliard Quartet with Marc-André Hamelin
Mar. 14  Lafayette and Saguenay Quartets
Apr. 18  Ariel Quartet

PIANO

Oct. 2   Marc-André Hamelin
Nov. 27  Louise Bessette
Feb. 5   Juho Pohjonen
Mar. 5   Danny Driver
Apr. 2   Hilario Durán, The Hilario Durán Trio, Annalee Patipatakoon, violin, and Roman Borisy, cello

FULL SEASON OF 12 CONCERTS $463, $425.
Other combinations available. Subscription prices include Handling Charges and HST. All concerts at 8pm

TICKETS: 416.366.7723 | www.stlc.com

Music Toronto
at the Jane Mallett Theatre
St. Lawrence Centre for the Arts
27 Front Street East, Toronto
2017/18 SEASON

BEETHOVEN PASTORAL SYMPHONY
GUEST DIRECTED BY BRUNO WEIL
ELISA CITTERIO, VIOLIN SOLOIST
JEANNE LAMON, CONCERTMASTER

May 3–6, 2018
KOERNER HALL, TELUS CENTRE
(416) 408-0208

Our grand season finale, featuring Beethoven’s “Pastoral” Symphony no. 6, and his Violin Concerto in D Major.

FREE SUMMER CONCERTS
TAFELMUSIK BAROQUE SUMMER FESTIVAL OFFERS 5 FREE CONCERTS THIS JUNE.
OPENING NIGHT
MON JUNE 11, 2018
Jeanne Lamon Hall, Trinity-St. Paul’s Centre
tafelmusik.org/TBSF

2018/19 SEASON:
SUBSCRIBE TO BE PART OF OUR 40TH SEASON
Bach St Matthew Passion,
Bach Magnificat,
Mozart 40 + more!
RENEWAL DEADLINE:
MAY 18, 2018
tafelmusik.org
May 24 - 29, 2018 in Toronto

Estonia’s best musical talent to be showcased along with leading Canadian artists, taking place in Toronto’s finest venues.

featuring:

AVARUS ENSEMBLE
ESTONIAN VOICES
MAARJA NUUT & HH
KRISTJAN RANDALU TRIO
KADRI VOORAND QUARTET
MARTIN KUUSKMAN
VOX CLAMANTIS

ELIZABETH SHEPHERD • GENEVIEVE MARENTETTE AND TED QUINLAN
JUSTIN GRAY & SYNTHESIS • KAILI KINNON • KARA-LIS COVERDALE
QUARTETTO GELATO • ROSIE LINDAU AND TIINA KIIK

Estonian Music Week is part of the official Canadian EV100 celebrations of Estonia’s 100th year of independence
The cover of our Canary Pages Choral directory doesn’t single out one particular choir from among the many who tell their stories here. And we decided this month not to single out, on our front cover, any one story from the many in this issue. For all kinds of reasons, this feels like a really good time to remind ourselves and you, our readers, that the real story of music in our city is the story of all of us, musicians and music lovers alike.

Symbolically we are all on this cover because we all play a part in keeping our music city real.
BEAT BY BEAT

22 In with the New | WENDALYN BARTLEY
24 Classical & Beyond | PAUL ENNIS
27 On Opera | CHRISTOPHER HOILE
29 Art of Song | LYDIA PEROVIĆ
30 Choral Scene | BRIAN CHANG
32 Music Theatre | JENNIFER PARR
34 Early Music | MATTHEW WHITFIELD
36 World View | ANDREW TIMAR
37 Jazz Notes | STEVE WALLACE
39 Bandstand | JACK MACQUARRIE

DISCOVERIES:
RECORDINGS REVIEWED

66 Editor’s Corner | DAVID OLDS
68 Strings Attached | TERRY ROBBINS
70 Keyed In | ALEX BARAN
72 Vocal
72 Classical and Beyond
74 Modern and Contemporary
75 Jazz and Improvised Music
77 Pot Pourri
79 Something in the Air | KEN WAXMAN
80 Old Wine, New Bottles | BRUCE SURTEES

LISTINGS

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

SPECIAL SECTIONS

C1-C18 The Canary Pages All things choral in Southern Ontario

UPCOMING SPECIAL SECTIONS

In June: The Green Pages Summer Music Guide 2018
In October: The Blue Pages Directory of Music Makers 2018/19

THANKS TO THIS MONTH'S CONTRIBUTORS

Beat Columnists
Wendalyn Bartley, Brian Chang, Paul Ennis, Christopher Hoile, Jack MacQuarrie, Jennifer Parr, Lydia Perovic, Andrew Timar, Steve Wallace, Matthew Whitfield

Features
Stuart Broomer, Brian Chang, Vivien Fellegi, David Jaeger, Jennifer Parr, David Perlman, Matthew Whitfield

CD Reviewers

Proofreading
Sara Constant, Paul Ennis, John Sharpe

Classified Ads

Design Team
Kevin King, Susan Sinclair

Circulation Team
And the Winning Competition is ...

My visitor to the WholeNote office, this icy April Tuesday afternoon, James Norcop, braved unseasonably slippery sidewalks and roads to get here, lured by the prospect of getting to talk about a topic dear to his heart – the upcoming Concours musical international de Montréal, which takes place this year from May 27 to June 7. This is the seventh edition of the Concours dedicated to voice, which rotates with violin and piano every three years. But it is the first, largely thanks to Norcop, that will give art song, his lifelong passion, its rightful place in the sun.

Norcop is, however, a good listener, very adept at drawing people out, so only a few minutes into our chat, the conversation has drifted away from the Concours, and instead of me asking the questions I am holding forth on the topic of the previous Friday’s Glenn Gould Prize announcement, trying to recount for him the particulars of the story that award-winning composer and chairman of the China Musicians’ Association professor Ye Xiaogang had told Friday’s noonday audience after the announcement of the winner – or 12th Laureate as the Glenn Gould Foundation terms it – of the Prize.

He was one of an accomplished panel of nine jurors who had spent the previous day narrowing a book of “more than 30 and fewer than 100 nominees” (as the chair of the jury Viggo Mortensen had described it) to just one: Jessye Norman, one of the great singers of her generation. Each of the eight other jurors had spoken in turn after Mortensen announced the winner. I explained to Norcop, and there had been something in what each of them said that had disarmed the cynic in me, lifting the occasion beyond any previous such announcements I had attended. As one of the jurors, renowned singer Ute Lemper, put it in her comments: “It was not easy. Down to three people, I do feel that at the end we did not decide purely with the intellect, but decided with the heart and at that moment I thought this is a wonderful moment of life where you suddenly get overwhelmed with something stronger than just the intellect. With a perfect balance of heart and intellect and knowledge and spirit all having come together.”

Ye told a story about the way Gould himself had come into his artistic consciousness. It was one of those roadside stories – hearing something on the car radio already in progress, recognizing it as the Goldberg Variations but needing to pull over to the side of the road to listen right through and to discover who? “It was Gould. The 1955 Goldberg,” Ye said. “1955, I thought. The year of my birth! In that moment I said to myself I can do great things.”

A pause ... Then “Can I tell you my Glenn Gould story?” Norcop says. “I was at music school at USC, and on staff was a great figure, a lady by the name of Alice Ehlers. She was a refugee of course, came from Germany – she had played harpsichord for Furtwangler, in Passions, and so on, so she had credentials. ‘Madame Ehlers’ ... she was extraordinary. She gave this Baroque interpretation class we all attended. She was at USC in 1955 ...”

Upcoming Dates & Deadlines for our combined SUMMER edition (June/July/August)

| Free Event Listings Deadline | Midnignt, Tuesday May 8 |
| The Green Pages Summer Music Guide | 6pm Friday May 11 |
| Display Ad Reservations Deadline | 6pm Tuesday May 15 |
| Advertising Materials Due | 6pm Thursday May 17 |
| Classifieds Deadline | 10pm Saturday May 26 |
| Publication Date | Tuesday May 29 (online) Thursday May 31 (print edition) |
| Volume 23 No 9 “SUMMER” will cover June | July | August 2018 |
| Printed in Canada | Couto Printing & Publishing Services |
| Circulation Statement | April 2018 |
| 30,000 printed & distributed Canadian Publication Product |
| Sales Agreement 1263846 |
| ISSN 14888-8785 WHOLENOTE Publications Mail Agreement #40029682 |
| Return undeliverable Canadian addresses to: WholeNote Media Inc. Centre for Social Innovation 503-720 Bathurst Street Toronto ON M5S 2R4 COPYRIGHT © 2018 WHOLENOTE MEDIA INC |
| COPYRIGHT © 2018 WHOLENOTE MEDIA INC thewholenote.com |

thewholenote.com
And she was never late. This one day we were all there. Two pm came. Then 2:05, 2:10 and no Madame Ehlers; 2:15 and we were all getting ready to leave and there she was. Walking on air. ‘Ach, I have heard a miracle. There is a Canadian, his name is Glenn Gould. He plays the Goldberg Variations. I don’t agree with everything but he is magnificent!’ Glenn Gould’s Goldberg – the only thing that ever made Madame Ehlers late for class. And this was in 1955, right in the moment after the record’s release.”

As for the first time Norcop remembers hearing Jessye Norman sing, the memory of that moment is also vivid, even though the date and place are not. “Was it 15 years ago? 20? 25? Hers has been an extraordinary career. It was also one of those car radio stories. You know, when you turn on the radio in the middle of something playing, so instead of being pre-warned, you have to make up your own mind about what you are hearing. And for me it was simply ‘My God!’ She was in the middle of Wagner’s Wèsendonck Lieder. She sounded like a young Kirsten Flagstad back then.”

Heading North
Within ten years of that memorable day in Madame Ehlers’ Baroque interpretation class at USC, baritone Norcop’s career was about to take an 18-year “temporary back seat” to that of Norcop the arts administrator – a career that would take him from manager of the Vancouver Opera to the Ontario Arts Council, where he met Charlotte Holmes, his future wife. In more than a decade and a half at the OAC he served, among other positions, as music officer and eventually as head of the touring program for all the arts.

Through it all, vocal music, and in particular art song, remained (and remains) a throughline and consuming passion. The Jim and Charlotte Norcop Prize in Song and Gwendolyn Williams Koldofsky Prize in Accompanying, at the U of T Faculty of Music, are testament to that. So too has been Norcop’s role, from the first year of Douglas McNabney’s tenure as artistic director of Toronto Summer Music, eight years ago, in enabling the TSM art song academy to rise from the ashes of TSM’s short-lived opera program. The hard rocks of financial unsustainability were the primary reason for the opera program’s meteoric rise and fall. “Besides which,” Norcop says, “there are other places in the world to go for opera studies in the summer.”

But for art song, not so much, although for Norcop as a genre it is at the pinnacle of the classical vocal arts, albeit widely viewed these days as a poor relation of its “wham, bam, thank you ma’am” aria-driven operatic counterpart. “It requires all the powers of passion, interpretation and artistry that opera does, distilled into intense moments. And all without benefit of script.”

For years he hoped and tried to establish, with collaborative pianist Liz Upchurch, a vocal arts competition in Toronto; she wanted to dedicate it to her mentor, repetiteur and vocal coach extraordin-aire Martin Isepp. But “Toronto is a very tough place to fundraise for musical causes,” he says, wryly.

Which brings us, finally, to the main reason for his braving the ice to be here: the Concours in Montreal.

Aria vs. Song
“Canada only has four musical competitions of international stature,” Norcop says. “There’s Banff for string quartets, Honens for piano, Montreal for organ, and then there’s this, the Concours.”

And even the Concours, with its triennial emphasis on voice, was missing the mark, as Norcop saw it, based on his first visit there, for the 2015 vocal round. “The category was just voice, with everything lumped in, so naturally opera ruled the day, with maybe a little bit of oratorio thrown in.”

To cut what should be a longer story short, he leapt in, making the case to Concours executive and artistic director Christiane LeBlanc that it should be feasible to create parallel streams within the triennial vocal round, so that in the vocal year there would be a competition for aria and one for song, running parallel.

“She got it right away,” Norcop says (with perhaps no implied criticism of years of futile trying to do the same thing in Ontario). “The speed with which it has all come together (three years is nothing in administrative time) is remarkable, reflective of the alacrity and passion with which Norcop threw himself into the task of raising the roughly $290,000 needed to get the initiative off the ground, and to put into place a prize structure matching dollar for dollar the $130,000 offered overall in the aria category (which has a 16-year head start on its upstairs twin).

And Norcop is putting his own money where his mouth is, in the category that best reflects a lifetime of insight into the realities of pursuing an artistic life in art song. It’s the James Norcop Career Development Award, a no-strings-attached $50,000 to the winner.

“The song business is not like the opera side,” he says. “It’s a life of one-night stands, or putting yourself out there. The publisher of the Montreal Star gave Maureen Forrester an award that was the equivalent of that much when she was setting out, and she used it to go to Europe. She never looked back and she never forgot.”

True to his principled understanding of the nature of the art of song, he takes great satisfaction from the fact that the collaborative pianists accompanying the singers will, if under 35 years of age, be automatic-ally entered into a parallel competition, for the John Newmark Best Collaborative Pianist Award. “We need to name our awards for our great artists,” he says. “Competitors are coming from around the world. It’s a chance to tell them the story of who our great ones were.”

And a way to support the ones to come.

“You can follow the whole thing via live-streaming,” he says. “It’s a great audience to be part of. They are faithful, following it all the way. But nothing beats being there. Oh, what fun it’s going to be.”

Tafelmusik
Baroque Orchestra and Chamber Choir

BACH MOTETS
Directed by Ivars Taurins
SAT MAY 12 AT 8PM
JEANNE LAMON HALL, TRINITY-ST. PAUL’S CENTRE
Tafelmusik Chamber Choir is showcased in this special evening in the company of the Bach family.
tafelmusik.org

CONCERT JUST ADDED!
FEATURE

BACH HOMECOMING:
Organist
Rachel Mahon

MATTHEW WHITFIELD

This year’s third annual Toronto Bach Festival, curated by Tafelmusik oboist John Abberger, includes three concerts that present not only Bach’s own music, but also works written by predecessors who influenced him. The middle concert this year is an organ recital by Rachel Mahon, assistant organist at Chester Cathedral in the UK and former organ scholar at St Paul’s Cathedral in London, the first female organist in its 1,400-year history.

Born and raised in Toronto, Mahon won numerous awards and competitions in Canada and is half of the Organized Crime organ duo, founded in 2012 with fellow organist Sarah Svendsen. Although now based in the UK, she frequently returns to Canada as a recitalist; a list of her upcoming performances, including this year’s Bach Festival, can be found on her website, rachelmahon.ca.

In advance of her May 12 “Bach’s Inspiration” concert, Mahon shared her thoughts on Bach’s music, his inspiration, and what it means to return home to Toronto.

WN: Your upcoming recital at the 2018 Toronto Bach Festival shows “how Bach admired and was inspired by other composers.” What can we expect to hear? How did you put this program together?
RM: J.S. Bach’s achievements as a composer are astonishing, especially when considering he never lived or visited anywhere outside Thuringia or Saxony. This didn’t stop him from absorbing all he could at the ducal court of Weimar, where travelling musicians brought Italian and French music and where Bach was organist and Konzertmeister. We know for a fact that he copied Nicolas de Grigny’s *Premier livre d’orgue* and arranged Antonio Vivaldi’s music. He also took a trip to Lübeck in 1705 to learn from the great Danish organist and composer Dietrich Buxtehude.

With these things in mind, I’ve included some pieces by Buxtehude which I will directly contrast with those of Bach, Bach’s arrangement for organ of an Italian concerto and a piece from Grigny’s organ book, alongside some of Bach’s great organ works. I hope that this program will give an impression of the immense impact other composers had on Bach’s writing.

As a Toronto-trained organist now working across the pond, this Toronto Bach Festival performance represents a homecoming of sorts. What does it mean to you to return to your hometown and...
WE cap off this 45th Anniversary Season of Celebration with the world’s first great opera, and one of the most moving love stories of all time, Claudio Monteverdi’s masterpiece Orfeo in concert. For this grand finale we have assembled an international team of singers and players, starring critically acclaimed, English tenor Charles Daniels in the title role, the Montreal-based early brass ensemble La Rose des Vents, and for the first time in Toronto Consort history, Jeanne Lamon, on first violin.

TRINITY –ST. PAUL’S CENTRE
427 BLOOR ST WEST, TORONTO ON M5S 1X7

Great seats available for only $45!
416-964-6337 | TorontoConsort.org

perform? Do you approach a recital in Toronto differently than one in the UK?

The phrase “You don’t know what you have until it’s gone” really rings true with me. It wasn’t until I left Toronto and had been gone a year that I realized just how much I love the city, so I particularly enjoy coming home, especially to play. Toronto has so much going on and this is true in the local organ scene too: there are several fine instruments in the city of all different styles.

I will be playing at Holy Family for the Bach Festival and this is particularly a homecoming for me because I was born and raised in Parkdale. When I started organ lessons at 15, the Oratorians let me practise at Holy Family twice a week and for many years I sang in the Oratory Children’s Choir (which my mother founded and directed) before I became the choir’s organist at age 18.

I would say I approach each concert I play differently, no matter where it is. Of course I take into consideration my audience and perhaps the time of year, as so much organ repertoire is based on the liturgical year, but also, and most importantly, the instrument. Organists have the unique problem of not being able to travel with their own instruments, so we must adjust to each organ and each organ is completely unique. Certain pieces just won’t work on certain organs.

I suppose there might also be an extra layer of nerves for Toronto as well. The organ world is relatively small and in Toronto I have many friends in the field. I studied with John Tuttle at the University of Toronto and wouldn’t want to horrify him with any bad habits I might’ve picked up across the pond!

“The phrase ‘you don’t know what you have until it’s gone’ really rings true with me. It wasn’t until I left Toronto and had been gone a year that I realized just how much I love the city.”

Bach is one of the most performed composers across the globe. What does Bach’s music mean to you? Do you think there’s still something new to say in the interpretation of these works?

Bach is my favourite composer of all time. I love Tallis, Rachmaninoff, Chopin, Elgar and Howells, to name a few, but Bach remains the supreme composer for me. As an organist, a singer, a conductor and a listener, Bach’s music never disappoints me. I am always fulfilled by it and yet want more – I went to Tafelmusik’s St. Matthew Passion three times in one week a few years ago... There is so much to bring out in the music that no two performers’ interpretations will be the same.

I believe a performer is able to put his or her own character into a piece, to draw the ear to what he or she wants the listener to hear in the music. This is an exciting privilege and is why there can always be something new to say with these works.

Rachel Mahon’s organ recital, May 12 at 2pm at Holy Family Roman Catholic Church, is the middle concert of the third annual Toronto Bach Festival, which takes place May 11 to 13.

Matthew Whitfield is a Toronto-based harpsichordist and organist, and The WholeNote’s regular Early Music columnist.
Jenney Crober and I are chatting over the phone. She’s in New York City with several of the choristers from VOCA Chorus of Toronto and the Achill Choral Society from Orangeville. They’ve spent the last few days rehearsing with James Meaders, the associate artistic director of Distinguished Concerts International New York (DCINY) and composer-superstar Ola Gjeilo. Crober and crew are in NYC with DCINY to perform a concert of Gjeilo’s work onstage at Carnegie Hall with choirs from across the world. “There were 250 singers,” shares Crober. “It was a bit of a crush to fit us all onstage. And it was hot, but lovely.”

It is moments like these that are hard to put into words: why do conductors do this kind of work? Why sing under intensely hot lights and packed like sardines? Why drive two hours each way to lead rehearsal? Why spend hours studying scores and making notes in private? Why conduct at all? Last year in May, we explored with a range of choristers the reasons they give up so much of their time and energy to choral music-making. This year, I’m chatting with choral conductors to get perspective on the power of choral music in their lives, and why they do what they do.

When she’s in Toronto, Crober raises her hands to lead VOCA Chorus: Cheryll Chung, an accomplished pianist, founded the Cantabile Chamber Singers in 2006; powerhouse Karen Burke leads the Toronto Mass Choir; and you’ve probably seen Shawn Grenke in action as associate conductor of the Amadeus Choir. Here they all share their ideas on the hard work of conducting and choral music.

Crober started working with VOCA (when it was still the East York Choir) in 1991 as an accompanist and took over the reins in 2004. Over her tenure she has seen VOCA (the name-change was in 2011) double in size. The choir is a whole different beast now, she says. “We have professional singers, doubled the size and have choristers from across the city and beyond. This gives me impetus to keep on as the choir continues to grow into what we’re becoming.”

Conductors are uniquely able to pull on the threads that pull community together. And community is the common theme that all these conductors bring forward. “The community outlets need to be present for people to fall in love with choir – to fall in love with conducting and community music,” says Burke. Cheryll Chung says, “It is really important as a conductor to connect with your ensemble and build a sense of community and trust, so that it can enable you to get the music across.” And Grenke tells me: “I love bringing..."
people together. I find that when I get into the rehearsal, and the rehearsal process, it’s transformative. I get an energy from the singers and we create something great.”

Choral conducting success stories often feature conductors who have been successful in reaching out and building community, sometimes from scratch. “Those people who are thinking outside of the box about what choir can be. It doesn’t have to be just Bach chorales or Mozart’s Requiem or school choir. I think it’s up to us, who are teaching students, to remind them there is more to the world of community music-making than being a music teacher at a school board or a tenured professor at a university,” Burke says. “There’s such a broad array of positions, and a lot of time people just create their own space. They move into a neighbourhood that doesn’t have a community choir or organization and make it happen. If you have a passion and find the void, take your passion and fill the void.”

That passion, when conveyed by a conductor, is what brings people back over and over again. And in a city like Toronto, the breadth and depth of choral music is astounding. (Take a look at the Canary Page listings just to get a small taste of the diversity of the Toronto choral scene.)

“A good conductor is a teacher at heart,” says Burke. “If you don’t like people, you’ll be a terrible conductor. What I see, the people who are doing so well, the people who have built organizations – that comes from a love of people.” There are many people who can read music, can speak the language of music, but don’t know how to speak the language of people and relationship-building. Shawn Grenke gets this as well: “As a music educator, I [conduct] to keep music alive, and more importantly to keep people singing so the music stays alive.” It is about people, it’s about “enjoying the experience of giving, together,” says Burke. “If people are in that space, then great.”

Success as a conductor requires success in all the people who make up a choir; Burke, as a conductor and as a teacher, looks for something more than just musicianship in potential conductors and musical colleagues alike. She’s looking for a spark, someone who can communicate beyond the page of the music. “There isn’t an ABC to being a choral conductor; you have to seek it out,” she says. There is no clear path to conducting and much trial and error involved.

Cheryl Chung was the only choral candidate during her time completing a Masters degree at U of T. After she graduated, she had to figure out the path for herself. “What do you do?” she shares. “A lot of graduate students start their own ensemble or choir. At first, [with Cantabile], I thought I’d just do two benefit concerts a year. I did that for a while for organizations like the Regent Park School of Music, the Canadian Cancer Society and Literature for Life, for example. This was the premise: let’s do concerts for the causes. But then, it gives you the energy to keep doing what you’re doing, to make the connection with audiences and members and connect with different people.” Chung started Cantabile as a pilot in 2006 and she continues to lead the ensemble. The key part for her has always been community: “Community building is a hard thing, and you really need to want that, and have it inside of you.”

The financial strain of the work can be challenging too. Music is expensive, rental of rehearsal space, paying guest musicians, and all the administrative and marketing costs are not insignificant; there isn’t always a lot left over to pay the conductor. “A lot of my musician friends, I think they feel financial stress and take the gigs as they come, no matter the scenario,” says Grenke. “It’s hard as a musician, as a freelance singer or conductor. It’s hard to find enough work to

The epic premiere of a new Chinese-Canadian opera
Sung in English & Mandarin with English & Mandarin SurtitlesTM

The Monkies

by Alice Pong Yee Ho and Marmenie Chan

Lyric Theatre - Toronto Centre for the Arts
May 25 - 27, 2018

$35; $25 Senior; $20 Student
Ticketmaster: 1-855-985-2787

canadianchildrensopera.com
live.” I appreciate his candour, I tell him: I have some knowledge of that life first-hand.

As audiences, we show up in the seats of a performance and criticize or enjoy the music. What we don’t see is the music teacher awake since 5:30am, teaching all day, then driving 90 minutes one way to rehearse for two and a half hours two or three times a week. Or the conductor that works seven or eight gigs a week to make ends meet. As Chung says: “The performance is just the icing on the cake.” Weeks before a performance, a choir gets the music and begins the process of rehearsing and refining. This is the hard work. This is where the relationships and community are built. This is where conductors shine. And only if it all goes well do you get a chance to taste the icing.

“It’s what you bring to it that brings it alive.”

– Karen Burke

“There are moments,” says Crober, “when standing on the stage with 250 other people all responding to the music, and one person on the podium, you think – how lucky is that? To be able to do that – to sing in a group of people and make this exquisite music… and it is a moment of ‘Yeah, this is why you work so hard.’ ”

Follow Brian on Twitter @bfchang
Send info/media/tips to choralscene@thewholenote.com.
AFTER more than 50 years of music-making, composing, broadcasting and producing, I’m still truly amazed by what a single virtuoso voice can accomplish. And it doesn’t seem to matter what size the room or time of day. On Wednesday, April 11, I found myself at St. Andrew’s Church in downtown Toronto listening, at noon, to the brilliant young soprano Maeve Palmer. Palmer was the second-prize winner in last year’s Eckhardt-Gramatté competition. She and her accompanist, Joy Lee, have been touring their “Mysteries” program ever since the 2017 competition.

Mysteries and Miracles of the Virtuoso Voice

David Jaeger

The Palmer recital was presented by TO.U Collective, led by artistic director Xin Wang, herself a soprano of extraordinary gifts. Both Palmer and Wang are former students of Mary Morrison at the University of Toronto Faculty of Music. Morrison’s legacy of producing great singers is undeniable – Barbara Hannigan is another of her remarkable protégés. Morrison and her teaching colleagues at U of T have made Toronto a mecca for singers, both for the opera stage and the concert hall.

And, speaking of the TO.U Collective series of concerts, I note that their presentation on Sunday, May 27 is in a different venue, Rosedale Presbyterian Church. “TO.U is looking forward, for some of the more delicate repertoire, to our first concert in this smaller, quieter and more intimate space,” Wang says. The concert takes place at 4pm, and, sure enough, it includes the superb soprano Xin Wang, singing the sublime spiritual music of Giya Kancheli from the Republic of Georgia, and dazzling vocal effects in songs by Toshio Hosokawa. Guitarist Rob MacDonald, saxophonist Wallace Halladay, pianist Stephanie Chua and violist Ethan Filner complete the ensemble. The instrumentalists will also play music by Hindemith and Fuhong Shi.

But back to April 11: I found it most interesting that, as I made my way to Maeve Palmer’s TO.U recital, I entered a TTC subway car and found myself face to face with David Perlman, the publisher of The WholeNote! David was making his way to the Richard Bradshaw Amphitheatre to hear yet another young vocal virtuoso, Sara Schabas. Schabas is a highly accomplished U of T grad, a student of Jean MacPhail. She presented a “Holocaust Remembrance” program (together with piano accompanist Geoffrey Conquer and
Join host Piya Chattopadhyay on **Saturday May 12, 2018** for an evening of music from the 12th century to the 21st, classical to jazz, opera to pop and an eclectic silent auction.

Host of *Out in the Open* on **radio one**

**Saturday, May 12, 2018**
Silent auction – 6:00 p.m.
Concert – 7:00 p.m.

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

Reaching Out Through Music is a registered charity that operates **The St. James Town Children’s Choir** and provides other musical experiences to children in the high-density, low-income, multicultural community of St. James Town, Toronto.

The concert is designed to showcase varied musical styles across countries and cultures and over centuries. In keeping with Reaching Out Through Music’s tradition of supporting our collaborators, partners and supporters, a portion of the proceeds of this concert will be shared with three other non-profit organizations: Mooreland’s Camp, The St. James Town Homework Club and the marching band of Ecole Saint Barthélémy in Terrier Rouge, Haiti. The program includes works by 3 Canadian composers: **Stephanie Martin** (performed by 4 choirs), **Murray Schafer** (Brooke Dufton, soprano and Vern Kennedy, trumpet) and **Bill Richards** (quartet performed by Louis Papachristos, flute, Jeimmi Carrasco, violin, Norman Hathaway, viola and Marianne Pack, cello).

**Gold Patron: $250** (includes autographed CD of Dan Hill and autographed copy of ‘Above Parr: Memoir of a Child Prodigy’ and tax receipt)
**Patron: $100** ($60 tax receipt)  **Adult: $40**  **Seniors & Students: $30**

For tickets, go to [www.reachingoutthroughmusic.org](http://www.reachingoutthroughmusic.org)

---

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

---

violinist Laura D’Angelo) of music by two composers who died in the Holocaust, Viktor Ullmann and Carlos Taube, followed by Jake Heggie’s one-act opera for solo voice, *Another Sunrise*, about Holocaust survivor Krystyna Zywulska. (The Heggie work, sung by Schabas, was presented this past February by Schabas’ own fledgling Electric Bond Opera Ensemble, fully staged and paired with *Farewell, Auschwitz*, a song cycle for three singers by Heggie based on poetry by Zywulska.)

*On a personal note,* another astounding young soprano I’ve had the pleasure of working with, Christina Haldane, a singer in the DMA program at the U of T Faculty of Music and a student of Darryl Edwards, will be in the studio this month recording a song cycle written for her dazzling, unaccompanied voice. The work in question is the *Echo Cycle*, with words by Seán Haldane, Christina’s father, a poet and novelist with a long list of published work. The music is by me. I was so impressed by the beauty and versatility of her singing, and by her father’s strikingly musical poetry, I felt compelled to set six of his poems specifically for her voice. The cycle had its premiere exactly a year ago, at Gallery 345 in Toronto. The recording will be available to the public upon completion of the project, which also includes music by Carl Philippe Gionet, Samy Moussa and Oscar Peterson. Watch for it!

With all these thoughts of high-achieving young sopranos swirling around, it seems somehow fitting that, on Friday, April 13, the jury for the 2018 Glenn Gould Prize named American soprano Jessye Norman its latest winner. Norman is the first-ever female recipient of this major award, an acclaimed singer whose long career has included epic accomplishments both on and off opera stages, recital halls and in recording studios. The jury’s citation stated: “Her triumph is an expression of the power of art to transcend all human boundaries.”

And, I might add, an expression of the way the virtuoso solo voice can distill and then unbottle the power of art.

*Xin Wang*
When the performance in question is not just the final one of your season but the final one of your final season, though, it’s likely that the pleasure you take from the remark will be tinged with at least some regret.

Two upcoming performances this May both fit the “final finale” description, albeit in different ways. For Larry Beckwith’s Toronto Masque Theatre, “The Last Chaconne” on May 12 at the Jane Mallett Theatre will be the last performance before the company disbands. While for Toronto Consort, their May 25, 26 and 27 concert performances of Monteverdi’s signature opera *Orfeo* will signal the final appearances of David Fallis as their artistic director after almost 28 years in the role.

Lucky for us, Fallis’ and Beckwith’s respective decisions, to step aside and to disband, sparked opportunities for The WholeNote to sit with each of them for lengthy and wide-ranging conversations, which we will bring your way in more extended form once their May “last hurrahs” have been hurrayed.

**TORONTO CONSORT**

The Beat Goes On

David Fallis didn’t start out as Toronto Consort’s artistic director. As a matter of fact, in 1979 when he joined, they didn’t have one. Fallis, a self-described “novice, who didn’t know all that much about the music” came aboard as part of a collective that included Garry Crighton, David Klausner and Alison Mackay. “One of them would just shoot us programs, and they’d do all the research, run the rehearsals and it worked well for 12 or 13 years,” he recalls.

Things evolve and change, though, and when the need arose for a steady curatorial hand at the helm, the role fell to Fallis.

Fast forward 27 years to the beginning of this past season, and Fallis went to the group saying he’d like to make this his last year as director and what should they do? “Full circle,” was the agreed answer: nine people who have worked together “in consort” for at least ten years, and in many cases longer, don’t necessarily need an artistic director.

Paradoxically, it’s because Toronto Consort is what is technically known as a “broken consort” that not much needs to be done to fix it! Broken, in consort terminology, means made up of instruments from a range of different families and types, as distinct from a “whole” consort, such as a family of viols. Because of that, the members of Toronto Consort are already strong individuals with different ideas, used to bouncing musical ideas off each other, figuring things out and, as necessary, taking turns at being the lead.

The coming year reflects this spirit of artistic collectivity: of the five concerts announced for the 2018/19 season, one will feature a guest ensemble, two will be curated by members of the ensemble who have previously curated events (Katherine Hill and Alison Melville); one will be co-curated by Fallis and Hill, and the tried and true Consort favourite, *Praetorius Christmas Vespers*, will be Fallis’ to direct.

That being said he’s not trying to pretend that there isn’t a special feeling about the upcoming show. Partly because of the place it played in the history of his time as artistic director, partly because of some favourite people he gets to include as guests – tenors Charles Daniels, Kevin Skelton and Cory Knight, and with Jeanne Lamon playing violin.

“As the last act – me officially as artistic director – you couldn’t do any better than a piece about the power of music, a man who is such a beautiful singer and musician that he can charm even the powers of hell” Fallis says.

Hail and Farewell

**TORONTO MASQUE THEATRE**

As even his closest collaborators over the past 15 years (company manager Vivian Moens and artistic associate Derek Boyes) would agree, without Larry Beckwith Toronto Masque Theatre would not have come into existence in the first place, or survived this long. He’s always carried it on his shoulders. And it was hard for even his closest collaborators over the years to envision carrying on. It was one of those “What am I going to do with my life calendar things?” – turning 40 – that led him to start the company. At 55 it just feels like the right time to stop: “not walking away, not fading away, just another chapter.”
Once the decision was made, last summer, TMT decided on a course of full disclosure that this season would be the last. “Hopefully to make this last season celebratory rather than funereal,” as Beckwith put it in one of our chats. And a signature season it has been, reflecting the full range of presentational styles, from intimate salon to large-cast spectacle, and of musical eras from early to contemporary to commissioned works that have become TMT’s trademark.

“The Last Chaconne” promises to be a fitting climax to it all, with a cast of collaborators that would be astonishing, if they were being roped in randomly for a special occasion, but in this case simply reflect TMT’s relationship-building musical history.

There will doubtless be a moist eye or two, a twinge of regret as they celebrate what they’ve achieved in the context of their collective passion for beautiful words, music and dance: excerpts from Acis and Galatea, The Fairy Queen, The Lesson of Da Ji, The Mummers’ Masque, Orpheus and Eurydice, a new commission from bassist Andrew Downing, and some beautiful dances featuring Marie Nathalie Lacoursière and Stéphanie Brochard … and more.

“The phrase ‘the means of grace’ has always stuck in my mind” Beckwith reflects. “In fact at one time it might have been the name for Toronto Masque Theatre, but someone, probably Vivian, thankfully, talked me out of it. In one sense of the word, grace is what Baroque dance is all about, but the phrase actually comes from a general prayer of thanksgiving in the Anglican book of common prayer.” He quotes from memory: “Being unfeignedly thankful for the blessings of this life, for the means of grace and the hope of glory, we show forth our praise not only with our lips but in our lives.’ Music has always been that for me.”

Simple questions sometimes lead to interesting answers: “How did you know it was time? Do you even know how to relax? What will you miss and not miss?” And (of course) “So what will you be doing next?”

To the last of these, both Fallis and Beckwith respond with some variation of the response “All will be revealed in the fullness of time.” Clearly putting their feet up is not high on their respective lists of priorities.

Meanwhile, if you “haven’t heard of these guys before,” now’s your chance! Every finale is the start of something new.

FINAL FINALES:
Toronto Masque Theatre presents “The Last Chaconne: A Celebration” May 12, 8pm at the Jane Mallett Theatre. On the stage where it all began, a star-studded array of singers, actors, dancers and instrumentalists comes together for a farewell celebration at the end of their final season.

In David Fallis’ last concert as artistic director, Toronto Consort presents Monteverdi’s Orfeo, May 25 and 26 8pm, May 27 3:30pm at Jeanne Lamon Hall, Trinity-St. Paul’s Centre. The world’s first great opera, and one of the most moving love stories of all time, starring English tenor Charles Daniels in the title role, many returning Toronto Consort favourites, and the Montreal-based early brass ensemble La Rose des Vents.

David Perlman
Rounding out the theatrical riches with which we were showered in April (see my regular Music Theatre column elsewhere in this issue), a difficult-to-label work called Betroffenheit returned to the Bluma Appel for the third time for a short run as part of an international tour. Based on the true story of playwright and performer Jonathan Young’s descent into addiction following the death of his daughter and her cousin in a cabin fire, the work is an extraordinary acclaimed (Canadian) physical production – a new marriage of play, dance and an unusual score directed and choreographed by Crystal Pite. I have never seen anything like it.

It overwhelms with its almost existential storytelling interspersed with exaggerated, almost too-frequently repeated literal moments of speech. The contrast between the circus-type atmosphere of the first act and the very bare essential quality of the second makes the piece work as a whole, along with the incredible talent of the performers.

Now, in stark and potentially illuminating contrast to Betroffenheit’s quality of powerful physical poetry, a new musical is coming into being in May, from One Little Goat Theatre. It’s a musical that puts theatrical primacy on the aural and poetic side of theatre, on sounds (words and music) and their reception rather than on the physical realization of the staging. I spoke with One Little Goat artistic director and show creator Adam Seelig to learn a bit more about the company, this concept and Music Music Life Death Music: An Absurdical, the new production.

WN: One Little Goat is described in your mission statement as the only North American theatre company dedicated to contemporary poetic theatre. Can you explain what you mean by poetic theatre and how that impacts the shows you create?

AS: I think of poetic theatre as “aural”; it’s about the words, the impact of the sounds. It is also not didactic, not showcasing one point of view or interpretation but is there for the audience to discover; like the plays of Beckett or Pinter, or earlier of Sophocles with Oedipus and Antigone.

Was creating a musical for you a logical extension of this focus on poetic theatre, particularly as you are both writer and composer?

Yes. For me creating theatre goes back to my love of music, the art form I loved first. I am always interested in the sounds. The creation of this play began with a love song for the middle-aged couple, the sandwich generation. The play grew from there.

Can you tell us more about the play itself?

This is a play (a comedy) with a lot of music involving three generations of family, their loves, their joys and their frustrations with each other. A family now, not really tied otherwise to a specific time or place or heritage.

The concept of poetic theatre would seem to perhaps indicate a specific style of movement as well. Is that the case with your production?
“I think of poetic theatre as “aural”; it’s about the words, the impact of the sounds.”

The aural quality is more important. The movement is something the cast will bring themselves. Once we come into the rehearsal hall the play will completely belong to them and they will be the ones to guide it and to show what kinds of qualities emerge based on who they are. We have a wonderful cast: Richard Harte (Boys in the Photograph) whom I have worked with for a decade; also Theresa Tova (Tough Jesus, The Jazz Singer), Jennifer Villaverde (Soulpepper’s Animal Farm, Hana’s Suitcase) and Sierra Holder, who is graduating from Sheridan College the week before we start rehearsals.

Can you tell us more about the style of music and the band?

I would say the style is for the most part within the genre of rock and R&B. We are working with a handful of songs that are hard-driving and also a handful that are anywhere from medium tempo to ballad. The band will be led by music director Tyler Emonde who is also playing bass; then there is Lynette Gillis (of the band Overnight) on drums, Joshua Skye Engel (of the Allman Brothers tribute band Eat a Peach) on guitar and myself on a vintage Fender Rhodes electric piano.

Are you doing the arranging/orchestration yourself?

That will be up to Tyler, but as we are a small band we will also have a few sections that are open to solos as well and a little room for improvisation. One of the things I love about going to hear a band is when it goes “off script” so we want to eke out a little bit of space for the band to breathe a little bit as well as playing for the songs.

Music Music Life Death Music plays from May 25 to June 10 at the Tarragon Theatre Extra Space, Toronto. 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.
**MUSIC AND HEALTH**

**ADDRESSING DEPRESSION:**

**Stephen Sitarski, violin**

VIVIEN FELLEGI

It was the first time that Dvořák’s joyous Symphony No.8 had failed to move Kitchener-Waterloo Symphony’s concertmaster Stephen Sitarski. He knew each note by heart, and he usually looked forward to its most exhilarating passages. But on that matinee performance at the packed Guelph River Run Centre over a decade ago, something was very wrong. Though his body churned out the melody by rote, he felt like a robot. “I was disconnected completely from the music – I felt empty and soulless,” he says.

For a moment he considered getting up, apologizing to the conductor and walking off stage. But years of discipline kicked in and he finished the piece. “I’m someone who doesn’t give up, who sacrifices to the end to get the job done.”

Shortly after that incident Sitarski was diagnosed with severe depression.

Sitarski is not alone. The rate of depression is higher amongst musicians than in the general population, says Dianna Kenny, professor of psychology and music at Australia’s University of Sydney. In one study, 32 percent of one orchestra’s players ticked off symptoms of depression in a questionnaire.

The artistic temperament puts many musicians at risk for depression, says Susan Raeburn, clinical psychologist in Oakland, California. The same sensitivity that drives them to self-expression makes them vulnerable to emotional pain.

Children’s musical education may ramp up their sensitivity to stress, says physician Dr. John Chong, director of the Musicians’ Clinics of Canada. Traditional teachers hold students to exacting standards, ripping them apart when they fall short. Auditions and competitions add to the relentless judgment. Some young musicians internalize these critical voices, becoming perfectionists who are never satisfied with themselves, says Raeburn. They are especially vulnerable to developing severe, suicidal depression, she says.

Some of these prodigies resent the loss of their childhood, says Kenny: “Instead of exploring the world, they’re locked away in their music room practicing.”

Life doesn’t get any easier for adult artists. Orchestral musicians face relentless competition for few spots, financial insecurity, long hours, inadequate rehearsals, and exhausting tours which take them away from loved ones, says Chong.

But the psychological pressures are the toughest. While young musicians are encouraged to find their own voice, recording companies, agents and conductors stifle their creativity, says Chong. Conflict within the orchestra can also diminish workplace satisfaction, says Kenny: “An orchestra is a very closed universe – when you see people day in and day out, then travel together in close quarters when on tour…certain animosities will develop,” she says. Public humiliations by abusive conductors can add to the strife, says Chong.

Sitarski suffered many of these pressures over his career. He has always been emotional, turning to music to express his feelings. “I am compelled to play – if I don’t perform I feel emptiness.” But some of his teachers sabotaged his enjoyment, comparing him unfavorably to other students and belittling him when he lost a competition. Sitarski soon adopted their impossibly high expectations. “If we don’t shoot for perfection, we don’t improve, but we beat ourselves up when we don’t reach it,” he says.

Sitarski encountered a whole new set of stressors after graduation. He endured anxiety-provoking auditions, hidden behind a screen, knowing that his future depended on only ten minutes of playing. After winning one of a few coveted spots in the Winnipeg Symphony, he had little bargaining power to challenge the exhausting workload, insufficient preparation and arduous tours.

Losing his artistic integrity was even worse. One conductor at the Kitchener-Waterloo Symphony was especially authoritarian. “He would often choose interpretive styles and tempi that were extremely uncomfortable, but when someone would express that he would dismiss them outright,” says Sitarski.

Ironically, it was the firing of this particular conductor that pushed Sitarski over the edge. Some of those who opposed the dismissal blamed Sitarski, the concertmaster, giving him the cold shoulder. But the show had to go on. “The repression was huge – we had to sit with a smile pasted on our faces for the sake of the audience,” he says.

The body keeps score of these kinds of cumulative mental injuries, says Chong. Each time we’re stressed, we activate the fight or flight system which helps us cope with a threat. The hormone cortisol is a weapon in this arsenal, releasing proteins called cytokines which generate inflammation. With repeated crises, these chemicals accumulate in the muscles, causing soreness, and attack brain cells, precipitating depression.

The illness dulls thinking, flattens emotions and sucks the joy out of life. “You’re like a zombie,” says Chong. Some musicians funnel their emotional suffering into physical agony, developing aches in their joints and muscles, says Kenny.

Chronic stress can also spark stage fright in musicians with reactive nervous systems or difficult childhoods, says Kenny. Depression can follow. “Musicians know they’re going to get terrible anxiety every time they get onstage, and this wears them out,” she says.
As the psychological insults piled up like toxins in his system, Sitarski’s body succumbed to illness. First he grappled with overwhelming performance anxiety, triggering a racing heart, clammy hands, and sheer terror before a show. While the problem wasn’t new, it increased after the rift. “I worried when I went onstage that I’d screw up and the ‘other side’ would feel vindicated.”

Then Sitarski got sicker. He was always exhausted, and his normally efficient reflexes slowed down. “I would be practising something and it just wouldn’t stick – I’d stumble all over and make mistakes.” Worse was the nihilism, the certainty that nothing mattered. And though he didn’t feel tempted to harm himself, he recalls one sobering night when he understood the rationale for suicide. “It’s this very cold, logical decision made by someone who has lost his ability to feel any kind of joy.”

But Sitarski kept soldiering on until one day he woke up with a kink in his neck. “It was my body’s signal telling me that I couldn’t keep doing what I was doing.” He tried massage, acupuncture and physiotherapy. Nothing worked. Finally his family doctor referred him to the Musicians Clinics of Canada, where, Sitarski says, Chong took one glance and diagnosed him with depression.

Awareness of a condition can lead to effective ways of addressing it. Antidepressants can address the biochemical imbalances, says Chong. Dialectical behaviour therapy teaches self-soothing techniques such as mindfulness meditation, breathing exercises and physical exercise which can calm the nervous system and keep emotions in check, says Raeburn.

Therapy can be another important ingredient in healing. Cognitive behavior therapy (CBT) focuses attention on the rigid and self-critical thinking of depressed clients, substituting extreme statements like “Either I’m perfect or I’m total crap,” with more balanced assessments, like “No one’s perfect,” says Raeburn. Newer versions of CBT can help some patients defuse disturbing thoughts and feelings by stepping back and observing them non-judgmentally.

Psychodynamic therapy likewise enables some depressed musicians to dig deeper into the root causes of their ailment, mining the layers of trauma and uncovering the buried emotions which combusted into illness. These could include a teacher’s insistence on winning, a conductor’s humiliation, or a fraught domestic situation – anything that causes uncontrolled anger to ignite the nervous system’s stress response. Once these factors come to light, some musicians can make healthier choices in their lifestyles.

Finally, interpersonal neurobiology can work to redress dysfunctional relationships. Children whose parents were not attuned to their needs have difficulty trusting people and are vulnerable to anxiety and depression, says Chong. For instance, the prodigy whose stage parents instructed Performance Awareness at The Royal Conservatory’s Glenn Gould School, a course which points out the challenges unique to musicians, and showcases resources such as yoga to tackle the potential pitfalls. Because he’s gone public with his struggles, the young musicians sometimes approach him for advice on their own problems. “Sharing my experience so someone maybe doesn’t have to go through it makes me feel better,” he says.

Sitarski’s journey through depression has helped him crystallize his identity. “I know who I am and I’m comfortable in my skin,” he says. And though he still relies on medication to keep the demons at bay, Sitarski feels every note he has written in his blood and his colleagues mirror his motions to stay in syncrhy. His bow resurrects the composer’s long-ago lament, conjuring from the faded score a pulsing pathos.

The audience absorbs the players’ energy and refuels them with its own electricity. Sitarski revels in the intimacy of this interplay. “I’ve become a human being again,” he says.

Vivien Fellegi is a former family physician now working as a freelance medical journalist.
The Blurring of Time at 21C

WENDALYN BARTLEY

Keeping apace of new music events in the city is like a never-ending discovery of new ideas, initiatives and opportunities to expand one’s horizons on both the local and international scenes. The Royal Conservatory’s annual 21C Music Festival, running from May 23 to 27, provides an opportunity to experience all this within a five-day span, with eight concerts and 37 premieres. The Kronos Quartet, along with composer and multi-instrumental performer Jherek Bischoff, will open the festival, followed by concerts featuring a number of different international and national pianists, including Anthony de Mare with his special project Liaisons: Re-Imagining Sondheim From the Piano, Sri Lankan-Canadian composer and pianist Dinuk Wijeratne performing with Syrian composer and clarinetist Kinan Azmeh, and the French sibling pianists Katia and Marielle Labèque.

As is customary for 21C, one of their concerts is a co-presentation with an established Toronto new music presenter – in this case, New Music Concerts, who will bring a Claude Vivier-inspired program to Mazzoleni Hall on May 27. This year, however, a second co-presentation also caught my eye: Grammy Award-winning vocal ensemble Vox Clamantis with Maarja Nuut & HH, presented on May 26 in collaboration with Estonian Music Week, running concurrently in the city from May 24 to 29.

The Estonian Music Week co-presentation is one of two concerts at 21C that combine music by contemporary composers with music of the past – thus creating a blurring of time, as it were. Vox Clamantis will offer both Gregorian chant music alongside contemporary works by primarily Estonian composers – while in another 21C show on May 25, pianist Simone Dinnerstein and the A Far Cry chamber orchestra will combine two works by J.S. Bach and two by Philip Glass.

Vox Clamantis

I had an opportunity to speak with Jaan-Eik Tulve, the conductor of Vox Clamantis, about the ensemble, the connections between Gregorian chant and contemporary music, and the legendary singing tradition in Estonia. Vox Clamantis was formed 20 years ago by Tulve as a way to continue singing the Gregorian chant he had studied in Paris in the 1990s. However, it quickly expanded into an ensemble that embraced the music of contemporary Estonian composers, who were keen to write music for them. One of the key reasons for this desire to compose for Vox Clamantis, Tulve told me, “was because they found that our musicality, phrasing and voices are different from classical singers. Even though Gregorian chant is the basis for classical music, the differences are that it is unmetered and monophonic music, so you must pay close attention to phrasing and listening to each other.”

One of the composers the ensemble has a very close working relationship with is the esteemed Estonian composer Arvo Pärt. Back in 1980, Pärt was forced to leave Estonia, which was part of the USSR at the time, in order to have his creative freedom. He lived in Berlin for 30 years, only returning to Estonia in the late 1990s after the country regained its independence. A strong relationship between Pärt and Vox Clamantis was quickly established, strengthened by the fact that Pärt had studied Gregorian chant when he was young. “We found a lot of similarities in our musical expressions and understandings of music, and little by little we sang more and more music that he wrote for us. He also often comes to us with new compositions while he is working on them so he can hear what they sound like,” Tulve said.

The program at the 21C Festival will include five pieces by Pärt, all of which are on The Deer’s Cry CD, an album fully dedicated to performances of Pärt’s music by Vox Clamantis. As well, one of the repertoire programs that the ensemble regularly performs is comprised of a mixture of Pärt’s music with Gregorian music, a program designed by both Tulve and Pärt.

Other contemporary composers whose works will be on Vox Clamantis’ 21C program include the music of Helena Tulve, Jaan-Eik’s wife, who also studied Gregorian chant along with contemporary composition. “It’s a very short but concentrated monophonic piece which is quite different from most of her other instrumental compositions,” Tulve said. It will be paired with Ave Maria by Tõnis Kaumann, who is also a singer in the ensemble. And finally, a work by American composer David Lang will round out the concert, demonstrating Lang’s ability to write in a wide range of styles. When I asked Tulve about the connection between the ensemble and Lang’s musical language, he remarked that Lang’s music “was perfect for our ensemble as it is quite close to our musicality. It’s minimalist music, and we find minimalism in Pärt’s music, Gregorian chant and Lang’s...”
A Far Cry

The concerto was a co-commission with composer Philip Glass, whose
Piano Concerto No. 3 entered into a creative collaboration with her. Recently, she
has performed internationally with repertoire spanning from Baroque to select
21st-century works especially of Bach and Glass' Symphony No. 3. It is one of the largest amateur choral events in the world, held
every five years, bringing together around 30,000 singers to perform
the same repertoire for an audience of up to 80,000. “This festival
was very important during the Soviet occupation” Tulve told me,
“and helped Estonians survive this period by strengthening their own
national identity. To preserve this strong link between singing and the
Estonian identity, every child learns to sing in choirs at school, and the
singing is at a very high level throughout the country with many good
amateur choirs.”

Two other Estonian performers will also take to the stage that same
evening – Maarja Nuut, performing on vocals, violin and electronics, along with Hendrik Kaljujärv on electronics. For the evening finale, the choir and these two young experimental performers will come together with a work performed by Vox Clamantis with improvisations by Nuut and Kaljujärv.

Simone Dinnerstein with A Far Cry

One of the pianists the 21C Festival is programming is Brooklyn-based Simone Dinnerstein, who burst onto the international scene with her self-produced recording of Bach's Goldberg Variations in 2007. Since that time, she has performed internationally, with repertoire spanning from Baroque to select 21st-century works especially composed for her. Recently, she entered into a creative collaboration with composer Philip Glass, whose Piano Concerto No. 3 for piano and strings will receive its Canadian premiere at 21C along with pieces by J.S. Bach and Glass' Symphony No.3. The concerto was a co-commission from a consortium of 12 orchestras; it was premiered in Boston in 2017 with string orchestra A Far Cry.

In my recent phone interview with her, Dinnerstein spoke about how this came about. The idea arose in 2014 when both artists discovered that they had a mutual interest in the music of Bach. Glass was interested in writing a work for her and Dinnerstein proposed that it be a concerto for piano and string orchestra. “I thought it would be interesting if the performance of the piece was paired with a Bach concerto,” she said. “All of Bach’s keyboard concertos are for keyboard and string orchestra, and there haven’t been many pieces written for that combination since Bach’s time. Glass liked the idea and from there, along with A Far Cry, we all decided it would be interesting to create a whole program with music by Bach and Glass.” At the May 25 concert, the first half includes Glass' Symphony No. 3 followed by Bach's Keyboard Concerto in G Minor BWV1058, and in the second half, Bach's Orchestral Suite No. 2 in B Minor will be followed by Glass' new Piano Concerto. And just in time for the festival, the two keyboard concertos on the program will be available on a CD titled Circles.

Glass’ concerto is written in three movements, with some parts more flowing and others quite dynamic. Dinnerstein said that in the second movement, some parts remind her of rock music in terms of sonority and rhythm. “At times the orchestra almost sounds like one of those 1970s synthesizers and it’s a really amazing sound. The third movement is definitely what I call transcendental music.”

In an accidental but striking instance of synchronicity between 21C and Estonian Music Week, this third movement is dedicated to Arvo Pärt. “I can see why he dedicated it to Pärt,” Dinnerstein commented, “because there is a stillness to it that is present in a lot of Pärt’s music. But to me, it still sounds very much like Philip Glass. It’s a very slow-paced movement and is extremely difficult to rehearse because you need to be an active listener all the time. Everybody in the orchestra and the pianist have to be really aware of each other and of the music moment by moment, which takes a great deal of focus. I’ve now played this with a number of orchestras and one of the things that is wonderful about playing it with A Far Cry is they are an ensemble that really spends a lot of time listening to each other since they have no conductor. It’s part of their artistic personality to be able to respond to each other.
in a very instantaneous way, so we’ve tried different things with that movement. I might suddenly change something I’m doing and they have to respond to it without having a plan, so it’s much more improvisatory. That kind of thing is very hard to do with a larger orchestra and a conductor, but with them, it’s really possible.”

Dinnerstein went on to describe the commonalities between the music of Glass and Bach. “Both of their writing deals a lot with sequences of patterns and they have a common interest in the larger architecture of a piece. As well, they have written relatively very little regarding the interpretation of a performance. Their use of tempo, articulation and dynamic markings is quite bare, so that leaves a great deal up to the interpreter to try and delve into the music and see what the music is saying to them. I love that about those composers. As a result, when you hear different people play their music, it can sound wildly different.”

As for commonalities between Baroque and contemporary music, Dinnerstein commented: “I’ve always thought there’s a stronger connection there than between Romantic music and contemporary music. There’s a kind of abstraction to both Baroque and contemporary, and if you listen to Chopin for example, it feels very much of its time. You’re very aware of Chopin the artist. With Bach and Glass, the expression is less tied to the composers themselves – I don’t feel a sense of them as people. Rather, I feel that whoever is playing their music can bring out something quite different. The personality of the composer feels less dominant and there is a wider spectrum that lies within the music itself.”

What is striking about both these concerts I’ve highlighted here is the way contemporary music is linked with the sensibilities of both medieval Gregorian chant and Baroque music. It will definitely make for some fascinating listening – and an opportunity to experience music in all its timelessness.

Wendalyn Bartley is a Toronto-based composer and electro-vocal sound artist. sounddreaming@gmail.com.
Sondheim and his work, in addition to the short film of Sondheim himself speaking (extracted from the interviews that were part of the Liaisons premiere concerts at Symphony Space here in NYC). Audiences have often commented favourably on how satisfying the entire experience is for them.

What was the first Sondheim song you fell in love with? What did it mean to you?
The first Sondheim song I encountered was the iconic Send in the Clowns from A Little Night Music. The first recording I heard of it was Judy Collins’ classic version back when I was in high school in the 1970s. I was so enamored with the shape of the melody, the beautiful sequence of harmonies, the eloquent lyrics, and of course her gentle interpretation, which made it memorable.

What is the first Sondheim song you remember hearing? How old were you?
Along with Send in the Clowns, there was Comedy Tonight from A Funny Thing Happened on the Way to the Forum. Shortly thereafter, I began listening over and over to the original cast recording of Company – the opening song of which became an immediate favourite, along with Another Hundred People. Again, this was around junior high and high school.

What prompted you to embark on such an ambitious project of commissioning piano re-imaginings of Sondheim songs? What was the genesis of the project?
This massive project was the culmination of a series of musical endeavours that I had created in years past. I have long been referred to as one of the leading exponents of contemporary music and my love of musical theatre has played a distinctive role in establishing myself as the “pioneer” of the speaking/singing pianist genre which I created in the late 1980s, commissioning a variety of composers to create specific theatrical works that I would perform solo at the piano. This in turn led to a large multimedia concert project I created titled “Playing with MySelf” – which involved a wide variety of contemporary works, video, projections, lighting, set design, costumes, etc. – which had a successful run here in NYC and abroad.

My love for Stephen Sondheim’s work dates back to my teenage years, having discovered such shows as A Little Night Music, Company, Follies and Pacific Overtures – which led to an obsessive immersion into his work, especially each time one of his new shows appeared on the theatre scene. I had always wondered what his amazing songs would sound like transcribed as legitimate piano works, much in the same vein as what pianists like Earl Wild had accomplished with Gershwin’s songs, and what Art Tatum did for so many his contemporaries. This tradition goes back as far as Franz Liszt, but no one had ever approached Sondheim’s work like this for the piano, so I thought it was about time.

In the late 1980s, I was invited to create a transcription of one of

ST. JAMES CATHEDRAL’S
THE LAST NIGHT OF THE PROMS

FRIDAY MAY 11, 2018 | 7:30PM

This highly anticipated annual tradition features THE CHOIRS OF ST. JAMES CATHEDRAL in concert with BBC Proms and Radio Presenter Hannah French (MC), and THE BAND OF THE ROYAL REGIMENT OF CANADA. Conducted by Robert Busiakiewicz and Kevin Anderson.

Tickets: $35/20 (adults/students) at the door, or in advance at stjamescathedral.ca/proms, or 416-364-7865.
his songs [Children and Art from Sunday in the Park with George] to perform at a summer music festival and from there I decided I would like to possibly create about five or six more of these transcriptions. My performing and teaching career started to take off and got in the way of focusing on the project, so I had to shelve the idea for a while – actually a long while. Several composer friends and colleagues kept asking me throughout the 1990s (and into the new century) when I was planning to do it. Finally, in 2006, my good friend – Pulitzer Prize-winning composer Paul Moravec – and I sat down and he encouraged me to seriously pursue this. My idea at the time was to cast the net wide to a variety of composers from multiple genres (contemporary classical, jazz, theatre, film, opera, indie, pop, etc.) to create their own settings or “re-imaginings” of a favourite Sondheim song. With the help of a very talented and dedicated fund-raising producer named Rachel Colbert, the project was set afoot.

How long did it take to complete the project from the time of the first commission? What was that first commission?
The first commissions were put forth in 2008/09. There were many composers commissioned all at once, but not the total amount that it ended up being. The first completed work to arrive was Ricky Ian Gordon’s setting of Every Day A Little Death from A Little Night Music. Following that, a few more trickled in (William Bolcom, David Rakowski, Jake Heggie) and then they started coming one after the other between 2009 and 2014.

What were your criteria for which composers you invited to participate in the project?
The project was originally going to be about 20 to 25 works, but the roster kept expanding as the composer genres expanded. Also, Steve would suggest more composers along the way who seemed perfect for the project and it gradually climbed up to 36 – “a nice round number” as the producer said – and this provided many options for presenters in addition to emphasizing the possibilities for flexible programming on my part.

I wanted to be sure from the beginning that each composer involved felt a true “connection” to Mr. Sondheim’s work and that they wrote well for the piano. Over the years, several composers continued to contact me asking to participate, but we were committed to keeping a balance within the genres.

Was it intentionally multi-generational?
Yes, definitely. We wanted to have a wide range in age, and the final roster encompassed composers ranging in age from their late 20s to their 80s.

Did you have any guidelines you asked the composers to follow?
The word re-imaging is key to this project. I presented each composer with five parameters when they started. First, they were free to choose any song they felt connected to. There was a wish list, but they didn’t need to adhere to that list per se. Second, they were asked to retain the original melodic material of the song. Third, to retain most of his original harmonies. Fourth, they were free to play with the structure, especially since they would now be creating an instrumental piece from an original song, which is where much of the re-imaging seems to have originated for many of them. And finally, I requested that they not “deconstruct the material,” although a few actually did.

Did any composer ask to transcribe a song that had already been chosen by another?
They were of course free to choose a song that had already been chosen. However, the situation occurred only a few times where they asked about a song that was already taken. Once they knew that, they each decided to choose a different one. Nearly all of them had so many favourites, it wasn’t very hard for them to choose another.

Which of the commissioned works surprised you the most?
Let me just say that each piece was a revelation and each was quite unique from all the rest. Therefore, all of them were actually wonderful surprises. There were those that chose to either add an audio track accompaniment, while others incorporated unexpected “bells ’n whistles.” In each case, the approach was usually indicative of their individual style of writing.

Sondheim is so well known for the quality of his lyrics, how did the composers deal with the absence of words in their transcriptions?
One of the core missions of the project from the start was to illustrate Sondheim’s genius as one of the great composers of the 20th/21st century.

Since Sondheim’s original musical material in each song is expanded by lyrics and narrative, the challenge for many of the composers was to capture and encapsulate the essence of the lyrics, the overall ambience/mood, the character singing it, and the core of its message through an instrumental setting of his brilliant musical material.

Some composers found this a mighty challenge – many commented that the songs were already “perfect.” Therefore, some went the route of direct transcription for piano, some more fantasia-like. Each again is unique to each composer’s individual style, active within the fabric of Sondheim’s original musical material.

Three examples: Steve Reich’s two-piano setting of Finishing the Hat – enhancing the original passionate melody with his own signature pulsing metre-shifts; David Rakowski’s ingenious setting of The Ladies Who Lunch – capturing the complete musical material combined with the pathos, sadness, humour and bitterness of the character who sings this song. Andy Akiho’s prepared piano setting of Into the Woods, where he animates the piano by orchestrating each character’s voice and personality using prepared piano techniques (dimes, poster tacks, credit cards) and exotic timbres in lieu of the text.

There are actually numerous more examples, too many to cite, especially since each piece accomplishes something unique in terms of the individual direction each composer chose to take.

What, if any, was Stephen Sondheim’s involvement with the project?
Steve was quite intrigued by the idea of the project from the start and also very humbled by the fact that so many of these “A-list” composers (as he referred to them) were so interested in setting his melodies at the piano. He has been extremely generous throughout the entire ten-year trajectory of this project, offering suggestions, commissioners, constructive ideas and a strong foundation of support. We would check in with him periodically to give him updates and he always provided a very enthusiastic “go ahead.” He seems to have a very deep respect for all of the compositions in the collection.

How eager would you be to participate in a project that examined the evolution of the musical elements of Sondheim’s songs the way Sondheim himself examined his lyrics with Finishing the Hat and Look, I Made a Hat?
Oh I would be very eager. Over the past several years, I often present workshops and classes for students and the public illustrating the connections of each re-imaged piece to its original song both from a musical standpoint as well as from a dramatic one. This has often times also included exploring the composers’ process in creating and re-imaging the works – their challenges and their breakthroughs.

Anthony de Mare performs selections from Liaisons: Re-Imagining Sondheim as part of the 2014 Music Festival in Mozziello Hall May 24 and Témery Theatre on May 25.

Paul Ennis is the managing editor of The WholeNote.
Beat by Beat | On Opera

Hockey Noir vs. The Monkiest King

CHRISTOPHER HOILE

The creation of new Canadian operas continues apace. April saw the premieres of The Overcoat: A Musical Tailoring by James Rolfe to a libretto by Morris Panych and the premiere of The Ecstasy of Rita Joe by Victor Davies to his own libretto. May will see the premieres of two more new operas that form a stark contrast in terms of subject matter, performers and intended audience. The first off the mark is Hockey Noir, the Opera by Quebecois composer André Ristic. The second is The Monkiest King by Hong Kong-born Canadian composer Alice Ping Yee Ho. While at the COC The Nightingale and Other Short Fables, featuring two operas by Igor Stravinsky, continues to May 19, and Anna Bolena by Donizetti continues to May 26, the arrival of these brand-new operas demonstrates how varied and vibrant the opera scene in Toronto has become.

Hockey Noir

Hockey Noir, the Opera premiers on May 10 with two more performances on May 11. Subtitled “A bilingual chamber opera in 3 periods,” Hockey Noir is the first full-scale opera to be presented by Toronto’s Continuum Contemporary Music. It is co-produced by Ensemble contemporain de Montréal (ECM) and the Toronto Comic Arts Festival. As the title suggests, the opera is an homage to film noir, as well as a portrayal of the perennial Montreal-Toronto rivalry in hockey (which is why the libretto is in both French and English).

The setting is a fictional 1950s Canada during the playoff final between the Montreal Quabs and the Toronto Pine Needles. The action is narrated in voice-over by a Detective Loiseau, who describes the details of his investigation and the goings-on behind the scenes of the playoff series. He observes the back-room schemes of a colourful cast of characters.

THE LLANDOVERY CASTLE

A NEW OPERA WORKSHOP WITH THE BICYCLE OPERA PROJECT

The story of 14 Canadian nurses and their doomed WWI hospital ship

Music: Stephanie Martin
Words: Paul Ciufo
Director: Tom Diamond
Music Director: Kimberly Bartczak

JUNE 26 & 27 2018 AT 8:00 P.M.
CALVIN CHURCH, TORONTO
LLANDOVERYCASTLE.CA

Véronique Lacroix

Hockey Noir, the Opera - Illustration by Kimberlyn Porter
consisting of mobsters, drag queens, hockey stars and femme fatales, whose paths all become entangled.

The plot involves Romanov, the city’s mob boss, who also has the hockey community in his grip, and Madame Lasalle, an irresistible seductress and Romanov’s girlfriend, who is under his thumb but who secretly hopes to take his place. Their problem is Bigowsky, a young hotshot player for the Quabs. Bigowsky is in love with Lasalle and deep in debt to Romanov, who is forcing him to lose the series so that Romanov will win his wager on the Pine Needles. To escape Romanov’s clutches, Bigowsky disappears, disguises himself as a female groupie for the Quabs and prowls around the stands encouraging and coaching his friend and teammate, winger Guy Lafueille, a hockey veteran who wants to end his career on a high note by winning the cup.

The opera came about after Continuum commissioned 3 Environments by André Ristic in September 2015. At that time, artistic director Ryan Scott discussed the idea of a larger collaboration with Ristic and proposed a remount of the ECM production of Ristic’s first opera with librettist Cecil Castellucci, the highly successful comic book opera, Les Aventures de Madame Merveille (2010). By then, however, Ristic and Castellucci were already at work on the idea of Hockey Noir.

To mount the opera, the four singers, conductor Véronique Lacroix and six ECM musicians (string quartet, percussion and synthesizer) will be onstage. They interact with projections designed by Serge Maheu based on illustrations by Kimberlyn Porter, moving from frozen to animated states, leaping from the giant screen onto the “skating rink” onstage.

Romanov will be sung by baritone Pierre-Étienne Bergeron, Madame Lasalle by mezzo-soprano Marie-Annick Béliveau, Bigowsky by soprano Pascale Beaudin and Lafueille by tenor Michiel Schrey. All four are familiar with Ristic’s musical style of caricature and his mix of acoustic and electronic instruments because they all appeared in Ristic and Castellucci’s previous opera. Marie-Josée Chartier is the choreographer and stage director.

CCOC’s Monkiest King

In complete contrast to Hockey Noir, which is aimed at adults familiar with the various tropes of 1950s film noir, is the other new opera of the month: The Monkiest King, the main opera production of the Canadian Children’s Opera Company, celebrating its 50th anniversary. The opera, commissioned by CCOC artistic director Dean Burry, is by composer Alice Ping Yee Ho and librettist Marjorie Chan, who won the 2013 Dora Award for Outstanding New Opera for their Toronto Masque Theatre commission of The Lessons of Da Ji. After school previews on May 25, the opera will have public performances on May 26 and 27.

The story is based on the Song Dynasty mythological figure of Sun Wukong, the Monkey King. From these beginnings, the Monkey King as a mythological character grew to include Taoist, Buddhist and Hindu influences, spreading outside of China throughout East and Southeast Asia. He has appeared in many forms and adaptations, perhaps most prominently the classic 16th-century novel Journey to the West by Wu Cheng’en. The novel is best known in English under the title Monkey, in the 1942 abridged translation of Arthur Waley. The figure remains prevalent in the modern day, with appearances in Hong Kong action movies and video games. A proud trickster character reminiscent of Raven in First Nations lore or the god Loki in Norse mythology, Sun Wukong rebels against heaven, but ultimately learns humility.

The novel consists of 100 chapters and, in its latest, complete translation by W.J.E. Jenner, is 2346 pages long. In her librettist’s statement, Marjorie Chan writes that she and Ho realized that for an opera intended to be only one hour long, they would have to focus on only the first seven chapters of the novel. She says, “I wanted to steer away from a strict adaptation. I highlighted different parts of the story, changed a few details about characters for more impact, while remaining truthful to the novel’s message. So, instead of the Monkey King, we have the Monkiest King! Part of the joy for me on this project was creating a work for 50 or so diverse performers, from the very young to those out of their teenage years!”

In Chan’s version the story is told within a frame in which a child hides near a stuffed monkey in the Chinese exhibit in a museum and falls asleep. The action is thus the child’s dream. The action begins with the birth of the Monkey King and continues through the displeasure his boasting causes the Jade Emperor, who pursues and imprisons him. He manages to escape and under the guidance of the goddess of mercy, Kwanyn, begins to give up his foolish ways to do good.

In her composer’s statement, Alice Ho writes, “The opera is written especially to showcase the talents of Canadian Children’s Opera Company: their soloists and six choruses of different ages. The young singers are featured in an abundance of roles, including a number of animal characters, soldiers of heaven, villagers, as well as the forceful Jade Emperor and the benevolent Kwanyn. The combination of Chinese and Western instruments (Western and Chinese wood- winds, erhu, pipa, guzheng, harp, percussion and string quartet) instigates an exotic sound world that depicts both the past and present, life or dream.”

The opera also explores the dramatic and expressive use of languages, Ho explains. “Though primarily sung in English, there are Mandarin songs that were composed to reflect the poetic side and spiritual philosophy of ancient Chinese culture. The occasional injection of Mandarin words and Cantoneseslang also highlights the authenticity of Chinese folk culture. As a Canadian-Chinese composer, I hope this new opera will inspire and educate child performers with the magic of music and drama in a different cultural context. Taking a fresh look at Chinese folk mythology, The Monkiest King will bring new energy to a ‘cross-cultural’ children’s opera, bringing something exuberant and challenging to a diversified music community. It is a dream project for me to bring this mischievous good-natured character to life in a contemporary children’s opera setting.”

Unlike many previous CCOC operas, The Monkiest King will feature no adult singers. The only adult performer will be Yi Xi, a dancer from Toronto’s Little Pear Garden Dance Company (LPGDC). Stage direction will be by Nina Lee Aquino, choreography by LPGDC artistic director Emily Cheung and music direction by Teri Dunn. The production promises fun and challenges to all.

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
Where Have All the Protests Gone?

LYDIA PEROVIĆ

Most songs are not created for the purpose of fighting injustice. There is, however, a definite period in the history of the English-language song when the political potential of songwriting craft became obvious: the 1960s and 1970s in the US, with roots reaching back to the 1930s and the odd branch extending into the 1980s. It’s this period, which we now call the golden age of protest song, that Art of Time Ensemble’s artistic director Andrew Burashkohomes in on for the three-day festival “All We Are Saying” at Harbourfront Theatre. The festival runs May 10 to 12 with “The Songs Program” performed on May 10 and 12 and “The Classical and Folk Program” on May 11.

Where was the cutoff point for the protest song, I ask Burashko when we meet to talk about the festival. (It seems to me that few popular songs come out of political grievance these days.) They continue to be made, he replies, but generationally and aesthetically, he feels closest to the songs from this period, when the political songwriting was at its most creative. “Much of the first song program in our festival comes from the African-American experience. Nina Simone’s To Be Young, Gifted and Black, Sam Cooke’s A Change is Gonna Come, Gil Scott-Heron, Marvin Gaye. Billie Holiday in the extraordinary Strange Fruit. Then there’s Stevie Wonder’s Village Ghetto Land, which he opens with a string orchestra and gives it a surprisingly light, almost ironic tune, while the lyrics talk about extreme poverty and ghettoization,” Burashko says. How do you explain that discrepancy? Perhaps as a distancing of sorts, avoidance of sentimentality? “It’s hard to tell, but it’s fascinating, and Stevie Wonder did it in some other songs too.” For this occasion, Burashko asked a few Canadian composers to create original arrangements for the songs. “We had to find the fine line between too complex and ‘classical’ arrangements, and remaining true to the spirit of the song. There’s such a thing as being too clever as an arranger.”

Music in songs like these is there to amplify the words, not distract. And the lyrics have a core meaning that should be honoured. “In all fairness, some of the legendary singer-songwriters like Dylan and Cohen haven’t been particularly great musicians. They have been great poets, though. Words are what matters.”

As they do, I suggest, in hip-hop today, though only some of the hip-hop is political or concerned with injustice. And in pop and electronic music there are even fewer instances of songs concerned with broader societal issues. At the risk of sounding like an old person complaining about “the kids today,” I ask him, are today’s songs across popular genres largely apolitical and indifferent? Burashko demurs: young people surely have their own causes in pop song, it’s just that perhaps we aren’t following them very closely. An interesting coincidence, he says: just before this interview somebody sent him a piece by Theodore Adorno in which the German sociologist of music was being typically sceptical about the freeing potential of pop music.

In Adorno’s view, the so-called popular song is opium for the people, crafted by corporations and selling the illusion of happiness and the illusion of political engagement. “And what we usually find in Top 40 is not far from that description,” says Burashko, unlike the best protest songs which have had mobilizing effects, have voiced the previously unsaid, and served as a form of collective memory.

The largely American program of the song night won’t be entirely devoid of Canadian creators. Buffy Sainte-Marie’s Universal Soldier, Bruce Cockburn’s Red Brother Red Sister and Joni Mitchell’s Big Yellow Taxi are also on the program. One wonders what a heavily Canadian program of political song would have looked like; it would certainly have more Quebec and other Canadian Francophone in it, possibly the reggae remix of Michèle Lalonde reading Speak White (which exists on YouTube). On this occasion, it’s the performers who will bring in the Canadian component; singers Shakura S’Aida and Jackie Richardson, guitarist and vocalist Colin James, and instrumentalists Rob Pillich, Lina Allemano, Rob Carli and John Johnson, with Burashko at the piano. Among those Canadian composers who have been asked to rearrange the protest song classics are Andrew Staniland, Jonathan Goldsmith (who composed the music for Sarah Polley’s excellent Take This Waltz and Stories We Tell and who is an Art of Time Ensemble founding member) and Kevin Fox, composer, cellist and frequent Steven Page collaborator.

The second program of the “Festival of Protest Music” is a classical- and folk-flavoured night on May 11. It will feature
the Rolston String Quartet in George Crumb’s Vietnam War-era Black Angels for electric string quartet, and Burashiko himself at the piano in a selection of variations from Frederic Rzewski’s The People United Will Never Be Defeated. A set of roots and folk songs will be performed by Skylighters’ Andy Maize and Josh Finlayson, Jay Gorney/’Yip’ Harbur song of life on a skid row, Brother, Can You Spare a Dime, made famous by Bing Crosby, will be heard, as will Dylan’s Masters of War, which borrows its melody from a late-medieval English folk ballad. Pete Seeger was an important link in the survival of the Black civil rights anthem Keep Your Eyes on the Prize and it’s his version that will be honoured on May 11.

Before saying goodbye to Burashiko, I ask him who his all-time favourite songwriters are. He lists Lennon and McCartney, Tom Waits, George Gershwin, Paul Simon. “The last Leonard Cohen album I thought was exceptional,” he says. He also loves P.J. Harvey. Radiohead is still good – and will be touring Canada this July. And he really liked the 2010 album that John Legend released with The Roots, carried on the wave of activism well past Obama’s election.

But The Roots and John Legend compiled an album of songs from the 1960s and 1970s, not the Bush-era and Obama-era original content, I thought on my way back home. Not even Obama, the most youth-mobilizing US president in recent memory, managed to inspire much original political content in song. So far Trump’s presidency hasn’t ignited much either, Eminem’s anti-Trump song being one prominent exception. Or have I missed it, while trying to avoid being completely engulfed by American culture? Beyoncé’s performances and video art are certainly more political than her song lyrics, art-of-song news to artofsong@thewholenote.com.

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

The month of May is one of fully ripened choral fruit. At the end of the season for many choirs, these are the signature concerts for many ensembles and in some cases, farewells. I’ve provided some in-depth interviews and insights into a handful of concerts. Check out the Choral Canary Pages and learn about choirs in your area – and check out the listings for a more extensive list of concerts this month.

The Tallis Choir Celebrates 40 years: Rise Up My Love!
The Tallis Choir concludes their 40th anniversary season. Artistic director Peter Mahon spoke to The WholeNote about what to expect: “As we wrap up our 40th anniversary season, we commemorate the 50th anniversary of the death of Healey Willan and we offer a belated salute to our nation at the tail end of the 150th anniversary of Confederation with music by Canadian composers including Stephanie Martin, Eleanor Daley and Matthew Larkin” (all of whom reside in Toronto, as Mahon points out).

Mahon has a unique connection directly to Willan, whom he describes as “Canada’s best loved composer of church music.” There are few Canadian composers who have had the reach that Willan achieved. “Both my mother and father sang at St. Mary Magdalene,” shares Mahon, “from the time of their arrival in Canada in 1948, until Dr. Willan’s death in 1968 and for many years afterwards.” Willan served as music director at St. Mary Magdalene for almost 50 years. Mahon also remembers being a young chorister who was able to sing with his family in tribute at Willan’s passing: “I was 13 when Dr. Willan died and was privileged to sing at his Requiem Mass, sitting right behind my father in the Ritual Choir.”

“Most church singers in English Canada can name at least one piece by Healey,” says Mahon. “A good majority of them would also say that they can probably sing Rise Up My Love from memory. Such is the universal appeal of Willan’s music. For the most part, he wrote miniature gems, designed for the liturgy of the Church of St. Mary Magdalene, but choirs across the country and beyond sing them regularly. Speaking personally, I grew up listening to Willan’s music at St. Mary Magdalene, so it is in my blood.” Willan’s music anchors this all-Canadian presentation of music for Tallis’ 40th anniversary.

May 12, 7:30pm, The Tallis Choir presents “Milestones.” St. Patrick’s Church, Toronto.

Schola Magdalenae: Votes for Women!
Still on the subject of Church of St. Mary Magdalene, Stephanie Martin, the ever-thoughtful composer and conductor-extraordinaire, has noted the upcoming centenary of 100 years since the first Canadian women were permitted to vote for the federal government. Martin and the six-member Schola Magdalenae will be singing an all-female-composer concert to mark the event. “A small departure from our usual fare, like Hildegard of Bingen and Brigitte of Sweden,” Martin says, “the concert will also include some modern Canadian music.”

May 12, 7:30pm, The Tallis Choir celebrates 40 years: Rise Up My Love!

Check out the Choral Canary Pages and learn about choirs in your area – and check out the listings for a more extensive list of concerts this month.

Lydia Perović is an arts journalist in Toronto. Send her your art-of-song news to artofsong@thewholenote.com.
whose “text conjures up so many visual images of martyrs, angels, joy and judgment."

Although 1918 marked the first time that certain Canadian women were permitted to vote, it wouldn’t be until 1960 that all women in Canada were included in the right to suffrage. (Women of colour, Indigenous women and anyone with mental or physical disabilities were excluded until that time.) Women’s voting rights ties into another event that Martin is exploring. Her upcoming opera 

Llandovery Castle

 tells the story of “nurses who served in WWI on the Llandovery Castle hospital ship. [They] were able to vote earlier than other women because they were officers. They could vote federally in 1914.”

While we have much to appreciate in universal suffrage in our contemporary Canada, we would do well to remember that it wasn’t always this way. Stephanie Martin brings history into focus with her thoughtful approach to composition and music.

May 23, 8:15pm.

Schola Magdalena presents “Celebrating 100 Years of Votes for Women in Canada.” Church of St. Mary Magdalene, Toronto.

Upper Canada Choristers and Cantemos Latin Ensemble: La Rosa de los Vientos

For many newcomers to Canada, with family, children, partners, and friends far away, love can feel distant – strong, but distant, explains Jacinto Salcedo, coordinator of the Cantemos Latin Ensemble speaking to The WholeNote about the words he wrote in the poem: La Rosa de los Vientos (The Wind Rose). “This is a recurrent theme for immigrants. Often, families are split, but you still love them, care for them, and want the best for them,” he shares. “It is nostalgic and touching.” For the tenth anniversary of the ensemble, the poem has been set to music by César Alejandro Carrillo, a very well-known Venezuelan choral composer and conductor. Carrillo is especially known for his work with the Orfeón Universitario of the Central University of Venezuela.

With 12 singers taken from the ranks of the Upper Canada Choristers (UCC), Cantemos endeavours to bring the sounds of Latin American heritage to Toronto audiences. “Ten years ago, the UCC wanted to feature one or two [Latin American] songs in a concert,” Salcedo shares. “It became a natural evolution to continue exploring the richness of the music. Often, families are split, but you still love them, care for them, and want the best for them,” he shares. “It is nostalgic and touching.” For the tenth anniversary of the ensemble, the poem has been set to music by César Alejandro Carrillo, a very well-known Venezuelan choral composer and conductor. Carrillo is especially known for his work with the Orfeón Universitario of the Central University of Venezuela.

With 12 singers taken from the ranks of the Upper Canada Choristers (UCC), Cantemos endeavours to bring the sounds of Latin American heritage to Toronto audiences. “Ten years ago, the UCC wanted to feature one or two [Latin American] songs in a concert,” Salcedo shares. “It became a natural evolution to continue exploring the richness of the music. We’ve done Latin music that is sacred, secular, dance, Christmas, and modern pieces that aren’t as well known. It’s become a need to keep doing this. We’re always curious and interested in knowing more of our culture and sharing it with people.”

The Upper Canada Choristers, under Laurie Evan Fraser, have a big offering with their “Magic of Music” concert. In addition to Cantemos, guest baritone Bradley Christensen and the Junior and Chamber Choirs of Allenby Public School will join the performance. Christensen will perform Vaughan Williams’ Five Mystical Songs along with the choir. En masse, the choirs will perform Rutter’s The Music’s Always There With You.

“UCC is about sharing music with the community,” says Salcedo.

“We come from all kinds of different professions and interests in life, but [singing] is the common ground that we love and nurture.” Next year, the choir goes on tour to Japan with Canadian and Latin repertoire. “We want to keep exploring new rhythms, new songs. We are now at the point where we can be more well known. I think the level of quality and musicianship we’re getting will help us in the next ten years.”

May 11, 8pm. The Upper Canada Choristers and Cantemos Latin Ensemble present “The Magic of Music.”

Grace Church on-the-Hill, Toronto.

Celebrating the Human Voice: SING! The A Cappella Festival

SING! The Toronto Vocal Arts Festival co-artistic directors Suba Sankaran and Dylan Bell present a packed schedule this year, with ten days that explore the magic of a cappella music. Sankaran chatted with The WholeNote: “It’s cool again to be singing in Glee clubs, in barbershop ... Through Pentatonix or Pitch Perfect, or Glee, it’s cool to be singing.”

May 23, 8:15pm.

Schola Magdalena presents “Celebrating 100 Years of Votes for Women in Canada.” Church of St. Mary Magdalene, Toronto.

Upper Canada Choristers and Cantemos Latin Ensemble: La Rosa de los Vientos

For many newcomers to Canada, with family, children, partners, and friends far away, love can feel distant – strong, but distant, explains Jacinto Salcedo, coordinator of the Cantemos Latin Ensemble speaking to The WholeNote about the words he wrote in the poem: La Rosa de los Vientos (The Wind Rose). “This is a recurrent theme for immigrants. Often, families are split, but you still love them, care for them, and want the best for them,” he shares. “It is nostalgic and touching.” For the tenth anniversary of the ensemble, the poem has been set to music by César Alejandro Carrillo, a very well-known Venezuelan choral composer and conductor. Carrillo is especially known for his work with the Orfeón Universitario of the Central University of Venezuela.

With 12 singers taken from the ranks of the Upper Canada Choristers (UCC), Cantemos endeavours to bring the sounds of Latin American heritage to Toronto audiences. “Ten years ago, the UCC wanted to feature one or two [Latin American] songs in a concert,” Salcedo shares. “It became a natural evolution to continue exploring the richness of the music. We’ve done Latin music that is sacred, secular, dance, Christmas, and modern pieces that aren’t as well known. It’s become a need to keep doing this. We’re always curious and interested in knowing more of our culture and sharing it with people.”

The Upper Canada Choristers, under Laurie Evan Fraser, have a big offering with their “Magic of Music” concert. In addition to Cantemos, guest baritone Bradley Christensen and the Junior and Chamber Choirs of Allenby Public School will join the performance. Christensen will perform Vaughan Williams’ Five Mystical Songs along with the choir. En masse, the choirs will perform Rutter’s The Music’s Always There With You.

“UCC is about sharing music with the community,” says Salcedo.
New Creations and Adaptations

There’s an astounding lineup. Part of the festival I’m flagging: artists FreePlay Duo (which is Sankaran and Bell); hugely popular all-male Rockapella; Retrocity, a local 80s group; an all-female concert featuring the Penthelia Singers and Girl Pow-R; with others; and Resound, a totally unbelievable gospel trio who will drop your jaw and melt your heart.

For new attendees, Sankaran has some tips. “Take in one of the weekend shows,” she says. “It will give you a chance to experience a workshop or two, go to the outdoor free stage, drink in some of the a cappella artists, and then go to an evening show.” In one concert, three groups are celebrating their 20th anniversaries: Retrocity, the Toronto Northern Lights and Cadence. It’s a great introduction to the “spectrum” of a cappella as Sankaran describes it, including barbershop, jazz and contemporary.

SING! The Toronto Vocal Arts Festival offers big weekend concerts, a free outdoor stage, and intimate performances in small venues like the Jason George Pub and the Little Trinity Church. There’s a huge breadth of performers representing diverse musical styles and that is a direct reflection of the energy and connections that Sankaran and Bell bring to the table. Local sacred traditions are reflected with “SING! Crossroads,” which features the Ruach Singers and Six 13, both Jewish a cappella worship groups. “SING! Celebrates Gospel” brings in the Christian tradition rooted in Black music of North America. And the multidisciplinary aspect of the festival is reflected with “Art Battle!”. Central to all of this is people making music with nothing but their voices. “The power of the human voice, the fact that it can empower a person, whatever age, whatever ability – that to me is the most important thing. It truly is a universal language, especially when you get into a cappella,” says Sankaran. “Your voice is like your fingerprint. It’s completely unique. People can try and imitate you but they can never be you, they can never breathe like you.”

Make sure to check out ten days of empowering a cappella music. SING! The Toronto Vocal Arts Festival runs from May 23 to June 3 in a variety of venues, mostly centred around the Distillery District, Toronto. Check out www.singtoronto.com for all the offerings.

Exultate Chamber Singers: “We Sing and Connect”

Last month, I wrongly reported that Hilary Apfelstadt’s final concert with the Exultate Chamber Singers was at their April 6 concert. There is one remaining program in the season, however: “We Sing and Connect,” which takes place on Friday May 25 and Saturday May 26. May 25 and May 26, 8pm. Exultate Chamber Singers presents “We Sing and Connect.” With special guests the Miles Nadal Jewish Community Centre Adult Choir (May 26 only). St. Thomas’s Anglican Church, Toronto. 

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

April provided a rich abundance of music theatre in Toronto from the traditional to the wildly experimental, from new creations to double adaptations. Early in the month the Toronto Symphony Orchestra celebrated the classic musical with the superb pops concert “On Broadway,” under the skilled and energetic baton of Steven Reineke. On hand to sing the songs were the brilliant and brilliantly contrasting current Broadway stars, Canadian Ramin Karimloo (Phantom of the Opera, Les Mis) and Stephane J. Block (Falsettos, Wicked). These two stars had never worked together before and their personal styles could not be more different. Block, with a bigger, brasher belting style, practically channelled Barbra Streisand in a galvanizing Don’t Rain on My Parade from Funny Girl and Karimloo, with a much quieter, focused presence, though equally powerful, captured the audience entirely with an exquisite rendering of Old Man River to his own classical guitar accompaniment partnered with principal cello Joseph Johnson. It was fascinating to see these giant talents each hold the audience in the palms of their hands and to come closer and closer as stage partners through various solos and duets, culminating in what felt like an anthem for each: Being Alive from Company for him and Defying Gravity from Wicked for her, and with a beautifully nuanced Move On by the two together from Sunday in the Park with George. It was an evening that reminded us of the power of the best Broadway scores to move our hearts with stories told through words and music; particularly in the hands of interpreters with such a profound connection to the material, with each other, the orchestra and the audience.

Other music theatre works attempting to take possession of our minds and hearts this past month ranged from a lesbian cartoonist trying to figure out her past in order to move on, a man trying to deal with a recent tragedy and escape his grief, a poor accountant whose life is irrevocably changed by the acquisition of a new coat, and an American GI staying behind in Paris after WWII to indulge his love of painting.

All but one of these are adaptations of other source material. Adaptations are often difficult to pull off, having to match script and score to the source and meet or exceed the expectations of an audience perhaps familiar with the original material.

Fun Home, the 2015 Tony Award-winner for Best Musical, based on lesbian cartoonist Alison Bechdel’s acclaimed and bestselling autobiographical graphic novel, opened on April 17 at the CAA (formerly Panasonic) Theatre in a new production from the Musical Stage Company presented by Mirvish Productions. It connected so strongly with its first audiences that its run was immediately extended (currently to May 20). I wasn’t familiar with the graphic novel before seeing the show, but the adaptation feels flawless. The characters are real, complex people, immediately recognizable; the script by Lisa Kron rings true and the songs by Jeanine Tesori (with lyrics by Kron) feel like necessary moments of heightened emotion, the musical style with a 70s feeling to it helping to create that sensation. The all-Canadian cast is excellent, led by Laura Condlin, Sara Farb, and young Hannah Levinson as central character Alison Bechdel at three different ages. (You can read my full review online on thewholenote.com).

An American in Paris, another 2015 Tony Award-winner, also made its Toronto debut in April with the North American touring company coming to the Princess of Wales Theatre for a six-week run. In a way this could be looked at as a double adaptation. While this is a new stage musical inspired by/adapted from the famous MGM musical of the
same name that starred Gene Kelly and Leslie Caron (and won a special
Academy Award for the innovative and brilliant 17-minute American in
Paris ballet that took Kelly and Caron’s characters through a love story
using panoramic sequence of Parisian painters), the film itself with a script by
Alan J. Lerner, was built around earlier classic songs and works by George and Ira
Gershwin.

In developing the new stage version, director and choreographer Christopher
Wheeldon and book writer Craig Lucas have spoken in various interviews about
how they wanted not to just “put the film on stage” but to create a new show with a
deeper background. They wanted a more complex story, tied more closely to his-
torical reality by setting it clearly in a Paris just beginning to recover from the ravages
of occupation by the Germans. The first half of the show, I found, succeeds
wonderfully in these goals. Paris slowly
awakening from war and coming to life again becomes itself a char-
acter through the brilliant choreographed crowds who fill the stage
from the top of the show, clearly signalling the style of the world we
are about to enter. The characters we know and love from the movie
are still there but slightly altered: Jerry Mulligan, the GI who has stayed
after the war to paint, is here a slightly less confident character than in
the movie, more uncertain in his talent, more affected by the war. Lise,
Caron’s character, has become an aspiring ballet dancer, but still works
in a perfume shop, still torn between Jerry and Henri Baurel. Henri is
no longer an established musical hall star but a would-be performer,
though still in love with Lise. Interestingly, Oscar Levant’s iconic cynical
Adam has become the narrator and another would-be lover of Lise.
Matthew Scott from the original Broadway company was so strong and
likeable in this role that he stole the show from the other men.

While by intermission I felt won over by this new version of one of
my favourite films, I found in contrast that the second half was a bit
of a letdown, particularly in the iconic ballet sequence which here
is very modern and abstract, and where Lise makes her professional
debut and becomes a star. I found the choreography in this sequence
dull and frustrating after the character and imagination elsewhere
throughout the show, particularly in contrast to the movie, and not
completely saved by the intense romantic pas de deus at its centre
where Lise imagines that she is dancing with Jerry. I will say, though,
that the audience around me did not seem to have the same reaction.
It also seemed to me too easy and clichéd to make Lise a Jewish girl
saved by Henri’s family when her parents were killed by the Germans,
instead of her being, as she is in the film, the child of Resistance
fighters. Still, with those caveats aside, this is a show worth seeing,
particularly for its re-creation and re-imagination of post-war Paris.

**Overcoat**: The other big new music theatre production, half
opera, half musical, this month was the world premiere produc-
tion of **Overcoat**: A Musical Tailoring, a three-way co-produ-
cion of Tapestry New Opera, Canadian Stage and the Vancouver
Opera Company.

Highly anticipated as a new experimental exploration of Gogol’s
famous short story by Morris Panych (the director and co-creator of
the famous wordless physical theatre production of **Overcoat** 20
years ago that repeatedly toured here and internationally), **The
Overcoat**: A Musical Tailoring is, as I wrote in The WholeNote last
issue, also the first collaboration between Panych and acclaimed
Canadian composer James Rolfe. When I spoke with Panych about
the show before rehearsals began he talked about the scope of expecta-
tions that this new production was facing: people who had loved the
original show so much and seen it many times told him they did not
want to see this new version for fear that it would dilute that original
experience. And yet the creative team were all so energized and
excited by the possibilities of exploring the original source material
again from new angles and with new artistic tools, that one couldn’t
help but feel as though they couldn’t fail to bring something remark-
ably new to life.

The new **Overcoat**, with words and singers rather than purely physical performers,
is definitely recognizable as a relative of the first produc-
tion but also clearly some-
thing different. It realizes many of the goals of the creative
team to explore more intel-
lectual themes and ideas, and
it explores the potential of melding purely physical theatre
with new opera. To anchor the
physicality, choreographed again
by Wendy Gorling (co-creator
of the original **Overcoat**), are
two actors from that original
company and while they stand
out from the rest as they do not sing, they perform their function well
of anchoring the audience’s perception of the physical world in the
style of movement presented, as well as leading the way for the rest of
the cast. The singers do a wonderful job with the choreography, in fact
seeming to revel in the extra theatricality, particularly the brilliant Peter

**Steven Reineke leads Stephanie J. Block and the TSO in “On Broadway.”**

David Lang’s provocative,
Pulitzer Prize-winning

**The Little Match Girl Passion**
Jun 6 & 7, 2018, 8pm | Crow’s Theatre
McGillivray, a standout as singer and actor in his leading contrasting roles of Head of the Department and the Tailor.

The design team has created a clearly evocative world, a slightly macabre, slightly Dickensian, silent movie-in-looks world, dark with colours for highlights, faces all painted white with black-rimmed highighted eyes exaggerating every facial expression. The music is clean and spare, toing the line between new opera and new music theatre, occasionally going into flights of fancy (as when the tailor takes his snuff) and finding eerie harmonies for the mad-girl chorus who haunt the hero like an invisible three fates waiting for him to fall, commenting on his actions and predicting his end.

What I did miss was the odd aria, or solo song, to give the character a chance to connect more deeply with the audience. Both librettist/director and composer spoke to me about wanting to give primacy to the words and ideas rather than musical ornamentation. But I missed the connection that an aria or solo can create between the stage and the audience, particularly for the lead character Akakiy, embodied well by Geoffrey Sirett, a simple man obsessed with numbers to the exclusion of almost everything else in his life. Oblivious to the attraction his rather Brehctian landladys has for him (she gets to tell us a little bit about this) he follows his daily routine and does sing to us a bit about numbers but not at any length or to any great depth. If the creative team still tinker with their creation as it goes on the road and goes into the opera repertoire I hope they will consider adding a solo or two.

Musicals, in my view, need to have these moments – in Fun Home, currently onstage, for example, the most powerful moments are captured in solo songs where the leading characters, unable to hold their feelings in, turn to the audience and sing, Middle Alison in Changing My Major and Small Alison in Ring of Keys, for example, offer clear moments of discovery for both characters.

That being said, there are some other very interesting dramaturgical choices that work well in this Overcoat. Taking Akakiy’s original obsession with copying letters from the short story, turning it into an obsession with numbers and then throughout the libretto into combined themes of counting and measuring a man’s worth, for example. The biggest dramaturgical choice that departs from the short story is the framing of the stage version with madness. When Akakiy loses his overcoat to thieves here, he goes mad rather than just getting mad, and the mad girls and physical performers become the inmates of a mad house where Akakiy ends up, wearing another sort of jacket altogether.

While there is a definite neatness to this concept, it is a bit frustrating in that it loses the universality of the original symbolism of Akakiy dying and his ghost continuing to haunt the streets stealing coats from passersby. There is a haunting moment in the staging where it looks as though this will indeed happen, but then it is gone. These caveats aside, this Overcoat is a highly accomplished, highly theatrical night in the theatre, and I’m sure it will live on and develop further.

QUICK PICKS

To June 3: Fans of TV Series Downton Abbey will be delighted to see Mrs. Patmore (Lesley Nicol) as Miss Hannigan in Annie (run extended to June 3), presented by Mirvish at the Ed Mirvish Theatre.

To May 6: Former composer for La La La Human Steps, Canadian coach, and is equally crazy about movies and musicals. Parr works as a director, fight director, stage manager and coach, and is equally crazy about movies and musicals.

To June 5: Storyteller presents August Wilson’s classic 1920s musical Ma Rainey’s Black Bottom, starring Alana Bridgewater and a strong Toronto cast.


Now Is the Month of Maying (or, In Search of Spring)

MATTHEW WHITFIELD

Discussing early music is similar to discussing winter in Canada, particularly here in Toronto. We know where each is supposed to begin and end: early music covers everything from the Medieval era to the end of the Baroque, widely considered to be 1750 (the year of J.S. Bach’s death); winter begins with the winter solstice near the end of December and lasts until the spring equinox in March. This year, though, Toronto was treated to an intense April ice storm, causing almost 1,500 car accidents over a single weekend, wreaking havoc on property, and instilling regret in those who switched over their vehicle’s winter tires too soon. The Farmer’s Almanac may have told us one thing, but as we well know, real life scenarios rarely match our neat-and-tidy theoretical assumptions.

When attempting to categorize early music, we encounter many of the same practical and theoretical conflicts we face when discussing the weather. As time moves forward, formerly avant-garde composers such as Cage, Messiaen and Berio become part of music’s history, relics from the past century, while the greats of long ago, including Mozart, Beethoven and Brahms, move even further into the distant past. When this happens, we realize that this inevitable progression of time pushes composers and their works further and further back in history, thereby blurring our outdated and neatly conceived 19th- and 20th-century categorizations of classical music’s epochs.

The continually expanding exploration and development of performance practice in music mirrors this passing of time. The Historically Informed Performance (HIP) movement, for example, was started 60- or so years ago, when Leonhardt, Rilling and Harnoncourt began recording the complete Bach cantatas, and has since grown to encompass Mozart, Beethoven, Brahms and even Mahler. As what we consider contemporary continues to move ahead and composers continue to utilize technology and digital media as compositional techniques to be included along with live performers, we look back at the music of the past through a constantly-changing lens.

Is this to say that we should consistently take the pruning shears to Western music, judiciously weeding out repertoire that no longer serves a purpose or that seems too old or outdated? Probably not – we wouldn’t want to cause a riot, after all, by acknowledging the inherent chunkiness of some of Beethoven’s compositions or the influence of Leopold Mozart on young Mozart’s symphonies and concerti, or echo Pierre Boulez’s critiques of Schoenberg’s structural schizophrenia. Instead, we should look at music as a whole, do away with our naïve categorizations and acknowledge the ancient nature of this music and its place in history.

By taking a large-scale look at individual repertoire in its historical context – as a progression of musical lineage and development that bridges the enormous gulf between the beginning of medieval staff notation and monophony to the monstrous complexity of Ferneyhough and Finnissy, ultimately ending up with the products of today’s composers – we see that everything is connected. If we acknowledge the innate interconnectedness between Schütz and Scelsi, Fasch and Ferneyhough, we can throw away the idea of narrow-minded specialization in music and increase our own awareness of the greatness of all musics, and then pass on this awareness to our audiences. As Robert Heinlein writes: “specialization is for insects.”
**Toronto Bach Festival**

The month of May provides many interesting opportunities to see presenters straddle the lines more frequently, offering concerts of music taken from different eras and showing the progression of musical history over time, whether in shorter segments or over large, epoch-spanning periods. The third annual Toronto Bach Festival, which takes place from May 11 to 13, explores Bach’s influences, the musical figures from the Renaissance and early Baroque that combined and incubated to result in one of classical music’s primary figures. Featuring three concerts and a lecture by professor Michael Marissen, this year’s Bach Festival, curated by artistic director (and Tafelmusik oboist) John Abberger, focuses on the music of Bach and Heinrich Schütz, regarded as the most important German composer before Bach and an influence on later composers such as Brahms and Webern. The opening concert includes Bach’s Brandenburg Concertos Nos. 2 and 4, Concerto for Oboe d’amore and Orchestral Suite No. 4, with Abberger (as oboist and director), Baroque violinist Julia Wedman, and natural horn player Scott Wevers among the orchestra’s 14 players.

British composer Brian Eno recently spoke of our contemporary cult of genius, stating that “although great new ideas are usually articulated by individuals, they’re nearly always generated by communities.” Through performances of Bach’s orchestral music, including two Brandenburg Concerti, Schütz’s stunning Johannes Passion and an organ recital by Rachel Mahon featuring works by Dietrich Buxtehude, this year’s Toronto Bach Festival will paint a large-scale picture of Bach in relation to his peers and predecessors, an engaging portrait that removes Bach from his isolated, elevated pedestal of genius and contextualizes his works within his musical community.

**21C Music Festival**

Continuing the theme of multi-era concerts, The Royal Conservatory’s 21C Music Festival presents pianist Simone Dinnerstein with chamber orchestra A Far Cry, in what looks to be a magnificently juxtaposed of the complex counterpoint of Bach’s Keyboard Concerto in G Minor with the deceptively simple minimalism of Philip Glass’s Piano Concerto No. 3. While Bach uses counterpoint to create an overall effect greater than the sum of the parts, Glass’ counterpoint sounds less complex than it actually is, with characteristically repetitive themes and gradually evolving, large-scale processes combining to create works that bring to mind Michael Caine’s quote on the duck: calm on the surface, but always paddling like the dickens underneath.

Lest one say that Glass’ music is “light” or “superficial,” it is helpful to remember that Glass received the same intensive training as many of his compositional contemporaries, even studying for two years with Nadia Boulanger, the legendary French pedagogue. Glass’ music, particularly his large-scale works, contains moments of distinct compositional ingenuity, thematic developments sharing similarities with the age-old fugue, and ideas that are combined, contrasted and displayed in virtuosic versatility. This ingenuity correlates perfectly with Bach’s own ideas on counterpoint, and this unexpected combination of old and new works not only provides a vehicle for virtuosity that spans the centuries, but also contains a consistent set of underlying principles, albeit within distinctly different soundscapes.

**Tafelmusik plays Beethoven**

Tafelmusik’s Beethoven collaborations with conductor Bruno Weil, culminating in a recently-released set of the complete symphonies, expand the repertoire conventionally assumed as suitable for a Baroque orchestra. This May, the Tafel/Weil duo reunites to perform Beethoven’s Symphony No. 6, “Pastoral” and his magnificent Violin Concerto, with Jeanne Lamon as concertmaster and Elisa Citterio as soloist. Many are familiar with Romantic interpretations of this symphony – think Furtwängler and later – rife with pictorial depictions of rolling hills, birdsong and the inevitable storm. By performing this work on period instruments – thereby reducing the kaleidoscopic range of expression typically available on modern instruments – the characteristically caricatured interpretation we have come to expect may be tempered somewhat. It will be worthwhile to hear this work in the context of its time, rather than as a scene-painting predecessor to Wagnerian drama!

There are many other fantastic concerts happening in the early music world this month, too many to mention here, and I hope that you’ll do some exploring, both in this magazine and in the Toronto arts scene as a whole. With the last blast of winter hopefully behind us, take some time this spring to get outside and take in some music. Not only will you be able to walk around in something other than a parka and boots, you will also have the opportunity to hear marvellous music from all eras performed by some of the city’s most talented artists.

I hope to see you at some of this month’s musical events. As always, feel free to get in touch at earlymusic@thewholenote.com.

Matthew Whitfield is a Toronto-based harpsichordist and organist.
The spirit of an extended modal family is reflected in Labyrinth Musical Workshop Ontario’s inaugural season’s remarkably ambitious lineup featuring 11 masters of Greek, Turkish, Bulgarian, Iranian, Azerbaijani, Arabic, Kurdish and Afghani music traditions. Historically these musical cultures interacted for centuries in their ever-shifting places of origin.

In 2018 Toronto it’s possible to see such fruitful musical interactions reflecting the demographic reality on the ground.

Each faculty member will conduct week-long workshops and then perform in four concerts in Toronto throughout May and into June.

Labyrinth Ontario is a made-in-Toronto modal music school founded by an Iranian-Canadian musician, but with roots in an unlikely place (a Mediterranean island), and perhaps an even more unlikely founding father (the English-born Ross Daly who boasts Irish ancestry). Let’s go explore.

**Labyrinth Musical Workshop, Crete**

Labyrinth Musical Workshop began in 1982 as the brainchild of the Cretan world musician and educator of Irish descent Ross Daly. His first series of Labyrinth workshops took place in 1997 in Athens, Greece.

Daly – a specialist on the music of the Cretan lyra (fiddle) and of the Ottoman court, a participant in intercultural composition before world music became a commercial term, and a composer – originally wanted to establish a space for a creative group of friends. His overall aim was to explore “various modal musical traditions from around the world, as well as of the potential for creative interaction between them.”

In 2002, a permanent base for Labyrinth was established in a restored manor house in the village of Houdetsi on the island of Crete, Greece. There Daly has fine-tuned his workshop model of concentrated weekly music lessons focusing “primarily on the modal musical traditions of the Balkans, Middle East, Central Asia, India, North Africa,” as well as presenting concerts by “outstanding teachers/musicians, the prime representatives of these traditions.”

While leading international musicians and students travel twice a year to Labyrinth’s Cretan village environment, in the last two years Daly’s notion of teaching global modal musical traditions has really taken fire. It has spread across Europe and now jumped the Atlantic to Canada. In 2016 Labyrinth Catalunya was established in Barcelona, and in 2017, Labyrinth Italia in Santa Sofia. This year Labyrinth Cyprus launched, with three modal music seminars which were held April 10 to 15, 2018 in Nicosia, capped with a concert.

**Labyrinth Musical Workshop Ontario: Backstory**

That brings us to the most recent iteration of the concept, Labyrinth Ontario Musical Workshop in Toronto. And it may be the most ambitious of the Daly-inspired spinoffs, animated by a series of 11 workshops running over four weeks, plus four concerts.

Labyrinth Ontario was on my radar back in September 2017 when I offered a preview in my World Music column, observing that it “focuses on the education of a new generation of musicians – and also audiences.”

Two Toronto-based musicians are at the heart of the project. Virtuoso tar (Persian lute) player and teacher Araz Salek serves as its artistic director and keyboardist and sound designer Jonathan Adjemian as its admin director. Having begun his music career in Iran, Salek has been active as a tar player and leader in Toronto for over a decade in both Persian classical music ensembles as well as in eclectic music circles, such as the Persian-flamenco fusion group Persamenco. He performs often in other settings too, in Toronto and on tour internationally, experimenting with new transcultural groupings and various crossroads of classical, experimental and improvised music, seeking out creative musicians in all those areas.

Starting an unorthodox music education and concert series is certainly a risky endeavour, but Salek’s street cred in this arena positions him strongly to kickstart Labyrinth’s presence in Toronto.

For example, he has served as an instructor at Daly’s Labyrinth Musical Workshop in Crete and since 2012 has been a core member, with Daly, Pedram Khavarzamin and Kelly Thom, of the Toronto-Crete quartet This Tale of Ours – a group continuing to be a source of inspiration for Salek. They are all workshop leaders in Labyrinth Ontario’s inaugural season.

I followed the story to the 918 Bathurst Centre. There, on the evening of September 15, 2017, Labyrinth Ontario held its launch and fundraising concert. The event had a warm, mixed-community feel, underscored by the ethnically diverse music and foods on offer covering Persian, Southeastern European, Turkish, Kurdish and Middle Eastern ground. That diversity was reflected in Labyrinth Ontario’s board of directors introduced at the event: Poorya Ferdowsi, Pouria Lotfi, Alia Hamdan O’Brien, Irene Markoff and Rob Simms.

**Silk Road and the Spirit of the Extended Modal Family**

Simms, associate professor of music at York University, recently posted an essay on Labyrinth Ontario’s website placing its project into a much larger frame. He begins by pointing out that while as recently as 40 years ago “Toronto was thoroughly white-bread, WASP dominated,” today it is “regularly cited as one of the most culturally diverse cities in the world. While this is a wonderful fact and opportunity for those of us who live in the city, it is even more remarkable how recent this came to be.” He continues that while world history “features many previous hotbeds of cultural contact ... none of these come close to the complete global integration we now inhabit and that forms the fabric of daily lives” in major global cosmopolitan centres.

Simms then invokes the example of the network of trade routes known as the Silk Road which provide us with “an incredible continuity of musical expression stretching from North Africa, Southern and Eastern Europe, clear across to Central Asia and Western China. This massively extended musical family shares similar social contexts for performance, aesthetics, philosophy, performance...
practice, instrumentation and musical structures – rhythmic cycles, forms and melodic modes (scales with particular behaviours or personalities)."

Among the various systems of melodic modes which grew up along the Silk Road, one of the most common is the maqam, literally "station, place" in Arabic. "While the underlying musical foundation was shared – a rich array of varying musical traditions flowered, cross-pollinated and withered through the centuries into our own time. Most of the musicians stayed in their particular sonic and social worlds... Until the late 20th century – it is when Ross Daly enters Simms' essay. Simms nominates Daly as one of the "early pioneers of exploring the larger maqam family." Attracted to the lyra tradition of Crete where he has lived for over 40 years, Daly has "established a unique and highly successful series of workshops that brings together master teachers of myriad maqam traditions and keen students from around the world." One of the keys to the success of Daly's Labyrinth Workshops is that they are at the same time informal and highly social yet also intensive and serious in musical focus. In this mix Simms sees the "spirit of the extended modal family tradition throughout history," echoing Daly's own ethos: "Labyrinth is more than a musical workshop, it is a way of life through music."

**Labyrinth Ontario’s First Season: Workshops, Concerts and Discussions**

Labyrinth Ontario's first season workshop faculty includes an international roster of leading instrumentalists, singers and composers in their respective genres. They are: Ross Daly (Greece) on modal music composition, Kelly Thoma (Greece) on Cretan lyra, Ali Akbar Moradi (Iran) on Kurdish tanbur, plus American-based Imamyar Hasanov on Azeri kamancha, Izvetanka Varimezova on Bulgarian singing, and Qurashi on Afghan rabab.

Toronto-area expert practitioners George Sawa on Arabic music theory and qanun, Araz Salek on tar, Bassam Bishara on oud, Pedram Khavarzamini on tombak and Ahmet Ilyvani on Turkish baglama/saz complete this year's teaching faculty. Interested readers can find bios of each instructor and the dates of instruction on Labyrinth Ontario's informative website: www.labyrinthontario.com/labyrinth-2018-workshops.

In addition to the workshops, faculty will give a concert each week, and TBA-moderated panel discussions will be open to the public.

The first concert on May 12 features This Tale of Ours, a quartet with members hailing from Canada and Greece, though certainly not musically limited by those nationalities. (The group’s membership – Daly, Thoma, Khavarzamini and Salek – bridges the parent Labyrinth with its newly minted Toronto offspring.) Look to The WholeNote listings and the Labyrinth Ontario website for details on this and the other three concerts.

Each month in this column I chart a few of (what appear to me at the time as) the high points of master musicians from around the world appearing in Toronto and region in concerts, festivals and one-off workshops. From my vantage point it seems Labyrinth Ontario takes this situation to yet another level, focusing our attention intensively – and at an uncompromisingly high artistic level – on a few fascinating and related modal musical cultures.

Borrowing a phrase from Simms' essay I’m prompted to ask whether Toronto is indeed the “perfect location to carry this amazing, vibrant Eurasian cultural treasure [offered by Labyrinth Ontario] to wherever it is heading in the 21st century.”

It’s too early to give a definitive answer: we’re still weeks away from the final workshop and concert. But the fact that this ambitious project was founded by a person who has emerged from outside Canada’s established cultural elite circles should be a source of pride in the direction we as a community are moving. I will continue to cover Labyrinth Ontario’s progress as it seeks to explore sites of our own Toronto brand of “post-global” music.

**Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.**
and becoming involved fulltime in the jazz scene there, where he is sure to have an impact.

Irene Harrett is 22 and has just finished the four-year Jazz Program at U of T, earning her degree with flying colours. Mature beyond her years, she has become something of a linchpin in the program both because of her musical skills and her active involvement in organizing jams and gigs and also by playing in the U of T big band, one of the school’s focal ensembles, for the last two years.

She was born in Etobicoke, not far from the Humber College campus, which held some early musical advantages. Bassist Corky Monahan, formerly of the TSO and for many years married to the late Tom Monahan – principal bassist of the orchestra and the dean of Canadian bass teachers – lived in the neighbourhood and she was able to study bass with her at the local high school. This gave her a thorough grounding in bass technique – bowing, correct fingering and hand positioning, tone production and so on; fundamentally, she’s a very sound bassist. When her interests turned to playing jazz she was able to study with Neil Swainson, who had begun teaching at Humber. At U of T she has studied with Dave Young, Jim Vivian and Andrew Downing. As she put it to me: “There’s no such thing as a bad bass teacher in Toronto.” (Obviously, she hasn’t studied with me.)

Recognizing how talented and hardworking she is, Monahan and Swainson arranged a deal for her to acquire a fine old German bass from Heinf’l which bears the nickname “Frank,” after the younger son of founder George Heinf’l. A large instrument, it is what is known in bass parlance as “a cannon.”

I first heard Harrett play at The Rex in a trio led by pianist/singer Hanna Barstow with her brother Keith playing drums, and later on the same stage in a seven-piece U of T ensemble. I was immediately
impressed by the authority of her playing; a big deep sound with a percussive edge, a powerful attack, good pitch, notes and a general bull-dog attitude of playing the bass like a bass – someone who can be heard and felt from the back of the room. The U of T ensemble was particularly powerful and after hearing her with it I complimented her, saying that her attack and the length of her notes – long but clearly defined and slightly bright – reminded me of the old bebop and Latin-jazz master Al McKibbon. This was met with something of a blank stare but I assured her it was a compliment. From that moment I resolved to write about her at some point.

That she’s been in very high demand to play for other students’ year-end recitals both at U of T and at Humber is an indication of how highly she is regarded among her peers, as these performances come with considerable pressure and carry a lot of weight. She told me that last year she did 11 of them, including four back-to-back in one day, leaving her ill with exhaustion. This year she’s holding it down to five or six, though three of them came on April 14. I adjudicated the first of these, a recital by a wonderful trio led by third-year piano student Josh Sinclair, which only increased my admiration of her playing. Along with the strengths described earlier she showed an open-minded, adventurous inventiveness and fine all-around musicianship in sight-reading and negotiating complex ensemble parts.

I asked her about her plans after graduating and she replied that she wants to take a year off school to let the dust settle, to practise and digest the many musical concepts that have been coming at her fast and furious. Also to investigate creating more gig opportunities and networking with students at other schools and with fellow bassists, a fraternity she has found to be welcoming and supportive. After that, she plans on returning to earn her master’s degree at U of T, an essential as she wants to teach at the university level in the future. She also feels that the process of pursuing a master’s degree puts you in touch with so many others in the jazz world – students and teachers alike – of whom can be learned from. She’s very community-minded and is always seeking to learn and improve, and to help others do so.

As for gigs, Harrett has been asked to lead a series of jam sessions this spring and summer at the 120 Diner. The evenings will start with the whole note.com

In Praise of Resa

JACK MACQUARRIE

Last month’s column began with some comments about the fact that spring had officially arrived, but that Mother Nature was not agreeing. Now, one month later, what do I see when I look out the window? I see my neighbour, large shovel in hand, trying to remove large quantities of some white material from his driveway. At the side of the house I see a delightful, but unusual sight. Yes, there was a beautiful bright purple crocus surrounded by glistening white crystals. The snow is still here. So it is with this month’s column that we stay with the same theme. Last month we were talking about bands in transition evolving one way or another. Here we are with more stories.

Uxbridge Community Concert Band

The Uxbridge Community Concert Band (UCCB) is another band in transition. This time, rather than some gradual change, we have a one-year interruption. Founded by Steffan Brunette in 1992, the UCCB has been silent for a year. Brunette, a high school music teacher, took a year off from his teaching to study composition and do some travelling.

Since its founding in 1992, the Uxbridge Community Concert Band has been a volunteer organization from its director down to its youngest player. Its original intention was to allow school musicians to bridge the gap between their spring concert ending the school year and their first rehearsal at school in September. Over the years the UCCB became a band where adult musicians could rediscover their love of playing music as a member of an ensemble.

For most of the first 25 years of its existence, the UCCB was run solely through Brunette’s leadership. To encourage new growth and new directions, the band is rebuilding itself with the assistance of a new executive committee. Since the band only rehearses during the months of May through August, committee members are currently planning the recruitment drive, promotional strategies and laying out the performance plans for the coming summer season, all the while learning the processes which were normally overseen by only one. Brunette is no longer jack of all trades. He is now artistic director.

It is hoped that by bringing in additional people, the range of talents and skills for running a musical organization will also grow and allow the UCCB to grow as well. Committee members are taking over publicity, membership, logistics, venue booking, transportation, music folder preparation, uniform distribution and concert planning.

The UCCB is currently recruiting members for its 26th summer season, set to begin on Wednesday May 23 at 7pm in the music room of Uxbridge Secondary School. Rehearsals will continue every Wednesday until the end of August. The band performs two major concerts in Port Perry and Uxbridge at the end of the summer. The ensemble is non-auditioned and welcomes players who have had at least two years’ of playing experience, so students as young as Grade 9 and adults as old as 90-plus are encouraged to come out and join. For those interested, the band now has a Facebook page; it is simply Uxbridge Community Concert Band. For more information, contact Terry Christiansen at ucbb@powergate.ca.

Resa’s Pieces Band

Resa’s Pieces first came together in the year 2000. The creation of what has evolved into a very special group was a dream born out of Resa Kochberg’s life experiences, and it was many years in the making. When she was growing, up there was nothing else that she ever wanted to do but study music. As a little girl she would watch her eldest brother wave his arms around as if he were a virtuoso bassist. Resa’s Pieces Band members are encouraged to come out and join.
June 2000 they held their first concert. The band could now play eight notes and seven songs. Seventy-five people sat in the audience, the concert was 25 minutes long and the band got a rousing standing ovation at the end.

In Resa’s words: “Members are guided by the mantra, do your best and have FUN.” As for the band’s name, it was chosen by the band members.

Resa’s Pieces is now an active diverse group of amateur musicians who range in age from their 20s to their 90s, and who come from all over the GTA with the common goal: “Reawaken that Talent – Rediscovering Music.”

Then what? The birth of Resa’s Pieces Strings began. After one band concert a violinist approached her and asked to join the band. She felt terrible having to say “no” because stringed instruments require a different approach and, other than a double bass, there is simply no place for them in a concert band. As more and more string players approached, and walked away disappointed, she decided to start a string group. Thus, Resa’s Pieces Strings began in September 2010, not coincidentally also with 18 members.

A few years later Resa began wondering about all of those people who’ve never played an instrument but who love to sing? Is it fair that they should be left out of the FUN? No! She knew in her heart that a vocal group had to come next! So, after a successful trial run in the spring of 2013, Resa’s Pieces Singers began. Under the direction of Robert Graham, the ensemble is now in its third season of weekly rehearsals with growing membership and more smiling faces.

As is not uncommon for community bands, as they prepared for their “Spring Concert Band Gala,” they found themselves short of people in a couple of spots. Suddenly, I found myself joining Dan Kapp, of New Horizons renown, to play euphonium. If that wasn’t coincidental enough, as we looked over our shoulders, we saw our two spouses. (Or should that be spcies?) There they were, two accomplished flute players, playing percussion.

So, on Sunday, May 27 at 7:30pm they will present their Concert Band Gala, featuring a wide range of music from rock ‘n’ roll, classical, jazz standards and marches. That’s at the Flato Markham Theatre, 171 Town Centre Blvd. in Markham. As for the String Ensemble Gala, it will take place on Sunday, June 3; the Singers Gala will be on Monday, June 11.

Strings Attached

After not hearing from him for some time, we just received information from Ricardo Giorgi, conductor of the Strings Attached Orchestra, about their final concert of the year, scheduled for Sunday, June 3 at 7pm, again at Toronto’s Isabel Bader Theatre. With an impressive and varied program planned, they intend to show how they have grown bigger and better over the past year. With that, of course, they are anticipating that they will attract a larger audience. They may have sprung up as a small fish in a very big pond, but it’s time to support them and attend this concert. It’s not possible to list their complete program here, but it varies from Handel’s Arrangement of the Queen of Sheba and Villa-Lobos’ Bachianas Brasileiras No. 5 to The Pirates of the Caribbean. For more information go to www.stringsattachedorchestra.com.

Jack MacQuarrie plays several brass instruments and has performed in many community ensembles. He can be contacted at bandstand@thewholenote.com.
Welcome to *The WholeNote’s 16th annual Canary Pages*, a directory featuring a broad range of Ontario choirs. The Canary Pages provides an opportunity for choirs to introduce themselves, in their own words, to individuals of all ages seeking choirs to sing in or to listen to, in a variety of genres and at every level of skill and commitment. If you are new to the region, a lapsed chorister looking to start singing again, on the hunt for new musical challenges or thinking of taking the plunge for the first time, here’s a perfect place to start your search. The 123 choirs presented here include those that have been around for decades, groups new to the scene, choruses of hundreds of voices, small chamber ensembles, children’s and youth choirs, auditioned choirs and those open to all. We hope you’ll enjoy browsing these pages, or visit the directory online at [www.thewholenote.com/canary](http://www.thewholenote.com/canary).

**Achill Choral Society**

The Achill Choral Society, now in its 35th season, is a mixed, auditioned, 75-voice community choir, established in 1982 and based in the country hamlet of Achill, near Alliston, Ontario. ACS performs twice yearly, at Christmas and in the spring. Auditions are held in September and January. The choir gathers Wednesday evening at St. John’s Anglican Church (Highway 9, 6km east of Orangeville) to rehearse. A. Dale Wood’s retirement in 2017, after 30+ years conducting Achill, led to the appointment of Shawn Grenke who has been accompanist to the Elmer Iseler Singers, and the Amadeus Choir, where he is also associate conductor.

We welcome all to enjoy our upcoming spring concerts – April 21 in Alliston, and April 28 in Orangeville. Check details on our website at achill.ca.

**LINDA PUNSTEL**  
info@achill.ca  
www.achill.ca

**All Saints Kingsway Choir**

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

**BRAINERD BLYDEN-TAYLOR**  
416-233-1125 x5  
music@allsaintskingsway.ca  
www.allsaintskingsway.ca

**Amadeus Choir of Greater Toronto**

Led by artistic director & conductor Lydia Adams since 1984, the award-winning Amadeus Choir is celebrating its 45th season in 2018-19. The choir performs diverse programmes featuring Canadian and international composers through a self-produced concert series, guest performances and special events at various venues in Toronto and beyond. The Amadeus Choir actively engages in educational and community outreach through choral workshops for students, music educators, composers and conductors. Regular rehearsals are held on Tuesday nights in the Don Mills and Lawrence area. The choir’s membership comprises singers from across the GTA. Annual auditions are held in May and June. Phone or email the choir office for more information.

**LYDIA ADAMS, ARTISTIC DIRECTOR & CONDUCTOR**  
**SHAWN GRENKE, ASSOCIATE**
CONDUCTOR & ACCOMPANIST
JOAN ANDREWS, ASSISTANT CONDUCTOR
VIVIAN LEE
416-446-0188
info@amadeuschoir.com
www.amadeuschoir.com

Annex Singers

The Annex Singers is a spirited 60-voice auditioned choir with an eclectic repertoire spanning six centuries. Under the dynamic and creative leadership of artistic director Maria Case, the choir performs three concerts annually, collaborating with a wide array of professional soloists and ensembles. Recently performed large-scale works include Haydn's Lord Nelson Mass, Orff’s Carmina Burana and Fauré’s Requiem. The Annex Chamber Choir, a smaller ensemble drawn from the main choir, is dedicated to presenting gems from the chamber repertoire. We provide ongoing professional development to all choir members, and encourage young singers with a special sponsorship programme. We rehearse Monday evenings (at St. Thomas Anglican Church, 383 Huron St.). Please visit our website www.annexsingers.com to arrange your audition.

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

Bach Chamber Youth Choir

The Bach Chamber Youth Choir (BCYC) is an award-winning SATB choir for ages 16 through 25 (or boys with changed/changing voices). BCYC also includes a fabulous a cappella vocal ensemble comprised of talented university students.

As part of the Bach Children’s Chorus organization, the BCYC is a highlight at the organization’s twice-yearly concerts at the Toronto Centre for the Arts. Additional performances include a coffee-house, a gala fundraiser, benefit concerts and collaborations with the other top youth choirs in the city. BCYC rehearses Sunday evenings on the Danforth, across from Chester Station. Auditions are held in May or by request (music background is strongly recommended). Interested youth are welcome to observe a Sunday evening rehearsal.

JANE GREENWOOD
416-431-0790
jane@bachchildrenschorus.ca
www.bachchildrenschorus.ca

Bach Children’s Chorus

Bach Children’s Chorus is an award-winning organization of three performance-oriented treble choirs (ages 7-16), one mixed-voice choir (Bach Chamber Youth Choir – see separate listing), and a preparatory choir (ages 5-7).

BCC members experience a positive and focussed learning environment as they explore a broad range of musical styles. BCC proudly continues to set the highest standards of musical literacy and education for community choirs across Canada with private vocal coaching, sight-singing groups, and a choral-focused theory curriculum.

BCC rehearsing once per week in Scarborough, performs as a company-in-residence at the Toronto Centre for the Arts and appears regularly at Toronto events. Each choir participates in retreats, festivals, workshops and concerts with other youth choirs and world-renowned clinicians.

JANE GREENWOOD
416-431-0790
jane@bachchildrenschorus.ca
www.bachchildrenschorus.ca

Bach Elgar Choir

The Bach Elgar Choir is the leading symphonic choir in the Hamilton region and the second-oldest choral organization in Canada. It performed its first concert in 1905 and has several firsts to its credit, including the North American premiere of Verdi’s Requiem. The BEC presents classical works for choir and orchestra, its cherished annual presentation of Handel’s Messiah and programs of varied vocal repertoire from opera to folksong. Featuring the very best Canadian soloists and working together with top orchestras, including the Hamilton Philharmonic Orchestra, the BEC has a reputation for excellence. Now entering its 113th year, the Bach Elgar Choir invites interested singers and also hold a number of social events such as our annual banquet.

EDWIN PERRIN
416-265-7586
laured@sympatico.ca
www.belcantsingers.ca

Canadian Celtic Choir

The London-based Canadian Celtic Choir has been making music since 1996. We won the “Best Classical Vocal Group” at the London Music Awards in 2008, 2009, and 2010. In 2010 the CCC was inducted into the London Music Awards Hall of Fame. In 2012 we were nominated for the “Most Popular Classical Choir” at the 2012 Jack Richardson London Music Awards and won the award in 2015. We have released five CDs, Here’s To Song (2001), Christmas Remembered (2004) and We Rise Again (2007) which are all out of print. Our two most recent CDs are: A Celtic Noel (2013), and Celtic Inspiration (2014) and are available for purchase from our website and at our concerts.

IAN DAVIES
519-319-5847
celticchoirs@iananddavis.com
www.celticchoir.ca
● **Canadian Children’s Opera Company**

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

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

● **Cantabile Chamber Singers**

Led by artistic director/founder Cheryll Chung since 2006, the Cantabile Chamber Singers performs an eclectic mix of choral music that spans six centuries and premieres works of Canadian and international composers through a self-produced Toronto concert series, guest performances and special projects with local orchestras, festivals and choirs. CCS is known for its informed interpretation, audience engagement and innovative programming. Performing and commissioning new Canadian music is part of our mandate, with over 50 new works premiered since 2006. Contact us for an audition or to submit a newly written a cappella work. Check out our recordings on iTunes and YouTube, find us on Facebook and follow us on Twitter @CantabileTO. Auditions are held in April, May and September.

**CHERYLL CHUNG**
416-885-8888
cantabilechambersingers@gmail.com
www.cantabilechambersingers.com

● **Cantemus Singers**

Cantemus Singers was established in 2008 by our conductor, Michael Erdman, to help expand Toronto’s exposure to and appreciation of Renaissance and early Baroque secular vocal music. Our 12-voice a cappella ensemble focuses mainly on the interesting and evocative madrigals, lieder, chansons and villancicos of the 16th century. We also perform religious works, often five to eight part compositions less frequently heard by Toronto audiences. We present three programs a year, in late fall, mid-winter and spring. Our choristers are a mix of enthusiastic, well-trained amateurs and semi-professionals, all sharing a common interest in early music. We rehearse Wednesday evenings through the season. Membership is by audition. Our main performance venue is the historic and acoustically lively Church of the Holy Trinity, Eaton Centre.

**MICHAEL ERDMAN, CONDUCTOR**
416-578-6602
cantemus.ca@gmail.com
www.cantemus.ca

● **Cantores Celestes Women’s Choir**

Celebrating its 30th anniversary, CCWC is an auditioned women’s choir conducted by Kelly Galbraith, passionate about music and community. Our committed singers love a challenge and many types of music, and perform with the best instrumental musicians in Toronto! Repertoire ranges from Medieval and Baroque to classical and modern, gospel and Celtic. CCWC has released seven CDs, performed live on CBC Radio, donated over $60,000 to charities, featured in three films, was the featured women’s choir in Schafer’s Apocalypse at Luminato, and has toured the Maritimes, Ontario and New York City.

Performances: December 1, 2018 and May 4, 2019; other exciting projects and tours TBA. Auditions are held in May/June, August and December. Check us out at facebook.com/CantoresCelestes, youtube.com/user/cantorescelestes, and Twitter: Cantores Celestes@Cantores_Choir

**KELLY GALBRAITH**
416-655-7335
cantorescelestes@hotmail.com
www.cantorescelestes.com

● **Cantores Celestes Women’s Choir**

Celebrating its 30th anniversary, CCWC is an auditioned women’s choir conducted by Kelly Galbraith, passionate about music and community. Our committed singers love a challenge and many types of music, and perform with the best instrumental musicians in Toronto! Repertoire ranges from Medieval and Baroque to classical and modern, gospel and Celtic. CCWC has released seven CDs, performed live on CBC Radio, donated over $60,000 to charities, featured in three films, was the featured women’s choir in Schafer’s Apocalypse at Luminato, and has toured the Maritimes, Ontario and New York City.

Performances: December 1, 2018 and May 4, 2019; other exciting projects and tours TBA. Auditions are held in May/June, August and December. Check us out at facebook.com/CantoresCelestes, youtube.com/user/cantorescelestes, and Twitter: Cantores Celestes@Cantores_Choir

**KELLY GALBRAITH**
416-655-7335
cantorescelestes@hotmail.com
www.cantorescelestes.com

● **Celebration Choir**

Are you a senior and looking for a fun, energetic and eclectic choir? The Celebration Choir is one you should consider! Founded in 2007 within The Toronto Singing Studio and directed by Linda Eyman, this choir of 60 voices features songs to suit every musical taste. Repertoire spans popular to classical to folk with appealing musical arrangements. The Celebration Choir rehearses from September through May on Thursday afternoons, 2pm to 4pm, in the gymnasium at Trinity-St. Paul’s United Church, 427 Bloor St W, Toronto. Two formal concerts are presented each season along with community outreach concerts when possible. Rehearsals are very sociable. No audition necessary. A season membership is paid.

**LINDA EYMAN**
416-455-9238
linda@thetorontosingingstudio.ca
www.thetorontosingingstudio.ca

● **The Cellar Singers**

The Cellar Singers is a 40-voice mixed choir based in Orillia. For 50 years, the choir has delighted audiences in Simcoe and Muskoka with choral masterpieces grand and intimate. Under the direction of gifted choral specialist Mitchell Pady, the choir presents four main concerts each season. Rehearsals are open to all and are held Wednesday evenings, 7:15pm, at St. James Anglican Church, Orillia. Visit us at thecellarsingers.com, facebook.com/TheCellarSingers or Twitter/@cschoir. For more information, contact Rebecca Campbell at info@thecellarsingers.com or 705-718-4124.

**REBECCA CAMPBELL**
705-718-4124
info@thecellarsingers.com
www.thecellarsingers.com

● **Choirs Ontario**

Choirs Ontario is an arts service organization promoting, supporting and celebrating choral music across Ontario. We offer a range of programs and resources, as well as networking and professional development opportunities, helping members build capacity, develop leadership and grow and diversify their audiences. Our goal is to raise the profile and quality of choral music, support the choral community, and educate the next generation of choral artists. The organization celebrates choral achievement and promotes public awareness through several awards and competitions, including the President’s Leadership Award and the Ruth Watson Henderson Choral Composition Competition. Our programs include: SingONtario, an annual festival for community choirs; Choirs Ontario on the Road (a workshop series in regions across the province); and Ontario Youth Choir, a summer choral training program for youth from across the province.

**ELENA KONEVA**
416-923-1144; 1-866-935-1144
info@choirsontario.org
www.choirsontario.org

● **Choralairs Choir of North York**

The Choralairs are a non-profit, 50-member, four-part harmony adult choir who sing a variety of popular songs, jazz standards, Broadway show tunes and folk songs. Directed by Peter Ness with Gary Heard as our piano accompanist, the choir requires no auditions, just a love of singing and the ability to carry a tune!
We rehearse from September to June on Tuesday evenings at Edithvale CC. We also perform regularly for seniors at residences in the GTA.

All are welcome at our annual concert on Sunday June 10, 2018 from 1:30 to 2:45pm at Bernard Betel Centre (auditorium); 1003 Steeles Ave. W. (at Barthurst); admission $10 at the door.

SALLY 416-636-824
MARTHA 905-884-8370
choralairs@gmail.com
www.choralairschoir.com

● Choralis Camerata

Choralis Camerata has rapidly developed into an accomplished 50-member SATB chamber choir. Now in its 12th full season under artistic director David Braun and accompanist Lynne Honsberger, our mission is bringing quality classical, gospel and contemporary music to the communities of Niagara.

In December 2010, we added another dimension of performance by staging Menotti’s opera Amahl and the Night Visitors.

Choralis Camerata has embraced familiar choral treasures such as the Requiem by Mozart and Gabriel Fauré, A Ceremony of Carols by Benjamin Britten, Wachet Auf by J.S. Bach, The Seven Last Words of Christ by Theodore Dubois, Christmas Oratorio by Camille Saint-Saëns, Gloria by John Rutter and Handel’s Messiah.

In April 2017 Choralis Camerata made its debut performance in Cairns Recital Hall at the new FirstOntario Performing Arts Centre in St. Catharines, presenting A German Requiem by Johannes Brahms.

JOANNE GEORGE 905-646-9225
choralisccamerata@gmail.com
www.choraliscamerata.com

● CHORISMA

CHORISMA, the newest choir in York Region, based out of Thornhill, was established in 2016, is a balanced 24-voice Chamber Choir. It performs three concerts a year, Christmas, Easter, and one other special event. All performances are Free Will concerts, with receipts, after expenses, going to a local charity such as Hill House Hospice in Richmond Hill. Professional instrumentalists are a part of every concert.

BOB RICHARDSON 905-731-8318
rg.richardson2627@gmail.com

● Chorus Hamilton

Chorus Hamilton (formerly Mohawk College Community Choir) is a Registered Charitable Arts Organization and is one of Hamilton’s finest choral ensembles. Founded in 1968 to participate in the opening of Mohawk College’s Fennell Campus, the choir is now a 75-member, semi-professional choral society. The ensemble performs a large variety of music, from chamber music to the greatest large-scale works in the choral repertoire, with orchestral accompaniment and professional soloists. The choir collaborates regularly with orchestras and other symphonic choirs. Visit our website for concert listings and more information.

LOUISE DRIEMAN 905-526-7938
l.drieman@cogeco.ca
www.chorushamilton.ca

● Chorus York

Chorus York is an amateur performance community choir based in Richmond Hill. We perform three to four concerts per year and sing a variety of choral music from Mozart to Broadway. We are diverse in age and culture, but we all share a love of fine choral music.


BRUCE MORROW 905-884-7922
info@chorusyork.ca
www.chorusyork.ca

● Christ Church Deer Park

Continuing its long tradition of musical excellence, Christ Church Deer Park boasts an innovative music program. Our choir, consisting of professional members and skilled volunteers, performs a rich treasury of sacred choral music and hymnody at the 10am Sunday liturgy. The choir also performs at other special events, feast days, Evensongs and concerts throughout the year. Rehearsals take place on Thursday evenings from 6:45pm to 8:45pm and offer an opportunity to develop musicianship through vocal instruction, while being part of an open and welcoming community. In addition, we present Jazz Vespers, a popular, informal service held bi-monthly from September to June and featuring some of the city’s finest jazz musicians. For more information contact Matthew Otto, director of music.

MATT OTTO 416-920-9211 x28
motto@christchurchdeerpark.org
www.thereslifehere.org

● Church of St. Mary Magdalene

Steeped in musical heritage and assisted by a generous acoustic, St. Mary Magdalene’s offers a music program strongly rooted in the tradition established by Healey Willan. Every Sunday at the 11am Solemn Mass the Gallery Choir sings a mass and motet from the west gallery, while the Ritual Choir sings the Gregorian propers from the east end. Both choirs rehearse on Thursdays.

At the 9.30am Sung Mass the SMM Singers sing a motet and lead congregational singing. Membership is informal: rehearsals are at 9:00am directly before the service; regular attendance is not mandatory.
One Sunday per month at 4.30pm the meditative Solemn Evensong and Benediction is sung, preceded by an organ recital at 4.00pm. For information, please contact the director of music, Andrew Adair. **ANDREW ADAIR** 416-531-7955 andrew.timothy.adair@gmail.com www.stmarymagdalene.ca

**City Choir**

Launched in 2010, City Choir is an exciting non-auditioned SATB choir. Our five well-known directors have worked with us since then – Waleed Abdulhamid, John Millard, Patricia O’Callaghan, Greg Oh, and Suba Sankaran.

Open to all who love to sing, we perform music of many styles, as well as original compositions. Based on pay-what-you-can, we meet at 188 Carlton St. on Tuesday nights from September to June. Vocal techniques are taught.

There are two main concerts and two cabaret nights, as well as other events. Participation in individual performances welcome. We have sung is sung, preceded by an organ recital at 4.00pm.

**Cummer Avenue United Church Choir**

Cummer Avenue United Church Choir consists of a group of volunteer singers supported by a number of professional section leaders. The choir sings classical and contemporary repertoire and provides strong musical leadership for Sunday worship services 12 months of the year. In addition to full choir anthems, various ensembles and solos are presented by members of the chancel choir. On selected Sundays the choir presents extra choral music such as traditional carols at Christmas and a cantata at Easter. Choral music from all parts of the globe is regularly featured in the choir’s offerings. Rehearsals are held Thursday evenings from early fall to early spring and on Sunday mornings all year.

**Echo Women’s Choir**

Celebrating its 26th year, Echo is a 60-voice, non-auditioned community choir open to women from all walks of life. Echo rehearses each Tuesday night at the Church of the Holy Trinity (beside the Eaton Centre), performs at city-wide grassroots events, and holds December and April concerts. Co-led by Becca Whirla and Alan Gasser, Echo aims to build a strong, varied and vibrant culture and community through song. Repertoire includes music from world-wide village singing traditions and newly-commissioned music. Echo aims to keep membership fees and concert tickets accessible to all. To join Echo, register on our website. Spring concert, I’ll Be Your Refuge, April 29, 2018, 3pm at Holy Trinity with special guests Leela Gilday and artist-in-residence Annabelle Chvostek. Echo 25th Anniversary CD, One Voice is available for purchase from our website! **ALAN GASSE** 416-779-5554 info.echo@gmail.com www.echowomenschoir.ca

**Durham Girls’ Choir**

Girls from across Durham region come together in this active, fun, performing choir. Our Junior and Senior ensembles provide girls aged seven through 18 an opportunity to sing together, build team spirit, and participate in a variety of public performances. Through weekly rehearsals our members build leadership skills, further their musical education, and create lasting friendships. Registration for our 2018/19 season is now open, and young singers of all talent levels are encouraged to join us as we share the joy of music with our Durham Region community.

Visit our website to hear us perform, read what alumni say about the choir, and see photos from our many events throughout the year. We hope you will join us! **LAURIE STAPLEY** 905-434-7269 info@durhamgirlsgirlschoir.org www.durhamgirlsgirlschoir.org

**DuCapo Chamber Choir**

The 24-voice DaCapo Chamber Choir was founded in 1998 in Kitchener-Waterloo under the direction of Leonard Enns. The mission of the choir is to identify, study, rehearse and present outstanding choral chamber works of the past 100 years and to champion music of Canadian and local composers. In 2018-2019, DaCapo will celebrate its 20th anniversary season with the release of its newest CD, with selections received through NewWorks, its national choral composition competition. The choir is currently in the middle of a 3-season exploration of themes related to the global refugee crisis: 17/18 Displacement, 18/19 Resettlement, 19/20 Renewal. Like us on Facebook or follow us on Twitter @ DaCapoChoir!

**Eotbicoke Centennial Choir**

Entering its 52nd season, the Etobicoke Centennial Choir is an auditioned SATB choir that provides a welcoming, high-calibre choral music experience for singers and audiences alike.

Our 2018-19 season begins December 8, 2018 with Bach’s Christmas Cantata and other seasonal music. Two contrasting masses are featured on April 6, 2019 - Dvorak’s Mass in D and Paul Winter’s celebration of the earth, Missa Gaia, with band accompaniment.

On June 1, 2019 ECC will premier original Bulgarian-inspired world music compositions by Toronto guitarist/composer Anton Apostolov, accompanied by instrumentalists and video installation, along with Morton Lauridsen’s Les Chansons des Roses and a selection of spirituals.

Rehearsals are Tuesday evenings. New singers are always welcome. Open rehearsals are held in September and January. **SHARIELLIS, MEMBERSHIP CHAIRPERSON** 416-428-6267 info@etobicokecentennialchoir.ca www.etobicokecentennialchoir.ca

**Exultate Chamber Singers**

Exultate Chamber Singers is an auditioned group of 30 skilled singers who enjoy performing a variety of chamber choir repertoire, both a cappella and accompanied, including many works by Canadian composers. Now in its 39th year, the choir is directed by new artistic director Mark Ramsay.

**County Town Singers**

We are a 75-voice mixed adult community choir from Durham Region within the GTA, started in 1967. Our motto is “We sing for the love of it.” We present a varied repertoire with many musical styles, though little classical. We practise on Wednesday evenings from 7:30pm to 10pm from January to May and September to December, presenting full shows in early May and December. In addition, we perform two or three smaller shows for community groups and charities. We have travelled extensively over our nearly 50 years of existence, most recently to the United Nations in NYC. Informal, easygoing auditions take place in early January and December. Yearly fees are reasonable. For additional information please visit our website or call/text John Van Hoof at 647-981-2205.

**JOHN VAN HOOF** 647-981-2205 jvhn1947@gmail.com www.countytown singers.com

**Duly Noted**

We are Toronto’s treble a cappella ensemble singing everything from madrigals to Shawn Mendes. We are currently 10 women and most of our concerts support local charities. To date we have raised over $8,000 for local GTA charities. Find out more about us and when we are performing at www.dulynotedtoronto.com

**Exultate Chamber Singers**

Exultate Chamber Singers is an auditioned group of 30 skilled singers who enjoy performing a variety of chamber choir repertoire, both a cappella and accompanied, including many works by Canadian composers. Now in its 39th year, the choir is under the direction of new artistic director Mark Ramsay.
and continues its tradition of presenting four concerts per season. In addition, the group sponsors a composer-in-residence, collaborates with other regional choral ensembles, supports aspiring young music professionals with singing and conducting opportunities, and engages in a number of community outreach initiatives. Rehearsals take place on Tuesdays from 5:45pm to 7:45pm at St. Thomas Anglican Church, 383 Huron St. For audition information, please see our website.

ELANA HARTE  
416-917-5987  
elana@elanaharte.com  
www.exultate.net

● Fanshawe Chorus London

Fanshawe Chorus London has built a world-class reputation since its inception at Fanshawe College in 1969, by performing the finest in classical choral and orchestral music. As a elite auditioned community choir conducted by artistic director David Holler, the chorus provides college-level training for adult singers and gives emerging vocal soloists the opportunity to perform professionally with orchestra. The chorus has won the prestigious Ontario Lieutenant-Governor’s Award twice, and was selected to sing at Ottawa’s National Arts Centre Canada Day celebrations during the 20110 visit of HRM Queen Elizabeth II. Winner of London’s Classical Vocal Group of the Year in 2012, 2013, 2014 and 2017, Fanshawe Chorus London offers talented adult singers an inclusive welcoming community committed to “Making Hearts Sing.”

APRIL VOTH  
519-433-9650  
generalmanager@choruslondon.com  
www.choruslondon.com

● Florivox Choir

Florivox is an all-women community choir for young adults that is part of the larger Vox Choirs organization. The organization holds leadership building, social responsibility and musical excellence as its core principles. No audition is required for membership but most choristers have previous choral experience or some musical proficiency. Our season runs September to June and rehearsals take place Mondays, 6:15pm to 8:30pm, at New Horizons/ Dovercourt Baptist Church. Regular attendance is expected. Selected repertoire spans five centuries, including choral classics, contemporary works and popular music, ranging from Vivaldi to Dan Forrest to Joni Mitchell.

To join please visit us at: http://voxchoirs.org/join/  
MEMBERSHIP COORDINATOR  
416-568-3802  
membership.florivox@voxchoirs.org  
www.florivox.org

● Georgetown Choral Society

GCS, with some 95 amateur singers, has been delighting audiences since its formation in 1971. Our rehearsal and performance home is the Christian Reformed Church in Georgetown, Ontario. Our choral director, Christopher Dawes, is among Canada’s leading church musicians, concert organists and choral accompanists; a freelance professional musician, performing across a wide spectrum of the Toronto music scene and occupying a range of musical leadership positions. GCS is a registered charity performing a variety of musical genres, including classical, pop and folk, and from sacred to secular, at a level normally associated with professional groups. It has performed at Toronto’s Roy Thomson Hall, the Ford Centre in North York and the Mississauga Living Arts Centre. It has also performed internationally in the Netherlands, England, Ireland and at New York City’s Lincoln Center.

LAURENT THIBAULT  
905-877-7795  
ltibault@copeco.ca  
www.georgetownchorale.ca

● Georgian Bay Children’s Choir

GBCC, located in Owen Sound, invites singers ages five through twenty to join our multi-level program, designed to promote music literacy in many styles, genres and languages. We perform year-round at community events, seniors homes, church services, annual family concerts in May and December, as guests of other groups including the Georgian Bay Symphony Orchestra and Georgian Bay Concert Choir, and at music festivals, local, national and international.

We create a safe and encouraging environment for children to “find their voices, and then let them soar freely.” Regular season rehearsals run September through May, with additional rehearsals as required. Revenue is raised through membership fees, fundraising and donor sponsorship, with a generous bursary fund to ensure that no child who “needs to sing” is denied the opportunity. Come Sing with Us!

LINDA HAWKINS  
519-371-1237  
gbcmanager@gmail.com  
www.gbcc.ca

● Grace Church on-the-Hill

The choir of Grace Church on-the-Hill proudly embraces our excellent Anglican choral tradition while looking towards the future for new inspiration. Our choirs for both adults and children sing weekly from September to June. Our children’s choirs provide the ideal learning environment for young musicians, and we have funding available to subsidize the cost of music lessons for our children! Choristers of all ages develop lifelong friendships, self-esteem, and the joy of coming together to sing. We take a choir tour every year. Some tours are small, like a day trip to Niagara-on-the-Lake, and some tours are larger, such as our two week tour to sing in cathedrals in Dublin and Oxford in 2016. We welcome new members every September.

STEPHEN FRKETIC  
416-488-7884  
music@gracechurchonthehill.ca  
www.gracechurchonthehill.ca

● ECHO WOMEN’S CHOIR

http://voxchoirs.org/join/  
MEMBERSHIP COORDINATOR  
416-568-3802  
membership.florivox@voxchoirs.org  
www.florivox.org

● The WholeNote 2018/19 CANARY PAGES DIRECTORY
HWS was originally formed as a youth choir to celebrate Dr. Willan’s 125th anniversary in 2005. Since 2007, the choir has reinvented itself into one of the finest women’s ensembles in the city. Rehearsals are Saturdays from 10:15am to 12:30pm, from September to April. This coming season, the choir will perform a late November program titled “Carols and Lullabies” and at the end of April a concert of music transformed from other repertoire into music for women’s choir, featuring Mozart’s Missa in C “Spazettenmesse” with orchestra. The choir performs repertoire from Gregorian chants to contemporary new works, especially by women and Canadian composers. Auditions are held year-round. Rehearsals and concerts are held at the Church of St. Martin in-the-Fields, 151 Glenlake Ave. in the Keele and Bloor St. W. area.

RON CHEUNG
519-519-0528
healeywillansingers@yahoo.ca
www.healeywillansingers.com

Hillcrest Village Choir

Since 2003, this SATB non-auditioned teaching choir has enabled adult amateur singers to improve their singing technique and performance skills in full choir, small-group and solo settings. In an open and engaging atmosphere, members enjoy an eclectic repertoire that evolves with their interests, and have the opportunity to sing solos at our cabarets, choral concerts, and annual composer study performance. The director/conductor, Ben D’Cunha, trains members in vocal technique, sight-reading, theory and improvisation, and writes the arrangements for the choir. Rehearsals are held September to June on Tuesdays (7pm to 9pm), with sectionals on Mondays (7pm to 9pm). Registration for the 2018/19 season starts on June 1.

BEN D’CUNHA
647-688-7765
hillcrestvillagechoirs@gmail.com

Incontra Vocal Ensemble

One of Toronto’s newest chamber choirs, Incontra Vocal Ensemble is a project-based, professional-level group of vocal artists founded and conducted by Matthew Otto. Entering its fifth season, Incontra (Latin for “encounter”) is dedicated to promoting excellence in choral music by presenting innovative performances, AND introducing audiences to new Canadian and international choral compositions whilst celebrating choral masterworks. Conceived as a space for emerging singers and conductors to showcase their artistry, Incontra is committed to authentic interpretation and clarity of expression, offering profound choral experiences for members and audiences alike. The ensemble has performed at a number of concerts, fundraisers and other special events across Toronto, and enjoys a longstanding collaboration with Regis College, University of Toronto.

MATTHEW OTTO
647-241-3623

The extensive and active music program at Islington, under the direction of Jason Locke and assisted by many talented and committed musicians including two music associates, includes the Junior (grades 1 to 6), Youth (grades 7 to 12), and Senior choirs, along with two handbell choirs, chimes, string and brass ensembles. Supported by a magnificent Schoenstein organ and grand piano, music rings through the neo-Gothic sanctuary for two morning services each Sunday and numerous special services, events and concerts. The accomplished Senior choir, with 25 to 30 talented singers enriched by section leaders, is attentive to musical detail and expressiveness to enhance worship, singing Renaissance to 21st century, a cappella to orchestral accompaniment, spirituals to Bach cantatas.

JASON LOCKE  
416-239-1131
jason@islingtonunited.org
www.islingtonunited.org

Jubilate Singers

The Jubilate Singers will be 50 years old in 2018/19, and we plan a special year. Those who like to sing Canadian and World music are welcome to join our large chorus, or to audition for our chamber group. We rehearse on Tuesday evenings near Yonge and Lawrence, and all are welcome to sit in and try us out. Our first concert will be on the theme of Celebration, and feature settings of Jubilate Deo, and Eric Whitacre’s “Light and Gold.” Our second concert is “Homes and Native Lands”: songs about home and longing for home. Our June concert will be a cappella to orchestral accompaniment, spirituals and longing for home. Our June concert will be a highlight for our three annual performances take place Monday evenings from 7pm to 9pm.

PETER SULLIVAN  
705-739-7281
pesullivan71@gmail.com
www.kingEdwardchoir.ca

King Edward Choir

Founded in 1952, Barrie’s King Edward Choir began as a ladies’ choir, named after the school in which they practised. Under the direction of founder, Jean Dobson, it blossomed into a group encompassing all voices. Past directors include Charles Woodrow, Morley Calvert, Barbara McCann and Floydd Ricketts. Today, under its new artistic director, Oliver Balaburski, it is a dedicated group of 40 musicians singing repertoire from Beethoven to Britten, Orlando di Lasso to Samuel Barber, Robert Schumann to Harry Freedman. King Edward Choir frequently collaborates with other artists; in March 2019 we will join with the Barrie Concert Band for a night at the pops! Rehearsals for our three annual performances take place Monday nights. Open auditions will occur in September 2018, but new members are welcome any time!

MARK TOEWS  
416-489-1551 x28
mark@lawrenceparkchurch.ca

Kingsway Children’s Choir & Drum Ensemble/Kingsway Chamber Singers

Discover the joy of choral singing at the Kingsway Conservatory of Music! Venturing outside the bounds of traditional choir training, the Kingsway Children’s Choir & Drum Ensemble is a unique, liberating choral experience for children aged seven and up. Directed by a professional music educator with extensive choral conducting experience, the choir explores a vast repertoire spanning world music, folk songs and classic choral works. Weekly rehearsals are an invigorating musical work-out encompassing voice and body warm-ups, vocal technique, singing skills and drum circle. For more experienced singers, the auditioned Kingsway Chamber Singers offers an enriched, multi-part, challenging choral experience. Throughout a 30-week season, both choirs take their music to a variety of stages including festivals, recitals, and corporate and community events.

Leaside United Church Chancel Choir

Under the direction of Sharon L. Beckstead, the Chancel Choir of Leaside United Church presents an eclectic mix of music for weekly services of worship from September to June. The annual “Lessons and Carols” presentation is a highlight for the Leaside community. Other special presentations during the year may include hymn festivals and/or secular presentations.
• **Lirit Women's Chamber Choir**

Founded by soprano and conductor, Renée Bouthot, Lirit Women’s Chamber Choir is a Toronto-based group of experienced choral singers. Committed to exploring the joy and vast range of Jewish music, whether through Jewish texts, themes, or composers, they perform one major concert per year, as well as smaller community events. 2018 marks the first Lirit New Composition Award, funded by the Judy Dan Arts and Education Award. Lirit welcomes singers of all backgrounds and interests. Rehearsals take place Mondays evenings at Temple Emanu-El, from October to June, with a two-month winter hiatus. Lirit is always looking for more altos and sopranos to join this lively and welcoming group. Please call to arrange a stress-free meeting and audition.

**RENNÉE BOUTHOT**

416-577-6513
reneebouthot@gmail.com

www.lirit.ca

• **Lyrica Chamber Choir**

Founded in 2000 by the late Natalya Gurin and directed since 2005 by Steve Winfield, Lyrica Chamber Choir of Barrie strives to present eclectic and evocative programs of excellent choral chamber music. The 40 singers of Lyrica demonstrate a strong desire to present artistically varied choral programs with a high degree of musicianship to the community of Barrie and surrounding area. Recent highlights include performances of Marc-Antoine Charpentier's *Messe de Minuit pour Noël*, Benjamin Britten's *A Ceremony of Carols*, Ola Gjeilo's *Dark Night of the Soul* and Josef Rheinberger's *Missa in G* "St. Crucis" Op. 151. Professional soloists and instrumental musicians regularly join Lyrica for performances. Our accompanist, Brent Mayhew, enhances the choir’s performances with extraordinary skill and sensitivity.

**STEVE WINFIELD**

705-722-0271

steve.winfield@sympatico.ca

www.lyricachoir.ca

• **Masterworks of Oakville Chorus & Orchestra**

We are a community-based group, dedicated to performing the great works of the Western Classical tradition, particularly sacred works for choir and orchestra. We pride ourselves on performing the most challenging choral works; works seldom performed outside of metropolitan centres. We distinguish ourselves in our community by always performing with a full orchestra.

**CHARLES DEMUYNCK**

905-399-9732

info@masterworksofoakville.ca

www.masterworksofoakville.ca

• **MCS Chorus**

MCS Chorus is a chamber choir of 35 auditioned voices, performing a wide variety of choral music, with an emphasis on classical repertoire. Choristers are committed to creating a unified ensemble sound, dedicated to bringing the choral arts into the community, and engaged in improving their vocal skills under the expert leadership of artistic director Mervin William Fick.

905-278-7059

info@mcschorus.ca

www.mcschorus.ca

• **Menno Singers**

Founded in 1955, Menno Singers is a 50-voice, auditioned community choir based in Kitchener-Waterloo. While rooted in the thriving Mennonite community of KW, membership is open to all interested singers. Four regular concerts are offered each season with repertoire ranging from the Renaissance through the present day. Menno Singers also sponsors Mennonite Mass Choir every two years. Mass choir alternates performances of the *Messiah* at Centre in the Square with other works of the oratorio repertoire. Our current artistic director is Brandon Leis who brings wonderful energy and vision to the choir.

**BRANDON LEIS**

519-568-8086

bleis@wlu.ca

www.mennosingers.com

• **Metropolitan United Church Choirs**

The auditioned 32-member Metropolitan United Church Choir has eight lead singers, rehearses Thursday evenings and sings on Sunday mornings and special occasions, September through June. Repertoire is Medieval through 21st-century. Singers must have sight-singing ability. A waiting list exists; contact our director in late spring or early fall to join. The Festival Choir adds 10 to 15 singers to the core choir and rehearses Sunday afternoons for six weeks prior to Good Friday. Past concerts have featured Bach, Mozart, Fauré, Duruflé, Gilless and others. The Metropolitan Sparklers (ages 4 to 6), Choristers (7 to 11), Great Heart Ensemble (vocal and instrumental, ages 12 and up) and Metropolitan Handbells are groups open to all.

**DR. PATRICIA WRIGHT**

416-365-0331 x26

patriciaw@metunited.org

www.metunited.org

• **Milton Choristers**

As we enter our 50th anniversary year, this dynamic four-part community choir has entertained audiences in Halton Region and beyond. The 50-member choir performs two major concerts annually, often including premier guest soloists and musicians. We also enjoy performing at numerous local events. Our director, Rachel Cleland, is expanding our already varied repertoire. From classical to contemporary, sacred to secular, we sing it all. Rehearsals are Tuesday nights from 7:30 to 9:30pm, from September to June. A love of singing, some sight reading and a sense of humour are all you need to become a Milton Chorister.

**BILLY MCLEAN**

905-875-1730

info@miltonchoristers.com

www.miltonchoristers.com

• **Mississauga Festival Choir**

Founded in 1984, Mississauga Festival Choir (MFC) is a 150-member non-auditioned community choir whose mission is to enrich lives through music by performance, education and outreach to the people of Mississauga. Led by artistic director David Ambrose, MFC also hosts three subsidiary choirs: Mississauga Festival Chamber Choir, an auditioned group which explores intimate and challenging works; Raising Voices: an intergenerational choir of music lovers to provide the therapeutic value of music to people with Alzheimer’s and dementia and their caregivers; and Resonance (resonance.mfchoir.com), a non-auditioned choir for youth and young adults aged 15 to 25, directed by Bob Anderson. For more information about joining any of our four choirs, visit our website at www.mfchoir.com.

**JENNY JOHNSTON**

416-986-5537

choiradmin@mississaugafestivalchoir.com

www.mfchoir.com

• **MNjcc Adult Daytime Choir**

Love to sing? Prefer rehearsing during the day? Join us and fill your life with the joy of singing in harmony! A fun-filled, relaxed environment. No experience or sight-reading necessary. Meets Tuesday afternoons, 1 pm to 2:30pm. Learn vocal technique, sing a wide variety of musical styles, stretch yourself. Includes a spring concert. Runs all year long. Register for the year, or pay as you go. Conductor: Gillian Stecyk. Conveniently located near Spadina TTC station.

Registration:

**GRETCHE Paxson-Abberger**
**MNjcc Community Choir**


Registration

**GRETCHEN PAXSON-ABBERGER**
416-924-6211 x0
music@mnjcc.org
www.mnjcc.org

**MNjcc Specialty Choirs**

Eight-week sessions (fall, winter, spring) devoted to different genres: Broadway, opera, and jazz. Enjoy diverse repertoire, vocal technique, and train your ear to harmony. No experience or audition required. Join any or all. Conductor: Gillian Stecyk. Meets Thursday evenings, 7pm to 8:30pm. Conveniently located near Spadina TTC station.

Registration

**GRETCHEN PAXSON-ABBERGER**
416-924-6211 x0
music@mnjcc.org
www.mnjcc.org

**Musicata - Hamilton’s Voices**

Musicata - Hamilton’s Voices is a 28-voice chamber choir based in Hamilton. The group was established in 1982 as the John Laing Singers by conductor John Laing. 2017/18 marks the second season of moving the choir in adventurous new directions. Musicata concerts feature excellent instrumentalists, outstanding program notes and lively conductor’s comments, all of which provide a concert experience that is both educational and delightful. Experienced singers with good musical skills and a sense of adventure are welcome to inquire about joining us at any time.

Registration

**GRETCHEN PAXSON-ABBERGER**
416-924-6211 x0
music@mnjcc.org
www.mnjcc.org

**Nathaniel Dett Chorale**

The Nathaniel Dett Chorale is a 21-voice SATB professional choir based in Toronto, dedicated to performing Afrocentric music of all genres, including classical, spiritual, gospel, jazz, folk and blues. Founded by artistic director D. Brainerd Blyden-Taylor in 1998, the Nathaniel Dett Chorale is Canada’s premier performer of Afrocentric composers and a touchstone for the education of audiences and communities regarding the full spectrum of Afrocentric choral music. The mission of the NDC is to build bridges of understanding, appreciation and acceptance between communities of people through the medium of music. The chorale has a three-concert season in Toronto, tours extensively each season and has released several CDs and DVDs. The Nathaniel Dett Chorale is artist-in-residence at the Harriet Tubman Institute for Research on Africa and its Diasporas. Membership is by audition.

**D. BRAINERD BLYDEN-TAYLOR**
416-712-7740
info@nathanieldettchorale.org
www.nathanieldettchorale.org

**Novi Singers Toronto**

Novi Singers Toronto is a SATB choir, led by accomplished musical director Matthew Jaskiewicz. Now in its fourth season, NST perform a varied and ambitious repertoire, including sacred, classical, medieval, jazz, opera and folk pieces, and sing in multiple languages.

In addition to annual Christmas concerts and performances celebrating Polish Independence each November, NST are frequently invited to sing at special events, such as the commemoration of 1050 years of Polish Christianity. They continue a fruitful collaboration with Toronto Sinfonietta, distinguished soloists, guest artists and musical ensembles.

NST welcome new members with a commitment to excellence, and offer opportunities to enhance musical skills at Wednesday evening practices (71 Judson St., Etobicoke), and Saturday intensive workshops.

**KRZYSZTOF RUMIAN**
905-848-1885
torontonovisingers@gmail.com
www.novisingerstoronto.ca/contact

**Oakham House Choir Society**

Founded in 1984, the 80-member Oakham House Choir specializes in the large-scale masterpieces of the choral repertoire. This is one of the few Toronto choirs where amateur singers perform regularly with a professional orchestra (the Toronto Sinfonietta). The choir has a diverse membership of Ryerson University students, alumni, faculty and staff, as well as singers from outside the university; it is led by its founding music director, Matthew Jaskiewicz. Rehearsals begin in early September and take place on Monday evenings on the Ryerson campus. We give our main concerts at the end of November and April, usually at Calvin Presbyterian Church. For more details, please visit our website. Experienced choristers are invited to contact us by email for information about openings.

**MATTHEW JASKIEWICZ**
416-578-2546
oakhamhousechoir1@gmail.com
www.oakhamchoir.ca

**Oakville Choir for Children & Youth**

For nearly 25 years, OCCY (formerly The Oakville Children’s Choir) has provided exceptional music education and leadership training to young people. We believe that providing a fun, safe and educational space for youth to express themselves encourages them to find their voice and use it as a force for good in this world. Currently, we offer a collaborative and comprehensive choral music education program to over 200 young people, exploring a wide range of repertoire, diverse musical programming, and high-quality performance experience.
The Royal Conservatory School’s Children’s Choirs provide a full year of exciting activity, emphasizing well-rounded musical development through singing unison and simple two- and three-part pieces. Young singers will learn the rudiments of choral singing in a variety of languages and will be exposed to exceptional vocal training through fun, interactive exercises, activities and workshops. We offer three choirs for children, all of which do not require an audition: Let’s Sing! (ages 4 to 5), Royal Conservatory School Elementary Choir (ages 6 to 8) and Royal Conservatory School Children’s Choir (ages 9 to 12).

The Royal Conservatory School’s Children’s Choirs offer an exciting and relaxed environment! We cover repertoire from well-known classical selections to crossover music to choral arrangements of classic popular pieces. Specific repertoire selections depend on enrollment. No auditions and no prior choral experience required, although music reading skills would be a definite asset. Students may enroll for 14 weeks or for 28 weeks.

Students interested in refining vocal skills as a soloist or within a choral setting will benefit from enrolling in our Solo Training course, which takes place right after the Community Chorus. Students in this course will work on repertoire to prepare them for singing solos or in small ensembles (duets/trios/quartets) in RCS Community Chorus concerts.

**Royal Conservatory School Community Chorus + Solo Training**

Experience choral singing in a friendly and relaxed environment! We cover repertoire from well-known classical selections to crossover music to choral arrangements of classic popular pieces. Specific repertoire selections depend on enrollment. No auditions and no prior choral experience required, although music reading skills would be a definite asset. Students may enroll for 14 weeks or for 28 weeks.

Students interested in refining vocal skills as a soloist or within a choral setting will benefit from enrolling in our Solo Training course, which takes place right after the Community Chorus. Students in this course will work on repertoire to prepare them for singing solos or in small ensembles (duets/trios/quartets) in RCS Community Chorus concerts.

**Royal Conservatory School Community Chorus + Solo Training**

Experience choral singing in a friendly and relaxed environment! We cover repertoire from well-known classical selections to crossover music to choral arrangements of classic popular pieces. Specific repertoire selections depend on enrollment. No auditions and no prior choral experience required, although music reading skills would be a definite asset. Students may enroll for 14 weeks or for 28 weeks.

Students interested in refining vocal skills as a soloist or within a choral setting will benefit from enrolling in our Solo Training course, which takes place right after the Community Chorus. Students in this course will work on repertoire to prepare them for singing solos or in small ensembles (duets/trios/quartets) in RCS Community Chorus concerts.

**Royal Conservatory School Community Chorus + Solo Training**

Experience choral singing in a friendly and relaxed environment! We cover repertoire from well-known classical selections to crossover music to choral arrangements of classic popular pieces. Specific repertoire selections depend on enrollment. No auditions and no prior choral experience required, although music reading skills would be a definite asset. Students may enroll for 14 weeks or for 28 weeks.

Students interested in refining vocal skills as a soloist or within a choral setting will benefit from enrolling in our Solo Training course, which takes place right after the Community Chorus. Students in this course will work on repertoire to prepare them for singing solos or in small ensembles (duets/trios/quartets) in RCS Community Chorus concerts.

**Royal Conservatory School Community Chorus + Solo Training**

Experience choral singing in a friendly and relaxed environment! We cover repertoire from well-known classical selections to crossover music to choral arrangements of classic popular pieces. Specific repertoire selections depend on enrollment. No auditions and no prior choral experience required, although music reading skills would be a definite asset. Students may enroll for 14 weeks or for 28 weeks.

Students interested in refining vocal skills as a soloist or within a choral setting will benefit from enrolling in our Solo Training course, which takes place right after the Community Chorus. Students in this course will work on repertoire to prepare them for singing solos or in small ensembles (duets/trios/quartets) in RCS Community Chorus concerts.

**Royal Conservatory School Community Chorus + Solo Training**

Experience choral singing in a friendly and relaxed environment! We cover repertoire from well-known classical selections to crossover music to choral arrangements of classic popular pieces. Specific repertoire selections depend on enrollment. No auditions and no prior choral experience required, although music reading skills would be a definite asset. Students may enroll for 14 weeks or for 28 weeks.

Students interested in refining vocal skills as a soloist or within a choral setting will benefit from enrolling in our Solo Training course, which takes place right after the Community Chorus. Students in this course will work on repertoire to prepare them for singing solos or in small ensembles (duets/trios/quartets) in RCS Community Chorus concerts.

**Royal Conservatory School Community Chorus + Solo Training**

Experience choral singing in a friendly and relaxed environment! We cover repertoire from well-known classical selections to crossover music to choral arrangements of classic popular pieces. Specific repertoire selections depend on enrollment. No auditions and no prior choral experience required, although music reading skills would be a definite asset. Students may enroll for 14 weeks or for 28 weeks.

Students interested in refining vocal skills as a soloist or within a choral setting will benefit from enrolling in our Solo Training course, which takes place right after the Community Chorus. Students in this course will work on repertoire to prepare them for singing solos or in small ensembles (duets/trios/quartets) in RCS Community Chorus concerts.

**Royal Conservatory School Community Chorus + Solo Training**

Experience choral singing in a friendly and relaxed environment! We cover repertoire from well-known classical selections to crossover music to choral arrangements of classic popular pieces. Specific repertoire selections depend on enrollment. No auditions and no prior choral experience required, although music reading skills would be a definite asset. Students may enroll for 14 weeks or for 28 weeks.

Students interested in refining vocal skills as a soloist or within a choral setting will benefit from enrolling in our Solo Training course, which takes place right after the Community Chorus. Students in this course will work on repertoire to prepare them for singing solos or in small ensembles (duets/trios/quartets) in RCS Community Chorus concerts.

**Royal Conservatory School Community Chorus + Solo Training**

Experience choral singing in a friendly and relaxed environment! We cover repertoire from well-known classical selections to crossover music to choral arrangements of classic popular pieces. Specific repertoire selections depend on enrollment. No auditions and no prior choral experience required, although music reading skills would be a definite asset. Students may enroll for 14 weeks or for 28 weeks.

Students interested in refining vocal skills as a soloist or within a choral setting will benefit from enrolling in our Solo Training course, which takes place right after the Community Chorus. Students in this course will work on repertoire to prepare them for singing solos or in small ensembles (duets/trios/quartets) in RCS Community Chorus concerts.

**Royal Conservatory School Community Chorus + Solo Training**
Schola Magdalena

Schola Magdalena is a six-voice ensemble singing medieval polyphony, chant and new music for women’s voices. Ensemble-in-residence at the Church of Saint Mary Magdalene, Toronto, we have recorded two CDs (available on iTunes) and have toured from Stratford to Chicoutimi, from Waterloo to Waupoos. Our past season centred around touring, recording and holding workshops with amateur singers interested in learning about Gregorian chant and the music of Hildegard von Bingen. Our May 23rd concert celebrates 100 years of Votes for Women in Canada, with chant and polyphony, ancient and modern, and the organ music of Quebec composer Rachel Laurin. In the coming year we look forward to any Wednesday rehearsal or to contact us (by email, preferably) for more information.

Serenata Singers

This fall we begin our 43rd year, under the guidance of our new director, Leanne Piller. Serenata’s repertoire covers a wide range of music, including classical, show tunes, pop, folk, and Canadiana. Rehearsals are Wednesday mornings from September to May at Wilmar Heights Centre, 963 Pharmacy Ave., Scarborough. Each season crescendos with a pair of concerts in the spring, and we sing out at seniors’ homes in October and March. The choir welcomes new members in every vocal range. An informal, non-threatening voice screening process is performed by our director to properly place voices and maintain our performance standards.

Society of Singers

The Society of Singers is a non-auditioned SATB choir that rehearses Wednesdays from 1pm to 3pm at Blythwood Road Church (80 Blythwood Rd.). Under the direction of Peter Ness, we sing a wide repertoire of music ranging from classical and gospel hymns to traditional ballads to show tunes to swing numbers. We perform one or two afternoon concerts per month at Toronto seniors’ residences, where we are always much appreciated. If you love to sing and are looking for a happy, relaxed choir that is still serious about music, you are warmly invited to drop in to any Wednesday rehearsal or to contact us (by email, preferably) for more information.

SoundCrowd

SoundCrowd, Toronto’s first large-scale a cappella ensemble, made its concert debut alongside former Barenaked Ladies frontman Steven Page at the Danforth Music Hall in November of 2016. Under the direction of founder and artistic director Scott Pietrangelo, they have since performed at notable public venues around the GTA (Nathan Phillips Square, Distillery District, Richmond Hill Centre for the Arts), hosted sold-out concerts, created viral YouTube videos, performed surprise pop-up performances around the city (#SoundCrowdSaturday), and travelled to New York City to perform at Carnegie Hall with choirs from around the world with Deke Sharon (Pitch Perfect, The Sing Off). They will be seen next at the St. Lawrence Centre for the Arts on June 2, with special a cappella guests: Cadence, Countermeasure and Retrocity. Tix available at www.soundcrowd.ca.

St. Anne’s Choir

St. Anne’s Anglican Church, with its beautiful setting of Group of Seven art and Byzantine architecture, is one of the most attractive visual and auditory experiences to sing in. The semi-professional chancel choir, made up of approximately 30 voices, is quickly becoming one of the finest and most versatile choral ensembles in the city, as we perform mixed repertoire from Renaissance to modern anthems. Some of our past concerts include Lauridsen’s Lux Aeterna, Bruckner’s Requiem, John Rutter’s Magnificat, Handel’s Messiah, Gjeilo’s Sunrise Mass, and The Gospel Messiah. All are welcome to audition! Sunday services are at 10:30am, and choir rehearsals are Thursday evenings at 7:30pm.

St. James Cathedral Parish Choir

If you enjoy singing motets that span five centuries – from the sublime offerings of Byrd, Palestrina, and Tallis to the composers of today via Healey Willan, John Rutter, Saint-Saëns, and Charles Gounod – what better remedy for your craving than the exhilarating membership of a cathedral choir of like-minded volunteers with an appetite for musical challenges and artistic companionship? This social group of singers rehearses each Thursday from 7pm to 8pm, and comprises sopranos, alts, tenors, and basses. Their director of music, Robert Busiakiewicz, welcomes enquiries from those who might like to join the ranks, or simply want to give singing a try in a relaxed rehearsal setting. The choir sings at the 9am Cathedral Eucharist each week. We welcome all genders and ages. The choir has four paid leads. Robert Busiakiewicz, director of music

Spiritus Ensemble

Spiritus Ensemble is a semi-professional choral-instrumental ensemble of 18 voices plus a orchestra of varying size that performs mainly the liturgical music of J.S. Bach and other liturgically-conceived music. We perform four or five times a season in Kihecker-Waterloo, sometimes in concert and sometimes in a Bach Vespers format. Rehearsals take place on the two or three Saturday mornings preceding each performance. Performances are on Sundays at 4pm. During the 2018/19 season, Spiritus will perform Bach’s Cantatas 117, 140, Magnificat and St Mark Passion; The Temple by Zachary Wadsworth; and music by other composers.

St. James Cathedral Parish Choir
The St. James Town Children’s Choir

The St. James Town Children’s Choir, founded in 2007, welcomes children from grades 3 to 8 living in St. James Town, a multicultural community in the heart of Toronto with children from many backgrounds. The choir’s conductors over the years have had many years of working with children’s choirs, many of them music specialists from the Toronto District School Board. Over the years, the choir has sung with professional choirs, at hockey games, in long-term care facilities and in schools, and collaborated with professional musicians (e.g. Ensemble Vivant, Suba Sankaran, Pax Christi Chorale), one year the choir performed a musical play under the direction of then-conductor Deborah Griffin. New members are welcomed for September 2018. Information is available on our website and specific questions may be directed to info@reachingouthroughmusic.org. JOHNN LOOSEMORE 416-605-4562 johnloosemore47@gmail.com www.reachingouthroughmusic.org

St. Michael’s Choir School

Founded in 1937 by Monsignor John Edward Ronan, St. Michael’s Choir School has served the Archdiocese of Toronto by educating and training musicians who sing at St. Michael’s Cathedral. The choir is one of Toronto’s most exciting a cappella choirs, specializing in Baroque and Classical performance practice, was formed in 1981 to complement the Tafelmusik Baroque Orchestra. Under the direction of Ivars Taurins, the Chamber Choir has become one of the most fitted in North America, awarded the Healey-Willan Prize in 1991, and described as “the best period-performance choir anywhere in the world” (The Globe and Mail).

The Chamber Choir has made several critically acclaimed recordings, including a live-concert CD of Handel’s Messiah recorded in 2011 at Koerner Hall, which was nominated for a 2013 JUNO Award. Tafelmusik’s annual performances of Messiah and “Sing-Along Messiah” have become an established part of Toronto’s holiday tradition. MARA BROWN 416-964-9562 x226 mbrown@tafelmusik.org www.tafelmusik.org

Summer Singers

Looking for a summer choir to join? Look no further! The Summer Singers is a fun and music-loving adult ensemble of over 60 voices which meet Wednesday evenings, 6:30pm to 8:30pm, in June and July (eight weeks) at Bloor Street United Church, 300 Bloor St. W., Toronto. Repertoire is a cool mix of folk, pop, standards, classical and more. An informal concert is presented on the last evening. No audition. A nominal membership fee is charged. LINDA EYMAN 416-455-9238 lindra@thetorontosingingstudio.ca www.thetorontosingingstudio.ca

Tafelmusik Chamber Choir

The Tafelmusik Chamber Choir, specializing in Baroque and Classical performance practice, was formed in 1981 to complement the Tafelmusik Baroque Orchestra. Under the direction of Ivars Taurins, the Chamber Choir has become one of the most fitted in North America, awarded the Healey-Willan Prize in 1991, and described as “the best period-performance choir anywhere in the world” (The Globe and Mail).

The Chamber Choir has made several critically acclaimed recordings, including a live-concert CD of Handel’s Messiah recorded in 2011 at Koerner Hall, which was nominated for a 2013 JUNO Award. Tafelmusik’s annual performances of Messiah and “Sing-Along Messiah” have become an established part of Toronto’s holiday tradition. MARA BROWN 416-964-9562 x226 mbrown@tafelmusik.org www.tafelmusik.org

Tallis Choir

Tallis Choir, founded in 1977 and directed by Peter Mahon, specializes in Renaissance choral music but performs a wide variety of musical styles. Our upcoming 41st season includes four concerts, featuring the music of Byrd (October), Gabrieli (December), and Gesualdo (March), concluding with a program which reflects on 10 centuries of music using the theme of Light (May). Concerts are performed at St. Patrick’s Catholic Church, 141 McCaul St. DAVID MARTIN, CHOIR PRESIDENT 416-286-9798 info@tallischoir.com www.tallischoir.com

Tempus Choral Society

Tempus Choral Society is a 100-voice SATB community choir based in Oakville, led by director Brian Turnbull. Its repertoire encompasses contemporary, Broadway, Great American Songbook, gospel, classical and jazz. In 2015, a Tempus4Us children’s choir and a Tempus Jazz Choir were formed as part of a grant from the Ontario Trillium Foundation. In December 2014, the group sang the Messiah at the Lincoln Center. Members performed Vaughan Williams' Dona Nobis Pacem at Carnegie Hall in April 2015 as part of an international choir of auditioned singers. And in November 2016, Brian assembled about 600 singers in five choirs in a “Choral Xtravaganza” at the Oakville Conference Centre, to be reprised this fall. A European tour is planned for summer 2018. Hot off the presses is our fabulous new Choral CD; see a member for details. BRIAN TURNBULL 905-466-2168 pipercorg@hotmail.com www.tempuschoralsociety.com

That Choir

Celebrating its 11th season in 2018/19, That Choir is one of Toronto’s most exciting a cappella ensembles, combining high-calibre performance with storytelling through choral music. Conducted by Craig Pike, the ensemble now draws together 30 auditioned singers with diverse backgrounds in work and study. Each season, That Choir presents a four-concert series of contemporary choral works and an exciting cabaret series, undertakes a range of professional development projects, and appears at many local and provincial music festivals and arts events. That Choir’s repertoire ranges from Eric Whitacre, Ola Gjeilo, Pentatonix and Rajaton, to works by Canadian composers Matthew Emery and Kathleen Allan. Visit our website for more details! COLIN FROTTEN 416-706-5221 info@thatchoir.com www.thatchoir.com

Toronto Beach Chorale

Toronto Beach Chorale (with artistic director Mervin W. Fick) is an auditioned SATB choir of up to 65 voices with a passion for presenting excellent choral music. TBC invites professional musicians, soloists, actors and other arts organizations to join in classical choral repertoire in 3-4 concerts per season. TBC organizes and participates in “Messiah for the City” and in many local community events. TBC’s “Choral Scholars” Program offers subsidy and training to singers aged 19 to 24. Rehearsals are Wednesdays, 7pm to 9.30pm, September to May, usually at Kingston Road United Church (975 Kingston Rd.). Auditions in September and January; the ability to read music and choral experience are assets. DAVID GARDE 416-699-6634 torontobeachchorale@gmail.com www.torontobeachchorale.com

Toronto Beaches Children’s and Youth Chorus

TBCYC, founded in 2005 by artistic director Bronwen Low with the invaluable contribution of drama instructor, Joanne Mitchell, has grown from a membership of 30 to over 150 children and youth
Canary Pages 2018.indd   15
2018-04-22   11:32 PM

Canary Pages 2018.indd   15
2018-04-22   11:32 PM

(KJ and up) from all over Scarborough and Toronto’s East End. 2016 marked the inaugural year of the Youth Chorus. TBCYC welcomes all, regardless of ability, offering a high quality musical and dramatic experience within an atmosphere where hard work and fun coexist. Each year, TBCYC choristers are involved in many concerts and events throughout the city. Every spring, the choir mounts a fully-produced musical production. The 2018 show is “James and the Giant Peach.” TBCYC also recently began touring. Most recently in 2016, they participated in the DCINY festival, where they sang as members of the ensemble at Carnegie Hall.

JESSICA RILEY
416-699-9864
jessicas@torontobeacheschildrenschorus.com
www.torontobeacheschildrenschorus.com

● Toronto Chamber Choir

Proudly marking its 50th anniversary, the Toronto Chamber Choir of around 40 skilled singers has held a prominent place in Canada’s early music scene since 1968. It specializes in Renaissance and Baroque repertoire, collaborating regularly with Toronto’s rich pool of period instrumentalists, but also with forays into other periods. Four concerts per season – two Saturday evening concerts and two Sunday afternoon “Kaffeemusik” presentations – explore the cultural context of our repertoire through narration, often with a special guest expert. Rehearsals are Wednesday evenings at St. Patrick’s Parish Hall with occasional Saturday “retreats.” Auditions for new volunteer members are held anytime by arrangement with the director, while auditions for our Toronto Chamber Chorus section lead program are held in May or June.

LUCAS HARRIS, ARTISTIC DIRECTOR
416-763-1695
lucasharris@live.ca
www.torontochamberchoir.ca

● Toronto Children’s Chorus

The award-winning Toronto Children’s Chorus marks its 41st season, and its 12th under artistic director Elise Bradley, this 2018/2019 season. The Chorus comprises a family of choirs: KinderNotes for children aged 3 to 6 (no audition required), four Training Choirs, Main Choir (four ensembles) and Toronto Youth Choir (aged 16 to 30). More than 300 choristers develop skills in vocal technique, sight-singing and music theory each year. Main Choir offers masterclasses and exceptional performance and recording opportunities, including with the Toronto Symphony Orchestra. BONNIE O’SULLIVAN
416-932-8666 x225
bonnies@torontochildrenschorus.com
www.torontochildrenschorus.com

● Toronto Choral Society

Founded in 1845, the Toronto Choral Society fosters a musical environment in which members learn and develop both musical ability and choral repertoire, presenting the greatest choral works, from renaissance to contemporary. An integral part of Toronto, we explore the music of the many cultures that make up our community, and contribute to the life of the city by participating in community events.

The choir’s new tradition is to celebrate Christmas at Koerner Hall: in 2017 we performed Bach’s Christmas Oratorio, and in 2018 we will present Ariel Ramirez’ Missa Criolla. We welcome new singers in September and January. We are a non-auditioned ensemble, but choral experience and regular practice are expected. We are currently accepting tenors and basses. Sopranos and altos are encouraged to add their names to our waiting list.

LEANDRO PALACIOS
321-421-9799
info@torontochoralsoociety.org
www.torontochoralsoociety.org

● Toronto Classical Singers

Toronto Classical Singers is an auditioned choir with professional standards and outlook. Now in its 27th season, the organization continues to celebrate and contribute to the glorious tradition of choral music with performances of Bach, Mozart and Mendelssohn over 2018/19. Toronto Classical Singers is known for its unique musical point of view and its diverse and high-quality programming, featuring lesser-known and rarely performed pieces as well as well-beloved vocal/orchestral repertoire. Led by founding conductor and artistic director Jurgen Petrenko, the choir has established a long-standing partnership with Talisker Players who accompany the choir in their presentations of the great choral masterpieces. In addition to its regular season, the group has performed in co-productions with other musical entities. Please visit our website for information about our auditions.

KATHLEEN PAYNE
416-986-8749
kathleenpayne@sympatico.ca
www.torontoclassicalsingers.ca

● Toronto Mass Choir

The choir formally began in 1988 and over the past 30 years has travelled to 10 different countries and released 12 albums. The Toronto Mass Choir (TMC) incorporates elements of contemporary gospel, traditional gospel, jazz and Caribbean music into its vast repertoire.

Karen Burke, a professor of music at York University is TMC’s artistic director and her husband, Oswald Burke serves as business/technical manager. Now 40-strong, plus a five-piece band, the not-for-profit multi-denominational choir has shared the stage with well-known artists such as Tramaine Hawkins, Take 6, Michael Burgess, Jane Bunnett and jazz legend, Jon Hendricks.

TMC continues its busy concert schedule, appearing on many radio and television broadcasts across Canada and internationally.

KAREN BURKE
905-794-1139
info@tmc.ca
www.tmc.ca

● Toronto Mendelssohn Choir

The Toronto Mendelssohn Choir is recognized for its grand symphonic sound and for the clarity and precision of its interpretation of some of the greatest sacred and secular music ever composed. The 120-voice choir includes a professional core, auditioned volunteers, and apprentices (aged 17 to 22). The TMC performs over 20 concerts annually, including major choral works, Festival of Carols at Christmas, and Sacred Music for a Sacred Space on Good Friday. The choir also performs regularly with the TSO, including annual performances of Messiah. As part of its outreach initiatives, the choir webcasts selected concerts and presents “Singsation Saturday” choral workshops for singers of all levels.

ADMINISTRATOR
416-598-0422 x221
admin@tmchoir.org
www.tmchoir.org
The Chamber Choir with Matthias Maute is a chance to refresh vocal skills and study the great works of choral literature in the intimacy of a chamber vocal ensemble. Spend a fun-filled week rehearsing works including Tchaikovsky’s Hymn of the Cherubim, Monteverdi’s ‘Hoc chef’ tel, Brahms’ ‘Lieder für gemischten Chor,’ and Bach’s Missa in g minor BWV 225 with acclaimed choral conductor, virtuoso recorder player and composer, Matthias Maute.

Dates: July 30 to August 4, 2018. Must be over 18 years of age. Tuition includes a ticket to all TSM Festival Concerts July 30 to August 4, daily lunch and coffee. Cost: $700 plus HST. Apply now: www.torontosummermusic.com/community-academy/

JENNIFER MAK
647-430-5699 x111
jennifer@torontosummermusic.com
www.torontosummermusic.com

Calling All Male Singers! The Toronto Welsh Male Voice Choir (TWMVC) is growing and is seeking more members... If you are a male singer (you don’t have to be Welsh) who has always wanted to sing in a choir or rekindle your singing spirit from the past, drop in to one of our Wednesday night rehearsals at Dewi Sant United Church, 33 Melrose Ave., Toronto.

We perform not only in Canada, but the USA and in the UK… We perform a wide variety of traditional and contemporary music. For more information, please go to our website.

ALAN SADEGURSKY
647-389-8084
alansadegursky@yahoo.ca
www.welshchoir.ca

Univox is a mixed-voice SATB community choir for young adults that is part of the larger Vox Choirs organization. The organization holds relationship-building, social responsibility and musical excellence as its core principles. No audition is required for membership but most choristers have previous choral experience or some musical proficiency. Our season runs September to June and rehearsals take place Tuesdays, 5:45pm to 8pm, at New Horizons/ Dovercourt Baptist Church. Regular attendance is expected. Selected repertoire spans five centuries, including choral classics, contemporary works and popular music, ranging from Gabriel Fauré to Daft Punk.

To join the choir visit: http://voxchoirs.org/join/

MEMBERSHIP COORDINATOR
416-565-3802
membership.univox@voxchoirs.org
www.voxchoirs.org

The joy of singing four-part a cappella harmony, in the company of your newest male friends while supporting our local community through various altruistic, artistic and musical events. We are a men’s a cappella chorus totally dedicated to pursuing excellence in entertaining our audiences, and strive to exceed expectations. We are based in Newmarket and Sharon Ontario, serving York Region and surrounding communities. Guests are welcome at weekly rehearsals.

Membership includes The Chordsmen at the level of the local chapter, The Ontario District Barbershop as well the international organization of The Barbershop Harmony Society. Opportunities for performing, quartetting, workshops and competitions abound.

RENE FRAPPIER
416-526-3142
info@uccchorus.com
www.uccchorus.com

The Upper Canada Choristers Choir under the direction of founding conductor Tom Baker. Since 1983, the choir has brought unique performances of the great choral masterpieces, from the Renaissance to modernity, to the rural community of Uxbridge and surrounding area. Together our enthusiastic singers develop and express their musical talents, often collaborating with local professional vocalists and instrumentalists. Recent performances include Beethoven’s Missa in C, Gjeilo’s Sunrise Mass, Mozart’s Requiem, Monteverdi’s Vespers, Bach’s St. John Passion and Bernstein’s Chichester Psalms, Faure’s Requiem and Durufle’s Requiem.

Membership is by a non-threatening screening process at the first rehearsal. Rehearsals are Monday nights, September to May in Uxbridge.

MARGARET CUNNINGHAM
905-642-2096
uxbridgechamberchoirs@gmail.com
www.uxbridgechamberchoir.ca

Vesnivka Choir

Vesnivka Choir was established in 1965 by founding artistic director Halyna Kvitka Kondratchi. This award-winning women’s ensemble has delighted audiences around the world with its rich repertoire of Ukrainian liturgical, classical, contemporary and traditional folk music. The choir’s regular concert season comprises three major concerts, one of which is its ever-popular annual Christmas concert. Vesnivka, together with its partner the Toronto Ukrainian Male Chamber Choir (TUMCC), is often accompanied by professional soloists and chamber ensembles of area musicians. Vesnivka also sings at Christmas and Easter Liturgies. Singers are welcome; rehearsals are held on Tuesdays, 7:15pm to 9:15pm (4 Bellwoods Ave., Toronto). Male singers are welcome to join TUMCC; rehearsals held on Mondays, 7:30pm to 9pm (2445 Bloor St. W., Toronto).

NYKOLA PARZER
416-246-9880
nykola@vesnivka.com
www.vesnivka.com

Victoria College Choir

The Victoria College Choir has been a fixture of the Vic community since the move to Toronto from Cobourg in 1892. Though it has seen many different forms and incarnations over the past century, musical life at Vic has been consistently dominated by the chorus. The present Vic Chorus was established in 1991 as a non-audition, community wide chamber choir open to students, faculty, alumni, and staff. Our concerts are held regularly in the gothic setting of the Victoria College Chapel. Often involving various guest artists, these concerts present a wide range of choral musical selections, from classical to contemporary, global, operetta and more! We rehearse in the Goldring Student Building at Victoria College on Tuesdays starting at 5:15pm.

TAYLOR SULLIVAN
416-585-4521
tsullivan.vicchorus@gmail.com
www.vicchorus.com

Victoria Scholars Men’s Choral Ensemble

A past winner of the Canada Council Healey Willan Grand Prize in the CBC Radio National Competition for Amateur Choirs and one of Canada’s finest male choral ensembles, the Victoria Scholars Men’s Choral Ensemble treats audiences to a wide range of music, from Medieval plainchant and works from the Baroque, Renaissance and Romantic eras through to contemporary and newly commissioned works from some of Canada’s best-known composers. Along with an annual three-concert series in Toronto, the Scholars have toured nationally and internationally, perform regularly with international...
Village Voices has collaborated with other Ontario vocal soloists and arts organizations, and have released five acclaimed recordings, including, most recently, in January 2016, Songs of Love. If you are an experienced musician with excellent sight reading abilities and would like to join us for the upcoming season, please contact us today.

JERZY CICHECKI
416-761-7776
info@victoriascholars.ca
www.victoriascholars.ca

**Village Voices**

Village Voices, a diverse, mixed-voice 70-voice community choir based in Markham, enters its 30th season in September 2018. Directed by Oksana Vignan, the choir presents two major concerts annually and sings at seniors’ residences and special community events, performing repertoire from the great standard classics to contemporary music. Village Voices has collaborated with other Ontario choirs and as guest artists of instrumental ensembles such as the Markham Concert Band and the Kindred Spirits Orchestra. The choir’s musical skills are honed regularly through special workshops with outstanding choral musicians. Features of the choir’s May 12, 2018 concert, “Celebrate Love,” include a medley from Les Misérables, along with superb, contemporary works by Ola Gjeilo, Olaf Christensen and Kim Andre Arnesen. The 2018-2019 season will end with a May concert celebrating our 30th anniversary.

ELLEN DOWSWELL
905-763-4172
info@villagevoices.ca
www.villagevoices.ca

**VIVA! Youth Singers of Toronto**

VIVA! is a six-choirs include three children’s choirs for ages four to 16; the Everyone Can Sing Choir for teens and adults with disabilities; an SATB Community Choir providing singing opportunity for adult beginners and retirees; and an SATB adult chamber choir. Diverse programming features age-appropriate choral training through instruction in vocal technique, private vocal instruction and music theory. VIVA!’s TD Bank Group Inclusion Program offers support for people with disabilities and transgendered singers who are finding their voices. Singers from the Main Chorus and Chamber Choir may choose to perform with VIVA! in the National Ballet of Canada’s Nutcracker. VIVA!’s staff of fine musicians and the members of the Choral Mentoring and Leadership Program deliver authentic music-making in a supportive, singer-centred choral community.

SUSAN SUCHARD
416-788-8482
info@vivayouthsingers.com
www.vivayouthsingers.com

**VOCA Chorus of Toronto**

The VOCA Chorus of Toronto is a dynamic, auditioned ensemble that performs eclectic repertoire (including premieres of arrangements by our artistic director) in collaboration with some of Canada’s finest artists. Each season consists of two major concerts, a cabaret fundraiser, two retreats (including one with guest clinician) and community performances. Rehearsals are Monday evenings at Eastminster United Church, 310 Danforth Ave., Toronto. On Saturday, May 5, 7:30pm at Eastminster, we present “Dreamsongs,” featuring the Canadian premiere of Dreamweaver by world-renowned composer, Ola Gjeilo, along with a Toronto premiere of his SATB setting of Song of the Universal, and works by Sirett, Daley and others. Director: Jenny Crober. Accompanist: Elizabeth Acker. Guests: Ellen McAteer, soprano; Jason Fowler, guitar; VOCA Chamber Strings orchestra.

JENNY CROBER
416-463-8225
crober.best@gmail.com
www.vocachorus.ca

**Voices Chamber Choir**

Entering into the choir’s 23rd season, Voices has firmly established itself as one of Toronto’s finest chamber choirs, and it has received awards and recognition from across Canada. As part of next season, the choir will perform Healey Willan’s The Mystery of Bethlehem at our Christmas concert in commemoration of Dr. Willan’s death in 1968, and Theodore Dubois’ Seven Last Words of Christ as part of our Lenten presentation. The choir will close out next season with a concert featuring Handel’s Coronation Anthems and music by Haydn. Voices rehearses on Wednesday evenings from 7:30pm to 10pm at St. Thomas’s Church, 383 Huron St., Toronto. Auditions are available throughout the year.

RON CHEUNG
416-519-0528
voiceschamberchoir@yahoo.ca
www.voiceschamberchoir.com

**Wayne Gilpin Singers**

Beautiful melodies, rocking sax solos, edgy new jazz arrangements of Handel’s Messiah— if any of this appeals to you, read on. The Waterloo-based Wayne Gilpin Singers is an auditioned (a singer-friendly audition, we promise!) chamber choir that sings a wide variety of music, including contemporary Christian, gospel, show tunes, spirituals and more. Resident composer/accompanist Andrew Gilpin pens unique arrangements for an ever-expanding Jazz Messiah, an annual event that twins Handel’s beautiful melodies with modern rhythms and musical styles. Also featured in concert are talented guest artists on bass, drums and saxophone, providing an unforgettable musical experience for both audience and choir.

WAYNE GILPIN
1-800-867-3281
wayne@gilpin.ca

**West Toronto Community Choir**

We are a small community choir serving Roncesvalles, Parkdale, the Junction and other surrounding communities. Rehearsals are Monday evenings 7pm to 8:45pm and take place at Roncesvalles United Church. Music is a mix of folk tunes and secular classical, with a few pop favourites thrown in. Our vibe is fun and social, with a focus on community engagement and low-pressure music-making. We have a mix of seasoned choristers and novices. Reasonable schedule and a small fee.

TAYLOR STRANDE
647-388-3604
westtorontocommunitychoirs@gmail.com
Thank you for taking a gander at this year’s Canaries! If you are looking for a specific group of songbirds, visit our directory online, at thewholenote.com/canary where you can do more browsing, or conduct a more focused search – by genre, geography, audition type, gender, age range, skill level and more.

Missed the Canary Pages? If a choir you think should be here is not, it’s not too late! Choirs can join the online Canary Pages at www.thewholenote.com/canary

For more information, contact Karen Ages at karen@thewholenote.com or 416-323-2232 x26

THE 2018 CANARY PAGES TEAM

PROJECT MANAGER: Karen Ages
PROJECT EDITOR: David Perlman
PROOFREADING: Sara Constant
LAYOUT & DESIGN: Susan Sinclair
WEBSITE: Kevin King

WAYNE GILPIN SINGERS

Windsor Classic Chorale

The Windsor Classic Chorale is an auditioned volunteer choir with a variety of backgrounds in professional music fields, and with a shared passion for music, singing and community. Founded in 1977 by Director Emeritus Richard Householder, the Chorale has become a core component of the local arts community, presenting an annual concert season and singing at a variety of other events throughout the Windsor area, from the Heritage Auditorium at the University Of Windsor to Pelee Island’s Stone & Sky historic quarry series, to All Saint’s Church, to Viewpointe Winery’s tractor parade, to carolling at Jackson Park’s Bright Lights to Caesar’s Windsor’s Colosseum, stage backing The Tenors. The Windsor Classic Chorale believes in honouring the tradition of choral music by singing it well, contributing to its growth and promoting it in our community.

ALLISON BROWN
519-567-7407
windsorclassicchorale@gmail.com
www.windsorclassicchorale.org

The Yorkminstrels Show Choir

The Yorkminstrels Show Choir is an SATB choir, founded in 1974 as an arm of the Yorkminstrels musical theatre company. We sing mostly Broadway music, with oldies, contemporary and seasonal songs added to the mix. With our repertoire, costumes and movement, the show choir has evolved into a unique group. We take entertainment into the community, doing occasional concerts throughout the season at seniors’ residences, and for condo/church/synagogue groups and fundraisers. Rehearsals are held on Wednesday evenings at Cummer Lodge in North York, from September through June. A simple audition is required; note-reading is not essential. We are a warm, fun-loving and welcoming group, so if you enjoy singing, learning harmony and performing, we invite you to join us!

SANDI HORWITZ
416-229-9313
horwitz@rogers.com
www.yorkminstrels.com

Young Singers

Experience the magic of music and release your child’s musical artistry through choral music! A unique musical education is offered to youth in the Durham Region in a supportive and challenging environment. Five distinct choirs include three non-auditioned ensembles for ages four to 14, an auditioned treble choir for ages 10 to 15, and an auditioned SATB choir for ages 14 and older. Repertoire which develops musical skills and vocal technique embraces all styles and genres and often includes choreography. In addition to winter and spring concerts and regular appearances; these proud choral ambassadors have enjoyed recent tours to Ireland and China. Young Singers is in their 26th season!

ANNA LYNN MURPHY
905-686-9821
administrator@youngsingers.ca
www.youngsingers.ca

PROJECT MANAGER: Karen Ages
PROJECT EDITOR: David Perlman
PROOFREADING: Sara Constant
LAYOUT & DESIGN: Susan Sinclair
WEBSITE: Kevin King

If a choir you think should be here is not, it’s not too late! Choirs can join the online Canary Pages at www.thewholenote.com/canary

For more information, contact Karen Ages at karen@thewholenote.com or 416-323-2232 x26

THE 2018 CANARY PAGES TEAM

PROJECT MANAGER: Karen Ages
PROJECT EDITOR: David Perlman
PROOFREADING: Sara Constant
LAYOUT & DESIGN: Susan Sinclair
WEBSITE: Kevin King

Thank you for taking a gander at this year’s Canaries! If you are looking for a specific group of songbirds, visit our directory online, at thewholenote.com/canary where you can do more browsing, or conduct a more focused search – by genre, geography, audition type, gender, age range, skill level and more.
EARLY-BIRD SUMMER MUSIC GUIDE

Summer is just around the corner!

The WholeNote’s 14th annual Green Pages will be published as usual in our upcoming big SUMMER edition (June/July/August). The print magazine hits the stands June 1 but there are always a few festivals that begin earlier! So some of these are featured on this page and the next.

The Green Pages includes festival profiles and pictures, concert and event listings. Look forward to an exciting overview of the summer musical map—classical, jazz, opera, folk, world music and much more—in beautiful and sometimes unexpected locations.

Online at thewholenote.com/green, festival profiles are added as they arrive, and updated, supplemented with photos, videos, links to social media and more. So if you can’t wait for June 1, visit us online at thewholenote.com/green, where you can do more browsing or begin a more focused search.

Meanwhile, summer music is already under way. Here’s a tempting sample of the goodness to come!

FESTIVAL CLASSICA

May 25 to June 16
Saint-Lambert, South Shore of Montreal, Montreal, North Shore of Montreal

For its 8th edition, Festival Classica will present 60 indoor and outdoor concerts. Under the theme of From Schubert to the Stones, the Festival will run from May 25 to June 16, 2018 in Saint-Lambert, several cities on the South Shore, and on the island of Montreal and the North Shore. Festivalgoers will be treated to exceptional performances by numerous renowned artists, including Stéphane Tétreault, Guillaume Andrieux, Jean-Philippe Sylvestre, Russell Braun, Alice Ader, the Solistes de l’OSM, the Orchestre Métropolitain and Marc Martel. Unique concerts will be presented in tribute to remarkable composers: André Mathieu, Claude Debussy and Jacques Hérn.

888-801-9906
www.festivalclassica.com

LULAWORLD Toronto, ON

MONTREAL CHAMBER MUSIC FESTIVAL

June 1 to 17
Montreal, QC H3A 1E3

The Montreal Chamber Music Festival presents its 23rd season, offering a wonderful array of gems from the chamber music repertory, exciting premieres, and new collaborations, with performances by many of our most revered artists along with brilliant new discoveries. Beginning with a new spring series at The Ritz-Carlton Montreal in April and May, the Festival moves to Pollack Hall for the TD JAZZ and classical series in June. With our theme “Droit au Cœur!” (Straight to the Heart!), we emphasize our love for chamber music, the most intimate and collaborative of art forms. Highlights include the Canadian premiere of the New York Philharmonic String Quartet and special events to celebrate the “Year of the Cello” in concert and film.

514-489-7444
www.festivalmontreal.org

MUSIC MONDAYS

May 7 to September 3
Church of the Holy Trinity, 19 Trinity Square, Toronto, ON M5G 1B1

A lunchtime concert series at the Church of the Holy Trinity – welcome to our 27th season! Music Mondays has served as a launching pad for emerging talent since its inception in 1992. Our concerts take place in the warm acoustics of Holy Trinity Church, just steps away from the Eaton Centre. We feature an eclectic mix of everything from classical solo and chamber music to jazz, fusion and world music. Our goal is to provide the highest possible musical experience to a pay-what-you-can downtown Toronto audience. Please join us. Bring your lunch – and a friend – every Monday at 12:15pm from May to Labour Day.

416-588-0307
www.musicmondays.ca
SAINT JOSEPH’S ARTSFEST 2018

May 27 to June 10
Hamilton ON L8P 2H9

Saint Joseph’s ArtsFest brings music and theatre performances to the GTHA area. In the superior acoustics of Saint Joseph’s Church in Hamilton, this year’s festival brings together artists not only from Canada, but also from Estonia and the Czech Republic. Both of these European countries are celebrating their 100th anniversaries. Highlights of the Festival will include the Prague Mixed Choir (Conductor: Jiří Petrdlík) and Aare Tammesalu (cellist from Estonia). We are also pleased to present A Man for All Seasons under the stage direction of Lana Borsellino. Featured will be works by Haydn, Smetana, Arvo Pärt, and the sublime Miserere by Allegri with Julie Ludwig. Come to a concert or stage play, then enjoy an evening meal on trendy Locke Street in Hamilton.

905-528-0019
www.stjoesartsfest.ca

SUMMER MUSIC PRESENTERS!
Like what you see?
The WholeNote’s annual Green Pages Summer Music Guide is an excellent and inexpensive vehicle for promoting your festival to music lovers in Ontario and beyond, published in our upcoming SUMMER print edition (June/July/August; 30,000 copies) and online at thewholenote.com/green.

You get a 120-word profile of your festival, a photo accompanying the online profile plus optional web links and embedded video links. You get the opportunity to submit and update daily concert and event listings, and discount opportunities for additional print advertising.

Daily listings information (events June 1 through Sept 7) must be emailed to listings@thewholenote.com by MAY 8.

For The Green Pages contact Karen Ages at 416-323-2232 x26 or karen@thewholenote.com – print edition deadline: MAY 11
**Concerts in the GTA**

**Tuesday May 1**

**Wednesday May 2**
- **12:00 noon**: Yorkminster Park Baptist Church. Organ Recital. Sharon L. Beckstead, organ. 1585 Yonge St. 416-922-1167. Free. First-come, first-served. Late seating not available.

**Thursday May 3**

**May 2 & 3**
Peter Oundjian, conductor
Leon Fleisher, piano
TSO.CA

**May 3, 2018 | 1.30 PM**
Celldrama!
Simon Fryer, cello, with seven guest cellists and special guest Shannon Mercer, soprano
416-923-7052
wmct.on.ca

**THE NIGHTINGALE AND OTHER SHORT FABLES**
Stravinsky

**APR 13 - MAY 19**
coc.ca

**st. joe’s ArtsFest 2018**
Norman Reintamm artistic director

**SUN May 27**
4 pm Festival Opening Night
PRAGUE MIXED CHOIR with conductor Jiří Petrdlík
Celebrating the 100th anniversary of the Czech Republic and the 50th anniversary of the Prague Spring
Selections from works by DVORAK, JANACEK, EBEN & SMETANA

**FRI June 1**
7:30 pm Artistic Director’s Evening
A Celebration of Estonian Connections with members of Cathedral Bluffs Symphony Orchestra
Special guest cellist Aare Tammesalu (from Estonia)
ERIK KREEM Quintet for String Orchestra (premiere)
ARVO PÄRT Spiegel in Spiegel (Aare Tammesalu cello), Summa (St. Joe’s Quartet) J.S. BACH Concerto for 2 Pianos in c (Norman Reintamm & Stillman Matheson)

**SAT June 2 & 9**
7:30 pm Theatre at St. Joe’s — 2 performances
A MAN FOR ALL SEASONS
Robert Bolt author
Lana Borsellino stage director

**THURS June 7**
7:30 pm FESTIVAL TRIO
Sadie Fields violon (from Brussels, Belgium)
Paul Pulford cello (from New Brunswick)
Ken Gee piano (Guelph Musicfest director)

**GRIEG Violin & Cello Sonatas MENDELSsoHN Trio in d minor**

**FRI June 8**
7:30 pm JAZZ at St. Joe’s “Cool jazz on a summer’s night”
MIKE MALONE & FRIENDS
Mike Malone trumpet Nancy Walker piano Kieran Overs bass Kevin Dempsey drums

**SUN June 10**
4 pm Festival Closing Concert
HAYDN St. Nicholas Mass
Allegri, Miserere Mei (soloist Julie Ludwig)
TCHAIKOVSKY Rococo Variations (soloist Aare Tammesalu)
with members of Cathedral Bluffs Symphony Orchestra

**Saint Joseph’s RC Church**
260 Herkimer St, Hamilton
905.528.0019 or 416.550.6465
concert admission $20 suggested donation

stjoesartsfest.ca
Concerts in the GTA

BEECHER'S FORTY MILE RANCH

Friday, May 4, 8pm
auroralatinmusic.ca

Toronto Symphony Orchestra

Mozart: Piano Concerto No.21 in C; Beethoven: Symphony No. 8 in C (ed. Hawkesaw) (Canadian premiere).

Leon Fleisher, piano; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-368-5511. $35-$325.

Also May 5.

Saturday May 5

1:30: Oakville Choir for Children and Youth. Journeys in Song. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-537-7104. $25; $20(st). Also at 7:30pm.

2:30: Bel Canto Singers. Silver Anniversary Concert: Can't Stop Singing. Adams: We Raise Again; Maschwitz & Sherwin: A Nightingale Song in Berkeley Square; Les Misérables Medley (arr: Lejois); MacGillivray: Songs for the Mira; Rogers & Hammerstein: The Sound of Music; and other works. Leanne Piller, conductor. Toronto Centre for the Arts, 150 Bloor St. W., Toronto. 416-593-5600 x231. $20; free(child). Also 7:30.

3:00: Toronto Children's Chorus. Fire and Ice. Finale to TCC's 40th anniversary concert season. Music reflecting the diversity of Canada. Works by Kuzmenko, Henderson, Adams, Teller and others. Winona Zelenka, cello; Stan Klebanoff, trumpet; Elise Bradley, conductor. Toronto Centre for the Arts, 150 Bloor St. W., Toronto. 416-593-5600 x231. $20; free(child). Also 7:30.

4:30: Oakville Choir for Children and Youth. Journeys in Song. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-537-7104. $25; $20(st). Also 7:30pm.

7:00: Din of Shadows. Din of Shadows II. Array Space, 155 Walnut Ave. 416-526-1040. $15/10(ad). Also 9:30pm.

7:30: Singing Together 2018. A Celebration of Cultural Diversity. Choral music from different ethnic groups. Rutter: Music's Always There with You; Beethoven: Ode to Joy (in 9 different languages). Cantemos; Chinese Choir of Toronto; Coro San Marco; Joyful Singers; Nayiri Armenian Choir of Toronto; and others. Toronto Full of Joy Church, 2151 Danforth Ave. 416-758-2213. PWYC.


Opus 8

What's our life?

May 5, 7:30pm, Church of St. Martin-in-the-Fields
Opus 8 brings the existential choral ponderings of Howells, Britten, Whitacre, Gombert, Gibbons, and more.

Entry is pay-what-you-can-afford. Join us for a free post-concert reception.

www.vocachorus.ca

Sunday May 6


2:00: Rezonance Baroque Ensemble. Handel’s Heroines. Opera aria by Handel for soprano; and other works. Vania Chan, lyric coloratura soprano; Rezan Onen-Lapointe and Jimin Shin, baroque violins; Rebecca Morton, baroque cello; David Podgorski, harpsichord. St. Barnabas Anglican Church, 361 Danforth Ave. 416-778-5696. $25/$20(ad); $15(st).


2:00: Toronto Symphony Orchestra. Mozart & Bruckner. Mozart: Piano Concerto No.22 in E, K482; Bruckner: Symphony No.8 in C (ed. Hawkhawa) (Canadian premiere). Leon Fleisher, piano; Peter Oundjian, conductor. La Maison Symphonique, 1600 St Urbain St., Montreal. 514-842-2112. $34.75–$148.00. Also May 18(2pm), 3(2pm), 7(6pm), Ottawa.

3:00: Cantanes Singers. Songs for Young Elizabeth. Fayrfax: O Lux beata Trinitas; Sheppard: In pace in idipsum; Tallis: Lamentations of Jeremiah; Blessed are those that are undefiled; Mundy: O Lord, the Maker of all things; and works by Cornysh. Trinity College Chapel, U of T, 6 Hoskin Ave. 416-578-6602. $20; free(under 12). Also May 6(3pm, Church of the Holy Trinity).

7:30: Korean Canadian Chamber Concerts and Friends. Children’s Day/Korean Children’s songs; Saint-Saëns: Carnival of the Animals. St. George Anglican Church, 5530 Yonge St. 416-737-0521. $20; free(st).

7:30: Millville Philharmonic Orchestra. All You Need Is Love. Classic Beatles’ hits. First Ontario Centre for the Arts, Milton, 1010 Main St. E., Milton. 905-675-5359. $22; $20(ar/st); $15(st/child).

7:30: Mississauga Festival Choir. Generations. Rutter: Mass of the Children. Mississauga Festival Choir; Mississauga Festival Youth Choir; Rezone; orchestra. Hammerson Hall, Living Arts Centre, 4141 Living Arts Dr. Mississauga. 905-506-6000. $37; $32(ar/st); $31(1/child).

7:30: Music at St. Andrew’s. For King and Country: 100th Anniversary of the End of World War I. Tony Quarrington & Friends: Mary Louis Fallis, soprano; Allison Angelo, soprano; Stuart Laughton, trumpet; Arthur Renwick, dobro; James Gordon, guitar; With dramatic readings, big-screen A/V show, and displays of Vimy Cross and war artifacts. St. Andrew’s Church (Toronto), 73 Simcoe St. 416-595-5600 x231. $25; CD launch.

7:30: Thame Hall Symphony Orchestra. Concerto Competition Grand Prize Winners Concert. St. John’s University Church (Oakville), 262 Randall St. Oakville. 905-483-6878. $30; $25(ar); $20(st); free(12 and under). Also May 6(3pm, St. Simon’s Anglican Church).


8:00: Din of Shadows II. Din of Shadows. See May 3. Also May 6(8pm).

9:30: Opus 8 brings you the existential choral ponderings of Howells, Britten, Whitacre, Gombert, Gibbons, and more. Entry is pay-what-you-can-afford. Join us for a free post-concert reception.

12:00: Opus 8 presents The Journey. Entry is pay-what-you-can-afford. Join us for a free post-concert reception.

www.thewholenote.com
A. Concerts in the GTA

the Holy Trinity, 19 Trinity Stq. 416-578-6602. $20; free(under 12). Also May 5(7:30 pm, Trinity College Chapel).

• 5:00: Chorus York, Richmond Hill. Spirited & Jazzy. A matinee program featuring favourites in the genres of jazz and spirituals. Stéphane Potvin, director; Christina Fay, piano. Thornhill Presbyterian Church, 271 Centre St., Thornhill. 905-884-7922. $55(family); $25; $20(2r); $15(st); free(under 10).


• 5:00: Oakville Chamber Orchestra. Con- certo Competition Grand Prize Winners Concert. St. Simon’s Anglican Church (Oakville), 1450 Litchfield Rd., Oakville. 905-483-6787. $30; $25(2r); $20(st); free(under and under). Also May 7(5:30 pm, St. John’s United Church).


— payable.

Jean-Luc Therrien piano
Mai Tategami violin
Sunday May 6 3pm
SyrinxConcert.ca

anths, hymns, and other choral and instrumental selections. Guests: chamber orchestra, Junc- tion Trio. 270 Gladstone Ave. 416-536-3160. PWYC.


• 4:00: Church of St. Mary Magdalene (Toronto). Organ Fireworks. Andrew Adair, organ. 477 Manning Ave. 416-531-7955. Free. For organ music; Mozart: Mass in G Major, K475; Beethoven: Pastoral Symphony; Liszt: Hungarian Fantasia


• 7:00: Canadian Children’s Opera Company. Chip & His Dog and All The King’s Men. Music by Gian Carlo Menotti and John Anthony Bon- nett. Canadian Youth Opera Chorus; Teri Dunne, music director; Autumn Smith, stage director. York University, Joseph G. Green Studio Theatre, 4700 Keele St. 416-586-0467. $20, $15(2r); $10(st); free(under 6).

• 7:00: Toronto Lyric Opera Centre. Così fan tutte. Music by Mozart. Libretto by Lorenzo da Ponte. Gwenna Fairchild-Taylor, soprano; Martina Mykholid, soprano; Danielle Nichol- son, mezzo; Jean-Philippe Lazare, tenor; Jacob Feldman, baritone; Korin Thomas- Smith, baritone; David Bowser, conductor. Trinity-St. Paul’s United Church, 427 Bloor St. W. 647-665-4040. $25; $15(st; under 30).

Monday May 7


Tuesday May 8


• 12:30: Organixx Concerts/All Saints King- sway. Kingsway Organ Concert Series. Mark Himmelman, organ. All Saints Anglican Church, 2550 Bloor St. W. 416-571-3960. Freewill offering.

• 12:00 noon: Canadian Opera Company. Chamber Music Series: Beautiful Minds. Takemitsu: Rain Comming; Schaffer: Hymn to Night for soprano and large ensemble; Mayo: exploration of the works of filmmaker Arthur Lipsitt for large ensemble and electron- ics (world premiere), Glenn Gould School New Music Ensemble; Brian Current, con- ductor; Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-365-9231. Free. First- come, first-served. Late seating not available.


• 7:00: Brampton Folk Club. Flowers in Your Hair. Mark Yan, Brian Gladstone and Glen Hornblast. Peel Art Gallery, Museum and Archives, 9 Wellington St. E., Brampton. 905-791-4055. Free with museum admission.

• 7:30: Canadian Opera Company. The
Nightgale and Other Short Fables. See May 1. Also May 12(14:30pm), 15(2pm), 15. 19.
  8:00: Continuum Contemporary Music. Hockey Noir. Ristic Ensemble Contemporain de Montreal (Pascale Beaudin, soprano; Marie-Annick Bélieu, mezzo; M. Schrey, tenor; P. Etienne Bergeron, baritone and others). Jane Mallett Theatre. St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-1656. $40; $30(senior/art workers); $20(st). Also 8pm; May 10(eve).
  7:30: Ripley’s Aquarium of Canada. Friday Night Jazz. Lady Be Good. 236 Bremner Blvd. 647-351-3474. $30; $19.25(6-13 age 6-13); $15(age 3-5).
  7:30: Canadian Opera Company. Anna Bolena. See May 3. Also May 16, 20(2pm), 24, 26.

ST. JAMES CATHEDRAL
FRIDAY MAY 11

  7:30: Toronto Symphony Orchestra. What Makes It Great? Vivaldi The Four Seasons. Vivaldi: “Spring” and “Summer” (from The Four Seasons). Timothy Cho, violin; R. Kaplow, conductor & host. Roy Thomson Hall. 60 Simcoe St. 416-672-4255. $35.75-$83.75. Also May 12.

What makes it Great? Vivaldi The Four Seasons

Friday May 11
  2:00: Continuum Contemporary Music. Hockey Noir: Ristic Ensemble Contemporain de Montreal (Pascale Beaudin, soprano; Marie-Annick Bélieu, mezzo, M. Schrey, tenor, Pierre-Etienne Bergeron, baritone and others). Jane Mallet Theatre. St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-1656. $40; $30(senior/art workers); $20(st). Also 8pm; May 10(eve).
  7:30: Ripley’s Aquarium of Canada. Friday Night Jazz. Lady Be Good. 236 Bremner Blvd. 647-351-3474. $30; $19.25(6-13 age 6-13); $15(age 3-5).
  7:30: Canadian Opera Company. Anna Bolena. See May 3. Also May 16, 20(2pm), 24, 26.

SONGS IN OUR HEARTS
BACH'S INSPIRATION
RACHEL MAHON, solo organ
Sat May 12 @ 2 pm
TorontoBachFestival.org

BACH'S CHILDREN'S CHORUS
and the BACH CHAMBER YOUTH CHOIR
Charissia Bagan, Artistic Director
James Pinhorn, BCYC Conductor
Eleanor Daley, Pianist

Music That Moves
SATURDAY MAY 12, 2018 AT 7:30PM
Toronto Centre for the Arts - 504 Yonge Street
Tickets at the box office or 1-855-985-2787 (ARTS)

BACH'S CHURCH FESTIVAL
MILESTONES
Music from contemporary Canadian composers and the man who inspired many of them are featured in this final concert of our 40th Anniversary Season.
Saturday, May 12, 7:30 pm
St. Patrick's Church
141 McCaul St.

Tickets: $30, Seniors: $25. Students with ID: $10 (only at the door)
Info: 416-286-9798  Order online: boxoffice.tallischoir.com

ASSO CHOIR
Director Peter Mahon

Milestones
Music from contemporary Canadian composers and the man who inspired many of them are featured in this final concert of our 40th Anniversary Season.
Saturday, May 12, 7:30 pm
St. Patrick's Church
141 McCaul St.

Tickets: $30, Seniors: $25. Students with ID: $10 (only at the door)
Info: 416-286-9798  Order online: boxoffice.tallischoir.com

ASSO CHOIR
Director Peter Mahon

Milestones
Music from contemporary Canadian composers and the man who inspired many of them are featured in this final concert of our 40th Anniversary Season.
Saturday, May 12, 7:30 pm
St. Patrick's Church
141 McCaul St.

Tickets: $30, Seniors: $25. Students with ID: $10 (only at the door)
Info: 416-286-9798  Order online: boxoffice.tallischoir.com

ASSO CHOIR
Director Peter Mahon

Milestones
Music from contemporary Canadian composers and the man who inspired many of them are featured in this final concert of our 40th Anniversary Season.
Saturday, May 12, 7:30 pm
St. Patrick's Church
141 McCaul St.

Tickets: $30, Seniors: $25. Students with ID: $10 (only at the door)
Info: 416-286-9798  Order online: boxoffice.tallischoir.com
folk electronica and a new ambient, neo-classical project with no musical boundaries.

Carol Foon Yap, vocals, looped violin/mandolin; Andrew Yong Hoon Lee, vocals, guitar; Small World Music Centre, Artscape Youngplace, 180 Shaw St. 416-536-5439. $20/15(ad). May 11.

● 8:00: Sony Centre For The Performing Arts. Sutra by Sidi Larbi Cherkaoui. Music by Szymon Brzóska. A spectacle of athleticism, exploring the philosophy of faith behind the Shaolin tradition. Buddhist monks from the Shaolin Temple, Sony Centre for the Performing Arts, 1 Front St. E. 1-855-872-7669 or 416-916-7878. 8:00.

May 14


Tuesday May 15


A. Concerts in the GTA

Eugenio Fagiani in concert
May 16
7:30 p.m.
organixconcerts.ca


Thursday May 17

Friday May 18

Saturday May 19
• 4:30: Canadian Opera Company. The Nightingale and Other Short Fables. See May 1.

Sunday May 20
• 2:00: Canadian Opera Company. Anna Bolena. See May 3. Also May 24, 26.
• 2:00: Gallery 345. Arthouse Ensemble. Works by Chausson, Fauro and Sibelius; Arkyday Yanikvar; violin; Ethan Finner, viola; Britt Daniel, cello; Elena Kelebeu, piano. 345 Sorauren Ave. 416-822-9781. $30/10(st). Cash only.

Monday May 21
• 12:15: Music Mondays. Spring Serenades. Works by Schubert, Pritsker; Pujol; De Falla and De Sarasate. Warren Nicholson, guitar; Mark Whale, violin. Church of the Holy Trinity, 19 Trinity Sq. 416-598-4521 x2. $15. Seating is limited. Dinner reservations are highly recommended.

Tuesday May 22

Monday May 28

Wednesday May 30
• 12:00 noon: Canadian Opera Company. Jazz Series: Joy Spring. Big band favourites. JAZZ.FM Young Big Band; Jules Estrin, conductor; 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.
• 8:00: Joel Sheridan. Spellbound CD Launch Party. Jazz standards, rarely-heard musical treasures, and originals. Joel Sheridan, vocals; Adrian Furguia, piano; Jordan O’Connor, bass; Reg Schwager, guitar; Mark Miklethwaite, drums. Jazz Bistro, 251 Victoria St. 416-788-8482. PWYC.

The Toronto Choral Society presents
The Music of the Beatles
Wednesday, May 16, 2018, 7:30 p.m.
Toronto Centre United Church
310 utter avenue

THE WHOLENOTE.COM
21C Music Festival
Kronos Quartet with Jherek Bischoff
Wed., May 23, 8pm Koerner Hall

Tickets on sale now! 416.408.0208 www.performanceROM.ca

St. W. 416-408-0205. $21-$90. Post-concert talk.
8:00: Toronto Symphony Orchestra. Beethoven Emperor Concerto. Saaraiho: Ciel d’Hiver (North American premiere); Ives: Symphony No.2; Beethoven: Piano Concerto No.5 “Emperor”; Yelfim Bronfman, piano; Osmo Vänskä, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $34.75–$148.00. Also May 23.

Thursday, May 24
Church of the Redeemer
Avarus Ensemble

- 7:30: Estonian Music Week. Opening Concert. Avarus Ensemble; Martin Kuuskmann, bassoon; Karis-Lis Coverdale, electronic artist; Justin Gray & Synthesis. Church of the Redeemer, 162 Bloor St. W. estonianmusicweek.ca. $25(concert only); $35(concert and reception). 5pm: Reception with performances by Roos Lindau, singer; and Tüna Kilk, accordionist. Sassafras Restaurant and Bar, 100 Cumberland St. Reception tickets available only on the website.

- 8:00: Royal Conservatory. 21C Music Festival: Anthony de Mare’s Liaisons – Reimagining Sundheim from the Piano (Part 1). Bolcom: A Little Night Fughetta (after Anyone Can Whistle and Send in the Clowns); Gordon: Every Day a Little Death (A Little Night Music); Kihana: Being Alive (Company); Muhyi: Color and Light; Reich: Finishing the Hat – Two Pianos (Sunday in the Park with George); and other works. Anthony de Mare, piano. Mazzoleni Concert Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $21.

- 8:00: Small World Music Society. 18th Annual Asian Music Series: Amei Zhou & Friends and Timan-Parnson Duo. Amei Zhou, erhu; Yi Wang, sheng; Liping Wu, dizi; Ruo Lee, gayageum; Ravi Naimpally, tabla; Andrew Timar, zither; Bill Parsons, bamboo flute. Small World Music Centre, Arscapce Youngplace, 180 Shaw St. 416-536-5439. $20/$15(adv).

- 8:00: Toronto Symphony Orchestra. Beethoven Emperor Concerto. Saaraiho: Ciel d’Hiver (North American premiere); Ives: Symphony No.2; Beethoven: Piano Concerto No.5 “Emperor”; Yelfim Bronfman, piano; Osmo Vänskä, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $34.75–$148.00. Also May 23.

- 8:30: SING! The Toronto Vocal Arts

Ukrainian Art Song Project Presents
Spring Salon
20th Century Ukrainian Art Songs

Featuring
Andrea Ludwig
Mezzo Soprano
Laura McAlpine
Mezzo Soprano
Andrew Skitko
Tenor

Accompanied by
Robert Kortgaard
Piano

May 24, 2018 7pm
Gallery 345
345 Sorauren Ave, Toronto

For tickets & information go to
ukrainianartsong.ca

Festival. SING! Swings Bernstein and More! Ault Barnes; The Watch; Hampton Avenue; Micah Barnes, host. Jazz Bistro, 251 Victoria St. 416-363-5299. $30.

Friday May 25


- 4:30: Oakville Symphony Youth Orchestra. OSYO Season Finale Concert. Mahler: Symphony No.1 (mts 2 and 3); Rimsky-Korsakov: Capriccio Espagnol; Dvořák: Symphony No.8. Two chamber orchestras; full symphony orchestra. St. Thomas Aquinas, 114 Dorval Dr., Oakville. 289-915-0018. $25; $20(adv). 2pm.

- 7:00: Ensemble Atlantica. EA-30 collaborator tour. Featuring works by emerging Canadian and international composers. Honstein: An Index of Possibility; Boiron: ... La lama...; Janman...chandelier sausage planted au roo... viro...dipason d'eide...Kaimmer: Songs for Nvrnm; Bard: Toc, Toc, Toc. Ensemble Atlantic: mixed ensemble of seven musicians; 3G: percussion trio. Array Space, 155 Walnut Ave. 902-300-0161. $20 at door only. Also May 27 (6:30pm, Montreal).

- 7:00: Estonian Music Week. The Estos Rock at Lee’s Palace. Pia Fraus, Erki Pärnoja, Diana, Kalli Kiriin, DJ Sander Mõlder and The Leslie Spits. Lee’s Palace, 529 Bloor St W. estonianmusicweek.ca. $20.

- 7:00: Opera by Request. Le Nozze di Figaro. Mozart. John Holland, baritone (Figaro); Jennifer Clark, soprano (Susanna); Cristina Pisani, soprano (Countess Almavia); Norman E. Brown, baritone (Count Almavia); and others; Natasha Fransisbrown, piano and conductor. College Street United Church, 422 College St. 416-455-2365. $20.

- 7:00: Canadian Opera Company. An Evening with the Ensemble Studio. Excerpts from Mozart: Cosi fan tutte and Purcell: Dido and Aeneas. COC’s Ensemble Studio artists; COC Orchestra; Johannes Debus, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $35.

- 7:30: Newmarket Citizens Band. Music and All That Jazz: Guest. After Hours Big Band; Michael Kearns, director. Old Town Hall, Newmarket, 460 Botsford St., Newmarket. 905-728-2361. $15; free(under 12).

- 8:00: Caliban Arts/Remix Lounge. Tribute to Archie Alleyne. Kollage. Remix Lounge, 1005 Dundas St W. 647-722-4635. $35; $25(adv); $20(Early bird until Apr 27).

- 8:00: Etobicoke Community Concert Band. Homeward Bound. Guests: Winner of Kiwanis Club Harvey Rutledge award (TBA); Etobicoke Pops Orchestra; music students of Etobicoke Collegiate. Etobicoke Collegiate Auditorium, 66 Montgomery Rd., Etobicoke. 416-410-1570. $15; free(under 12).

- 8:00: Exultate Chamber Singers. We Sing and Connect! Celebrating the retirement of Hilary Apfelstadt. Guests: Miles Nadal JCC Chamber Choir (May 26 only). St. Thomas’s Anglican Church (Toronto), 383 Huron St. 416-971-9229. $25. Also May 26.

- 8:00: Maria Soulis Trio. Dissolving
A. Concerts in the GTA

Boundaries / Collapsing Divisions through Song. Texts by Linda Hogan. Works by Beauvais and Garcia Lorca; and Catalan folk-songs. Maria Soulis, mezzo; Tanya Charles, violin; William Beauvais, guitar. Helicon-songs. Maria Soulis, mezzo; Tanya Charles, violin; James Bond. Trine International Church (Aurora), 79 Victoria St. Aurora. 416-410-0860. $28; $23(sr/rt); $15(st). Also May 27 (7:30pm, Richmond Hill).


Saturday May 26


8:00: Toronto Consort. Monteverdi’s Orfeo. Opera in concert. Charles Daniels, tenor (Orfeo); La Rose des Vents. Trinity-St. Paul’s Centre, Jeanne Lamon Hall, 427 Bloor St. W. 416-864-9337. $15-$69. Also May 26(8pm); 27(3:30pm).

8:00: York Symphony Orchestra. Showtime at the Movies. Music from Pirates of the Caribbean, Star Wars, Harry Potter. Danes with Wolves and James Bond. Trinity International Church (Aurora), 79 Victoria St. Aurora. 416-410-0860. $28; $23(sr/rt); $15(st). Also May 27 (7:30pm, Richmond Hill).

7:00: Mississauga Festival Youth Choir: Simple Gifts. Choral repertoire with piano accompaniment. Youth choristers and instrumentalists. Hammerson Hall, Living Arts Centre, 441 Living Arts Dr., Mississauga. 905-308-6000. $15; $10(sr/child under 12).

7:00: Canadian Children’s Opera Company. The Monkies Kong (World Premiere). Ping Yue Ho/Chun. Children and Youth of the CCO; chamber orchestra of Chinese and Western instruments; Yi Yi, dance; Nina Lee Aquino, stage director; Teri Dunn, conductor. Lyric Theatre, Toronto Centre for the Arts, 5040 Yonge St. 1-855-985-2782. $35; $25(sr); $20(st). Also May 27; school shows: May 25, 10am and 1pm.

7:30: Canadian Opera Company. Anna Bolena. See May 3.

7:30: Music at Metropolitan. Show Tunes for 200. Music for the theatre from 1818 to 2018. Charles Davidson, tenor; and others. Metropolitan United Church (Toronto), 50 Queen St. E. 416-363-0331 x26. $20; $10(18 and under).

7:30: York Chamber Ensemble. European Masterpieces. Bach: Brandenburg Concerto No.2; Mendelssohn: String Symphony No.8; Gal: Serenade for Strings; Fauré: Requiem. Soloists from the Festival Chorus; John Clements, organ; Ian Clarke, violin; Saza Weinstangl, guest conductor. Trinity Anglican Church (Aurora), 79 Victoria St. Aurora. 905-727-6101. $20(st). Also May 27; school shows: May 25, 10am and 1pm.

7:30: Toronto Consort. Monteverdi’s Orfeo. Opera in concert. Charles Daniels, tenor (Orfeo); La Rose des Vents. Trinity-St. Paul’s Centre, Jeanne Lamon Hall, 427 Bloor St. W. 416-864-9337. $15-$69. Also May 26(8pm); 27(3:30pm).

8:00: York Symphony Orchestra. Showtime at the Movies. Music from Pirates of the Caribbean, Star Wars, Harry Potter. Danes with Wolves and James Bond. Trinity International Church (Aurora), 79 Victoria St. Aurora. 416-410-0860. $28; $23(sr/rt); $15(st). Also May 27 (7:30pm, Richmond Hill).


2:00: Canadian Children’s Opera Company. The Monkies’ King (World Premiere). Ping Yee Hu/Chian. Children and Youth of the COOC; chamber orchestra of Chinese and Western instruments; Xi Yi, dance; Nina Lee Aquino, stage director; Terri Dunn, conductor. Lyric Theatre, Toronto Centre for the Arts, 5040 Yonge St. 1-855-985-2787. $35; $25 (student); $20 (student). Also May 26; school shows: May 25, 10am and 1pm.

2:00: Canzona Chamber Players. In Concert. Anais Abreu, singer; Yuriur Lopez, viola; Annex Quartet. St. Andrew by-the-Lake Anglican Church, Cibolas Ave., Toronto Island. 416-822-0613. $25; $45 (brunch & concert). Also May 28(3:30pm, St. George the Martyr Anglican Church).

3:00: Durham Chamber Orchestra. A Salute To Our Youth. Sarasate: Zigeunerweisen; Rossini: William Tell Overture; Zimmer/Badelt: Pirates of the Caribbean; Dvorak: Symphony No.9 (mvt.4); Beethoven: Piano Concerto No.5 “Emperor” (mvt.1); Moriconi: Gabriel’s Oboe. Andrew Sords, violin; Melody Fung, piano; Melissa Warner, oboe; Auriele Diotte, Metis dancer. Forest Brook Community Church, 60 Kearney Dr., Ajax. 905-852-1141. $20; free(under12).


5:30: Canzona Chamber Orchestra. Anais Abreu, singer; Yuriur Lopez, viola; Annex Quartet. St. Andrew by-the-Lake Anglican Church, Cibolas Ave., Toronto Island. 416-822-0613. $25; $45 (brunch & concert). Also May 28(3:30pm, St. George the Martyr Anglican Church).

SUNDAY MAY 27

SING! O CANADA! TORNTO NORTHERN LIGHTS 12 TIME INTERNATIONAL BARBERSHOP CHAMPIONSHIP MAY 26

SINGTORONTO.COM

SOUNDS OF SPRING

THOUSANDS OF WAYS TO HAVE A MEANINGFUL SPRING EXPERIENCE

WYCHWOOD CLARINET CHOIR

May 1–June 7, 2018 | 53

SOUNDS OF SPRING

WYCHWOODCLARINETCHOIR.COM


2:00: Canadian Children’s Opera Company. The Monkies’ King (World Premiere). Ping Yee Hu/Chian. Children and Youth of the COOC; chamber orchestra of Chinese and Western instruments; Xi Yi, dance; Nina Lee Aquino, stage director; Terri Dunn, conductor. Lyric Theatre, Toronto Centre for the Arts, 5040 Yonge St. 1-855-985-2787. $35; $25 (student); $20 (student). Also May 26; school shows: May 25, 10am and 1pm.

2:00: Canzona Chamber Players. In Concert. Anais Abreu, singer; Yuriur Lopez, viola; Annex Quartet. St. Andrew by-the-Lake Anglican Church, Cibolas Ave., Toronto Island. 416-822-0613. $25; $45 (brunch & concert). Also May 28(3:30pm, St. George the Martyr Anglican Church).

3:00: Durham Chamber Orchestra. A Salute To Our Youth. Sarasate: Zigeunerweisen; Rossini: William Tell Overture; Zimmer/Badelt: Pirates of the Caribbean; Dvorak: Symphony No.9 (mvt.4); Beethoven: Piano Concerto No.5 “Emperor” (mvt.1); Moriconi: Gabriel’s Oboe. Andrew Sords, violin; Melody Fung, piano; Melissa Warner, oboe; Auriele Diotte, Metis dancer. Forest Brook Community Church, 60 Kearney Dr., Ajax. 905-852-1141. $20; free(under12).


5:30: Canzona Chamber Orchestra. Anais Abreu, singer; Yuriur Lopez, viola; Annex Quartet. St. Andrew by-the-Lake Anglican Church, Cibolas Ave., Toronto Island. 416-822-0613. $25; $45 (brunch & concert). Also May 28(3:30pm, St. George the Martyr Anglican Church).

SUNDAY MAY 27

SUN. MAY 27 - 3 PM

1-866-909-9090

TICKETPRO.CA
**Concerts in the GTA**

**Church of St. Michael and All Angels, 611 St. Clair Ave. W. 647-666-8943. $20; $10(sr); $5(st/child).**


- 7:00: SING! The Toronto Vocal Arts Festival. A Woman’s Work. Girl Pow-R; Pentabowl Singers; Blisk; Jordana Talsky; The Willows; Suba Sankaran, host. Dancemakers Studio, Distillery Historic District, 9 Trinity St. 416-367-1800. $25.


- 7:30: Victoria Scholars. Scholars’ Choice. An international program of music for men’s voices chosen from the Victoria Scholars’ favourites performed over the last 25 years. Our Lady of Sorrows Church, 3055 Bloor St. W. Ethibnike. 416-761-7776. $30/$25/adv; $25/st/$20/adv.

**Zipangu!**

**Monday, May 28**


**Monday, May 28, 2018, 7:30 p.m.**

**BRAHMS: 20/40**


Johannes Brahms Piano Quartet No. 3 in C minor Op. 60.

Tickets $22, Seniors & Students $20.

Trinity-St. Paul’s Centre 427 Bloor St. W.

Box Office: 416-419-7507 www.associates-tso.org

**Tuesday, May 29**


- 8:00: Toronto Symphony Orchestra. Love, Lust, and Rock & Roll. Porter: I’ve Got You Under My Skin. Elton John/Bernie Taupin. Goodbye Yellow Brick Road, Fredda Mury; Somebody to Love; and other works. Storm Large, vocals; Le Bonheur; band; Steven Reinecke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $35.75–$107.00.


- 7:30: Jewish Music Week in Toronto. A Yiddish Lied’l: The Music of “Yiddish Broadway”. Binyumen Schaechter; Aviva Chernick; Mitch Smolkin; Hazzan Tibor Kovari; the Beth Tikvah Synagogue Choir accompanied by the BT Klezmerim; Alexander Veprikovsky, conductor. Beth Tikvah Synagogue, 3080 Bayview Ave. 416-221-3433. $40/$36/adv.


- 9:00: Estonian Vocaliss and Quartetto Gelato. Lula Lounge, 1585 Dundas St. W. 416-588-0307 or lula.ca. $35. Limited dinner reservations available.
Also May 30(mat & eve), 31(eve).

Wednesday May 30

● 12:00 noon: Jewish Music Week in Toronto. Touch of Klez. Traditional European and American Klezmer music from early to mid-20th century. Charlotte Price, violin; Rick Black, soprano, sax and clarinet; Jordan Abraham, accordion and piano; Greg Street, double bass. Princess Margaret Cancer Centre Atrium, 610 University Ave. 416-838-4492. Free.


● 5:00: Toronto Symphony Orchestra. Love, Lust, and Rock & Roll. Porter: I’ve Got You Under My Skin; Elton John/Bernie Taupin: Goodbye Yellow Brick Road; Freddie Mercury: Somebody to Love; and other works. Storm Large, vocals; Le Bonheur; band; Steven Reinke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $30.75–$107.00. Also 2pm; May 29(eve), 31(eve).

● 7:00: Jewish Music Week in Toronto. 4 Seasons Centre for the Performing Arts. 145 Queen St. W. 416-363-8231. Free. Firstcome, first-served. Late seating not available.


● 7:30: Jewish Music Week in Toronto. Six Decades of Popular Hits. Music of the Beach Boys, Neil Sedaka, Michael Jackson, the British Invasion, Bruno Mars and others. Simon Spior; Jackie Richardson; Thom Aliosson; Lorraine Lawson; Lyric Theatre, Toronto Centre for the Arts, 5040 Yonge St. 416-638-4492. $36–$100.


● 8:00: Toronto Symphony Orchestra. Love, Lust, and Rock & Roll. Porter: I’ve Got You Under My Skin; Taupin: Goodbye Yellow Brick Road; Mercury: Somebody to Love; and other works. Storm Large, vocals; Steven Reinke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $30.75–$107.00. Also May 29(eve), 31(eve).

Thursday May 31


● 7:30: Jewish Music Week in Toronto. Six Decades of Popular Hits. Music of the Beach Boys, Neil Sedaka, Michael Jackson, the British Invasion, Bruno Mars and others. Simon Spior; Jackie Richardson; Thom Aliosson; Lorraine Lawson; Lyric Theatre, Toronto Centre for the Arts, 5040 Yonge St. 416-638-4492. $36–$100.

● 8:00: Lawrence Park Community Church. Fridays @ 8. Rutter: Gloria; hymn arrangements. North York Temple Band (Glen Barlow, conductor); Choir of Lawrence Park Community Church (Mark Toews, conductor). 2180 Bayview Ave. 416-489-1551 x28. $20.

● 8:00: SING! The Toronto Vocal Arts Festival. SING! Celebrates Gospel. Resound, University of Toronto Gospel Choir; The Dihaint. Little Trinity Church, 425 Yong St. 416-783-6103. Free.


Saturday June 2


● 2:00: Festival Wind Orchestra. Bernstein’s Birthday Bash! Bernstein: Slava!; Candide Suite; Simple Song (from Mass); Gilliland: Fantasia on Themes from West Side Story; Bass: Case At The Bat (featuring Dan Riskin, narrator). Keith Reid, conductor. North Piano Recital SOLO and 4 HANDS MAY 30, 7PM


Piano Recital SOLO AND 4 HANDS MAY 30, 7PM

Also May 30(mat & eve), 31(eve).
Saturday, June 2- 8:00 PM

Isabel Bader Theatre

"Love Stories" with DoubleDouble Duo

www.gtop.ca

**Greater Toronto Philharmonic Orchestra**

**Saturday, June 2**

**Concerts in the GTA**


- **7:30: Opera by Request.** Don Giovanni. Mozart. Carrie Gray, soprano (Donna Anna); Reese de Pege, soprano (Zerlina); Laura Schatz, soprano (Donna Elvira); Jay Lambie, tenor (Don Ottavio); and others; Kate Carver, piano and conductor: College Street United Church, 452 College St. 416-455-2365. $20.

- **8:00: Greater Toronto Philharmonic Orchestra.** Love Stories. Elgar: Salut d’Amour; Hilliaro Duran: Suite Latino; Acker Bilk: Stranger on the Shore; Bette Midler: The Rose; Sidney Bechet: Petite Fleur; and other works. Michael Bridge, accordan; Korrel Wolak, clarinet; Jean-Michel Malouf, conductor; Isabel Bader Theatre, 93 Charles St. W. 416-238-0015. $30; $25(sr); $20(yst).

- **8:00: Labyrinth Workshop Ontario.** Tzvetanka Varimezova and Basam Bishara: Two Concerts in One. Tzvetanka Varimezova, voice; Bassam Bishara: Arabic oud. Eastminster United Church, 310 Danforth Ave. 416-702-8550. $30.


- **3:00: Toronto Symphony Orchestra.** Water Music. Handel: Alla Hornpipe from Water Music Suite No.2; J. Strauss II: Blue Danube Waltz; Schubert: Die Forelle (The Trout) for soprano and orchestra; Dvořák: Song to the Moon from Rusalka; Britten: Four Sea Interludes from Peter Grimes; and other works. Leslie Ann Bradley, soprano; Chris- toph Altschaedt, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $30.75–$107.00. Also Jun 3(mat).

- **8:00: Spectrum Music/Toronto Compos- ers Collective.** No Place Like Home. From Toronto to China: Contemporary music meets traditional Chinese instruments. Patty Chan, erhu; Di Zhang, yangqin; Cynthia Zimen Qin, gu zheng, Alliance Francaise de Toronto, 24 Spadina Rd. 416-937-6180 or bermusednet-work.com/events/detail/496. $20/15(adv); $15(yst)/$10(tu).

- **10:15: Jewish Music Week in Toronto.** Community Melaveh Malka Celebrating Israel at 70! Works from Israel. Holy Blossom Trio (Temple Choir; Temple Singers, Lachan Jew- ish Chamber Choir; Bany Maisinar; can- tor and conductor); Shir Harmony (Susan Michaels, conductor); Temple Kol Ami Choir (Mathias Memmel, conductor); and others. Temple Sinai, 210 Wilson Ave. 416-638-4492. Free.

- **10:30am: Lula Music and Arts Centre/ Toronto Hispano.** Lulaworld 2018. Yan Col- lazo with Sean Bellaviti & Conjunto Lacal. Lula Lounge, 1658 Dundas St W. 416-588-0307. $40/$30(adv); $69(dinner & show). 9pm: Dance lesson with Angela Seth.

**Sunday June 3**


- **3:00: Toronto Chamber Choir.** The Memory Palace of Matteo Ricci: When East Met West. Guests: China Court Trio; Wen Zhao, director; Elizabeth Anderson. Church of the Redeemer, 162 Bloor St. W. 416-763-1895. $30; $25(sr); $12.50(under 30).

- **3:00: Toronto Symphony Orchestra.** Water Music. Handel: Alla Hornpipe from Water Music Suite No.2; J. Strauss II: Blue Danube Waltz; Schubert: Die Forelle (The Trout) for soprano and orchestra; Dvořák: Song to the Moon from Rusalka; Britten: Four Sea Interludes from Peter Grimes; and other works. Leslie Ann Bradley, soprano; Chris- toph Altschaedt, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $30.75–$107.00. Also Jun 3(mat).

- **3:00: Toronto Symphony Orchestra.** Water Music. Handel: Alla Hornpipe from Water Music Suite No.2; J. Strauss II: Blue Danube Waltz; Schubert: Die Forelle (The Trout) for soprano and orchestra; Dvořák: Song to the Moon from Rusalka; Britten: Four Sea Interludes from Peter Grimes; and other works. Leslie Ann Bradley, soprano; Chris- toph Altschaedt, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $30.75–$107.00. Also Jun 3(mat).

1:00: Jewish Music Week in Toronto. Closing Night: Amos Hoffman/Noam Lemish Quartet. Kurdish, Yemenite, Moroc- can, Ladino, and other Klezmer songs; and other works. Amos Hoffman, oud and gui- tar; Noam Lemish, piano; and others. Lula Lounge, 1585 Dundas St. W. 416-588-4492. $25/$30(adv).


Monday June 4

12:00: Ray Thomson Hall. Choir and Organ Concerts: King of Fire. Hamilton Child- ren’s Choir; Toronto Children’s Chorus. 60 Simcoe St. 416-672-4255. Free.


Tuesday June 5

12:10: Nine Sparrows Arts Foundation/Yorkminster Park Baptist Church. Lunch- time Chamber Music: Sonya Harper-Nydor, soprano; Nine Sparrows Minim Park Baptist Church, 1585 Yonge St. 416-241-1298. Free; donations welcomed.

1:00: Lula Music and Arts Centre. Lula world 2018: Let Yourself Go. Orí Dagan • Alex Panagoul • Natasha Powell. Lula Lounge, 1585 Dundas St. W. 416-588-0307. $25/$18(adv).

Wednesday June 6


1:00: Lula Music and Arts Centre.

Thursday June 7


IN THIS ISSUE: Ancaster, Barrie, Belleville, Drayton, Dundas, Guelph, Haliburton, Hamilton, Jordan Station, Kingston, Kitchener; London, Midland, Niagara-on-the-Lake, Orillia, Ottawa, Penetanguishene, Peterborough, Port Hope, St. Catharines, Stratford, Waterloo, Windsor.

Wednesday May 2

12:00 noon: Midday Music with Shigeru. Participants of the Barrie Music Festival, Hi- Way Pentecostal Church, 50 Anne St. N., Bar- rie. 705-726-1181. $10 free(st).

12:15: St. Andrew’s Presbyterian Church (Kitchener). Wednesday Noon-Hour Conc- erts. Andrew Fu, piano. 54 Queen St. N., Kitchener. 226-647-1290. Free. 11:30 Lunch available in the foyer or BYO.

Thursday May 3


7:30: Artword Artbar: 60s Folk Revival: What Have All the Folk Songs Gone? Sue and Dwight, folk roots duo; Michelle Ram- ball, guitar and vocals; Tony Laviola, bass. 15 Colbourne St., Hamilton. 416-543-8512. $15. Reservations required. Songsets pro- vided for audience sing-along.

Friday May 4

6:00: Kitchener-Waterloo Symphony. The Great Human Odyssey in Concert. Dar- ren Fung, composer and conductor; Dr. Niobe Thompson, filmmaker and narrator; Rock- way Mennonite Collegiate Choir. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4711. 8:00-$8. Also May 5.

Saturday May 5

B. Concerts Beyond the GTA

Lucas Candelino and Alanna Jenish, Cellist; Colleen Jenish, piano. Grace United Church (Barrie), 350 Grove St. E., Barrie. 705-726-1181. Free. 3:30: tea & goodies $5.

Thursday May 10


Friday May 18


8:00: Kitchener-Waterloo Chamber Music Society. The Kiwanis Winners 2018! KWCMCS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $20; $10(st).

Saturday May 19

7:00: Oasis ArtsFest. Core and Culture Centre. Night Kitchen Too. Invited musicians, poets and spoken word artists. 223 Pinnacle St., Belleville. 613-967-0255.

Sunday May 20

2:30: Niagara Symphony Orchestra. Full Circle. Sibelius: Symphony No.1; Symphony No.2; Bruch: Trachnik, conductor. FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines. 905-688-0722 or 1-888-515-5155. $62($2); $32(under) and under $12/st($6); $50(st/child).

Wednesday May 23

12:15: St. Andrew’s Presbyterian Church (Kitchener). Wednesday Noon-Hour Concert 2018. Emily Morse, flute; Lorin Shalanko, piano. 54 Queen St. N., Kitchener. 226-647-1290. Free. 11:30: Lunch available in the foyer or Bistro.

Friday May 25

8:00: Folk Under the Clock. The Ice Storm Accompaniment Concert: James Keelaghan & Tony Macaluso. Market Hall Performing Arts Centre, 140 Charlotte St., Peterborough. 705-749-1144. $37.50; $25(st).

Saturday May 26


Sunday May 27

8:00: St. Joe’s ArtsFest. Festival Opening Night. In celebration of the 100th anniversary of the Czech Republic and the 50th anniversary of the Prague Spring. Works by Dvořák, Janáček, Eben, and Smetana. Prague Mixed Choir; Jiří Petříček, conductor. St. Joseph’s Catholic Church (Hamilton), 260 Herkimer St., Hamilton. 905-528-0019.


May 27–June 30

St. Joe’s ArtsFest. An evening of celebration and community with music, food, and friends. St. Joe’s RC Church, 260 Herkimer St, Hamilton. stjoesartsfest.ca

4:00: St. Joe’s ArtsFest. Festival Opening Night. In celebration of the 100th anniversary of the Czech Republic and the 50th anniversary of the Prague Spring. Works by Dvořák, Janáček, Eben, and Smetana. Prague Mixed Choir; Jiří Petříček, conductor. St. Joseph’s Catholic Church (Hamilton), 260 Herkimer St., Hamilton. 905-528-0019.

May 30 to June 3

Nicolo Muhly, Nadia Sirota, Toshimaru Nakamura and more
open ears.ca

7:00: Open Ears Festival of Music and Sound. Portal Dance presents Broken. Music by Nathan Lawr. Registry Theatre, 122 Frederick St., Kitchener. info@openears.ca. ca/$19; $10(arts/st).

7:00: Open Ears Festival of Music and Sound/True North WaterlooTHEMUSEUM/ Quartetfest. Night at THEMUSEUM. Read Thomas: Selene; Bates: Bagatelles; Morphy; Tossed from a Loop: Lizie; Octet: Penderick String Quartet; TorQ Percussion Quartet. THEMUSEUM, 10 King St. W., Kitchener. info@openears.ca. ca/$19; $10(arts/st).

9:30: Open Ears Festival of Music and Sound. Guest Curated Series: Ben Grossman Triple Bill. Toshimaru Nakamura; Nicole Mitchell; Ted Harmon. Theatre2, 122 Frederick St., Kitchener. info@openears.ca. ca/$19; $10(arts/st).

Friday June 1

11:00am: Open Ears Festival of Music and Sound. Emerging Composer Piece: Katerina Gilpin. Victoria Park Pavilion, 80 Schneider Ave., Kitchener. info@openears.ca. Free.

8:00: Open Ears Festival of Music and Sound. How Is Your Pony?: The Music of Frank Zappa and His Echoes. Zappa: Improvised Concerto for Bicycle, Prerecorded Tape and Instrumental Ensemble; and Works by Firth, Vanse, Stockhausen, and others. Studio Dan. Registry Theatre, 122 Frederick St., Kitchener.
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.

**Belleville Theatre Guild.** Annie Get Your Gun. Music and lyrics by Irving Berlin, book by Dorothy Fields and Herbert Fields. Pinacle Playhouse Theatre, 256 Pinacle St., Belleville. 613-967-1442. $25; $22(r/st); $10(st). Opens May 21, 8pm. Runs to June 2, 8pm. info@beltheatre.ca.


**Open Ears Festival of Music and Sound.** No Hay Banda Presents shifting states. Registry Theatre, 122 Frederick St., Kitchener. info@openears.ca. $10(arts); $10(st). May 4, 5:00; 7:30; 9:00; 11:00.

**Barrie Concert Band.** The Classics. Brahms: Academic Festival Overture; Wagner: Elsa’s Procession to the Cathedral from Lohengrin; Handel: Suite from the Music for the Royal Fireworks; Beethoven: Egmont Overture; Dvorak: Finale from the New World Symphony; and other works. 55 member concert band consisting of woodwinds, brass, reeds and percussion led by Music Director Peter Voisey. Hi-Way Church, 50 Annette St. N., Barrie. 705-461-1607. $20, $10(st), free(under 5).


**Open Ears Festival of Music and Sound.** Il Majiq with Ben Reimer. Music by John Luther Adams. Reimer, drums. Apollo Cinema, 141 Ontario St. N., Kitchener. info@openears.ca. $10(arts/r/st). May 5, 7:00; 9:00; 11:00.

**Continuum Contemporary Music.** Hockey Noir. Music by André Ristic, libretto by Cecilia Castellucci. Ensemble Contemporaire de Montréal (Pascale Beaudin, soprano; Marie-Annick Bélanger, Michael Schreyer, tenor; Pierre-Etiene Bergeron, baritone and others). Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-1658. $40; $30(r/st); $20(st). Opens May 10, 7:30pm; Also May 12(5:00pm).

**Curtain Call Players.** Sister Act. Music by Alan Menken, lyrics by Glenn Slater, book by Bill and Cheri Steinkellner and Douglas Carter Beane, based on the film. Fairview Library Theatre, 35 Fairview Mall Dr. 416-703-6181. $28. Opens May 4, 8pm. Runs to May 12. Thurs-Sat(8pm), Sat/Sun(2pm).

**Hammerstein II.** Zion Cultural Centre, 705-726-1181. $10; free(st).

**Hamilton Conservatory.** St. N., Kitchener. info@openears.ca. $10(arts/r/st). May 5, 7:00; 9:00; 11:00.

**Midday Music with Shigeru.** Wednesday June 6

**Open Ears Festival of Music and Sound.** Amadeus. Works by Wolfgang Amadeus Mozart, with the Ensemble Studio. Excerpts from The Marriage of Figaro, Così fan tutte and The Magic Flute. Civic Light Opera Company. Excerpts by Andrea Matarazzo, Nicolai, Beethoven, Mozart, Dvorak, Handel. Jan Mallet Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-1658. $40; $30(r/st); $20(st). Opens May 10, 7:30pm; Also May 12(5:00pm).
**C. Music Theatre**


**Italian Canadian Heritage Foundation.** Omaggio a Puccini. Puccini: selection of arias from different operas. Music by Giacomo Puccini, soprano Christopher Dall, tenor; Coro San Marco; Rolando Nicolosi, conductor. St. Peter's Church (Woodbridge), 100 Bannigrove Ave., Woodbridge. 905-850-2289. $10 or PWYC. Jun 1, 7:30pm.

Kempenfelt Community Players. Closer Than Ever. Music by David Shire, lyrics by Richard Maltby, Jr. Ferndale Banquet Hall, 24 Ferndale Industrial Dr., Barrie. 705-739-4228. $25 (box), $20 (sr). Opens May 2, 8pm. Runs to May 5. Wed/Thurs(8pm), Fri/Sat(3:30pm), Sat(2pm).


Mirvish. Motown the Musical. Prince of Wales Theatre, 300 King St. W. 416-872-1272. $29-$125. Opens May 22, 8pm. Runs to Jun 3. Tues-Sat(8pm), Wed(1:30pm), Sat/Sun(2pm).


**National Ballet of Canada.** Frame by Frame. Created by Robert Leppage and Guillaume Côté, based on work of Norman McLaren. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-345-9650, 416-345-9085. Opens Jun 1, 7:30pm. Runs to Jun 10. Thurs/Sat(2pm), Tues-Sat(7:30pm).


**Opera by Request.** La Favorita. Music by Gaetano Donizetti, libretto by Alphonse Royer and Gustave Vatel. Catharin Diers, soprano, soprano (Leonora); Gian Horrobin, tenor (Fernando); Michael Robert-Broder; baritone (King Alfonso); Will Ford, tenor (Don Gaspar); and others; William Shookhoff, piano and conductor. College Street United Church, 452 College St. 416-455-2835. $20. May 12, 8pm.

**Opera by Request.** Le Nozze di Figaro. Music by Wolfgang Amadeus Mozart, libretto by Lorenzo Da Ponte. John Holland, baritone (Figaro); Jessica Clark, soprano (Susanna); Cristina Pisani, soprano (Countess Almaviva); Norman E. Brown, baritone (Count Almaviva); and others; Natasha Fransblow, piano and conductor. College Street United Church, 452 College St. 416-455-2835. $20. May 25, 7pm.

**Opera by Request.** Don Giovanni. Music by Wolfgang Amadeus Mozart, libretto by Lorenzo Da Ponte. Carrey Gray, soprano (Donna Anna); Reize de Rege, soprano (Serena); Laura Szabo Tchatch, soprano (Donna Elvira); Jay Lambie, tenor (Don Ottavio); and others; Kate Carver, piano and conductor. College Street United Church, 452 College St. 416-455-2835. $20. Jun 2, 7:30pm.


**Theatre Ancaascar.** From Screen to Stage. Created by Tristan Wilson. St. Andrew St., Ancaster. 905-304-7460. $25; $31(sr); $12(ch/nt). Opens May 25, 8pm. Runs to May 27.(Fri/Sat, Sun/Sat/2pm).


**Tapestry Opera.** Tapestry Book VIII. Highlights from Tapestry’s 38-year collection of Canadian repertory. Emerging artists perform alongside operatic masters. Ernest Balmer Studio (315), Distillery District, 9 Trinity St. 416-337-6066 x243. $25. Limited seating. Opens May 10, 8pm. Also May 11, 13, 14, 15. $22. $15. Opens May 25, 7:30pm. Runs to Jun 24. Sat(7:30pm), Sun(2pm).

Located in the Huther Hotel, 59 King St. N., Waterlooo, 226-476-1565
kwjazzroom.com (full schedule)
All shows: 8:30-11:00 pm unless otherwise indicated. Attendees must be 19+; Cover charge varies (generally $12-$25).
May 4: Cory Clarke and David Braid Duo $20.
May 5: Theer Seeta Quartet featuring John Roney $18.
May 11: Carew Band $16.
May 12: Worst Pop Band Ever $18.
May 13: 4pm John Tank Quartet – Special Mother’s Day Show $18.
May 18: Florian Hoefner and Subtone $20.
May 19: Barry Romberg Quartet $18.
May 26: Whitney Ross Barn $18.
June 1: Tarrannaig $20.
June 2: Elana Guevas $20.

\[\text{Grossman's Tavern}\\
379 Spadina Ave. 416-677-7000
grossmantavern.com (full schedule)
All shows: No cover (unless otherwise noted).
Every Sat 4:30pm The Happy Pais Dixieland Jazz Band.
Every Sun 4pm New Orleans Connection All Star Band: 10pm Sunday Jam with Bill Hedfellow.
Every Wed 10pm Action Sound Band w/ Leo Valavosski.

\[\text{Hirut Cafe and Restaurant}\\
2050 Danforth Ave. 416-551-7560
Every Sun 5pm. Hirut Sundays Open Mic. 7pm Ethnic Uplift-Jazz Ensemble Residency (call for details).
May 8 & 22 6pm: Finger Style Guitar Association PWYC.
May 11 8:30pm: E=Jazz and Latin Jazz Night. OPEN Mic.
May 25 The Draughtmaster, Not For Function & special guests.
June 2 NUA. June 6 Boom. June 7 Tejas w/ Malai.

\[\text{Cameron House}\\
408 Queen St. W. 416-703-0811
camerontheatre.com

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

\[\text{C'est What}\\
67 Front St. E. (416) 867-8499
cestwhat.com (full schedule)
All concerts are PWYC unless otherwise noted.

Emmet Ray, The
924 College St. 416-782-4497
themetramay.com (full schedule)
All shows: No cover/PWYC.
**D. In the Clubs (Mostly Jazz)**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 12</td>
<td>9:45pm</td>
<td>Roberto Occhipinti.</td>
</tr>
<tr>
<td>May 13</td>
<td>12:00pm</td>
<td>12noon Excelsior Dixieland Band; 3:30pm Red Hot Rambler; 7pm Harley Card Quintet; 9:30pm Barry Romberg Group.</td>
</tr>
<tr>
<td>May 14</td>
<td>1pm</td>
<td>Musicfest Student Jazz; 9:30pm Brian Dickinson Jazz Orchestra.</td>
</tr>
<tr>
<td>May 15</td>
<td>1pm</td>
<td>Musicfest Student Jazz; 9:30pm Florian Hoefner Group, May 16 1pm Musicfest Student Jazz; 9:30pm Patrick Smith. May 17 1pm Musicfest Student Jazz; 9:30pm Ghost Time.</td>
</tr>
<tr>
<td>May 18</td>
<td>6:30pm</td>
<td>Hector Quartet; 9:45pm Alex Baro Quartet.</td>
</tr>
<tr>
<td>May 19</td>
<td>3:30pm</td>
<td>Young Quintet.</td>
</tr>
<tr>
<td>May 20</td>
<td>3:30pm</td>
<td>12noon Excelsior Dixieland Band; 3:30pm Dr. Nick &amp; The Rollercoasters; 7pm Harley Card Quintet; 9:30pm Christian Howe &amp; Canadian Creative Strings. May 21 9:30pm N.O.J.O. May 22 9:30pm Classic Rev. Jazz Jam; May 23 9:30pm Robb Capalletto. May 24 9:45pm Larry Graves &amp; Surefire Sweat. May 25 9:45pm Big Bad Blues Band. May 26 9:45pm Alex Coleman’s A/C Unit; 8:45pm Don Byron.</td>
</tr>
<tr>
<td>May 27</td>
<td>12noon</td>
<td>Out of Towners.</td>
</tr>
</tbody>
</table>

**E. The ETCeteras**

<table>
<thead>
<tr>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Galas and Fundraisers</strong></td>
</tr>
<tr>
<td>• May 09 6:00: VIVA! Youth Singers of Toronto. Ensemble...Together: Gala Dinner &amp; Concert Fundraising Event. Featuring VIVA’s Chamber Choir and guest artists Emma Hannan, soprano; Laura McAlpine, mezzo; and Cory Knight, tenor; singing in ensembles with soloists from the VIVA choirs. Tickets online at vivayouthsingersonline.com. 416-788-3842. $35.</td>
</tr>
<tr>
<td>• May 17 9:00: Canadian Opera Company. Opera Rehearsal. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-563-8231. $35.</td>
</tr>
</tbody>
</table>

**Lectures, Salons and Symposia**

<table>
<thead>
<tr>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>• May 02 7:00: Tafelmusik. The Listening Club: Blurring the Boundaries. Baroque composers who “sit outside the box”. Dr. Hannah French, moderator; Patrick G. Jordan, piano. Trinity-St. Paul’s Centre, 24 Bloor St. W. 416-964-6337. $25.</td>
</tr>
<tr>
<td>• May 06 2:00: Toronto Opera Club. Guest speaker: David Fallis. The First Great Opera: Monteverdi’s Orfeo. Room 330, Faculty of Music, Edward Johnson Bldg. 80 Queen’s Park Ck. W. 416-914-3940. $10.</td>
</tr>
<tr>
<td>• May 06 5:00: Nocturnes in the City. 100 Years of Famous Czech Operas. Audiovisual presentation. Iain Scott, opera educator. Restaurant Praha, Masaryktown. 450 Scarborough Golf Club Rd. 416-481-7284. $25; $15(st).</td>
</tr>
<tr>
<td>• May 06 7:00: The Toronto Chapter of the Duke Ellington Society. Montgomery’s Inn, corner of Dundas St. W. and Islington Ave. Anyone interested in Ellington’s music and his contributions to the art of jazz is welcome. Information at torontodukeellingtonsociety.com or 416-239-1983. Membership fee is $35 per person or $50 per couple, with one free initial visit.</td>
</tr>
<tr>
<td>• May 16 7:00: Alliance Française. What Was So Scandalous about The Rite of Spring? Premiered in 1913 at the posh Théâtre des Champs-Élysées in Paris, The Rite of Spring sparked the most famous scandal in the history of dance. This talk will examine what happened on the night of May 29th and why it happened at all. Sarah Gutsche-Miller, Assistant Professor of Musicology at the University of Toronto. Organized in parallel with a concert featuring The Rite of Spring performed by Katia and Marielle Labèque (a piano duet) on Sunday, May 27, 2018, at 3 pm at the Royal Conservatory of Music. Lecture at Spadina Theatre, 24 Spadina Rd. Information at <a href="http://www.alliance-francaise.ca/en/calendar/05/2018">www.alliance-francaise.ca/en/calendar/05/2018</a>.</td>
</tr>
<tr>
<td>• May 20 2:00: Classical Music Club Toronto. Kent Nagano: Beethoven Symphony Cycle. This May there is a rare opportunity to hear a number of Beethoven’s symphonies performed over a short period of time by the same orchestra. L’Orchestre symphonique de Montréal under its Music Director Kent Nagano will perform Symphonies Nos. 2-8 between May 27 and 31. We will listen to a selection of recordings by this orchestra and conductor: for information and location contact John Sharp: 416-889-2549. Annual membership: $250(regular); $100(st/st). Free for first-time visitors. Donations accepted for refreshments.</td>
</tr>
<tr>
<td>• May 25 12:00 noon: Estonian Music Week. EE MEETS CA: Building Bridges in Music. The seminar will offer opportunities for Estonian and Canadian professional musicians, music promoters, and others in the music industry to exchange information about the creative industry economy and make new contacts with top industry professionals. The seminar will also feature the music stories and industry insights of singer songwriter Kerli, a well-known Estonian artist and public figure whose music has had great success worldwide. Tartu College, 310 Bloor St. W. estonianmusicweek.ca. Advance registration required.</td>
</tr>
<tr>
<td>• May 28 10:00am: Jewish Music Week. Salome: Between Scandal and Song. Lecture by Samantha Madison Cooper on the Jewi- ish reaction to Richard Strauss’s opera, Salome, which premiered at the Metropolitan Opera in 1907. An audiovisual journey through archival findings, shedding light on Americanization, anti-Semitism, self-hatred, Jewish humour and authentic immigrant experience. Jacob Family Theatre, Poslun Auditorium at Baycrest, 5360 Bathurst St. 416-638-4492. Free.</td>
</tr>
</tbody>
</table>
May 30 10:00am: **Jewish Music Week**, The Lady Gaga of Hasidic Music (Lipa Schmeltzer). Dr. Jessica Roda explores the politics of pop stars in religious settings. Markham Street Synagogue (Shaarei Tzedek), 397 Markham St. 416-638-4492. Free.


Jun 1 10:00am: **Jewish Music Week**, The Record Men. Alan Edelstein introduces the Jewish businessmen who played prominent roles creating early rhythm and blues and rock ‘n’ roll. Featuring three of the most important – The Chess Brothers of Chess Records in Chicago, Art Rupe of Specialty Records in Los Angeles, and Syd Nathan of King/RCA Records in Chicago. Space is limited. For more information please call 416-638-4492. Free (ticket required).

Jun 3 2:00p. **Toronto Opera Club**, Is The Internet Destroying Opera? Guest speaker: Robert Harris. Room 330, Faculty of Music, Edward Johnson Building. 80 Queen's Park Cr. W. 416-914-3940. $10.

**Masterclasses**

- **Labyrinth Musical Workshop Ontario** presents a series of Mon-Fri masterclass workshops at 232 Player Cr. Each workshop is $600. For more information or to register, visit labyrinthontario.com or call 647-702-8680. Each week-long workshop is $600.

- May 7 10:00am: **Arabic Music Theory Workshop** with George Sawa.

- May 7 10:00am: Cretan Lyra Workshop with Kely Thoma.

- May 7 10:00am: **Modal Music Composition** with Ross Daly.

- May 14 10:00am: Azeri Kamancha Workshop with Imamhoy Hasanov.

- May 14 10:00am: **Kurdish Tanbur Workshop** with Ali Akbar Moradi.

- May 14 10:00am: **Bosnian Daf Workshop** with Ali Akbar Moradi.

- May 21 10:00am: **Iranian Tar and Radif (Theory) Workshop** with Araz Salek.

- May 21 10:00am: **Turkish Baglama Workshop** with Ahmet Dvani.

- May 28-June 11:00am: Arabic ‘Oud Workshop with Bassam Bishara.

- May 28-June 11:00am: Bulgarian Singing Workshop with Tzvetanka Varimezova.

- For concerts in which these workshops leaders are performing, please see Section A – Concerts in the GTA.


- May 5 6:15pm: **Hot Docs Festival**/Small World Music. Gurrumul. Blind from birth, Indigenous singer/songwriter Geoffrey Gurrumul Yunupingu is regarded as one of the most important artists ever to come out of Australia. He captivated audiences across the globe, playing for such luminaries as the Queen and Barack Obama. Using concert footage and home videos, director Paul Darling delivers a poignant portrait of a complex artist who left us just as the rest of the world was about to embrace him. Scotiabank Theatre, Cinema 13, 295 Richmond St. W. 416-388-5600. $15.


- **Sing-alongs, Jams, Circles**

- May 28 7:00p. **Toronto Gilbert and Sullivan Society**, Singalong of The Pirates of Penzance. All welcome. Bring a score if you have one. Refreshments provided. St. Andrew's Church, 117 Bloor St. E. Free. Parking below church off Hayden Street. For further info, call Sheryl at 416-763-0832. $5 for non-members.

- **Tours**

- May 6 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 Amphitheatre 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. 416-383-8231. coo.ca. $20 (adults); $15 (sr/st). Also May 13 & 20.

- **Workshops**


- May 12 10:30am: Toronto Mendelssohn Choir. Singation Saturday. Join other enthusiastic singers for a fun choral workshop. Sing through some great Romantic repertoire, including works by Bruckner, Mendelssohn and Vaughan Williams under the direction of acclaimed conductor David Fallis. Yorkminster Park Baptist Church, Cameron Hill, 1555 Yonge St. (1 block north of Yonge and St. Clair). $10, includes refreshments. Register at the door. www.tmchoir.org/singation-saturdays.

- May 25 9:30am: SING! The Toronto Vocal Arts Festival. School Day Workshop Program. Music students from grades 7-12 will experience an unforgettable day of musical education led by international vocal group Rockapella. Little Trinity Church, 425 King St. E. $30.


- May 29 12:30p. **Estonian Music Week**, Kadri Korandz. Jazz Singing Workshop. Focusing on creating original ideas, the voice as a physical movement, and lyrics used as a tool to work with original sound. Tartu College, 310 Bloor St. W. For information and registration please contact Piret Noorhani at piret.noorhani@emvu.ca.


**Visit labyrinthontario.com or call 647-702-8680. Each week-long workshop is $600. For more information or to register, visit labyrinthontario.com or call 647-702-8680. Each week-long workshop is $600.**

**For concerts in which these workshops leaders are performing, please see Section A – Concerts in the GTA.**

**Search listings by genre online at thewholenote.com**
WholeNote CLASSIFIEDS can help you recruit new members for your choir or band / orchestra find a new music director or accompanist Advertise your job wanted needs or promote your services starting at only $34/issue. INQUIRE BY MAY 26 for the SUMMER (June/July/August) issue. classad@thewholenote.com

AUDITIONS & EMPLOYMENT OPPORTUNITIES

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 Rato Markham Theatre. For information, visit KSOchestra.ca or e-mail GM@KSOchestra.ca

BAND TEACHER POSITION WITH NEW HORIZONS BAND OF TORONTO FOR 2018-19 SEASON. Experience teaching high school or adult concert band program a must. Openings for day or evening bands classes are available. This is a growing organization focussed on delivering a quality music experience to mature adults in a positive and supportive environment. Toronto west area. See www.NewHorizonsBandToronto.ca for more details and a link to TVO documentary. Send CV and cover letter to rhobindirector@gmail.com

ORIANA SINGERS OF NORTHUMBERLAND seeking Artist Director - experienced, knowledgeable, progressive and enthusiastic, to lead this 60-voice mixed adult choir. Established nearly 50 years ago, Oriana is the premier choir within Northumberland county. The Artist Director should be committed to teaching, motivating and leading adults in a variety of musical styles, resulting in three to four creative and outstanding performances per season. For a detailed job description, visit www.orianasingers.com. Education: Minimum Bachelor’s degree in music with training in conducting required. Experience: Applicants are required to demonstrate past choral conducting experiences, preferably via recorded submissions. Remuneration: Commensurate with experience, starting at $12,000. Applicants should send a covering letter, résumé and supporting materials to JobApplications@orianasingers.com no later than June 30, 2018.

ORIANA WOMEN’S CHOIR is always welcoming new singers! Sopranos and altos can contact the choir to set up an audition by emailing auditions@orianachoir.com or drop by a rehearsal at Earl Haig Secondary School Tuesday nights 7:00pm-10:00pm.

PEEL REGION PIANO OR GUITAR ACCOMPANIST WANTED for established female singer. Average 15- gis/month. Must have car. Great pay. Contact theholidaysiday@yahoo.ca

BUY & SELL

BAROQUE FLUTE (transverse) by Fridtjof Aurin, Germany. Palanca model; A=440; Grenadilla, silver key; velvet flute roll. Excellent condition, well maintained. Asking: $1500. Email timberflute@gmail.com

FRENCH HORN: nice double horn in excellent condition. Hard case. One owner since 1978. mjubell@gmail.com

TRUMPET Bach Stradivarius model 37 (never used); SAXOPHONE Bundy Selmer alto; BASSOON Linton; Tuba Besson ¼ size, in hard case with wheels. TENOR saxophone, Yamaha. Phone 416-964-3642.

VIOLINS BY EUROPEAN VIOLIN MAKER wanted. Minimum 350 units. Call or e-mail Aaron 416-471-8169 or A@A31.CA.

ACCOUNTING AND INCOME TAX SERVICE

For small business and individuals, to save you time and money, customized to meet your needs. Norm Pulker, B. Math. CMA. 905-251-0309 or 905-830-2985.

AUDIOLOGY SERVICES FOR MUSICIANS. Treatment for tinnitus, hyperacusis, misophonia. Custom music ear plugs, hearing testing, clinical hypnosis for peak performance. All services by Dr. of Audiology. Telemedicine option available. Short walk from Stouffville GO train/bus station. www.auritorypathways.ca 905-827-7107.

EXPERIENCED QUALIFIED PROFESSIONAL ACCOMPANIST available for singers, instrumentalists and choirs - all genres. Reasonable rates. Robert Graham 416-822-2083

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 jason@jasonrolland.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. ArtsMediaProjects will lovingly restore them to CD’s or DVDs. Call George @ 416-910-1091.

SERVICES

Accounting and Income Tax Service

Accounting and Income Tax Service for small business and individuals, to save you time and money, customized to meet your needs. Norm Pulker, B. Math. CMA. 905-251-0309 or 905-830-2985.


Experienced Qualified Professional Accompanist available for singers, instrumentalists and choirs – all genres. Reasonable rates. Robert Graham 416-822-2083

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 jason@jasonrolland.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. ArtsMediaProjects will lovingly restore them to CD’s or DVDs. Call George @ 416-910-1091.

VENDORS AVAILABLE / WANTED

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

PERFORMANCE / REHEARSAL / STUDIO SPACE AVAILABLE: great acoustics, reasonable rates, close to Green P Parking, cafes & restaurants. Historic church at College & Bellevue, near Spadina. Phone 416-921-6350. E-mail ststepheninthefields@gmail.com.

THE BEST MUSIC TEACHERS ARE HERE!

Ontario Registered Music Teachers Association, Est. 1936
ormta.org

theWholeNote.com

CLASSIFIEDS

Business Classifieds

Economical and visible! Promote your services & products to our musically engaged readers, in print and on-line.

Summer Edition Deadline: May 15

Inquire by May 26 for the summer edition.

classad@thewholenote.com

Classified Advertising | classad@thewholenote.com

LessonShop.net
Sign up now for free!
NEW eCommerce website for music teachers. LessonShop.net manages your lesson bookings and gives you free marketing. Get paid upfront directly to your bank account for lessons you sell.

416 996-7566
support@LessonShop.net

ADVERTISE

music-related needs, skills and services
Recruit new members for choirs, bands, orchestras.
Find a new music director | Find a music teacher | Buy or sell
Just $24 for the first 20 words. $1.20 for each additional word.
Discounts for 3x, 5x and 10x insertions.

INQUIRE BY MAY 26 for the summer edition.

classad@thewholenote.com
May’s Child

Andrea Ludwig

M J BUELL

Andrea Ludwig was born and raised in Regina SK. Her mother was a nurse and her father was a German Lutheran pastor. In her childhood home were three brothers and two sisters who each played an instrument and they all sang. Their mother entered them in the Kiwanis Music Festival as a small ensemble “kind of like the Von Trapps.” After high school Ludwig moved to Toronto with the intent of working for a year or two and then going to U of T for piano but entered the vocal performance program three years later.

Today the JUNO-nominated mezzo-soprano performs in concert with a wide range of presenters and has sung numerous roles with the Canadian Opera Company, Edmonton Opera, Philadelphia Opera, San Francisco Opera and the Festival d’Aix-en-Provence. Recently The Landlady in The Overcoat (Canadian Stage/Tapestry), she’s currently singing the same role at Vancouver Opera. Upcoming recordings include Galiciania 2 with the Ukrainian Art Song Project and Ana Sokolović’s Sirens for the ATMA label (summer 2018).

Do you remember that childhood photo being taken? I do! I loved to dance to records in my living room. My uncle, Gerald Langner, who used to be the head of choral music at the University of Saskatchewan, happened to be visiting that day and saw how much fun I was having. So I danced to his playing the guitar! Feeling carefree, joyful, content.

Your earliest memories of hearing music? My mom told me that as a baby, I would hop my head in precise rhythm to whatever music was playing. It seems as though my childhood centred around music at home, at school and at church. I think we listened to CBC Radio a fair amount but primarily it was through records at home and of course singing in choirs at church and in high school.

First recollection of making music? Playing with my toys and making up songs as the toys went along on their toy business. I also loved sitting at the piano and dreaming about taking lessons. I made my singing debut at age two on audio cassette, singing a German Christmas carol, with my siblings humming in harmony in the background. I started piano lessons at the age of four.

Experiences that helped to form your appetite for staged works? Definitely... going on tours with my high school choir, both as a singer and an accompanist. When I was in Grade 10, I played piano in the band for the school’s production of Fiddler on the Roof, and I remember how thrilling it was to be a part of that.

When did you begin to think of music as a career? I was still in high school. I always wanted to be a concert pianist. I loved to sing as well but at the time, piano was my thing. I never dreamt that one day my vocation would be as a singer. At 19 I started voice lessons and a spark was started.

Does teaching/mentoring fit into your current musical life? Absolutely... going on tours with my high school choir, both as a singer and an accompanist. When I was in Grade 10, I played piano in the band for the school’s production of Fiddler on the Roof, and I remember how thrilling it was to be a part of that.

Where does music fit into your life at home? My home is my workspace so making music and hearing music is ever present, both for work and pleasure. Both of my kids are involved in music.

What would you say to parents hoping their young children will grow up to love and make music? Nurture their love for music. Be encouraging and supportive. Know that music is a universal language, that everything we do in life is interconnected and music always ties into every facet of our lives. Whether they decide to be a performer or a music educator, know that it is a worthy vocation.

Andrea Ludwig lives in Toronto’s Oakwood Village, with her 12-year-old son Lucas, who is in Grade 7 and sings with the Canadian Children’s Opera Company. Beyond music, some of her other pleasures/pastimes include playing the piano, reading, exercising and binge-watching Netflix.

Her full interview can be read at thewholenote.com/musicschildren
Editor’s Corner

DAVID OLDS

It was with shock and sorrow that I received the news of the death of my friend and colleague of the past 20–some years, Robert Tomas, who drowned in the Turks and Caicos on April 1. I met Robert during the five years I spent at CJRT-FM as a classical music programmer in the 1990s, where he was one of the on-air technicians, juggling turntables, CD players, reel-to-reel pre-recorded voice tracks, PSA cartridges and engineering live-to-air programs with aplomb. A Polish émigré who had worked extensively in the world of opera production in his homeland, Robert was a man of many skills with a breadth of understanding, including an encyclopedic knowledge of classical music, but also extending to reading about astrophysics and mathematics “for fun” and writing a novel retelling The Tempest in the context of the Bosnian War. In recent years he worked in philanthropy and was a highly respected fundraiser for social justice initiatives. He championed LGBT causes, was a proud Leatherman who promoted safe, healthy sexuality and advocated for those living with HIV/AIDS from the start of the epidemic.

In 2004 I asked Robert to write for The WholeNote and since his first thoughtful assessment of soprano Leslie Fagan’s Le Miroir de Mon Amour in February of that year, we published some 175 of his CD and DVD reviews. Several of his early musings have stuck with me over the years: His insightful comments on John Adams’ tribute to the victims of 9/11 On the Transmigration of Souls (“The chronicler of our times... gives us the tools to make sense of our frequently irrational world”); His case for Schoenberg’s Moses und Aron (“...eschews the dramatic potential of the Exodus from Egypt and instead concentrates on the philosophical clash between the two interpretations of religion – the representative, tangible idolatry of Aron and the mystical, incomprehensible monotheism of Moses”); and his championing of the (then) little known Thomas Quasthoff singing Mahler lieder (“...Quasthoff deserves to be celebrated as the Mahler artist of the century”). Although his specialty was art song and opera, Robert was well-versed in all aspects of classical music, to which his wealth of writing attests. You can find more than 100 of his perceptive, and sometimes controversial, reviews using the search function on our website thewholenote.com. He will be sadly missed.

One of my regrets is that I will never know what Robert would have thought about Ah Young Hong. Around the time he left for his final adventure I emailed Robert about two discs that I thought would pique his interest. I cautioned that they were quite abrasive but that the rising vocal star was being highly touted and if she was indeed some sort of new Cathy Berberian in the contemporary firmament, it would behoove us to pay attention. I never heard back from him and now I know why. And so the assessment falls to me and once again I feared I would be venturing out of my comfort zone (see my Juliet Palmer review in last month’s column). I started with a breath upwards – Ah Young Hong sings works by Milton Babbitt and Michael Hersch (innova 986 innova.mu) and immediately was struck by a sense of déjà vu. The opening sounds of Babbitt’s Philomel brought with them a sense of familiarity. Created in 1964 at the Columbia–Princeton Electronic Music Studio where Babbitt (1916–2011) had been working with the RCA Mark II Sound Synthesizer for a number of years, the purely electronic sounds have all the hallmarks of the pioneering work that went on in that facility, the results of which I immersed myself in in my formative years. Commissioned by Bethany Beardslee with the support of the Ford Foundation, Philomel is for live soprano and a soundtrack of computer-generated sounds and manipulated samples of the soprano’s voice. As far as I can tell from the notes, this version sung by Hong uses the original sound files with Beardslee’s voice samples. The primitive synthesis technology, now a half century old, is quaintly outdated on the one hand, but on the other there seems to have been no deterioration of sound quality. The work itself, with a text by John Holland on a morbid tale from Ovid’s Metamorphoses, is stark and dramatic; its realization is compelling.

Although there are only three instrumentalists – Miranda Cuckson, viola; Gleb Kaneshevich, clarinet; Jamie Hersch, horn – a breath upwards (2014) by Michael Hersch (USA b.1971), sparse and angular as it is, is positively lush by comparison. It was specifically crafted for the voice of Hong, who was featured in Hersch’s monodrama On the Threshold of Winter and, in one critic’s words, was “the opera’s blazing, lone star.” In 12 movements based on Dante’s Purgatorio juxtaposed with texts from Pound’s Cantos it draws on the full range of Hong’s incredible voice, from its growly bottom end to pure high notes that are shrill yet warm, and never grating. Hersch says “As the experience over the years working with [my brother] Jamie had deeply impacted my writing for the horn, Ah Young’s remarkable vocal abilities made me rethink much of how I approach writing for the voice.” The result is a 32-minute tour de force.

Hersch continues to take inspiration from Ah Young Hong’s voice and in 2016 created cortex and angle for the Dutch Ensemble Klang with her as soloist. The 27-minute cycle of ten movements (plus a brief prelude) on the poetry of Christopher Middleton comprises the first half of the CD Black Untitled (EKR09 ensembleklang.com). The sextet was founded in 2003 and is known internationally as a champion of 21st century chamber music. The somewhat unusual instrumentation includes two reed players (playing saxophones on this recording), trombone, percussion, electric guitar/electronics and piano/keyboards. I find the way Hong’s voice blends with, and is extended by, the saxophones to be very effective.

The title piece takes its name and inspiration from Dutch/American painter Willem de Kooning. In his extensive notes, Aaron Grad says, in part: “The noble, unshakable music assigned to the trombone in Black Untitled resembles the role occupied by the horn in Hersch’s epic [two hour] duo Last Autumn [reviewed in these pages in September 2015], its brassy heft stretched from the lowest rumble to the highest blast. [...] Black Untitled maintains a slow, deliberate pulse that fluctuates within a narrow range [...] This is exceedingly patient music that uses the necessary notes and no more.” I would add that Hersch’s music is also very brave, not only in the “epic” scope of the time frames involved in some of his recent compositions, but in his steadfast refusal to give in to the current tendency to write “friendly” music.

These two discs provide an effective double portrait – of an important new soprano who is undaunted by difficult contemporary challenges, and of a mid-career
composer who has established himself as a confident and uncompro-
mising voice in the wilderness. I think Robert Tomas would have
approved of both.

My initial impression of Diana Braithwaite & Chris Whiteley’s new album I Was Telling
Him About You (g-threejazz.com) was surprisingly like Aaron Grad’s descrip-
tion of Black Untitled – a slow, deliberate pulse that fluctuates within a narrow range
– but like Grad, I mean that in the best possible way. Each of the eight tracks on
this lush – I’m almost surprised that Lush Life is not included – recording of vocal jazz standards is andante,
a leisurely stroll through some of the best of the genre. What can be
said of Braithwaite, other than that her voice is exquisite, and exquisitely
suited to this smoky repertoire. The recipient of the 2018 Toronto
Blues Society Blues With A Feeling Award (Lifetime Achievement
Award), she is equally at home in the worlds of hot blues and cool jazz.
Her partner in crime, or at least criminally gorgeous music-making,
Whiteley is himself an eight-time winner of the Maple Blues Horn
Player of the Year – who knew there was such a thing?

My admiration for multi-instrumentalist Whiteley – here only trumpet, cornet and vocals, but elsewhere adding harmonica, bass
harmonica, guitars and more – again goes back to my formative years
when I first encountered the Original Sloth Band in the early 1970s.
This trio – comprised of Chris Whiteley, his brother Ken and Tom Evans –
played more than a dozen instruments, from mandolin to clarinet
to accordion and any number of harmonicas, jugs and miscellany
between them, and were my introduction to such 20s and 30s clas-
sics as Cheek to Cheek, Gimme A Pigfoot (And A Bottle of Beer) and Heaven to name
just a few. The most incredible thing was they would play these many-layered arrangements with six or eight (or more) instruments without
overdubbing. Whiteley seems to have mellowed some with age, but like a
good scout, that’s the point, isn’t it?

Highlights for me on this latest disc – he’s been a sideman on
hundreds of albums over the years – and it’s great to see him sharing
the spotlight again – include… no wait, they are all highlights actually,
but to give you an idea of what to expect I’ll mention Skylark, The
Nearness of You, I’ve Grown Accustomed to Your Face and ‘Round
Midnight. The one thing you may not expect is the sumptuous version
of What A Difference A Day Makes. I grew up with Esther Phillips’
upbeat version, and although I realize now (courtesy of YouTube) that
was not always the way it was performed, this very effective laid back
version was a revelation to me.

The way that Braithwaite captures the essence of these ballads
is enchanting, and the way Whiteley’s horn extends her lines is
breathtaking.

Concert notes: Diana Braithwaite and Chris Whiteley can be heard

At thewholenote.com/listening, you can do
more than just read the review. Check out tracks
from any of the albums in the following ads, or with
a yellow ‘L/R’ arrow on its cover.

Plus: watch videos, click
to buy and more!
The Dutch violinist Liza Ferschtman is in terrific form on her new Super Audio CD of works by Erich Wolfgang Korngold and Leonard Bernstein (Challenge Classics C72755 challengerecords.com). The Prague Symphony Orchestra under Jiří Malat features in Korngold’s Violin Concerto Op.35, while Het Gelders Orkest under Christian Vásquez accompanies Bernstein’s Serenade after Plato’s “Symposion.”

Korngold’s cinematic concerto quotes liberally from his Hollywood movie scores, and despite its 1945 date is a late Romantic work redolent of the composer’s early years in pre-war Vienna. Ferschtman’s rich, tone is perfect for this lush work, and is particularly effective in the gorgeous slow movement.

Bernstein’s Serenade, written for Isaac Stern in 1954, is a five-movement work very much with a concert feel – Bernstein apparently referred to it as such – and also contains quotes from the composer’s earlier works, this time five short pieces written as birthday presents for his friends. It’s a really lovely work that really should be heard more often.

Both were recorded live, the Korngold in Ludwigshafen, Germany and the Bernstein in Arnhem in the Netherlands. The orchestral contribution is excellent throughout, as is the recording quality.

Journey to Mozart is an exploration of the musical world of Mozart and his contemporaries by the English violinist Daniel Hope (danielhope.com) with the Zurich Chamber Orchestra (Deutsche Grammophon 4798376).

Two pieces from Gluck’s Orfeo ed Euridice – an orchestral Dance of the Furies and a violin adaptation of Dance of the Blessed Spirits – open the disc. Haydn’s Violin Concerto in G Major has a lovely feel to it, as does the Larghetto second movement from Mysliveček’s D Major Violin Concerto.

The central Mozart works are the Violin Concerto No.3 in G Major K216 and the E Major Adagio K261, the latter in a particularly lovely performance.

Johann Peter Salomon, the concert impresario who brought Haydn to London, was also a violinist and composer, and his brief Romance for violin and strings in D Major is a real delight. An arrangement of Mozart’s Rondo alla turca from the A Major Piano Sonata K331 completes a terrific CD.

After numerous appearances as a guest soloist Hope became the musical director of the Zurich ensemble in 2016. Their mutual understanding is evident in performances notable for their sensitivity, clarity, energy and dynamic contrasts.

The young Canadian violinist Blake Pouliot makes an outstanding recording debut with Ravel-Debussy Sonates with pianist Hsin-1 Huang (Analekta AN 2 8798 analekta.com). The Ravel works are the Tzigane and the Violin Sonata No.2 in G Major, while Debussy is represented by the Sonata for Violin and Piano and a transcription of the song Beau Soir, the latter providing a truly beautiful ending to a first-class CD.

Pouliot plays with strength, clarity, warmth, faultless intonation and a fine sense of phrase, and draws a gorgeous tone from the 1729 Guarneri del Gesù violin on loan from the Canada Council for the Arts. Huang provides splendid support for a player who is clearly going to be a major force in the violin world.

There is an interesting story behind the recent release of Ernest Bloch Music for Viola and Piano (Delos DE 3498 delosmusic.com). Violist Paul Neubauer and pianist Margo Garrett spent three days in 2001 recording all of Bloch’s music for viola and piano, only for the digital audio tapes to go missing. When they resurfaced a while ago the performers were thrilled to find them not only salvageable but also featuring playing that represents their best efforts to bring these works to life.

And what playing it is! Both performers are superb in the major work on the CD, the four-movement Suite for Viola and Piano from 1910, described in The Musical Quarterly as “…one of the most significant and powerful works of our time.”

The other works on the disc are the short, unfinished Sonata for Violin Solo from 1938, the year of Bloch’s death, and the Suite hebraïque and the Meditation and Processional, originally written as Five Jewish Pieces in 1951 but reconfigured into two independent works and published separately.

Neubauer has a wonderful fullness to his playing, with Garrett’s accompanying of an equally high standard. There is no hint of any problem with the source tapes.


The works are from an era when the viola was first being considered as a solo instrument, and when, in reaction to the ornamental Baroque style, a desire for delicacy and sensitivity sparked the emergence of the galant style. Both players exhibit an appropriate lightness and agility with an excellent balance, the harpsichord never too close or heavy. The opening movement of the Binder work in particular features outstanding playing by Hecker.

Sachse’s 1610 Paolo Maggini Madame Butterfly viola is strung with gut strings, and produces an appropriately beautiful sound. Hecker plays a 2000 Bruce Kennedy replica of a Berlin harpsichord by Michael Mietke, ca.1700.

Excellent and informative booklet notes regarding style and technical issues, especially contemporary pitch and temperament, add to a fascinating release.

There are more world premiere recordings on Finnish Violin Music, with violinist Annermaa Åström leading performances of virtually unknown works written in the 1920s in the shadow of Sibelius (Alba Records ABCD 410 alba.fi). The three composers here share a connection, Helvi Leiviskä and Väinö Raitio having studied with Erkki Melartin at the Sibelius Academy in Helsinki. Åström is joined by fellow KAAÅS Trio members pianist Tiina Karakorpi and cellist Ulla Lampela in Leiviskä’s Piano Trio, and by violinist Atte Kilkkipäinen and cellist Tomas Nuñez-Garcés in Melartin’s terrific Trio Op.133. Raitio is represented by the Four Pieces for Violin and Piano Op.18 and Sinf'uoikko, a late piece from 1943.
These are fine performances of really strong and appealing works that leave you wondering what other real gems are waiting to be rescued from obscurity.

Piano trios by Rachmaninov/ Franck/ Suk are featured on a new CD from the Petrof Piano Trio of pianist Martina Schulmeisterová, violinist Jan Schulmeister and cellist Kamil Žvak (ArcadoViva UP 0183-2131 petropianotrio.com).

The three major works are Rachmaninov’s Piano Trio in G Minor (a student work from 1892), César Franck’s Piano Trio in F-sharp Minor Op.1 No.1 and Josef Suk’s Elegy Op.23. Trio arrangements of Rachmaninov’s Vocalise, Saint-Saëns’ The Swan and Piazzolla’s Invierno Porteño complete the disc.

The Franck is an interesting piece, a juvenile work from a composer known primarily for a few works from his final years. The Petrof Trio is in its element with Suk’s lovely Elegy, but there is outstanding playing throughout the CD, with the warm, passionate and expressive string playing you would expect from Czech players and a superb piano tone and recording quality.

There’s another world premiere recording on the new Super Audio CD from the Finnish Kamus Quartet, this time the title track Homunculus, a work by Esa-Pekka Salonen in a program that also includes György Ligeti’s String Quartet No.1 (Metamorphoses Nocturnes) and Benjamin Britten’s String Quartet No.3 (Alba Records ABCD 409 alba.fi).

Homunculus – a reference to a medieval alchemists’ theory that all life existed in minute but perfect seeds, the tiny humans being known as homunculi – is described as “a big work in a miniature mould.” Ligeti’s quartet is a strong early work with a decided Bartók influence. The performance of the Britten is an insightful one, clearly helped by the winter months the Kamus Quartet spent in Aldeburgh, the composer’s home on the North Sea coast.

Excellent playing and intelligent and thoughtful interpretations make this a highly satisfying disc.

The New York-based Escher String Quartet provides rich, full-bodied Romantic playing on a new Super Audio CD of three of the most popular works in the string quartet repertoire: Dvořák’s String Quartet in F Major Op.96 (“American”); Tchaikovsky’s String Quartet No.1 in D Major Op.11 (the one with the famous Andante cantabile slow movement); and Borodin’s String Quartet No.2 in D Major, its Scherzo and Notturno middle movements the sources for the hit songs Baubles, Bangles and Beads and And This Is My Beloved from the Broadway musical Kiss Me (BIS Records BIS-2280 bis.se).

Lovely works, really top-notch performances and over 80 minutes of music make for a thoroughly enjoyable CD.

It’s easy to understand why Classical Guitar Magazine described Adam Cicchillitti as a “superb Canadian guitarist” from his new CD Canciones (Analekta AN 2 8781 analekta.com).

As the booklet notes point out, few national music styles are as connected with one instrument as is Spain with the guitar, which seems imbued with the colours and spirit of the country’s various regions. This disc features works by six mostly 20th-century Spanish composers: Albeniz’ Suite española Op.47; Turina’s Sonata Op.61; de Falla’s Canciones populares españolas; Moreno-Torroba’s Sonatina in A major; García Lorca’s Canciones españolas antiguas; and Rodrigo’s Tonadilla for two guitars.

Cicchillitti’s regular recital partner baritone Philippe Courchesne-Leboeuf joins him for the brief but lovely de Falla and García Lorca songs, and Steve Cowan is the second guitarist in the Rodrigo. Cicchillitti plays with technical assurance, sensitivity and a full-bodied warm sound across the whole range of the instrument.

Also, a word of appreciation for Drew Henderson, a fine guitarist in his own right, for his excellent work in the recording, editing, mixing and mastering of the CD.

Spanish guitar music from the second half of the 20th century can be found on Music for Guitar and Guitar Duo by Joaquim Homs, a new CD in the Naxos Spanish Classics series (8.577855 naxos.com). Spanish guitarist Alex Garrobe and Chilean José Antonio Escobar are the performers.

Homs’ (1906-2003) was a leading proponent of 12-tone composition, but the works here, spanning over 50 years, paint a picture of a much more diverse career that moved from early influences of French impressionism, Bartók, Stravinsky and Webern to the definitive introspective style of the last 30 years of his life following the early death of his wife in 1967. The music is idiomatic and always expressive, with only the occasional nod to extended technique – a slide guitar effect that apparently uses a bottleneck.

Recorded in Barcelona to the usual Naxos high standards, it’s a fascinating CD.

For her debut solo CD Streya (New Focus Recordings FCR193 newfocusrecordings.com) Austro-Italian violinist Olivia De Prato chose to record works by six composers with whom she has worked closely since her move to New York in 2005.

Victor Lowrie’s title track is one of three works that were written specifically for this project, Ned Rothenberg’s Percorso insolito and Canadian Taylor Brook’s Wane for five multi-tracked violins being the others. Samson Young’s Ageha.Tokyo, written for De Prato in 2008, opens the disc, with Reiko Füting’s Tanz. Tanz and Missy Mazzoli’s Vespers for Violins (amplified with electronics) the final two tracks. All except the Füting are world-premiere recordings.

Fans of contemporary solo violin music will find plenty here of interest, with De Prato’s excellent playing certainly making the best possible case for the works.
Pianist Stephen Hough’s Dream Album (Hyperion CDA68176 hyperion-records.co.uk) is an artful program of works by Liszt, Sibelius, Elgar and other familiar composers. The pieces are chosen for what Hough calls their “lyrical” or “hallucinatory” quality. Hough’s playing is utterly captivating and intensely intimate. He’s a magician, a tease, and a brilliant performer who creates an intoxicating dream world of pianistic expression.

The familiar repertoire items are exquisite and completely engaging – each one a gem. But the real impact of this recording is Hough’s own creative gift. Of the 27 tracks, around half are either his transcriptions or compositions. The scale of his ability to write in the language of the piano is astonishing. His fluency and enormous vocabulary give his compositions a rare potency. There are no empty, wasted phrases. Every element Hough creates is carefully and economically placed by his unerring musical judgment. This is the genius of his gift.

Listen to his arrangement of the traditional melody Blow the wind southerly and Strauss’ Radetzky March, and marvel at his musical commentary on the main thematic material. Moscow Nights gets the same treatment and undergoes a remarkable rebirth.

Niccolo’s Waltz is a witty nod to a Paganini Caprice, and Matilda’s Rhumba is a clever allusion to the famous Australian ode to the waltz, in march time! But my favourite is Hough’s Osmanthus Romp. Syncopated, highly energized and brimming with optimism, the composition captures the essence of Hough’s artistic soul.

This fabulous CD is going to get a lot of play.

At 18, Misha Dacić was the youngest competitor at the 1996 Liszt Competition in Budapest, where he came to the attention of Lazar Berman who made him his student for the next six years. Dacić’s new recording Scriabin (Piano Classics PCL10136 pianoclassics.com) is impressive evidence of this young pianist’s talent and creative intellect.

The decision to choose Scriabin for an early career recording is as courageous as it is risky – even more so when the repertoire spans most of the composer’s lifetime. But therein lies Dacić’s plan. Something about Scriabin’s artistic evolution appeals to him deeply enough that he wants to portray it in his own way more frequently to freer forms, and key relationships become more distant. Dacić embraces this journey of dramatic change with a startling command of the keyboard and a musical maturity beyond his years.

Scriabin uses every compositional technique to portray his growing personal turmoil. The music becomes denser, planned structure gives way more frequently to freer forms, and key relationships become more distant. Dacić embraces this journey of dramatic change with a startling command of the keyboard and a musical maturity beyond his years.

It’s a thoroughly captivating disc that should add Dacić to the list of Scriabin’s finest interpreters.

Franz Liszt Hungarian Rhapsodies Nos. 12–17 (Naxos 8.573784 naxos.com) is the latest addition to an enormous recording project of the complete piano works of Liszt. This disc, Volume 48, features Carlo Grante performing the Rhapsodies that Liszt wrote in the 1840s plus another from around 1871. Grante has nearly 50 recordings to his credit, covering all the major historical composers in addition to a number of contemporary ones.

Grante’s approach to the Hungarian Rhapsodies reflects careful thought of what Liszt was trying to express. These are not pianistic lava flows erupting from volcanic fantasies; rather, they are reflections on the phenomenon of “gypsy” influence in Hungarian music. Opinions of what this influence actually was have changed since Liszt’s time, but the elements Liszt’s music considers are easy to identify. Grante picks these out and interprets them convincingly. Folk dance rhythms, imitations of gypsy instruments like the cimbalom, and characteristic ornaments and phrasings all contribute to the atmosphere of Liszt’s 19th-century Hungarian national ethos.

The final track on the disc is Puszta Wehmut (Longing for the Steppes). While some consider it a miniature Hungarian Rhapsody, its real impact is as a work with a strong contemporary feel of the 20th century, still several decades hence.

Grante’s contribution to this Naxos series is very fine indeed. An additional noteworthy feature is that he performs on Bösendorfer’s newly engineered concert grand, the 280 VC. It has a consistently mellow tone throughout its range and an impressive ability to be mysteriously subtle.

Organist Erik Simmons’ new release Owl Night – Music for Organ by Carson Cooman (Divine Art dda 25169 divinartrecords.com) is the seventh volume in this series. All the recordings use the digital modeling technology of the Hauptwerk system, enabling the recording to be made off-site. In this case, the Cavaille-Coll pipe organ of 1882–85 in the Abbey of Saint-Étienne, Caen, France is the instrument featured on the disc.

Cooman is an American composer and organist whose output...
Benjamin Goodman is an Israeli pianist whose latest recording Piano Works by Sara Feigin (Navona NV64.17 navonarecords.com) introduces a relatively unknown composer. Sara Feigin (1928–2011) was born in Latvia but fled with her family during WWII. Her musical gift was already obvious as a child. She developed this further while away from Latvia and continued it at the Riga Conservatory upon her return after the war. In the 1970s she settled in Israel, where she continued to compose and teach.

Goodman is technically superb and meets the challenges Feigin poses in her music. Written with the evident influence of French and Russian composers, Feigin’s language is predominantly harmonic but not without occasional challenges to traditional tonality. Goodman captures the poignant emotion in Feigin’s writing whether expressed dynamically or harmonically. It’s all music of great contrast with the other Liszt literary-based fantasy is Après une lecture du Dante. Here Gadjiev is at full force, as Liszt needs him to be, for much of the work. But a brief tranquil section near the end offers a contrast that he exploits superbly, giving the finish the final impact it properly requires.

Two items by Robert Schumann also appear on the disc. The Op.16 Kreisleriana, full of opportunities for great expressive contrast, is highly effective, largely due to the extent that Gadjiev is able to withdraw into remarkably controlled pianissimos. Schumann’s Fantasy Pieces, Op.111, No.2 concludes the CD. The closing restatement of the opening musical material is so tenderly played that, if experienced as a live performance, an audience might never applaud for fear of disturbing the beauty of the final, lingering moment.

Krystof Jablonski has a long list of achievements that reach back to his laureate designation at the 1985 Chopin Competition in Warsaw. His new recording Chopin Etiudy Op.10, 25 (The Fryderyk Chopin Institute NIFCCD 215 nifc.pl) is a rare example of astonishing keyboard technique, still fully capable of all that Chopin could ever demand.

While blinding speed is an impressive feature of any performance, Jablonski demonstrates something else that leaves an indelible impression. There’s an unarguable correctness about all his tempos. Whether the dreamy Etude No.3 in E-Flat Op.10 or the meteoric descent of the arpeggios in Etude No.12 in E Minor Op.10, the tempo is always perfect for the piece. The secret, as Jablonski has discovered, lies in simply knowing – feeling – what is right for the piece. In every instance he chooses a speed that causes no lost notes and no sense of rushing through tender moments, but that always connects to the deeper current of the music, conveying the notion that it’s going somewhere, that there’s a destination.

The Op.25 dozen etudes are as consistently perfect as the Op.10. Two that stand out are No.9 in G-Flat Major for its playfully light staccato touch, and No.24 in C Minor for the way Jablonski brings out the inner melody while a torrent of arpeggios swirls around it.

What we’re listening to this month: thewholenote.com/listening
VOCAL

One Voice – Greatest Hits Vol.2
Echo Women’s Choir
Independent (echowomenschoir.ca)

Echo is a choir of women based in Toronto, cultivating in its own words “the beautiful, rich and powerful sound of adult women’s voices.” Co-directed by community music-maker (and past music director at Holy Trinity Anglican Church, the home of Echo) Becca Whitley and singer and choral conductor Alan Gasser, the 27-year-old choir has grown to 80 voices while committed to inclusivity and diversity in membership and repertoire.

Echo’s second album One Voice: Greatest Hits Volume 2 provides vivid live concert recordings of 25 favourite songs from its past 16 years. The choir’s commitment to social justice rings true in several selections. Just two examples: the anti-war anthem Last Night I Had the Strangest Dream penned by Ed McCurdy in 1950, and You Will Be Free, set by Gasser with words by South African religious leader and human rights activist Desmond Tutu.

Among the things that attract me to Echo’s repertoire is its warm-hearted global embrace. In addition to original Canadian compositions – I’d like to mention Echo’s premiere of the choral version of my own North of Java in its formative years – it also covers traditional folk song arrangements from several regions of Europe, Africa and the Americas.

The album’s global journey ends with the stirring gospel song Everything Will Be Alright by the Grammy Award-winning Rev. Dr. James Cleveland. It’s a passionate downtown Toronto rendition of the African-American Baptist original, its positive message echoing through my speakers.

Andrew Timar

Handel’s Last Prima Donna: Giulia Frasi in London
Ruby Hughes; Orchestra of the Age of Enlightenment; Laurence Cummings
Chaconne CHSA 0403 (chandos.net)

We don’t know much about what kind of singer Frasi was. My sense is that she had a bigger voice than Ruby Hughes, who is a lovely lyrical soprano. Most of the arias are slow and are designed to evoke paths. This no doubt reflects the kind of parts that Frasi was asked to sing. The only aria which allows the singer to show her virtuosity is from Arne’s Alfred. It was written for Frasi as part of the 1753 revival of the work and is given the marking allegro assai.

The singing and orchestral playing are both very fine on this disc. The members of the orchestra are not listed; if they had been, I would have singled out the splendid first oboist.

Hans de Groot

CLASSICAL AND BEYOND

A Tribute to Telemann
La Spagna; Alejandro Marias
Lukos Records 5451CRE80843 (laspagna.es)

By the year 1818, the 26-year-old Rossini was well on his way to becoming the most successful composer of opera in the Appenine Peninsula (i.e. today’s Italy). He left Venice in 1815 with a dozen operas written, including two masterpieces, and – via Milan, Rome and a few more masterpieces – he arrived in Naples with a lucrative contract from Teatro San Carlo, Naples’ resplendent opera house that rivalled Milan’s La Scala. He was a busy man, working furiously and fast, composing three operas per year plus looking after productions of his earlier works in Rome, Milan and Venice. He was already a rich man and he also married his leading lady Isabella Colbran, a smart move in more ways than one.

Of Rossini’s 99 operas, Ricciardo e Zoraide is the 25th now being recorded by Naxos. A heroic opera based on legends attached to Aristo’s epic poems about Orlando and the Paladin knights of Charlemagne. It is quite long. The plot is unwieldy and unremarkable, but the music is forward-looking, “with dark-light contrasts, sophisticated melodic invention and the deployment of physical stage,” like the use of off-stage orchestrations for spatial effects for the first time. This top-quality recording has some spectacular voices, mainly tenors (of whom Rossini had an abundant supply), with the two rival lovers Maxim Mironov (Ricciardo) and Randall Bills (Agonante) doing each other in vocal acrobatics. Of the ladies, Alessandra Marianelli has the Colbran role as Zoriaide, the damsel in distress, and Silvia Beltrami (mezzo-soprano) is the jealous queen; both gorgeous voices.

When the four appear together expressing their conflicting emotions, Rossini exercises his heavenly powers in ensemble writing – later inherited and made immortal by (at the time) a certain five-year-old boy. Giuseppe Verdi.

Janos Gardonyi

 Philipp Telemann’s achievements as prolific is a gross understatement: his compositions numbered over 3,000. La Spagna selects five from this enormous output, aiming to restore Telemann to the highest ranks of composers.

The first Ouverture-Suite for viola da gamba, strings and continuo is quintessentially French, comprising several traditional French Baroque movements. Telemann had access to pieces by the French composer Lully, as well as a great love for the viola da gamba (for which he composed frequently). The enthusiasm of the solo violinsts who play on period, if anonymous, violins is key to this opening piece, especially the Gigue.

The Concerto for recorder, viola da gamba, strings and continuo which follows is inspired by Telemann’s scoring for recorder, in this case copying an instrument by the renowned Thomas Stanesly. Listen in particular to the Dolce and Allegro as interpreted by Alvaro Marias. Though the recorder was under pressure as an instrument from the transverse flute at the time, Telemann continued to believe in its rich, sonorous sound.

In the essentially Italian Concerto grosso, La Spagna takes the liberty of writing an additional part for the second tutti (non-solo) violins. Here once again the demands of two literally lively (Vivace) movements are met cheerfully – the two solo violins absolutely sparkle.

And so to the Ouverture-Suite Burlesque de
Quixotte. Telemann composes a day of events inspired by Cervantes’ masterpiece, from Quixote’s waking, his assault on the windmills, his advances on Princess Dulcinea and retiring for the night. The assault comprises a vigorous twirling of violins personifying Quixote’s bravado; the advance’s somewhat languid string-playing indicates another failure for Quixote. You begin to feel sorry for him – but invigorated by La Spagna’s tribute to Telemann.

Michael Schwartz

Beethoven – Symphonies 5 & 7
New York Philharmonic; Jaap van Zweden
Decca Gold B0027956-02 (deccagold.com)

〉 What better way of celebrating a new partnership between a record label and a renowned American orchestra than music by Beethoven? The label in question – Decca Gold, Universal’s new classical music label – recently joined forces with the esteemed New York Philharmonic to present a series of live recordings under the direction of Jaap van Zweden, who assumes the official role of music director in September 2018. This recording is the first in the projected series and features Beethoven’s Symphonies Five and Seven, recorded in 2014 and 2015.

The two symphonies were indeed excellent choices for this premiere recording. As clichéd as the opening measure of the Fifth Symphony has become (“fate knocking at the door”), the work’s theme of tragedy to triumph still has the power to move the most impartial listener, and the NYP delivers a polished and compelling performance. Tempos – particularly in the first movement and the finale – are brisk (perhaps brisker than we’re accustomed to), but the third movement is all lyricism before the exuberant finale.

Wagner once described the Symphony No.7 as “the apotheosis of the dance” and under van Zweden’s baton, this performance is a joyful dance indeed. The warmth of the NYP strings is particularly evident in the second-movement Allegretto while the finale – a true tour de force – is treated with great bravado. While both these symphonies have long been considered standard repertoire, van Zweden and the NYP breathe new life into them, approaching each with a particular freshness and vitality. These performances easily hold their place alongside more established recordings and if they are any indication, the soon-to-be pairing of van Zweden and the NYP will be a formidable one indeed. Highly recommended.

Richard Haskell

Flute Passion: Schubert
Nadia Labrie; Mathieu Gaudet
Analekta AN 2 8787 (analekta.com)

〉 Flutist Nadia Labrie and pianist Mathieu Gaudet’s all-Schubert CD begins with a transcription of the intensely and ominously dramatic Arpeggione Sonata. The quiet simplicity and dignity of Gaudet’s solo opening of the first movement is carried forward by Labrie’s velvet sound, exquisite phrasing and moments of rubato, which convey a brooding feeling of inevitably encroaching doom. She plays the hymn-like second movement with a simplicity and directness which is both heartrending and deeply satisfying.

The second part of the program consists of lieder transcriptions, mostly from Die Schöne Müllerin. There are some wonderful moments in these eight miniature masterpieces, most notably the meshing of the artists’ vision in the counterpoint of Ständchen (from Schwanengesang). However, there is also the unfortunate intrusion at times of that “flutistic” mannerism of changing tone colour in the middle of a note for no good reason and the missed opportunity to use contrasting colours for the two characters in Der Müller und der Bach.

The third and final component is the Introduction and Variations on Trockne Blumen, composed for flute and piano by Schubert himself. While both artists are brilliant here, the poignant darkness of the song (“...the flowers...she gave me...shall be laid with me in the grave.”) could have been more effectively brought to life by greater contrast in tempo and a less dance-like interpretation of the melody. Nevertheless, this CD has a lot going for it. Gaudet and Labrie are both virtuosos who work well together. I’m sure we will hear more from them.

Allan Pulker

Brahms – Symphony No.2
Stavanger Symphony Orchestra; Thomas Zehetmair
SSO Recordings 3816-2 (www.sso.no)

〉 This disc arrived in a simple but elegant package, but without any program notes or promo blurb, save basic info and credits. Listening to it, however, with an open mind and ear, it made me fall in love with the piece all over again and made me wonder how this very familiar work could have been played to death in concerts so much that once a friend said to me at intermission: “Janos, do you really expect me to sit through another Brahms Second?!?” and left.

Sometimes dubbed the Pastoral, in sunny D Major, this most congenial of Brahms’ four symphonies is found here in the hands of Thomas Zehetmair. A noted Austrian concert-violinist-turned-conductor, Zehetmair’s...
background becomes immediately apparent in the delicately handled, caressing string tone right at the beginning of the symphony when the main theme first insinuates itself, and in how lovingly and expressively he handles the strings throughout the symphony. But he is also a gifted conductor with great musical insight, imagination and intuition, plus an ability to get into the composer’s mind, making sure that everything written down is heard. I was discovering passages I hadn’t heard before or hearing them differently, like the flute playing merrily over the famous string tune second subject in the first movement. We rediscover Brahms’ masterly skill at counterpoint that came from his years of studying Bach. And experience the thrill of that magisterial fourth movement as it simply explodes from mysterious, whispering strings and is driven joyfully to a triumphant ending.

The Stavanger Symphony of Norway is a dedicated group of superb instrumentalists who have an intuitive chemistry with their conductor. Previously they recorded on the Swedish BIS label famous for its demonstration quality sound, but with this stellar CD they launched their own SSO Recordings and we wish them continued success.

Janos Gardonyi

Prokofiev – Romeo and Juliet
Baltimore Symphony Orchestra; Marin Alsop
Naxos 8.573534-35 (naxos.com)

The Soviet composer Sergei Prokofiev’s ambitious and beautiful ballet Romeo and Juliet continues to be loved by audiences around the world, not only for its musical beauty and scope of ambition, but for the universality of its original narrative theme, taken from William Shakespeare’s play of the same name. Love – unrequited, tragic, desired, mutual, romantic – is a topic that clearly has not been exhausted by the creative commentators among us, and audiences seem to have an unquenchable thirst for works that tackle this subject.

Naxos Records is a Hong Kong-based company that, while championing digital distribution, continues to release high quality classical music in physical form, somehow managing to stave off the demise of physical product that has so impacted most other record labels. And good for us. This 2018 CD release of an October 2015 performance in the acoustically rich Meyerhoff Hall captures the very fine Baltimore Symphony under the direction and leadership of conductor Marin Alsop. Having led the Symphony since 2007, and recently given a contract extension until 2021, Alsop is a dynamic conductor whose intentional and forceful style once again brings out an exhilarating and striking performance from this ensemble.

The highlights from Prokofiev’s original ballet are many and the world most certainly has enough piecemeal assemblages of these greatest hits. With this recording, however, we have another fine complete capture of this most beautiful work that successfully balances the effervescent and playful bounce of dance with the drama, passion and ultimately Act IV darkness of Shakespeare’s original text. Recommended.

Andrew Scott

MODERN AND CONTEMPORARY

Maria de Alvear: De puro amor & En amor duro
Eve Egoyan, piano
World Edition 0033 (world-edition.com)

It’s been over 20 years since Canadian pianist Eve Egoyan gave the North American premiere of De puro amor (Of Pure Love) and En amor duro (In Hard Love) by Maria de Alvear. After hearing those performances, de Alvear, an innovative Spanish composer, performer and multimedia artist, composed three works for Egoyan. In 2001 Egoyan recorded one of those, Asking. Now, on this stunning new two-disc set, comes De puro amor and En amor duro.

In her scores, de Alvear likes to give performers the freedom to make decisions about elements as fundamental as rhythm, metre and dynamics. With her fearless imagination, boundless sense of adventure and brilliant technique, Egoyan pushes beyond what seems possible on the piano. Floating melodies, expressive rhythmic shapes and ringing intervals plucked from the harmonic series weave a contemplative mood in both works, though disruptive undercurrents do intermittently surface.

De Alvear is a charismatic figure in the world of experimental music, especially in Germany, where she now lives. But her music is so personal that it either speaks to you or it doesn’t. For me, it does. I love the honesty, the passion and the openness, which lead her to colourful titles like Sexo and Vagina to evoke the more intimate aspects of love.

This set features drawings by de Alvear’s sister and frequent performance partner, Ana de Alvear, and booklet notes by Tim Rutherford-Smith, who has just published a groundbreaking book on contemporary music, Music After the Fall.

Pamela Margles

Gyula Csapó: Déjà? Kojá?
Quatuor Bozzini
Collection QB CQB 1821 (actuellecd.com)

Founded in 1999, Quatuor Bozzini are distinguished interpreters of contemporary repertoire, including fine recordings of John Cage, James Tenney and Steve Reich.

Here they present a particularly challenging work, a three-part, 73-minute piece composed between 2011 and 2016 by Gyula Csapó, a Hungarian composer currently teaching at the University of Saskatchewan. His music suggests the influences (including scale and depth) of Morton Feldman and Arvo Pärt. Csapó’s brief note about this work is dauntingly abstract (“event-fossils,” “fractals”), but the core is in the title, Déjà? Kojá? part French, part Persian: “Already?” is easy. “Kojá?” comes with a poem that suggests “Threshold” as the crucial sense, and that this world is a threshold, the beginning of another experience or existence, a step both inevitable yet deferred.

The work is monumental, developing thick, often dissonant textures. Its long first section is anchored to a repeating oscillation, brief but slow, between low-register cello and viola and high, reedy violins. Seconda Parte is more varied, adding other sonic devices, including moving the contrast of registers to pizzicato lows and whistling harmonic glissandi from the violins. Tercera Parte eventually expands the oscillating figures into a still minimalist, but gradually evolving melodic shape.

It’s a demanding work, a dark reverie that suggests anticipation while dramatizing its delay, a sombre meditation shot through with bright highs that are themselves dissonant. At once static and tumultuous, this is depth experience, rewarding all the attention one can give it.

Stuart Broomer

Dmitri Tymoczko – Rube Goldberg Variations
Flexible Music; Atlantic Brass Quintet; Anmernt String Quartet
Bridge Records 9492 (bridgerecords.com)

→ Mid-career American composer and music theorist Dmitri Tymoczko’s music exhibits an attractive blend of jazz, Romanticism and rock, as well as influences from film and cartoon soundtracks. Demonstrating sonic imagination and frequent nods to past composers, his work appears to be equally at home in the American concert hall modernist

Dmitri Tymoczko

Rube Goldberg Variations
Bridge Records 9492
and popular music streams, a compositional style which has been dubbed polystylistic.

Rube Goldberg Variations, the central work on this album, refers both to a certain J.S. Bach keyboard work, and to the American cartoonist known for his illustrations of machines designed to perform simple tasks in baroque, convoluted ways. The four-movement, 19-minute Variations is scored for brass quintet and prepared piano. In its movement titles Tymoczko refers to his musical ancestor Igor Stravinsky, to kinetic sculpture and to his experiences of fatherhood. Rhythmically and sonically engaging, the prepared piano part in the first movement, To a Leaf, refers to its inventor John Cage. The brass quintet flutters along with idiomatic fanfare-like wind polyphony contrasted by contrapuntal brass sustained chords. Stravinsky Fountain is another effective movement, with its shards of jazz in a syncopated early-20th-century style, and references to the dedicatee composer’s adoption of it in his concert works. This single movement is a satisfying complete musical statement.

The other album works, S Sensation Something (string quartet and piano) and I cannot follow… (chamber ensemble), are more conventional in instrumentation and form. They are not however without the melodic invention and easygoing charm with which Tymoczko brands his mature scores. 

Andrew Timar

Morton Feldman – For John Cage
Erik Carlson; Alec Kiras
Bridge Records 9498 (bridgerecords.com)

For John Cage (1982) scored for piano and violin is late-period Morton Feldman (1926-1987). That typically means a very lengthy work in a single continuous movement – more than 71 minutes in this recording – that explores a glacially paced musical development and very quiet sound levels.

In a 1982 lecture Feldman asked, “Do we have anything in music … that just cleans everything away?” For John Cage offers his answer. A tribute to one of Feldman’s most enduring personal and professional relationships, it’s a platform for his musical concerns at the time. These include translating meaningful visual and textual effects he found in Turkish regional carpets into musical patterns and sonic gestures. The two musicians, violinist Erik Carlson and pianist Alec Kiras, render the composer’s ideas with precision and delicacy in equal measure.

Feldman was a frequent visitor to Toronto during the 1970s when he taught at the University of Buffalo. Later he married his Canadian composition student Barbara Monk, who established a home in midtown Toronto where she held soirees after her husband’s death. While attending two of these soirees, I was particularly fascinated by the walls covered with kilim carpets, a physical reminder of a source of Feldman’s late period inspiration.

Leaning toward a minimalistic aesthetic in its use of subtly varied melodic phases and a restrained abstract formalism, don’t expect tunes you can hum along with, or grooves to tap your toes to here. While this music will be challenging for some listeners, I personally find it a searching, engaging and rewarding listen.

Andrew Timar

Wind Concertos: Ticheli; Warnaar; Ranjbaran
James Zimmermann; Leslie Norton; Érik Guerrero
Naxos 8.559818 (naxos.com)

Three very different, recent (2010-2015), concertos in the traditional fast-slow-fast three movements, by three composers born in the 1950s, each referencing earlier music, receive vibrant performances from Nashville Symphony principals James Zimmermann (clarinet), Leslie Norton (horn) and Érik Gratton (flute).

In his Clarinet Concerto, Frank Ticheli, who teaches at the University of Southern California, pays homage to American composers in movements titled Rhapsody for George, Song for Aaron and Riffs for Lenny, adding some recognizable quotations and paraphrases to flavour his original, engaging take on his illustrious predecessors. It’s a pops concert natural!

Michigan native Brad Warnaar wrote his Horn Concerto for the instrument he played in the Toronto Symphony and other Ontario orchestras in the 1970s, before relocating to play in the Los Angeles Philharmonic and, he claims, “over a thousand film scores.” Warnaar says his concerto embraces everything from rock to atonality, but I hear only very accessible, enjoyable, tonal mainstream music in the minimalist-energized Tintinnabulations, the ruminative Elegies, Lamentations and the jaunty Tarantella, including subtle quotations from Mozart, Brahms and Richard Strauss.

Juilliard faculty member Behzad Ranjbaran, born and raised in Iran, emulates what he calls the “mystic, melancholic” tone of the ney (Persian end-blown reed flute), enhancing the exoticism of his hybrid Iranian-Western Flute Concerto. Extended meditative passages (the Adagio cantabile is a real beauty) are offset by the sparkling finale.

These world-premiere recordings should help all three very entertaining concertos become, deservedly, part of today’s active repertoire.

Michael Schulman

JAZZ AND IMPROVISED

Lézardes et zébrures
Bernard Falaise
Ambiances Magnétiques AM 237 (actuellecd.com)

Guitarist Bernard Falaise is a significant contributor to Montreal’s musique actuelle movement, a member of the expansive Ensemble SuperMusique as well as the trio Klaxon Gueule and Quartetksi, a group that regularly re-imagines high modernist composers like Bartók and Stravinsky.

Lézardes et zébrures is a solo record, but one without solos, a series of pieces constructed from minimal materials. Each begins with short figures, intervals and arpeggios played on an acoustic guitar in open tunings to emphasize steel string resonance and ringing harmonics; these are then looped, with Falaise adding layers of other instruments, among them electric guitar, glockenspiel and melodica.

The opening Au zoo sets both a pattern for the music and an intermittent theme, one that’s reflected in titles like Langue de girafe and Mémoire d’éléphant, and even in the CD title – literally “cracks and wels” but with the bi-lingual suggestion in this context of lizards and zebras. These notions of other species’ consciousness are matched with alternative substances and spaces – Marcher sur la glace or Stalactites et stalagmites – all of them implicit in sounds that repeat and reconfigure. All of Falaise’s works here are at once immediate, luminous and strangely dream-like.

The oscillating figure of Le compas dans l’œil suggests Steve Reich’s minimalism, while the clicks and suspensions of Distillations reference the turntablist’s art, but it’s all part of Falaise’s bright, immediate, sonic universe, developed at greatest length in the imagination of another materiality in Porcelaine 360.

Stuart Broomer

Plus One
Dan Pugach Nonet
Unit Records UTR 4816 (unitrecords.com)

Israeli-born, Berklee-educated drummer Dan Pugach’s debut bandleader album, Plus One, recorded in Brooklyn and
Jerry Granelli

Dance Hall

Crystal Silence

of which – with the exception of Jolene – all of the album’s nine tracks, the majority co-arranged, with vocalist Nicole Zuraitis) Plus One unified statement of artistic intent. a celebration of diverse influences and as a compelling offering that functions both as released on the Swiss label Unity Records, is

Coming Here

New Orleans second-line rhythmic feel. the harmonic and textural choices may be fitting beginning for the album, as it show-

endless craftsmanship, beguiling variety and sensuousness. The power and stylisticness of this music makes this a champagne disc, full of fizz and finesses. It is also music of enormous drama, full of glinting lights, mysterious depths, expectations, frustrations, hopes and doubts, like the shattered shadows of a sinister quasi-existential soundtrack to life glimpsed by moonlight in a forest. There’s an unhurried quality to this approach, a lived-in character to the rhythmic phrase-making that is endlessly engaging, as the fire and brimstone of youth is melded with the well-honed values of experience.

In sheer colour and variety, in the excep-
tional refinement of its musicianship, Granelli here imparts a monumental stature to the eternal blues, seemingly played in the shadows of the Dance Hall.

Raul da Gama

Concert note: Jerry Granelli performs at the TD Ottawa Jazz Festival on June 27 and

June 29 at the Xerox Rochester International Jazz Festival.

Gord Mowat’s Skeleton Crew

Gordon Mowat; Chris Gale; Rebecca Hennessy; Jeff Halischuk; Tom Richards Independent (gordonmowat.com)

Gord Mowat’s Skeleton Crew is, as the title suggests, the debut album from bandleader Gord Mowat’s band Skeleton Crew, which includes trumpeter Rebecca Hennessy, tenor saxophonist Chris Gale, trombonist Tom Richards, drummer Jeff Halischuk, and Mowat, who, in addition to playing upright bass, is the sole composer and arranger of the album’s six tunes. The group is notable for sax, guitar and drums, a lyric sax melody, develops into a lively interchange among sax, guitar and drums, followed by a long, lilting guitar solo and a pensive solo saxophone, then the rest of the band enters and it builds to a loud and majestic ending.

Scott’s guitar mixes inventive lines, chord melody and even some grunge/fuzz tones. Fraser’s drumming is always inventive and here he provides an engaging and shifting background to the mix of ensemble and solo playing. Hogg’s playing is clear, focused and versatile while Herring’s bass work is subtle, growing and complex. More Songs is an innovative album with unique performances and a sense of humour.

Ted Parkinson

Lost Villages

Robert Diack

Independent (robertdiack.com)

Lost Villages, a new album from drummer/bandleader Robert Diack, is named for a collection of nine communities in Southern Ontario that were permanently depopulated and submerged in 1958 as part of the construction of the Saint Lawrence

May 2018

theholoneote.com
Seaway. With song titles such as Displace, Bittered and Placed, the album takes a certain literary influence from the Lost Villages, but the metaphor seems to run deeper: from the eerie, atmospheric opening notes of Displace, the album’s first track, it becomes apparent that Diack’s goal is to synthesize his disparate influences into a unique musical language that evokes much like a glimpse of underwater ruins – a compelling vision greater than the sum of its parts.

While Lost Villages doesn’t restrict itself to the traditional, essentially acoustic format of a conventional jazz recording, it is a quartet album: bassist Brandon Davis, guitarist Patrick O’Reilly and pianist Jacob Thompson round out the group. O’Reilly often takes on the lead melodic role, as in Plutoperfect, which features an adventurous, overdriven guitar solo on a tightly controlled 11/8 vamp. Other noteworthy tracks include the laid-back, 4/4 Idyll, which features Thompson, whose articulate, clear playing serves as an effective foil for O’Reilly, and Sap, the album’s longest (and probably most open) song, in which all four band members gradually layer in new textures before Davis and O’Reilly play a short, repeated melody that ends the tune. Overall, Lost Villages offers an interesting, worthwhile listen, and functions as a thoughtful, unexpected bandleader debut for Diack.

Colin Story

The Questions
Kurt Elling
Okeh/Sony Masterworks 886446753768 (okeh-records.com)

The stark dramatic intro to the first track, Dylan’s A Hard Rain’s A-Gonna Fall, sets the tone for Kurt Elling’s latest album. A response to the widespread anxiety of the times we’re living in now, The Questions brings together a collection of songs that are sometimes cynical, sometimes hopeful and all thoughtful.

The jazzy and powerful singing we’ve come to expect from Elling is in abundance here. I should note that people fall into two camps when it comes to Elling – love him and hate him. I’m solidly in the love-him camp, but I can understand how some may not enjoy his vocal tone, which can be strident at times. His technical skills, big range and beautiful hand-vocal tone, which can be strident at times. His technical skills, big range and beautiful hand-vocal tone, which can be strident at times. His technical skills, big range and beautiful hand-vocal tone, which can be strident at times. His technical skills, big range and beautiful hand-vocal tone, which can be strident at times. His technical skills, big range and beautiful hand-vocal tone, which can be strident at times. His technical skills, big range and beautiful hand-vocal tone, which can be strident at times.

Rumi. This is just one of three songs on the album for which Elling has adapted existing poetry. The others are Endless Lawns – Carla Bley’s Lawns with lyrics from a poem by Sara Teasdale (with a gorgeous trumpet solo from Marquis Hill) and The Enchantress, a beautiful new song by pianist Joey Calderazzo with a bit of a bossa nova feel, and lyrics using lines from a Wallace Stevens poem. A lovely, swooping take on Skylark, with sensitive piano solo by Stu Mindeman, closes out the album with an appropriate sense of expectant longing.

Cathy Riches

From The Alvin Curran Fakebook
Curran; Schiaffini; C. Neto; Armaroli
Dodicilune Dischi Ed 886 (dodicilune.it)

Turning the use of a “fakebook” on its head, instead of improvising on famous standards’ lead sheets, Rome-based American composer Alvin Curran and his Italian associates use 13 of his compositions as the basis for creativity. Known for his pioneering electroacoustic soundscapes for Musica Elettronica Viva, Curran, plus trombonist Giancarlo Schiaffini, multi-reedist Alipio C Neto, vibist/percussionist Sergio Armaroli, bassist Marcello Testa and drummer Nicola Stranieri, creates two CDs of music that sounds both aleatoric and arranged.

Although the brief final tracks on CD 2 could be performed by a lounge combo, the disc’s crucial concepts occur when the first CD foregrounds the composer’s talents on computer (Max’d Out) and piano (Why Is This Night Different from All Other Nights). Electronic oscillations and circular-breathed saxophone sluces on Max’d Out contrast with plunger trombone vibrations and bell-shaking tones until climaxing as a balanced narrative. On the second tune, wolf-whistle-like reed lines and theatrical keyboard cadenzas are not only expanded, with soothing trombone burrs and delicate vibes’ resonation, but also dissembled, with granular synthesis that dissects pre-recorded voices into backwards-moving mumble and mysterious textures.

These machine-instrument explorations, plus other unique challenges, are resolved on the over-33-minute The Answer Is. With vibraphone pings maintaining the melody, computer crackles, tailgate trombone and gibbonish vocal mutations move aside, as polyphonic cacophony or perfectly performed cool jazz are tried on for size then regularized into a tonally fluctuating finale. Technical mastery and dazzling sonic surprise are never faked on this session.

Ken Waxman

Playmates
Muddersten
SOFa 565 (sofamusic.no)

Despite the photo of a muscle man flexing on the CD cover, musical exercises by the Danish trio Muddersten are anything but broad and powerful. In fact, microtonal tubaist/electronic manipulator Martin Tuxt, Håvard Volden, who plays guitar and tape loops, and Henrik Olsson, whose equipment includes objects, piece and friction, wouldn’t reach the podium in an artistic weight-lifting contest. Instead the band’s programmed continuum, distant object lacerations and intermittent blares add up to featherweight strategies that subtly score, literally without fanfare.

With an electronic ostinato perpetually bonding sequences from below, air whooshes and metronomic friction occasionally minutely recede so that guitar flanges and twangs or brass bites and whistles can be heard. Watery, haeflein and somewhat threatening, the tracks’ challenges are met and enlivened as near-static tones suddenly open up to reveal unique juddering counterpoint. Seemingly plodding, in spite of many short episodes of commotion, compared to noisier, flashier programs, Muddersten ultimately impresses by the realization that the trio’s bursts of musical quality are presented in such a way that they can be appropriately savoured. Plus no matter how many ring-modular-like gongs, menacing object scratches or distanced brass buzzes appear and vanish along the way, the tale of these Playmates never ceases long enough to disrupt a stable chronology that also highlights a strapping contest of timbral strength.

Ken Waxman

Concert note: Microtonal tubaist Martin Tuxt will be part of a duo playing Double Double Land, 209 Augusta Avenue on May 25.

POT POURRI

Uprooted (Turkish traditional music reimagined)
Minor Empire
World Trip Records WTR002 (minorempire.net)

Minor Empire, the Toronto group at the vanguard of Turkish-based world music in the country, is led by singer-songwriter Ozgu Ozman and electric guitarist and synth programmer Ozgu Boz. Founded
in 2010, the band attracted kudos early on for its debut recording Second Nature. It garnered several significant Canadian Folk Music and Independent Music awards. It’s been touring ever since. The same qualities which propelled the band to the top of the Canadian world music radio charts – Ozman’s limpid renditions of traditional Turkish folk songs and her own compositions with Turkish lyrics, accompanied by Boz’s electro-funk soundscapes – also serve Minor Empire very well in Uprooted. Exclam! cited the music’s “slinky, duby… rhythms” while other reviewers have tagged it dreamy, trip-hop-inspired and stylishly hip.

However you categorize it, the star here is Ozman’s voice. Her use of characteristic Turkish vocal ornamentation in the songs, sung in Turkish, is relaxed yet focused, warm and expressive even to those unfamiliar with the language. A large part of this music’s accessibility to general Canadian audiences is no doubt due to Boz’s studio-savvy vernacular-infused settings. The presence of notable band members in Uprooted – guitarist Michael Occhipinti, bassist Chris Gartner, drummers Ben Riley and Mark Kelso, percussionist Patrick Graham and several other guest musicians – also confirms those positive assessments.

Even if you don’t understand a word of Ozman’s lyrics, you’re still in trusted, satisfyingly hip musical hands here. Andrew Timar

The Polka Dogs
Happy Day Records HDR 404
(thepolkadogs.com)

It’s been nearly 25 years since the category-defying Polka Dogs first burst onto the Toronto scene with their unique mashup of irresistible tunes, made all the more magical by their non-standard instrumentation of banjo, accordion, tuba, trombone and drums. Following their debut, the group soon became an integral part of the downtown entertainment scene, and they joyously oompah-ed, sang, blew and strummed their way into the nostalgia of post-80s hipsters.

On the venerable ensemble’s brand new offering, producer/banjoist/vocalist John Millard has once again composed the majority of the material, with additional contributions from Martha Ross and Tom Walsh. The talented Polka Dogs include Colin Couch on tuba, Tiina Kiik on accordion, Millard on banjo, Walsh on trombone and Ambrose Pottie on drums. This project has been beautifully recorded by Mike Haas in Toronto, and also by John Dinmore and Andrew Penner at the Lincoln County Social Club.

The opener, Beardy Boy, has a joyous melody, snappy arrangement and clever, heart-warming lyrics. Of special note is tubaist Couch, who has superb intonation and articulation, and provides a steadfast yet pliant and swinging bass line throughout. Standout tracks include Peaceful and Quiet – rife with Brechtian nuances; The Bells, a feverish, tango-inspired tour-de-force for trombonist/vocalist Walsh; and also the sweetly nostalgic (and totally schmaltz-free) 1981. Millard’s masterful arrangement of the title track begins with an eerie brass drone and skeletal banjo riffs, until the group creeps in with intervals of fourths, embodying contemporary existential angst and a general disconnect from nature. This is a truly satisfying recording that captures vital and relevant musical artists in motion – engaging the future.

Lesley Mitchell-Clarke

Concert notes: The Polka Dogs have three concert dates in early June: at the Burdock in Toronto on June 2; at Artword in Hamilton on June 7 and at Silence in Guelph on June 8.

Soar
Catrin Finch; Seckou Keita
ARC Music (armusic.co.uk)

Listening to the music of Welsh harpist Catrin Finch and the Senegalese kora player Seckou Keita on their disc Soar, you immediately become part of a soundscape that mixes beauty and visceral energy. It seems as if the multitude of fingers – and the voice of Keita – combine with an ethereal sense of harmonic delineation so that Téranga-Bah (for instance) unfolds with visceral passion and musicality, overt embellishments oscillating between insightful amplification of emotions and mellifluous distractions. Finch’s supple facility for rapid passagework is also to the fore in Bach to Baisso, as is Keita’s contrapuntal communicative articulacy, and there is pathos aplenty in Listen to the Grass Grow.

The virtuosic performances by both musicians are breathtaking during the three-quarters of an hour of music, as it continues to echo in the perfection in the strings’ intonation as their youthful volcanic talents play with theatrical tautness and elan. Combining ancient modal drones, classical elegance and avant-garde subversion, this duo creates a compelling sound-bed for what often appears to be a myriad of voices of contrasting character. Finch and Keita masterfully work the music of their respective – Welsh and Senegalese – traditions that have seldom come together so gloriously.

This is perfect stuff from Finch, a celebrated harpist whose firm lilt voice and Olympically agile technique allow her to combine dazzling virtuosity with dramatic expression. The same can be said of Keita, whose accuracy and ethereal falsetto seem perfect for this musical collision.

Raul da Gama

Climb Up
Elon Turgeman
Independent (elonturgeman.com)

The music on Climb Up by the Israeli guitarist Elon Turgeman oozes youthful impetuosity and yet is remarkably poised, bereft of empty pyrotechnical displays or sentimental indulgence. Rather, it is rigorous and driven throughout by architectural acuity, which is why for those of us who have not heard of the guitarist it will come as a welcome surprise to hear how well integrated this work sounds, for the most part at least.

Turgeman’s approach to the electric guitar is well-formed and despite his young years it sounds very erudite. The guitarist plays in a style that for all its frequent rambunctious phrases and lines is deceptively limpid, as if his wrists were almost disconnected from the rest of his arms – held together by hyper-active nerve ends that, in turn, control hyper-active fingers that could be urged to dart up and down the fret board almost at will. This is wonderfully displayed on the title song Climb Up and, again, on Pico, a song presumably dedicated to the late Andalusian flamenco-style genius Paco De Lucia.

With the added support of Avi Adrian on piano, Yorai Oron on bass, together with Mark Rozen on tenor and soprano saxophones and the percussion colourist Adam Nussbaum on drums, Turgeman raises the level of his game to a rarefied realm with these painterly, impressionistic studies. Throughout this program Turgeman plays with insightful colours, translucent introspection and fantasy – and instrument and recording are beautifully married too.

Raul da Gama

Concert notes: The Polka Dogs have three concert dates in early June: at the Burdock in Toronto on June 2; at Artword in Hamilton on June 7 and at Silence in Guelph on June 8.
Something in the Air

Rethinking the Large Ensemble

KEN WAXMAN

Just as definitions of various forms of music have changed over the decades, so has the interpretation of what exactly constitutes a large jazz or improvised music orchestra. Sure, there are still plenty of bands that stick to the popular Ellington-Basie mode with a fixed number of players and tunes. But that’s no longer the norm. As music becomes more open and global, orchestral and so-called exotic instruments beef up the sections; a pre-determined number of players in each section is ignored; and the use of electric instruments and electronics has soared. Equally outstanding in execution, here are some instances of how uniquely constituted large ensembles operate.

In this context, the Scandinavian Large Unit is the most traditional. The group on Fluku (PNL Records PML 038 paalnissenlove.com) includes three reed players, three brasses and a rhythm section. The reed players double or triple among saxophones and clarinets; the brass section is a trumpeter, a trombonist and a tubaist; rhythm is divided among an electric guitar, two acoustic/electric bassists, and two percussionists, including leader/composer Paal Nilssen-Love; plus there are electronics from Tommi Keränen. Using the ensemble’s elements to maximum effect, the band creates passages that rebound from presenting everyone in full flight to individuals, such as Thomas Johansson’s clean trumpet leads or the granary this-side-of-metal shronk from guitarist Ketil Gutvik. Extended tracks such as Playgo and Fluku emphasize divergent aspects of the band. A Latin-inflected swinger, Playgo highlights contrapuntal reed-brass textures, and then divides into duets: almost human vocalized smears from trombonist Mats Äleklint matched with slap percussion; heraldic trumpeting with rippling sax riffs; and finally, crying brass textures, and then divides into duets: almost human vocalized smears from trombonist Mats Äleklint matched with slap percussion; heraldic trumpeting with rippling sax riffs; and finally, crying alto saxophone vibrations challenging vigorous riffs from drummers Nilssen-Love and Andreas Wildhagen. Keeping the theme consistent is one of the Unit’s three alto saxophone players; a Bolero-styled counterline intersects, and synthesized wave forms crackles finally subsume the narrative. Almost 27 minutes long, the title tune develops counterline intersections, and synthesized wave forms crackles finally subsume the narrative. Almost 27 minutes long, the title tune develops to its climax as it’s pushed by bass string rubs and prodded by drum pulses. Meanwhile, the chromatic gusts propelled by Pascal Vandenbulcke’s flute on Cholet’s 3rd Convergence are as formal as a chamber piece, until cabaret-style keyboard clipping and a low-key alto saxophone solo alter the moderato theme to animate pastel-like orchestral colours. Rüegg is most interested in instrumental layering. On Dans les Idées de Poulenc, a matching three-dimensional sonic picture is created though speedy keyboard bravura plus ascending saxophone counterpoint. Layering the tones of trumpet, trombone and tuba on Dans le Sens de Poulenc with Matthias Quilbaut’s tuba as prominent as the others, proves that such instruments can swing without expected call-and-response patterns. Closest to mainstream jazz, the blues inflections which enliven the choppy piano lines of the Darche-composed Le Tombeau de Poulenc find violinist Marie-Violette Cadoré’s contributions sliding from precise romanticism to silent-movie-like melodrama to double-stopping dissonance. Clanking claves and Latinized piano-fills on the concluding Le Tombeau de Poulenc 4 (another Darche piece) extend the polyphony enough so that subsequent showcases for saxophones and brass can trade orchestral strictness for musical freedom. This CD banishes the spectre of a jazz-classical pastiche and confirms the group’s and the composers’ ability to create rousing sounds that don’t stray that far from European precision.

Larger than the former group and more obvious in its use of strings, percussion and electronics is Montreal’s Ensemble SuperMusique (Ambiances Magnétiques AM 239 CD actuellecd.com). The tracks on Les porteuses de s – are less homogeneous than on other discs. Although these single compositions by ensemble founders, percussionist Danielle Palarud Roger and saxophonist Ioane Héru (plus one from Vancouver’s Lisa Gay Miller) utilize a mixture of notation and improvisation, the results are undeniably divergent. Ostensibly about Canadian drinking water rights, Miller’s Water Carrier is multi-sectional, with strident tutti interludes. Otherwise, the narrative depends on contrasts between upbeat concert band-like melodies from the horns and Guido Del Fabbro’s delicately formal violin elaboration, with the churning rural landscape characterized by Bernard Faibise’s clacking guitar effects, plus primitivist slashes from Alexandre St-Onge’s electric bass and electronics. Additional strength is given to the track’s political message by repeated scapes on bare acoustic strings plus Ida Toninato’s dusty baritone saxophone. Describing a journey among the planets, Roger’s En arrivant par le nuage de Oort uses electronic crackles and pops to underscore the extraterrestrial journey. With echoing percussive swats from her kit and that of Isaiah Ceccarelli, rugged reed smears and
sprung sul ponticello pressure from Del Fabbro, violist Jean René and cellist Rémy Bélanger de Beaufort, plus some snarls and growls from trombonist Scott Thomson, the composition reflects the energy and turbulence of the heliocentric world. And like the predicted end of the universe, the tremolo piece doesn’t climax, it just ends. Based on mumbled vocalese, Hétu’s Précoccupant, c’est préoccupant is more problematic since her gurgles, whoops and whines are often incomprehensible. Melodramatic and dissonant string section swipes, guitar flanges, buzzing wave forms and unfocused drum beats contribute to the verbal commotion, rather than framing or defining it.

Voices in plural or solo (Maggie Nichols) are also featured on the Glasgow Improvisers Orchestra’s The Word For It Now (FMR CD 458-0817 fmr-records.com). Although its selections are text based, the improvisational skill of Nichols and four backing voices mean that phrases are so swaddled in gurgles, gargles and growls that only the occasional word slips through. Designed to highlight the gamelan-like reverberating clanks from specially fired ceramic sculptures, A Bit in the Air also reduces the 30 instrumentalists (including eight string players and four guitarists) to interpolate with yelping tenor saxophone trills or bolstered triple-tongued trombone slurs, as Nichols’ agile soprano sighs around the sculptures’ crystalline timbres. With the vocalist(s) as capable at actualizing pseudo choking as lyrical warbles, the result is distinct energetic music that yokes metallic scrapes and distinct cries into a unique pseudo choking as lyrical warbles, the result is distinct energetic music that yokes metallic scrapes and distinct cries into a unique.

The two variations on A Peculiar Slumber are designed to showcase spatial and word-based response to the concert location, but with Nichols’ quirky scattering reign in, there’s more pure instrumentals space available. Highpoints include a duo between Marilyn Crispell’s studied piano pressure and emotional slurs and one of the tenor saxophonists; and an undulating line from one of three double bassists that provides scope for Nichols’ mercurial syllable swelling. In contrast, A Peculiar Slumber’s climax jams enough electronic-stressed clicks, reed slurs and brass flute tones into the orchestral frame, so that the track reaches a crescendo of massed exuberance before subsiding.

Tosso Spivakovsky – Live Performances with the New York Philharmonic Orchestra 1943-1966 (Doremi DHR-8025-8, 4 CDs) contains eight concertos of various styles and periods, all brought to life in authoritative and impressive performances. According to critics of the day, Spivakovsky had one of the most formidable techniques of all and flawless musicianship. He was one of the busiest soloists, guesting with the great orchestras of the world. The works on these four CDs, except for the Tchaikovsky from Stockholm (Nils Grevillius, 1960) and the Schuman from Buffalo (Lucas Foss, 1966), are all with the New York Philharmonic. Heard are the Prokofiev Second (Schippers, 1959), Beethoven (Amerigo Marino, 1963), Frank Martin (Robert La Marchina, 1963), Bartók No.2 (Rodzinski, 1943), Brahms (Josef Krips, 1962) and the Mendelssohn E Minor (Paul Paray, 1956). The very good sound throughout (except for the Bartók 1943 acetates) comes from master tapes from various sources. The enclosed booklet includes a beautifully written, informative seven-page biography of the artist who died at 91 on July 20, 1998.

Old Wine, New Bottles
Fine Old Recordings Re-Launched

BRUCE SURTEES

A new release from Doremi of performances by Tosso Spivakovsky deserves attention. The opening work, Bach’s Chaconne, is so magnificently played and recorded that arguably it is worth the price of the whole set. Spivakovsky is using the curved Vega Bach bow and with it, instead of arpeggios the violin affects organ-like sonorities. The result is breathtaking and hypnotic. Spivakovsky was not only an impeccable virtuoso but a thorough musicologist. As we learn from his spoken introduction immediately preceding the performance recorded by Swedish Radio in 1969, his use of the Vega Bach bow followed years of research and study of Bach’s original manuscripts. In his day, he was one of those elite soloists such as Heifetz, Casadesus and Stern who were regularly invited to perform with the New York Philharmonic, not only for the standard repertoire, Beethoven, Mendelssohn, Brahms, but many contemporaneous works such as Bartók, Martin, Sessions, Menotti and William Schuman. He was a close friend of Bartók and premiered his Second Violin Concerto in 1943 in Cleveland, followed that year by a performance with the Philharmonic in New York.

Nathan “Tosso” Spivakovsky, born in Odessa, a part of Imperial Russia in 1906, was an outstanding child prodigy. As teenagers he and Jascha, his pianist older brother (himself also considered a prodigy), played throughout Europe to great acclaim. On tour, he was heard by Wilhelm Furtwängler who engaged him at 18 to be concertmaster of the Berlin Philharmonic Orchestra, where he worked with the greatest conductors of the era. With Hitler’s rise to power he left Germany, going to Australia and New Zealand before coming to the United States. His brother Jascha stayed in Australia where he was a lauded pianist, concertizing extensively.
at his home in Westport CT.

As 2018 is the centenary year of Claude Debussy’s death, record companies are assembling Debussy performances from the archives and, provided that the sound quality is reasonably acceptable, producing an anniversary set. It goes without saying that based on the calibre of the artists involved, some of these anniversary compilations are bound to be more attractive than others. To hand is Debussy Complete Works from Deutsche Grammophon (4798642, 22 CDs, 2DVDs + 206 page booklet) containing “at least one version of all the composer’s music published in his lifetime as well as some posthumously issued juvenilia and fragmentary works.” The edition is arranged as follows: volumes 1-4 Orchestral; 5-11 Piano Solos and Duets and Chamber Music; 12-15 Mélodies; 16, 17 Pelléas et Mélisande; 18, 19 Staged Works and 20-22 Historical Bonus. Finally, two DVDs of a different performance of Pelléas et Mélisande. Disc one of the orchestral works contains the Bernstein/Santa Cecilia Images, Prélude à l’après-midi d’un faune and La mer. The other 16 titles including concerted works are offered in proven performances from conductors Pierre Boulez, Daniel Barenboim, Iván Fischer, Jean Martinon, Bernard Haitink, Eduard van Beinum, Ricardo Chailly and Charles Dutoit.

Debussy’s ever-fascinating and seductive piano music comprises the 24 Préludes, the 12 Études, Images, Suite bergamasque, Children’s Corner, two Arabesques and so many familiar and unfamiliar exquisite jewels. This repertoire is given to Pierre-Laurent Aimard; Maurizio Pollini; Arturo Benedetti Michelangeli; Jean-Yves Thibaudet; Rafał Blechacz; Zoltán Kocsis; Tamas Vásáry; Seong Jin Cho, et al. The chamber music is played by musicians of the calibre of Reginal Kell (clarinet); the Emerson String Quartet, the Kontarsky brothers, Brooks Smith, Anne-Sophie Mutter and Lambert Orkis, Hélène Grimaud and Wolfram Christ. Singers in the four CDs of Mélodies include Véronique Dietschy; Gérard Souzay; Ély Ameling; Mady Mesplé; Christine Schäfer and Pierrette Alarie. There are four CDs of stage works, namely Le gladiateur, L’enfant prodigue, Le sceptre d’or and the surviving footage of a Maria Callas operatic performance. Callas Magic Moments of Music – Tosca 1964, A Film by Holger Preusse (CMajor 745104, also on DVD) After a two-year hiatus she returned in the second act of Tosca at Covent Garden in 1964. The set was designed expressly for the occasion by Franco Zeffirelli. Her Scarpia was Tito Gobbi, who sang this role in the still-outstanding 1953 recording from Milan under Víctor de Sabata. Gobbi was Callas’ close friend and admirer who wrote that “with Maria it was not performing but living.” Gobbi is Scarpia, from head to toe the grand personification of evil and lust. Together with pertinent interviews and comments by Antonio Pappano, Rolando Villazon, Thomas Hampson and others, this is an absorbing release.

Finally, a Blu-ray video centred on the only surviving footage of a Maria Callas operatic performance. Callas Magic Moments of Music – Tosca 1964, A Film by Holger Preusse (CMajor 745104, also on DVD) After a two-year hiatus she returned in the second act of Tosca at Covent Garden in 1964. The set was designed expressly for the occasion by Franco Zeffirelli. Her Scarpia was Tito Gobbi, who sang this role in the still-outstanding 1953 recording from Milan under Víctor de Sabata. Gobbi was Callas’ close friend and admirer who wrote that “with Maria it was not performing but living.” Gobbi is Scarpia, from head to toe the grand personification of evil and lust. Together with pertinent interviews and comments by Antonio Pappano, Rolando Villazon, Thomas Hampson and others, this is an absorbing release.

The WholeNote Listening Room

- **Read the Review**
- **Click to Listen**
- **Click to Buy**

Hear what we’re listening to this month at www.thewholenote.com/listening

Scan this code with your phone or tablet to listen to great music!
teretulemast (welcome) to the releases of three Estonian acts performing at Estonian Music Week here in Toronto this month. My disclaimer – I am a Canadian musician born to Estonian parents performing at the event. I am looking forward to meeting/hearing them all!

In their 2012 release Filia Sion (ECM New Series ECM 224.4 ecmrecords.com), Estonian choir Vox Clamantis, under the artistic direction of Jaan-Eik Tulve, performs 15 selections based on the Daughter of Zion from a cross-section of medieval Gregorian chants and works by Perotinus, de Grudencz, von Bingen and a Jewish chant from Cochin. The plainsongs never become monotonous as the different vocal groupings, from solo to tight ensemble, feature clear diction, amazing phrasing and subtle variety of colour. Gregorian antiphon Ecce venit/Psalm 94 opens with attention-grabbing clear solo singing, followed by hypnotic clean phrases, intonation and the addition of low tone pitches at the chant’s climax. A subtle joyous ensemble feel shines in the Gregorian chant Gloria. Nice musical contrast in von Bingen’s O ignis spiritus as the expressive higher voices contrast the held lower notes, with a few overtones sneaking in. Bravo for these breathtaking performances.

Here are my additions to the earlier Vanessa Wells WholeNote review of the Vox Clamantis, under the artistic direction of Jaan-Eik Tulve, performs 15 selections based on the Daughter of Zion from a cross-section of medieval Gregorian chants and works by Perotinus, de Grudencz, von Bingen and a Jewish chant from Cochin. The plainsongs never become monotonous as the different vocal groupings, from solo to tight ensemble, feature clear diction, amazing phrasing and subtle variety of colour. Gregorian antiphon Ecce venit/Psalm 94 opens with attention-grabbing clear solo singing, followed by hypnotic clean phrases, intonation and the addition of low tone pitches at the chant’s climax. A subtle joyous ensemble feel shines in the Gregorian chant Gloria. Nice musical contrast in von Bingen’s O ignis spiritus as the expressive higher voices contrast the held lower notes, with a few overtones sneaking in. Bravo for these breathtaking performances.

Here are my additions to the earlier Vanessa Wells WholeNote review of the Vox Clamantis release, Arvo Pärt – The Deer’s Cry (ECM 246.6 ecmrecords.com). The choir’s plainsong strengths and close work with Pärt himself are reflected in their respectful performances. A rhythmic alleluia vocal backdrop drives the short minimalist Drei Hirtenkinder aus Fatima. Veni Creator features a lulling rolling organ that matches the mixed choir in phrasing and nuance. Sei gelobt, du Baum is a more atonal work with sound conversations between male choir, violin, lute and double bass leading to a climactic high-pitched violin. This release incorporates everything I love about both Pärt’s compositions and Estonian choral music.

Maarja Nuut (maarjanuut.com) performs her in-the-moment folksy vocals, violin and fiddle music based on Estonian folk music genres with modern day minimalism, techno sound effects and looping in her 2016 release, Une Meeles – In the Hold of a Dream. The atmospheric, mesmerizing all-Estonian tracks developed from her self-described exploration of the boundary between reality and dreaming. Love the opening Kargus with its energetic charging repeated violin patterns later supporting her clear vocals, like two sides to a personality. The violin sliding-pitches-opening leads to a horse galloping riff and virtuosic rapid traditional vocals reminiscent of regiaul chant in Hobusemäng (The Horse Game). Kiik tahab kindaid (Singing Wants Gloves) features recorded electro-squeaking swing rocking effects with a repetitive eerie short vocal melody. There’s a pop flavoured Valls (Waltz), and a toe-tapping upbeat Esto fiddle polka, Kuradipolka (Devil’s Polka). The closing Vaga linnuken (A Silent Little Bird) features Nuut’s trademark repetitive chant vocals, as string plucking and violin fade to silence.

Kadri Voorand’s 2016 Armupurjus (Love Intoxication) (Avaurus Records AR0004 kadrivoorand.com) has the Kadri Voorand Quartet in great playing and improvising form. Her jazz-infused piano/vocal/composition stylings (with kalimba, wot and electronics) are supported by Taavo Remmel (double bass), Virgo Sillamaa (guitars/composition) and Ahto Abner (drums/percussion). Voorand sings in English and Estonian. The title track Armupurjus has a stadium hard-rock feel with wailing vocals and wall-of-sound instruments. The jazzy Papagoid (Parrots) has lyrical yet rhythmical band instruments supporting Voorand’s personal unique scat-singing style. Love how she makes held-note swells out of the Estonian vowels in words. She sings “mul ei meeldi papagoid” (I don’t like parrots) but it sure seems like she does in her subsequent closing vocalizations. Short contrasting Improludes are fun outtakes from end-of-studio-day improvisations. The closing traditional Estonian Ää mine uhkele mehela (Don’t Marry the Lofty) arrangement features sound washes and willful vocals.

Aitüh (thanks) for all this world-class Estonian music.

Concert notes: Reviewer (and accordionist) Tiina Kiik will perform with singer Roosi Lindau at Estonian Music Week’s opening reception on Thursday May 24, at Sassafraz restaurant and bar at 5pm. On Saturday, May 26 at 8pm at Koerner Hall, Vox Clamantis, the Grammy Award-winning choral ensemble led by Jaan-Eik Tulve, is co-presented with The Royal Conservatory as part of the 21C Music Festival. The choir shares the evening with singer violinist Maarja Nuut, who reinvents ancient traditional melodies from the Estonian countryside as hypnotic songs with electroacoustic loops. On Sunday, May 27 at 7pm at Hugh’s Room, singer Kadri Voorand, 2017 winner of Best Female Artist and Best Jazz Album at the Estonian Music Awards, will be accompanied by her renowned quartet. On Monday, May 28 at 12:30pm at Tartu College, a jazz-singing workshop with Kadri Voorand focuses on creating original ideas, the voice as a physical movement, and lyrics used as a tool to work with original sound (by registration only).
By the time saxophonist-composer Paul Cram passed away on March 20, he had redrawn the possibilities of jazz across this country.

In 2001, Mark Miller described Cram’s unique reach on the national jazz map: “[He] has been that rare musician around whom ‘scenes’ seem to coalesce – first in Vancouver, then in Toronto and latterly in Halifax” (The Miller Companion to Jazz in Canada, Mercury Press). It was a remarkable achievement: he contributed to the creation of enduring production organizations while building bands large and small and making some of the most durable recordings in the history of Canadian jazz.

For the Toronto-based singer Tena Palmer, who performed as a featured soloist in Cram’s orchestra and worked in the free improvisational Aperture Trio with Cram and guitarist Arthur Bull, “Paul was like an exponential version of a Johnny Appleseed of the arts. Alliances, collaborations, friendships and new combinations of ideas and approaches sprung up around him and in his wake, enlivening creative work and enriching lives far beyond his own awareness.”

Trombonist Tom Walsh, an associate for 30 years who’s now based in Montreal, remarks, “Paul had a genius knack for blending talents of widely differing perspectives into a cohesive statement.”

Born in Victoria in 1952, Cram began his musical adventure with clarinet lessons, switching to tenor saxophone under the influence of John Coltrane. By the 1970s he was immersed in the music of Charles Mingus and Ornette Coleman, developing allegiances to precision, open structures and spontaneity that would mark his music throughout his career. While studying composition at the University of British Columbia in the mid-70s, he also entered the ferment of Vancouver free jazz, bonding quickly with the distinguished drummer (and painter) Gregg Simpson. Together they launched the New Orchestra Workshop (NOW), a band that saw itself in the tradition of Mingus’ Jazz Workshop, a forum to work on compositions, most notably Cram’s own.

Cram’s first LP under his own name, Blue Tales in Time (1981), was a breakthrough recording for BC free jazz, introducing bassist Lisle Ellis and pianist Paul Plimley as well as Cram’s substantial skills as composer and saxophonist. When he settled in Toronto in 1982, he left behind the structure of NOW, since then a significant part of creative musical life that has spawned orchestral projects with both international and national figures, among them George Lewis, Marilyn Crispell, Barry Guy and René Lussier.

Cram was soon a key figure in Toronto, bridging styles and scenes, composing, playing and always building. In 1987, the nine-piece Paul Cram Orchestra recorded Beyond Benghazi, with Cram matching his own saxophone with guest soloist Julius Hemphill. Cram also helped launch, and served briefly as co-director of, Hemispheres – an orchestra that specialized in both improvised and composed music.

Cram’s longest sojourn was in Halifax, where he was able to expand on all fronts. In 1990 he co-founded the Upstream Music Association, an organization that includes the Upstream Orchestra and which has regularly mounted the Open Waters Festival and a host of other events. Beginning as a co-director in 1990, he eventually became sole artistic director in 2000, remaining in the position until 2015 when he left to take care of his health. Composer and clarinetist Jeff Reilly remarks: “I think you could say he was the organization for many years.” Cram also became actively involved in writing music for film and theatre, including the award-winning soundtrack for the film One Heart Broken into Song.

While Paul Cram the saxophonist generated free jazz passion, Paul Cram the composer practised the post-modern eclectic. The Paul Cram Orchestra was almost an autobiography, containing musicians he had first connected with in his Toronto years, like Tom Walsh and guitarist John Gzowski who had appeared on Beyond Benghazi, as well as Nova Scotia associates like saxophonist Don Palmer and Jeff...
Paul was like an exponential version of a Johnny Appleseed of the arts ... in his wake enriching lives far beyond his own awareness.
TWENTY-FIRST CENTURY MUSIC FESTIVAL MAY 23-27/2018

TODAY’S MOST INNOVATIVE MUSICIANS AND COMPOSERS BRING US FRESH NEW SOUNDS AND IDEAS.

KRONOS QUARTET JHEREK BISCHOFF DINUK WIJERATNE ANTHONY DE MARE MAARJA NUUT & HH VOX CLAMANTIS KATIA AND MARIELLE LABÈQUE SIMONE DINNERSTEIN

8 CONCERTS 5 DAYS 21+ PREMIERES

TICKETS & PASSES ON SALE NOW! TICKETS START AT ONLY $21! 416.408.0208 rcmusic.com/performance #21Cmusic #KoernerHall

THE 21C MUSIC FESTIVAL IS MADE POSSIBLE THROUGH THE GENEROUS SUPPORT OF MICHAEL AND SONJA KOERNER
Spring concerts from only $25

What Makes It Great?®

Vivaldi The Four Seasons
Fri, May 11 at 7:30pm
Sat, May 12 at 7:30pm
Rob Kapilow, conductor & host
Timothy Chooi, violin
Vivaldi: “Spring” from The Four Seasons
Vivaldi: “Summer” from The Four Seasons

Beethoven Emperor Concerto
Wed, May 23 at 8:00pm
Thu, May 24 at 8:00pm
Osmo Vänskä, conductor
Yefim Bronfman, piano
Kaija Saariaho: Ciel d’hiver
Ives: Symphony No. 2
Beethoven: Piano Concerto No. 5 “Emperor”

Water Music
Sat, Jun 2 at 7:30pm
Sun, Jun 3 at 3:00pm
Christoph Altstaedt, conductor
Leslie Ann Bradley, soprano
Program includes:
Handel: Alla Hornpipe from Water Music Suite No. 2
J. Strauss II: Blue Danube Waltz
Schubert: Die Forelle (The Trout) for Soprano and Orchestra

RESERVE SUPERB SEATS NOW!
TSO.CA | 416.593.1285

RESERVE SUPERB SEATS NOW!
TSO.CA | 416.593.1285

Leslie Ann Bradley