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Green Pages
Summer Music Guide

JUNE
Proper Goodbyes
Peter Oundjian
Reflects on His
14 Years at the TSO

JULY
In the City and
On the Road
Festival Season
Hits Stride

AUGUST
Museum of the Moon
Lights the Way
at Stratford
Summer Music

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SUMMER NIGHTS FESTIVAL

JUNE

JULY

AUGUST
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ON OUR COVERS

Polymath Luke Jerram’s Museum of the Moon will be the third of his outdoor environmental art installations to find its way to John Miller’s 18th and final edition of Stratford Summer Music. See Jerram’s Moon Shines Over Miller’s Stratford page 16

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The 2018 Toronto Arts Foundation Awards

For the 10 or 12 remaining people on the face of the planet who haven’t yet heard the news, this past May 16 The WholeNote received the Toronto Arts Foundation biennial Roy Thomson Hall Award of Recognition for our “role in promoting current music, emerging artists, and for being vital to the entire music community.”

We were one of three finalists in our category, Musicworks magazine and Mitchell Marcus of the Musical Stage Company (formerly known as Acting Up) were the others.

Our category was one of five. The Arts for Youth Award went to RISE Edutainment – a youth-led grassroots performance arts and story-telling movement “in recognition of its role in creating a healthy and inspiring space for youth, and for challenging systemic barriers through innovative partnerships.”

The Celebration of Cultural Life Award went to Ruth Howard – founding artistic director of Jumbies Theatre “in recognition of the impact, sustainability and legacy of her community-engaged arts practice.”

The Emerging Artist Award went to Jivesh Parasarum – multidisciplinary artist, researcher and facilitator “in recognition of his ability to create excellent work that is honest, diverse and collaborative.

And the Toronto Arts and Business Award was shared this year by Active Green + Ross – Complete Tire and Auto Centre “in recognition of its first-time contribution to the arts through its sponsorship of the HopeWorks Connection, covering transportation costs for performers and offering discounted and VIP services,” and to RBC “in recognition of its sustained contributions to the arts through its Emerging Artist Program, making RBC a vital contributor to the arts ecosystem.”

The awards were announced and presented at the 13th Annual Mayor’s Arts Lunch (this year held at the King Edward Hotel) and actually attended by Mayor John Tory (not something one could count on with his predecessor!), along with a broad cross section of arts and business leaders, elected politicians and a hearteningly strong representation from the arts community itself.

All finalists were instructed to prepare acceptance speeches around two minutes in length (300 words maximum), and I am pleased to say that, as befits my inky stained status in life, I complied to within a two minutes in length (300 words maximum), and I am pleased to say that, as befits my inky stained status in life, I complied to within a two minutes in length (300 words maximum), and I am pleased to say that, as befits my inky stained status in life, I complied to within a two minutes in length (300 words maximum), and I am pleased to say that, as befits my inky stained status in life, I complied to within a two minutes in length (300 words maximum), and I am pleased to say that, as befits my inky stained status in life, I complied to within a two minutes in length (300 words maximum), and I am pleased to say that, as befits my inky stained status in life, I complied to within a two minutes in length (300 words maximum), and I am pleased to say that, as befits my inky stained status in life, I complied to within a two minutes in length (300 words maximum), and I am pleased to say that, as befits my inky stained status in life, I complied to within a two minutes in length (300 words maximum), and I am pleased to say that, as befits my inky stained status in life, I complied to within a two minutes in length (300 words maximum), and I am pleased to say that, as bef...
Knowing how busy his schedule was going to be over the course of the spring, I booked my final interview with Peter Oundjian good and early (Thursday, March 8, to be precise). He was in town for New Creations, one of the signature series he created in the course of his 14 years as the TSO’s conductor and music director. I’d had a chance to get a sneak-peek look over the first “post-Oundjian” 2018/19 season before going in to meet him and what struck me immediately was the fact that all the Oundjian signatures are conspicuous by their absence – New Creations, the Decades Project, and most noticeably, Mozart @, which he had launched as Mozart@249 the very first year he arrived – stealing a march on the looming Mozart at 250 hullabaloo, in that endearing blend of cheeky and canny that has characterized his stay here.

(As it turned out, he had not looked at the upcoming season at all and in fact had no hand in putting it together. So rather than, as in some previous years, the spring interview being with musical director Peter Oundjian with an enthusiastic agenda of “upcomings” to promote, this was a rather more leisurely and relaxed ramble through this and that, looking back as much as forward. Enjoy.)

Peter Oundjian (laughs): Yes, well it did rather play into my decision – because I knew the time was coming when everyone would need to reinvent themselves a little bit on both sides; so then I looked at that number, 14 years, and said, well, it seems about right. But, truth be told, we were hopeful we had found a successor so I thought, “Well, this is going to be smooth, because you always want to know that your organization is going to be in good hands when you leave.” Whenever I wake up at night it’s “What do they need, what could go wrong, what do they need going forward, what do I do about this particular personnel issue, conflict, this sound issue, what about fundraising, why are we not having more success in this area?” There are just a million things to think about… More than there were with the [Tokyo] Quartet, actually. I mean with the quartet it was like going to the moon. “Here’s your schedule for the next two years… Go!” 140 cities every year. Here are the programs. Practise. Rehearse!

If this is Houston it must be Opus 131 again… that kind of thing?

Exactly. Here it’s been different every week. I mean figuring out the guest conductors. Who the orchestra really enjoys? Who challenges the orchestra the most? Who simply makes the orchestra feel good. What’s the right balance? It’s an enormous task, and really challenging because it’s so multifaceted. There’s a tremendous emotional input that goes into it – and intellectual. So when you decide the time has come to move into a different place in your own life and the life of the organization, the one thing you worry about is – and this is maybe going to sound a bit self-centred – will people realize how much attention goes into this? And… You don’t want a vacuum, put it that way. That’s what you worry about, because when I arrived there was a serious vacuum. The first few times I conducted this orchestra there had been serious leadership vacuums on both sides. I mean certainly we had not had luck with CEOs staying very long, and the right kind of vision. Jukka-Pekka [Saraste] had left several years before.

Yes, there was an uneasiness at the time. I agree. But is there going to be less of a vacuum this time round?

Oh I think so. Very much. First of all, Sir Andrew Davis is a great friend and is somebody everybody trusts implicitly, and he has a very strong relationship with the city and with the orchestra. But also I have to say we are in a less tenuous situation. The morale of the orchestra is in a very different place from where it was in the 90s, and that’s by the way not to point fingers at Jukka-Pekka in any way. He came into a very difficult economic situation, where the Canadian government was backing away not just from support of the TSO but from the arts in general – and that’s what brought about the tax structure change, by the way, more of a feeling that the private sector...
should enable it, if we believe in it, then let the private sector, with the help of the government via new tax structures, show their vision and prove their worth.

So in those terms, Sir Andrew is coming in as the vacuum cleaner...

Well put! (laughs) Right. I mean, if the orchestra had come to a decision regarding a conductor in the last two years since I announced my departure it would have been different, but they didn’t... it was close but it didn’t happen.

It was close?

It was. But the person took another position.

From an audience perspective these searches are pretty boring actually – certainly not a public blood sport. I mean, nobody wants to be known as the shortlisted candidate who didn’t get the job.

Exactly. It’s the opposite of politics, and so it should be. Nobody should know who’s on the shortlist, and at this point, by the way I don’t think there’s even a shortlist. There’s a lot of discovery going on.

Listening to you talking about capital gains and tax structures and the like, is that one of the hats you’ll be hoping to wear less moving on?

It’s a good question. I mean, I have been music director of two organizations for almost seven years now – I took on the Royal Scottish National Orchestra (RSNO) officially in 2012 but before that you’re [still] doing all the planning. I have been working in that kind of “administrative capacity” for two symphony orchestras for the past seven years or so. So definitely it was on my mind that now’s the time to focus more exclusively on musical discoveries, and musical adventures and musical thinking. Also I will be doing a tiny bit more work at Yale. Well, I shouldn’t say tiny, more work at Yale anyway. I have taken over the Yale Philharmonia – the Yale Music School is one of the postgraduate schools at Yale and it’s the only major research university in North America that has a dedicated performance music school and it’s tuition-free so the standard is very high. I’ve been a professor there since 1981 actually...

Tokyo String Quartet had a Yale residency, right?

Exactly. Part of my obligation as a member of the quartet was teaching chamber music at Yale.

So I have had a very close affiliation with Yale. It’s very close to my home in Connecticut and it’s meant a lot to me over the years.

So I asked if I would take over the program, which is an interesting ensemble in that they prepare in the same way as a professional orchestra – all the rehearsals are within one week – six rehearsals. So not only is it easier for me to be involved, but...

... Also a taste of the real world for the orchestra.

Exactly! And not only that, it means I can bring in international guest conductors who can give a week, but could never have given two or three weeks in the old way of preparing.

So tell me a bit more about the RSNO music directorship. I assume it has its own mix of rewards and challenges, but have there been transferable solutions from here to there?

The important thing is not to take anything for granted, because if you go with your expectations rather than with your observations you are in trouble. Similar and different problems and exciting rewards. It’s been a wonderful experience with RSNO: it’s an orchestra that plays with a great deal of expressivity. We’ve been able to tour them to China and Europe and the United States. And a lot of recordings. That’s been one of the best things with the RSNO because at the TSO, as you know, we don’t have a contract that really allows us to make recordings. The only recordings we have made here are live, with possibly a patch session. Two performances and you have to hope there isn’t a bar where things didn’t go well on both nights. But in the RSNO you actually really record. You go in and you do the thing and if something goes wrong you work it out. And that allows people to play with a lot of risk. When you are recording live you want it to be exciting but the risk element is a really tricky one. I have to say, though, the TSO has been amazing, really amazing in their live recordings. If you listen to them... I mean we did The Planets and Rite of Spring in one night! And I listen to those recordings sometimes and say “if we had done those in recording sessions, what would have been more, quote, perfect.” Some of the most exciting recordings are live; they are not the most perfect but...
But at least you can hear the hall breathe...
Right. So with the RO it’s a different kind of contract, where a service can mean a rehearsal or it can be a concert or a recording session. In the States and North America generally, that’s not the case. Recordings have to be in a separate contract.

Has raising kids in this city helped shape your perspective on what needed to be done at the TSO to build bridges to that next-generation audience that everyone talks about as some kind of holy grail?
I’d say first that one’s own children are not a good gauge because they’ve grown up with music around them all the time and they play instruments and so on. But for me, reaching out is not just a generational thing. I have always tried to make the concert hall a friendly place, a non-elitist place. And sometimes that’s been quite trying, because when you are about to go out and really perform... I mean, when an actor’s about to go out and he Hamlet they really don’t want to go out before and spend five minutes explaining the play. How do you gain the credibility of then being Hamlet? Obviously it’s not quite the same when I step onto the podium. I am not becoming another person, but when I start to conduct I am becoming an interpreter, and hopefully some kind of transmitter of feeling and atmosphere and everything else.

So it’s a tough transition from “mine genial host”? Exactly. You’re in two very different modes. And certainly, there are certain pieces before which I have not spoken. Or have tried to separate the speaking from the performance in some way. But people have been generally appreciative of my welcoming them, trying to give them some sense of what they are listening to and what to listen for.

To demystify the thing...
Right. So to get to your question, if I can help people who might otherwise not come back, and who might now say “I have friends who would actually enjoy this,” and even bring someone with them the next time, then that’s gratifying. And all in all, the size of our audience is gratifying.

I remember a performance of the Tchaikovsky Sixth where you spoke from the front of the stage. The second mezzanine was filled with first-timers. You were explaining the structure of the piece how the Third and Fourth Movements are a reversal from the norm.
In terms of character you mean?
Yes, exactly. And you said “So don’t be surprised if you want to applaud at the end of the third movement.”
Ah yes, I remember.
And then you actually went further – you said “In fact, if you feel like applauding, go right ahead because this ‘rule’ we have about not applauding between movements of a symphony actually didn’t come into effect until a decade after this symphony was written and performed.”
That’s correct. Yes.
And what was so interesting about that for me was seeing what you earned from that as conductor later on.
How so?
continues to page 92
member between now and September 7?

I’m spending a fair amount of time teaching and performing at two major music festivals this year, Domaine Forget and Toronto Summer Music (TSM), so I’ll definitely be taking in concerts at both locations. During my stay at Domaine Forget, there is no doubt that Orchestre Métropolitain’s concert with Tchaikovsky’s Fourth Symphony and flutist Emmanuel Pahud playing Ibert’s Concerto is going to be outstanding ... I’m already on my feet.

As for TSM, I am looking forward to hearing Angela Cheng and Alvin Chow in their concert of solo and duo rep, which includes some of my favourite pieces (Debussy’s Petite Suite and Ravel’s La Valse). It is sure to be a home-run.

How about as a music maker/arts worker?

I’ll refer to both festivals again: June 29 is my birthday and it turns out I’ll be in concert at Domaine Forget with a number of wind greats, including the Philadelphia Orchestra’s principal bassoon Daniel Matsukawa and the Berlin Philharmonic’s Mr. Needs-no-introduction Emmanuel Pahud. I have a hard time imagining a better birthday gift.

As for TSM, I’m scattered throughout concerts from July 30 to August 3, but if I had to choose... it would be my recital with pal Jonathan Crow in his “Tribute to Yehudi Menuhin.” I have enormous respect for Jonathan’s talent and discipline, and we also share a passion for never wanting to rehearse too much, so it promises to be fun.

What are you already preparing for musically beyond the summer? And (how) do your summer plans tie in with these longer term plans?

Projects starting this summer and continuing into the fall include a big Québec tour with my other woodwind trio, Trio Canoé (Marina Thibeault, viola and Jean-Francois Normand, clarinet), as well as a big solo project focused on the piano music of Ravel and Debussy.

Finally, there’s a super-secret project with my friend and chef Sean Murray Smith and co-proprietor Nada Abou Younes of Restaurant Île Flottante in Montréal. I can’t say too much at the moment, but we’re looking forward to continuing our collaboration of combining food and music in unexpected ways.

Pianist Philip Chiu concertizes extensively as one of Canada’s most sought-after chamber musicians. He performs regularly in recital with principal members of Canada’s leading orchestras and ensembles, including Toronto Symphony Orchestra concertmaster Jonathan Crow, l’Orchestre Symphonique de Montréal concertmaster Andrew Wan and Pascale Giguere of Les Violons du Roy.

AMANDA SMITH, stage director

What are we interrupting?

I always have a few projects in various planning stages. For the past few months, I’ve been working with the Iranian-Canadian Composers of Toronto on the early development stages of a one-woman opera called Notes of Hope, which will premiere in the fall. I love creating new work, so I feel very fortunate to have been invited to join the project by this incredible group at the pre-libretto stage. It has really allowed me to get to know them and their vision for the project, so I can confidently ensure their message is heard as I direct the piece.

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FEATURE

HOW TO GROW A COMPOSER

DAVID JAEGER

World premieres are a gift at any time during a concert season, and there are a few that I’m looking forward to as the summer season approaches. One that I’m most anticipating is Toronto composer James Rolfe’s (b. 1961) new song cycle, *I Think We Are Angels*. This is a major work: nineteen songs divided between a quartet of singers who play hand-held percussion, in addition to their vocal performance.

They are accompanied by a single musician, an accordionist. The Soundstreams original production features a dynamic group of singers under the musical direction of John Hess: soprano Vania Chan, mezzo Andrea Ludwig, tenor Colin Ainsworth, and baritone Stephen Hegedus. The accordionist is the remarkable Michael Bridge. Rolfe based his song cycle on the poetry of Else Lasker-Schüler (1869–1945). Lasker-Schüler was Jewish-German, associated with the Blue Rider group of expressionist artists such as Wassily Kandinsky, Paul Klee and Franz Marc. Rolfe writes that “Lasker-Schüler created a body of poetry which dealt with romantic and sensual love, as well as spirituality and Judaism. Only weeks after being awarded Germany’s highest literary prize in 1933, she was accosted by Nazi thugs in the streets of Berlin. She immediately fled, first to Switzerland, and finally to Jerusalem, where she died in 1945.” The songs, Rolfe continues, describe a journey: “From the youthful celebration of physical, sensual love, we travel through loneliness and a yearning for God, finally

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THE WHOLENOTE
arriving at an acceptance of suffering and death.” The vivid, compelling translations of the German poetry were made by the composer. This 35-minute song cycle comes on the heels of the successful production of The Overcoat, the opera by Rolfe and playwright Morris Panych, which premiered in March. The Canadian Stage and Tapestry Opera co-production then toured to Vancouver for a run with Vancouver Opera. Rolfe has become a celebrated composer for the voice. His operas have been widely performed by several opera companies: the COC, Toronto Masque Theatre, Tapestry Opera, Vancouver Opera, Edmonton Opera and Pacific Opera Victoria. He has also worked with award-winning librettists: Andre Alexis, George Elliott Clarke, Anna Chatterton, Paul Bentley, Morris Panych, Steven Heighton.

I Think We Are Angels was co-commissioned for Soundstreams by Michael and Sonia Koerner and Stanley H. Witkin. The production takes place in two performances on June 6 and 7 at the new Crow’s Theatre in Toronto’s Riverdale neighbourhood. The work is paired on the program with American composer David Lang’s the little match girl passion, based on the story by Hans Christian Andersen. Lang’s composition won the Pulitzer Prize in music in 2008. But Lang and Rolfe will have another role together while their respective works are in preparation in early June. The two composers are co-directing Soundstreams’ sixth annual Emerging Composers’ Workshop, as mentors to six young composers from Canada and the USA.

Soundstreams’ artistic director Lawrence Cherney and his team recognize the importance of investing in each next generation of creators. The ten-day program, supported by the Koerner Foundation and the RBC Emerging Artists Project, focuses on creating original compositions with innovative techniques, introduced during coaching sessions, collaborative discussions, seminars and rehearsals with a highly skilled resident performing ensemble. The public will have an opportunity to hear the resulting compositions in a late-night performance following the June 6 mainstage presentation of the little match girl passion and I Think We Are Angels. The six young composers participating this year are Alexandre David from Montreal; Toronto composers Christina Volpini, Lieke van der Voort and Tyler Versluis; New York composer Joshua Denenberg; and Pierce Gradone from Chicago.

James Rolfe was himself an emerging composer 28 years ago when he won a prize in the CBC/Radio-Canada National Radio Competition for Young Composers. His prizewinning work was a much shorter song cycle, Four Songs on Poems by Walt Whitman, for bass voice and piano, and it was broadcast in live performance across Canada on CBC Radio Two and La Chaîne culturelle de Radio-Canada. Rolfe considered this award the highest profile he had received to that point in his career. The encouragement was timely. The following year he met the poet, George Elliott Clarke (b. 1960), whom he would eventually collaborate with on what would become a career highlight for both of them, the 1998 opera Beatrice Chancy. Eleven operas later, it’s fair to say that Rolfe has become a recognized Canadian operatic master, even at mid-career.

The support that young composers receive as they emerge into professional status can be very telling. For example, in August of 1949, the 23-year-old composer and pianist Harry Somers (1925–1999) was awarded the amount of $2,000 to enable him to travel to Paris to study. The award was one of two donated by the Canadian Amateur Hockey Association for advanced training in the arts – applications in music, dance and theatre were all eligible. Such awards were altruistic, and only had the objective of the betterment of Canadian youth in mind. Composer Brian Cherney, Somers’ biographer, told me that “the scholarship was handled through an organization called the Canada Foundation in Ottawa. One of the letters from the Canada Foundation indicated that Somers was the unanimous choice for the scholarship he received.” Somers had previously won scholarships for study at the Royal Conservatory of Music in Toronto, but this new travel grant was of significantly greater impact. Cherney says, “I think that the most important result of the scholarship was that it gave Harry about nine or ten months to write music in an interesting and stimulating milieu.” While in Paris he composed his String Quartet No.2, two piano sonatas and a trio. Following his year in Paris, Somers’ works took on a noticeably greater depth of expression. In 1956 he composed his Five Songs for Dark Voice, with poetry by Michael Fram. Commissioned by the Stratford Festival, it was written for contralto Maureen Forrester and is now considered an early masterpiece. That same year, he composed his Second Piano Concerto, and
Andrew Staniland

he completed the full orchestration of his North Country Suite.

Somers returned to Paris in 1960 on a Canada Council fellowship, seemingly a fully formed, mature composer. He began supporting himself on his commissions, writing major orchestral compositions, such as his Lyric (1960) for the Koussevitzky Foundation in New York and Stereophony (1963) for the Toronto Symphony (TSO). The point of this is that the support he received as an emerging composer set him up to make that transition to maturity.

A comparable path can be traced for Alberta-born Andrew Staniland (b. 1977), who at age 23 moved east to pursue his graduate degrees in composition at the Faculty of Music of the University of Toronto. Staniland began winning composition prizes immediately and steadily. Following two SOCAN prizes in 2002, he then won the second Karen Kieser Prize in Canadian Music ever awarded in 2003, as well as the Toronto Emerging Composer Award in 2004. Staniland went on to win the Pierre Mercure Award in 2005 and the Hugh Le Caine Award in Electroacoustic Music in 2006. He received appointments as associate composer to both the National Arts Centre Orchestra (2002-2004) and the Toronto Symphony Orchestra (2006-2009) and earned a residency at the Centre du Creation Musicale Iannis Xenakis in Paris in 2005. In 2007, CBC Radio presented his TSO-commissioned orchestral work Gaia at the International Rostrum of Composers (IRC) in Paris, resulting in numerous international broadcasts. At the Winnipeg Symphony Orchestra’s (WSO) New Music Festival, Staniland won the Prairie Emerging Composer Award in 2008, and in 2009 he was not only Grand Prize winner of the CBC/Radio-Canada Evolution Composers competition, but also received the Prix de l’Orchestre de la Francophonie in the same competition.

In 2010, Staniland joined the faculty of the School of Music at Memorial University of Newfoundland and Labrador, where he teaches composition and directs the group he created, the Memorial ElectroAcoustic Research Lab (MERL) and its cross-disciplinary research team. By the time Staniland was 35 years of age, in 2012, he had composed 50 works, including his JUNO-nominated Dark Star Requiem (with poet Jill Battson), nine orchestral compositions, the large song cycle Peter Quince at the Clavier on poetry by Wallace Stevens (1879–1955), commissioned by American Opera Projects, and The River is Within Us, winner of this year’s Classical Composition of the Year at the East Coast Music Awards. In the six years since then, his creative output has kept pace. Certainly, if ever there was a Canadian composer since Harry Somers for whom there was evident cause for support from an early point, it would be Andrew Staniland.

On Canada Day in St. John’s, NL, Staniland’s major new work for five choirs from across Canada, On the Surface of Water, will receive its world premiere. The piece uses the writings of Leonardo da Vinci and was commissioned by Podium, the national choral conference and festival that has been held by Choral Canada every second year since 1982. Podium 2018 will be the first time this national conference and festival has been held in Newfoundland and Labrador, with daily concerts from June 29 to July 3. The choirs featured in Staniland’s On the Surface of Water are the Oakville Choir for Children and Youth, the Elektra Women’s Choir, Ullugiagatsuk Choir (a student choir from Nunatsiavut, Labrador), the Choeur de chambre du Québec, and the Newman Sound Men’s Choir.

Several weeks later on July 28, the Toronto Summer Music Festival will offer the world premiere of a new string quartet with a historical program: The Corner House, by Abigail Richardson-Schulte. Whereas Andrew Staniland was the second winner of U of T’s Karen Kieser Prize in Canadian Music, Richardson-Schulte was the first, in 2002. Her winning work, a trio, titled dissoluce, was broadcast on CBC Radio Two, and then submitted by CBC Radio Music to the IRC in Paris, where it was selected as the best work by a composer under 30 years of age. This resulted in broadcasts in 35 countries around the world. In addition, her selection won her a commission from Radio France: her second string quartet, titled Scintilla. Richardson-Schulte is currently composer-in-residence with the Hamilton Philharmonic Orchestra (HPO), serves as artistic director of the HPO’s What Next Festival, hosts community events, and teaches composition for the University of Toronto Faculty of Music.

These composers didn’t just wake up one morning ready to give us the new works that will contribute to our contemporary point of view. Their emergence needed support.

Richardson-Schulte thinks of her new work as a sort of tone poem for string quartet. It’s a programmatic piece, based on the experiences of Ernest MacMillan during his internment in the Ruhleben prison camp during WWI. MacMillan had been in Bayreuth, Bavaria, when Canada declared war on Germany in 1914, and he spent five years interned, along with over 4,000 men of English, American, Australian and Canadian descent who just happened to be in Germany when war broke out. The title of the piece, The Corner House, is taken from the name of the arts club MacMillan was a member of at the camp. The three movements depict the contrasting moods and atmospheres representing the many formative experiences he had while he was there. When I spoke with Richardson-Schulte, she revealed that, though details have not yet been made public by TSM, the concert will be a part of this year’s TSM Academy, where TSM artistic director Jonathan Crow will be featured as first violin in the work alongside three Academy Fellows. The Corner House was commissioned by TSM, with the financial assistance of the Ontario Arts Council. The performance will take place at Walter Hall, University of Toronto at 7:30pm on July 28.

Investment in support for these composers during their formative years has made it possible to have these new works this summer. Richardson-Schulte, Rolfe and Staniland didn’t just wake up one morning as seasoned composers, ready to give us the new works that will contribute to our contemporary point of view. One cannot look past the innate talents and creative work that brought them forward in their careers, but their emergence needed support, as with all creative endeavours.

David Jaeger is a composer, producer and broadcaster based in Toronto.
For flutist Terry Lim, the path towards founding a professional chamber ensemble started with the realities of life as an orchestral musician. “The other members and I knew each other from doing the rounds of orchestral auditions, bumping into each other all the time,” he says. “And then we all ended up here in Toronto.”

Those other members were four other flutists – Kaili Maimets, Laura Chambers, Sarah Yunji Moon and Amelia Lyon – and the group that they formed was a flute quintet called Charm of Finches, that, with a perfect blend of playfulness and professionalism (flutes are often compared to birds, and a group of finches is called a “charm”), has since established itself firmly in the Toronto chamber music scene.

Sitting down with me at The WholeNote office, Lim talked about the first impromptu Finches performance, and how right from the outset, he knew they had found something special. “In 2015, there was a Canadian Flute Association convention here in Toronto, and we wanted to play something together for it, just for fun. We didn’t think it would go any further than that. In the first rehearsal, we played an arrangement of Daphnis and Chloe for five flutes and, right away, I thought – oh. This could go somewhere.”

And it did, with concerts and festival appearances over the next three years in Toronto and across southern Ontario. Since that first rehearsal they’ve switched out two members, with Tristan Durie and Katherine Watson replacing Moon and Maimets in the ensemble’s current iteration. “They both won full-time jobs with orchestras,” Lim explains. For him, it’s not necessarily a bad thing, either. “Each year, we’ve had to find a new person because of everyone’s job situations, that sort of thing,” he says. “And each year, it sounds different depending on who’s playing with us. It just brings in different musical qualities all the time – which for me is fascinating.”

The reason for getting together to chat at this particular moment is the Finches’ upcoming concert, “Circle of Sound,” on June 17 in the Hart House East Common Room in the University of Toronto. True to form, that program promises to bridge the orchestral and chamber worlds, with an arrangement of Mendelssohn’s A Midsummer Night’s Dream, a premiere of a new flute quintet by local composer Bekah
Simms, and a popular classic of the (admittedly limited) bona fide flute quintet repertoire, Derek Charke’s Raga Terah. The show will also feature David Heath’s flute septet Return to Avalon, where the Finches will be joined by soloists Kelly Zimba and Camille Watts, from the flute section of the Toronto Symphony Orchestra.

I ask if there’s much repertoire available for five flutes. He laughs.

“When we started, we started with almost nothing,” he says. “But I’m pretty involved in the flute community, so I asked friends. And then there were a whole bunch of arrangers and composers who decided they would arrange things for us without charging anything, which was really helpful in the beginning when we had no money. That’s how we started building up our repertoire. And each year we try to commission a new piece. Bekah’s piece on June 17 is our second commission.”

“Which was the chicken and which was the egg?” I inquire, in connection with Avalon [Heath’s flute septet]. “Did you find the piece and say oh good, let’s ask Kelly and Camille to play it with us, or did you say it would be great to play with Camille and Kelly, and then start looking for a piece to play?”

“Actually I found this piece last year,” he says. “In fact it’s originally written for two flutes and piano, which Heath arranged for two flute soloists plus five flutes. I found the piece on YouTube and listened to it and thought, ok, this piece could work. And that was around the same time that Kelly won the principal flute position at the TSO. She lives a couple blocks away from me, so we go out for lunch and stuff like that. So I asked her if she was interested and then I thought, Camille would be perfect. Because this piece actually requires the soloists to play both regular flute and either piccolo or alto flute as well. So Kelly is going to play the part with alto flute and Camille is going to do the one with piccolo. So it worked out perfectly. Even better, they both play Burkart flutes, so Burkart will be sponsoring the event.”

For this upcoming concert, as with all their others, programming and the rehearsal process are intense and thoughtful.

“There would be no point if we didn’t take it seriously. All of us have really different schedules. So sometimes it’s almost impossible to find time. Normally we rehearse every week, once a week. We book it about a month or two in advance. And for me, even doing once a week is not enough. To get all of the details in and everything, I find that it’s almost impossible. But all the musicians are great. A lot of experience with solo, contemporary music, orchestra. So it just brings many different ideas all the time. And we do fight. In rehearsal we argue all the time! That’s a kind of fun part of chamber music.”

Seven flutes sounds like an abundance of riches, I comment.

“People think, oh, seven flutes, that’s weird” he replies. “But I grew up in Vancouver where I was used to doing ten-flute contemporary work, every year in different groups out there. And with top-notch players from the Vancouver Symphony, all pro, and a couple professors from UBC, so very, very high level playing. That’s what I’m used to seeing, whereas it’s not quite as common out here. So five or seven flutes is not that unusual for me.”

And large ensemble doesn’t necessarily mean less challenging repertoire either: “I think with flute ensemble, people automatically think of lighter music. But we wanted to make sure that people think of us as a serious chamber ensemble. Chamber music is a different kind of playing – much more difficult.”

In the final analysis, this is a group that exists in some ways because of the high level of orchestral proficiency and involvement of its members, but also as a foil to the particular rigours and constraints of orchestral playing. It’s an outlet for all kinds of things – chamber music, commissioning, community projects and, yes, good old-fashioned arguing back and forth on the path to collective creative discovery - that an orchestra-size ensemble typically cannot manage. So it’s a story about flutes and flute players – but it’s also about more than that: its about the small ensembles that grow within the musical community of our city; in each fertile nook and cranny.


Concert note: for the June 17 concert Amelia Lyon will be replaced by Anh Phung, who has worked with the group previously. There will be a masterclass by Kelly Zimba as part of the event prior to the performance.

David Perlman can be reached at publisher@thewholenote.com.
Moon is Jerram’s third project at Stratford and its premiere Ontario appearance. Jerram’s 23-foot balloon, illuminated from within, is a reproduction of the exact surface of the moon: an assembly of actual photographs taken by NASA cameras from lunar space craft. As part of its world travels it will float over Stratford’s Tom Patterson Island for ten August days and nights. “Since the moon shines everywhere all over the world we will have heritage world music every night under the moon, including First Nations artists Jeremy Dutcher, Laura Grizzlypaws and Tanya Tagaq,” says Miller. “It somehow feels fitting to characterize a festival that embraces music, dance, literature, movies, family celebrations, photographic and astrological ideas as being ‘everything under the moon.’” Jerram’s presence at SSM reflects aspects of how the festival’s own identity has evolved during the Miller years in two ways particularly important to Miller. One is about putting music and performance art in public spaces – like the Jerram projects or Murray Schafer on Tom Patterson island or the BargeMusic series. The other is the cultivation of SSM’s own loyal audience, drawn by SSM’s earned reputation for attracting the finest Canadian and international artists, not just once but on an ongoing basis. Artists come back because they feel part of a community: not just as part of a festival circuit. Sometimes it’s their only Canadian appearance or else one of very few. And their Stratford experience is not typical of the daily grind of a tour: they walk and rest, go to the theatre or other performances, enjoy the restaurants and café brunches and the generally relaxed atmosphere.

Miller has always believed that it was better for music in Stratford to be its own festival, with its own board, personality, experience and sense of accomplishment in spite of the original vision of a consolidated theatre and music festival. He credits his friend, Stratford Festival’s Richard Monette, for believing in and encouraging variety. Today SSM both has its own faithful audience and manages to put itself in the path of the tens of thousands of people who come to Stratford for “that other festival.”

“...something feels fitting to characterize a festival that embraces music, dance, literature, movies, family celebrations, photographic and astrological ideas as being ‘everything under the moon.’” — John Miller

Miller reflected that during these formative 18 years it was good that he is not, himself, a musician, because he was able to bring an open appetite to the task. “It might not have been like that if I’d had a particular instrument or history that I was bringing along. With music if you only program what you enjoy then you shut the door to all sorts of other people. Variety is what a real festival is about.”

Visitors this year can look forward to re-encountering, or meeting, some returning SSM favourites: the Blind Boys of Alabama, Orchestre de la Francophonie, John MacLeod’s Rex Hotel Orchestra, the Langley Ukuleles, the Mzansi Youth Choir of South Africa, to name a few. And while this year, more than any, Miller is going back to the well in terms of inviting or re-inviting the artists who have helped make SSM what it has been over the last 18 years, there will also be artists he’s finally “landed” after hoping to present them for years.

Four important Canadian pianists who will be featured are a striking example of this range. Marc-André Hamelin makes a long-anticipated SSM debut. Angela Hewitt, featured last summer, returns to perform JS Bach’s entire Well Tempered Clavier in two concerts over one weekend. Jan Lisiecki takes time out of a now very international career to make his ninth consecutive appearance, and Jean-Michel Blais will be featured for a second consecutive year.

Musicologist, music writer/broadcaster Robert Harris returns for the fifth year of illustrated lectures “Music That Changed the World”; this July SSM will release their newly published book The Stratford Lectures: Ten Perspectives about Music by Robert Harris which includes ten of the Harris lectures in an expanded form. The book initiative is another example of the kind of artistic relationship building, and audience building, that is a Millerian hallmark.

Equally a tribute to Miller is the fact that SSM won’t be going out in a blaze of glory with its founder. There has been nothing last minute or ad hoc about the process of going about finding a successor. The orderly process is already complete with the announcement earlier this year that violinist Mark Fewer will succeed Miller in the post. Miller will continue in an advisory capacity for a couple of years only: Fewer will take the helm as artistic director in October.

Stepping down, Miller said, is a little bit like how he imagines walking one’s daughter down the aisle. “But it feels as though I’m giving her away under the best possible circumstances” he says.

If Miller’s face on the satyr in front of the moon is this year’s opening salvo, then perhaps the BargeMusic finale, with the Border Cities Caledonia Pipe Band, is another whimsical Miller autobiographical touch. Learning to play the bagpipes has always been on his bucket list, he explains.

Fittingly, SSM’s final evening festivities – the “J.A.M.boree” – will be a picnic on Tom Patterson Island with another Miller favourite – the Lemon Bucket Orkestra, under the August 26 full Sturgeon Moon, and the Jerram moon. And with J.A.M. (Miller’s initials) as one last sly signature touch.

MJ Buell, a regular contributor to The WholeNote, can be reached at musicchildren@thewholenote.com
Summer’s Premises and Promises

A cross Toronto, throughout Ontario and into the rest of Canada, wherever you travel, this summer promises music to suit the most discerning listener. What follows is meant to augment our Green Pages supplement, concentrating on the Toronto Summer Music Festival in particular and highlighting other noteworthy events beyond the GTA.

Toronto Summer Music

This year’s edition of the Toronto Summer Music Festival (TSM), July 12 to August 4, commemorates the 100th anniversary of the end of World War I by focusing on works written during, or inspired by, wartime. It’s an intriguing premise that makes for some thought-provoking programming. As artistic director and TSO concertmaster Jonathan Crow put it: “Some of the most beautiful, emotional and challenging music has been written during times of war and conflict as artists struggled to find meaning and give expression to the horrors gripping the world.”

But the programming is not limited to such works; they become central to or merely part of a greater whole. For example, the Borodin Quartet’s two concerts that begin the festival do include Shostakovich’s intense String Quartet No.8 Op.110 (1960) dedicated “to the memory of the victims of fascism and war,” but overall spotlight Russian-themed compositions. So the Shostakovich is followed by Tchaikovsky’s String Quartet No.1 Op.11, which contains the famous Andante Cantabile melody. The next evening, July 13 in Walter Hall, Russian pianist Lukas Geniušas joins the Borodins for Shostakovich’s justly popular Piano Quintet in G Minor, Op.57 written in 1940 as WWII was just beginning. Geniušas opens the program with Rachmaninoff’s 13 Preludes (1910) then moves to Prokofiev’s Sonata No.7 Op.83 (1918), in which a naïve soldier sells his soul (and his violin) to the devil, is an indelible concoction filled with memorable tunes and asymmetrical rhythms. Performed in its full version with narrator and dancer, the July 19 Koerner Hall performance presents a rare opportunity to experience one of Stravinsky’s masterworks. And what does it tell us about the human spirit that Copland’s sunny Appalachian Spring, with its unfailing optimism, was written in the last year of WWII? TSM will present this endurably popular work, in its original version for 13 chamber musicians, on the same program.

Messiaen wrote most of the Quartet for the End of Time after being captured as a French soldier during the German invasion of 1940. The premiere took place in an unheated space in Barrack 27, where the German officers of the camp sat shivering in the front row. “This is the music of one who expects paradise not only in a single awesome hereafter but also in the happenstance epiphanies of daily life,” Alex Ross wrote in The New Yorker. “In the end, Messiaen’s apocalypse has little to do with history and catastrophe; instead, it records the rebirth of an ordinary soul in the grip of extraordinary emotion. Which is why the Quartet is as overpowering now as it was on that frigid night in 1941.” Take advantage of the opportunity to hear this spellbinding work when Jonathan Crow (violin), Julie Albers (cello), Miles Jaques (clarinet) and Natasha Paremks (piano) perform it in Koerner Hall at 10:30 pm on July 19.

Crow and pianist Philip Chiu base their tribute to the great violinist, humanist and teacher Yehudi Menuhin (in Walter Hall on July 30) on concerts Menuhin performed at liberated concentration camps and military bases during WWII. The program, anchored by Beethoven’s Violin Sonata No.9 in A Major, Op.47 “Kreutzer,” includes works by Corelli, Ravel and Kreisler. More joyous music, in this case represented by Schubert’s ineffable “Trout” Quintet, seemingly apart from TSM’s war theme, is the feature of another Walter Hall recital, July 20. Taking advantage of the presence of art song mentors, tenor Christoph Prégardien and pianist Steven Philcox, the evening also includes Schubert’s song, Die Forelle, which is the basis for the theme-and-variations fourth movement of the quintet. Filling out the program are works by Shostakovich, Rachmaninoff (his unforgettable Vocalise) and Paul Ben-Haim (who fled the Nazi regime for Palestine).

Another unmissable highlight of TSM’s musical abundance includes the pairing of two recent American classics in a July 24 concert at Lula Lounge by the New Orford String Quartet: Steve Reich’s haunting Different Trains, which contrasts the composer’s nostalgic feelings for the trans-American railway trips he made as a child in the early 1940s with the horrific train rides that Jews were forced to make at the same time in Europe, and George Crumb’s searing response to the Vietnam War, Black Angels (1970), written for electric string quartet. The following day, July 25 at the Church of the Redeemer, Jonathan Crow’s soloist role in Vivaldi’s Four Seasons is paired with Biber’s Battaglia (1673), a realistic instrumental depiction of war.

Beethoven’s Sonata No.31 in A-Flat Major, Op.110 and Chopin’s Ballade No.1 in G Minor Op.23 are major pillars of the piano canon. Angela Cheng performs them July 31 at Walter Hall before being joined by her husband Alvin Chow for three contrasting French works for piano four-hands by Debussy, Milhaud and Ravel. Ravel put all his disillusionment with the horror of WWII into La Valse, which takes an elegant waltz and ultimately twists it into madness and mayhem. Brilliant.

The New Orford String Quartet and pianist Pedja Muzijevic’s program (July 27) mixes Debussy’s Sonata for Cello and Piano, written in the early days of WWI, and Beethoven’s “Serioso” String Quartet, which may have been influenced by Napoleon’s occupation of Vienna the year before it was written, with Elgar’s expansive Piano Quintet, completed just as WWI was ending.

Chiu, along with violinists Aaron Schwebel and Barry Schiffman, course, a series of concerts by art song and chamber music academy fellows is back, spotlighting a core element of TSM’s mandate in which musicians on the cusp of professional careers are mentored by, and perform with, seasoned artists.

There are many instances where the war theme yields a bounty of masterpieces. Stravinsky’s L’Histoire du Soldat (1918), in which a naïve soldier sells his soul (and his violin) to the devil, is an indelible concoction filled with memorable tunes and asymmetrical rhythms. Performed in its full version with narrator and dancer, the July 19 Koerner Hall performance presents a rare opportunity to experience one of Stravinsky’s masterworks. And what does it tell us about the human spirit that Copland’s sunny Appalachian Spring, with its unfailing optimism, was written in the last year of WWII? TSM will present this endurably popular work, in its original version for 13 chamber musicians, on the same program.

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Chiu, along with violinists Aaron Schwebel and Barry Schiffman,
are among the musicians taking part in two more chamber music concerts, one (August 1) bearing the weighty title “War in the 20th Century” and the other (August 3) focusing on a cornerstone of string players’ repertoire, Brahms’ Sextet No.1 in B-flat Major, Op.18.

Apart from the mainstage events, there are reGENERATION concerts, in which TSM academy fellows and mentors perform together; and members of the academy also participate in lunchtime concerts. There are pay-what-you-can hour-long late afternoon performances by TSM artists and daytime chats that provide insight into the world of classical music. However much you decide to take in of TSM’s ambitious programming, you will be well-rewarded.

**Stratford Summer Music**

Founder and artistic producer John Miller’s 18 years at the helm of Stratford Summer Music come to an end this year (July 16 to August 26) with a festival filled with something for everyone, from Bach brunches to the Blind Boys of Alabama, and Tanya Tagaq interpreting the classic silent film *Nanook of the North*. My personal must-see list has Marc-André Hamelin and Jan Lisiecki at the top. Miller has been trying to book Hamelin since day one; he’s finally got him in a typical Hamelinesque program that mixes the well-known — Schumann and Chopin — with the lesser-known: Weissenberg and Castelnuovo-Tedesco. Be assured that Canada’s greatest pianist will charm and astound. Lisiecki, who has been on a stellar trajectory over most of his young career, makes his ninth appearance in Stratford (and Miller warns it may be his last for a while, since he’s in so much demand).

**Montreal Chamber Music Festival**

Getting an early start on summer, the Montreal Chamber Music Festival has several attractive concerts in mid-June. The Rolston String Quartet continues their Banff Competition grand tour pairing Shostakovich’s *String Quartet No.7* (his shortest at 13 minutes) with Steve Reich’s powerful *Different Trains* (June 12). Later that night, the Rolstons and Andre Laplante perform Schumann’s iconic *Piano Quintet Op.44*. Amit Peled plays Bach and Bloch on Pablo Casals’ 1733 Matteo Gofriller cello (June 15). Four pianists (Alon Goldstein, David Jalbert, Steven Massicotte and Wonny Song) in various combinations play Mozart, Wilberg (*his Fantasy on Themes from Bizet’s Carmen*), Stravinsky’s *Petrushka* and more (June 15). The New York Philharmonic String Quartet (the principals of the famous orchestra) make their Canadian debut with a program of Haydn, Shostakovich and Borodin (June 16).

**Festival of the Sound**

The 39th edition of the Festival of the Sound is varied and extensive: from the world premiere of *Sounding Thunder*, Timothy Corlis and Armand Garnet Ruffo’s work honouring the renowned Ojibwe WWI sniper, Francis Pegahmagabow, to a series pairing Bach with Mozart, Debussy, Dvořák, Schubert, Schumann and Brahms; from concerts featuring the emerging pianist Charles Richard-Hamelin, to The Mosaïque Project, for which Ensemble Made in Canada commissioned 14 award-winning Canadian composers to each write a four-minute movement for piano quartet inspired by a particular province, territory or region, thus creating a unique musical quilt representing the diversity of Canada. The breadth and depth of this beloved festival on the shore of Georgian Bay continues to astonish.

**Clear Lake Chamber Music Festival**

Under the artistic direction of father-and-son pianists Alexander and Daniel Tselyakov, Manitoba’s first chamber music festival is a long weekend of well-chosen repertoire set in Riding Mountain National Park (July 26 to 29). This year’s highlights include Alexander Tselyakov performing Mozart’s “Elvira Madigan” *Piano Concerto No.21 K467* arranged for piano and string quartet; an evening of masterworks by Bruch, Poulenc and Dohnányi with Alexander and strings; Mozart’s *Piano Quartet No.2 K493* with Daniel Tselyakov; and a midday seriously fun concert complete with coffee and pastries. A unique festival.
Blythwood Winds

The Long Goodbye

In what amounts to its own mini-festival, Peter Oundjian’s 14-year tenure as TSO conductor and music director comes to a celebratory conclusion with a rousing series of concerts in June.

► June 13 and 14: In addition to Brahms Symphony 1, one of the grandest of all symphonies, the program includes three dances from Bernstein’s jaunty, jazzy ballet, Fancy Free, and Gershwin’s bluesy Piano Concerto in F, featuring the highly regarded Jean-Yves Thibaudet.

► June 16: Russian piano sensation Daniil Trifonov joins the festivities – for one night only – to perform Rachmaninoff Piano Concerto 3. The monumental work, one of the most challenging piano concertos in the classical repertoire (and the bane of many an aspiring pianist) is framed by Glinka’s Overture to Ruslan and Lyudmila and Ravel’s magical transformation of Mussorgsky’s Pictures at an Exhibition.

► June 20 and 23: In an evening titled Ax Plays Mozart, pianist Emanuel Ax (one of Oundjian’s favourite collaborators) captures the magic of Mozart’s Piano Concerto No.17. Oundjian also leads the orchestra in one of the most achingly Romantic of all symphonies – Mahler’s Symphony 9. The composer’s last completed work bids farewell to everything he held dear: love, the dances of the central European countryside, the bustle of the big city, and finally life itself. And underlines how crucial Mahler’s place in Oundjian’s time with the TSO has been.

► June 22 at 12:30pm: The TSO – in partnership with Roy Thomson Hall – presents Thank You, Toronto! In this free one-hour concert, Oundjian and the orchestra show their gratitude to the people of Toronto by delivering a program of audience favourites (and a few surprises) that is sure to evoke some emotions.

► June 26: In Christopher Plummer’s Symphonic Shakespeare, the Academy and Tony Award-winning actor narrates a blend of Shakespeare’s immortal words from Hamlet, A Midsummer Night’s Dream, Henry V, and The Tempest and more, with music by many of the great composers who were inspired by their magic, such as Mendelssohn, Vaughan Williams, Prokofiev and Beethoven.

► June 28, 29 and 30: Beethoven Symphony 9 is one of the enduring icons of music. Peter Oundjian concludes his 14-year term as music director with this stirring testament to joy and brotherhood. These three performances will bring to 14 the number of times Oundjian has conducted Beethoven’s Ninth with the TSO. An all-Canadian cast comprising soprano Kirsten MacKinnon, mezzo-soprano Lauren Segal, tenor Andrew Haji and baritone Tyler Duncan comes together with the Toronto Mendelssohn Choir and the Orchestra. Get out your handkerchiefs. – PE
With the arrival of warmer weather, it’s time to dive into the world of summer music festivals. One that caught my attention this year is Festival of the Sound, located in the heart of vacation country, the town of Parry Sound. This year’s festival, which runs from July 20 to August 11, is offering two unique contemporary music events, both of which focus on themes related to cultural identity, history and place. I’ll be concluding the column with a summary of a few new music events happening this summer within the city of Toronto.

The piano quartet Ensemble Made in Canada will be premiering their unique and ambitious Mosaïque Project at Festival of the Sound on July 26. The ensemble got their start in 2006 at the Banff Centre for the Arts, when Angela Park (piano) and Sharon Wei (viola) were inspired to begin a chamber music ensemble that would enable the two of them to play together—thus a piano quartet was formed rather than the usual choice for chamber ensembles, the string quartet. Additional members of the current quartet include Elissa Lee (violin) and Rachel Mercer (cello), and it was Lee who I had a conversation with about Mosaïque.

A few years ago, the quartet began brainstorming about future projects, and had the vision of travelling across the country by train. Not able to physically manage it—since until recently taking a cello on VIA Rail was not allowed—they came up with the idea of commissioning a piece of music that would do it for them. The original idea was to commission 13 composers (one for each province/territory), but later this increased to 14 composers, who were then selected based on the quartet’s attraction to their individual compositional styles rather than on where they lived. After the composers were on board, the quartet then came up with a strategy to allocate a specific province/territory to each composer to serve as the initial starting point for their compositions. As things turned out, even though each composer was given free reign to find their own inspiration related to the assigned province/territory, a majority of them chose the theme of water as their point of departure. In our conversation, Lee remarked how nature is “so close to our hearts as Canadians,” so it’s no surprise that this would emerge as a common thread amongst the creators. Each of the pieces is four minutes in length, and in the premiere performance in Parry Sound, all 14 of these miniatures will be woven together. An extensive tour is planned across the country after the premiere, with dates and locations scheduled into the fall of 2019 and a changing set list of Mosaïque selections across the country after the premiere, with dates and locations scheduled into the fall of 2019 and a changing set list of Mosaïque selections.

The second contemporary music event at the Festival of the Sound is the world premiere of Sounding Thunder. The Mosaïque Project, Canada’s national string quartet, is the world premiere of Sounding Thunder at the Festival of the Sound on July 26. The ensembles, the composers, are inspiring the ensemble, and since the concert is travelling throughout the country, the music is inspiring a nation-wide audience. We can capture what is being created and put it on our website, creating a visual mosaic as another layer to how we celebrate and represent our country.” Through the Mosaïque Project, Canada’s diversity and richness are celebrated not only through the music, but also through the eyes and ears of its people.

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One of the distinctive features of this project is a visually based component that will engage the audience. During the concert, audience members will have the opportunity to doodle or draw while listening. Lee explained that many audience members only want to experience familiar music and are more skeptical of contemporary pieces. Based on Lee’s own practice of doodling while talking on the phone, she had the inspiration that if people were doing something more unconscious like doodling, “they could abstract the music and be less apt to judge it. By engaging in a drawing experience, people are able to tap into their own creativity and draw something based on what they’re hearing to inspire them. It opens up a different approach to how you digest the music and is much more friendly. People may find themselves hearing something in the music they would otherwise miss,” Lee said. The other goal of the visual element is to concretely capture how the music is inspiring the audiences. “Canada is inspiring the composers, the composers are inspiring the ensemble, and since the concert is travelling throughout the country, the music is inspiring a nation-wide audience. We can capture what is being created and put it on our website, creating a visual mosaic as another layer to how we celebrate and represent our country.” Through the Mosaïque Project, Canada’s diversity and richness are celebrated not only through the music, but also through the eyes and ears of its people.

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Thunder: The Song of Francis Pegahmagabow, composed by Timothy Corlis and written by Ojibwe poet Armand Garnet Ruffo. Corlis explained that the work is not an opera, but rather a story that includes a narrator, a chamber ensemble of instrumentalists, three Ojibwe singers and an actor who plays Pegahmagabow. Performing this role is Brian McInnes, the great grandson of Pegahmagabow and writer of an extensive biography of his great grandfather. Other direct descendants have acted as advisors for the project. Pegahmagabow was born in 1889 on the Parry Island Indian Reserve (now the Wasauksing First Nation), an Ojibwe community near Parry Sound, Ontario. He was considered the most effective sniper of World War I and was decorated with various military medals. The writer Armand Ruffo took great pains to reference real events in the script, Corlis told me, using either things commonly talked about in the family or documentation from books.

The instrumentation of the music was designed to be a copy of what is used in L’Histoire du Soldat. Igor Stravinsky’s piece about World War I. Corlis’ vision is that for future performances, excerpts of Stravinsky’s work will be performed on the same program, thus presenting different viewpoints of this cataclysmic world event. Sounding Thunder is divided into three acts, with the first focusing on Pegahmagabow’s childhood and formational spiritual experiences, including an encounter with the spirit of his clan – the Caribou.

In the music, Corlis has created a Caribou motive using interlocking patterns invoking the sounds of a large herd. One of the singers will portray the spirit of the Caribou throughout the work, which opens with Pegahmagabow acknowledging the four directions while vocables are sung. At another point, the instruments foreshadow the war with rippling gunshot sounds on the drum. Act Two takes us to the battlefield in Europe and musically, the score has many references to European music and its harmonic traditions. Corlis said that the music even sounds a bit like Bach’s St. Matthew Passion, yet there is another unmistakable component – the presence of the drum, which is played with great force underneath the European-based music. This was one way Corlis brought together references to both cultures, as the drum is a significant element in Ojibwe culture and customarily resides in the home of its owner.

Act Three focuses on Pegahmagabow’s life after returning to his home after the war. Despite his many accomplishments on the battlefield and his ability to gain loyalty and trust in his role as an army sergeant, when back on the reserve, he had to once again face the systemic racism towards First Nations people. Much of the third act portrays his struggles with the Indian agent, fighting for the rights to receive his military pension and for all Indigenous people to have access to legal advice. Writer Armand Ruffo is a strong activist for Indigenous rights, and this is very evident in the script. The work ends with Pegahmagabow’s death, with the instrumentalists surrounding him onstage while playing gentle light trill motives to represent the ascension of his spirit, with the finale being the performance of a traditional Ojibwe song.

City Summertime Listening

Somewhere There: On June 10, at Array Space, Somewhere There will present the first screening of Sound Seed: Tribute to Pauline Oliveros, a performance by Vancouver-based integrated media artist Victoria Gibson. The piece draws on Gibson’s 2009 encounter with composer Pauline Oliveros and members of the Deep Listening Band, who invited her to document their 20th anniversary that took place in the underground cistern in Fort Worden, Washington with its spectacular 45-second reverberation. This was the site of the groundbreaking 1989 recording Deep Listening, which launched both the term and concepts of Deep Listening, Oliveros’ signature work which invites us to engage with and contribute to the sonic environment from a place of inner focus and awareness. The concert includes a launch of the DVD with two sets of music. Vocalist/composer Laura Swankey opens the evening, with the closing set featuring Gibson performing with Heath Saumier (trombone) and Bob Vespaianzi (electronic percussion), a version of Gibson’s variable-member project, Play the Moment Collective.

Contact Contemporary

Music: A unique concert on June 14 co-presented by ContaQt and Buddies in Bad Times Theatre, “Many Faces: We Are All Marilyns,” will explore the themes of vulnerability, strength and defiance, topics that are particularly relevant in light of recent issues of violence within Toronto’s queer community. Music by Eve Beglarian, Amnon Wolman and John Oswald will be performed, along with choreography by Laurence Lemieux. Fast forwarding to the Labour Day weekend, Contact’s annual multi-day festival INTERSECTION takes place from August 31 to September 4, and is a co-presentation with Burn Down the Capital. This year’s event offers an extensive lineup of musicians, with their opening concert featuring NYC-based experimental metal guitarist and composer Mick Barr, the Thin Edge New Music Collective, and heavy metal band Droid. The day-long event on September 2 will take place as usual at Yonge-Dundas Square, with music performed in the midst of an intense urban scene. By contrast, the final concert will take place at Allan Gardens, with another opportunity to hear Laura Swankey, amongst others.

Luminato: An exciting new work which combines sound, image and an unsnapped narrative, Solo for Duet: works for augmented piano and images, will be performed by pianist Eve Egoyan on June 19 and 20. I refer you to my April column, which features a more detailed description of this work, along with a look at Egoyan’s performances of long-duration works. On June 24, Icelandic composer and musician Olafur Arnalds premieres his new work All Strings Attached, featuring a wired ensemble of string quartet and percussion, with Olafur performing on an array of pianos and synthesizers. A highlight of this work will be Olafur’s use of intricate algorithm software, which he designed to control two self-playing pianos acting as one.

Wendalyn Bartley is a Toronto-based composer and electro-vocal sound artist. sounddreaming@gmail.com.
I once mused in this column that “summer in the city for me also means music in the city.” It’s not an especially deep statement, but it does suggest that experiencing sound in warm outdoor weather is different from listening indoors. Summer liberates music in Canada in a way other seasons cannot.

The advent of short sleeves, shorts-and-sandal weather means music lovers need no longer be confined to indoor spaces. We can enjoy music at a wide range of outdoor venues this summer. To name only a few: Harbourfront Centre, North York’s Cultura Festival, Peeks Toronto Caribbean Carnival (commonly still called Caribana), Small World Festival, and Ashkenaz Festival. We can also experience global music at TD Sunfest 2018 in the parkland heart of London, and at Stratford Summer Music in the Ontario town Shakespeare made famous.

Many of these concert series feature music which reflects the diversity we see and hear around us every day. Summertime concerts often cover a huge cultural range, sometimes with several genres on a single bill. It’s an ideal opportunity to sample music you’ve been meaning to try – or never knew existed. The latter’s a special treat for inveterate sonic explorers.

In this 2018 summer column I’ll explore that en plein air experience as presented by three Toronto music festivals rich in global sounds.

**Harbourfront Centre: Summer Music in the Garden**, June 28 to September 16

We begin our summer global music journey at Harbourfront Centre, which I once called “the granddaddy of current Toronto summer music festivals.” It has followed its multicultural mandate for more than four decades, presenting what it calls a cross-section of the “mosaic of cultures from within our country and around the world.” I’ve mentioned here before that I was a Harbourfront Centre early-adopter. I hadn’t yet shared, however, that as well as being an enthusiastic audience member, I also performed there with various groups from the 1970s on. Bringing my children along when they were young to Harbourfront Centre’s eclectic high-quality (and mostly free) music programming proved to be a summertime essential for our growing family. Along the way I learned a great deal about diverse musics there. Perhaps our kids did too.

Harbourfront’s concert series Summer Music in the Garden returns for its 19th year by the shores of Lake Ontario. Located in the Yo-Yo Ma co-designed Music Garden, the free concerts are scheduled on most Thursdays at 7pm and Sundays at 4pm. Audiences are encouraged to sit on the lawn and to bring a blanket or lawn chair since bench seating is quite limited. Hats, umbrellas and sunscreen are wise options.

Summer Music in the Garden’s logo is “Our garden is your concert hall.” It’s an apt description of the relaxed backyard-in-the-city environment you can expect, though you’d have to be in the upper

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**Small World Music Festival**, August 17-19 2018

The **Small World Music Festival** is an annual event that celebrates diversity and culture through music. It takes place in the heart of Toronto, showcasing a wide range of international performers.

**#SWMTO**

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**Ontario Arts Council**

**City of Toronto**

**Ontario Government**
one percent to personally own such a waterfront property.

This year’s 18 concerts have been carefully curated by longtime Summer Music in the Garden artistic director Tamara Bernstein. They include outstanding local and touring artists performing in a wide range of music genres. Here are just three picks from the Music Garden’s abundant 2018 crop.

**July 1.** Kontiwennehâ:wi and Barbara Croall: “Songs for the Women.”

It’s very fitting that Bernstein booked Kontiwennehâ:wi and Barbara Croall for Canada Day. Kontiwennehâ:wi (Carriers of the Words) have performed at the Toronto Music Garden as The Akwesasne Women Singers in the past. They return performing both received songs that are an integral part of Haundenosaunee life, as well as original repertoire.

Ottawa First Nations composer and musician Barbara Croall was from 1998 to 2000 resident composer with the Toronto Symphony Orchestra. Her Summer Music in the Garden set features a performance of her Lullaby (2018) for pipigwan (traditional Anishinaabe cedar flute) and voice. The work is dedicated to the many Indigenous mothers whose children died at residential schools.

**July 5.** Kongero: “Scandinavian Songlines.”

Formed in 2005, the popular Swedish a cappella group Kongero consists of four women folk music singers, Lotta Andersson, Emma Björling, Anna Larsson and Anna Wikénius. They have performed at major folk music, a cappella and chamber music festivals in Europe, Asia and the Americas. Their repertoire consists of a mix of traditional and original songs characterized by tight harmonies, lively rhythms and vocal clarity. They playfully call their genre, “Swedish Folk-appella.”

Summer and beer go together for many Canadians, but how many a cappella groups can boast a beer named after them? This quartet can. Kongero is a bottled Saison/Farmhouse Ale-style brewed by Jackdaw Brewery in Sweden. Audiences can expect to hear excerpts from Kongero’s four full-length albums, though sadly I saw no mention of samples of their eponymous ale.

**August 9.** Bagshree Vaze, Vineet Vyas and Rajib Karmakar: *Satyam (Truth).*

The Indo-Canadian dancer and musician Bagshree Vaze and tabla soloist Vineet Vyas and both studied their respective art forms with the best in India. They have been part of the Toronto performing arts scene for over two decades. Currently based in LA, Rajib Karmakar is an award-winning electric sitar musician, educator and digital artist with ample international touring credentials.

Last year these three artists were commissioned by Opera Nova Scotia to create *Satyam (Truth).* Their opera is based on the love story of Savitri and Satyavan, first found in the Mahabharata, one of the two major Sanskrit epics of ancient India.

**Small World Festival at Harbourfront Centre, August 17 to 19.**

Harbourfront Centre is the venue for several other festivals this summer. For three days in August, this year’s Small World Festival takes over Harbourfront’s facilities for the first time. Placing its 17th annual festival at the height of the summer season in one of the city’s premier summer cultural and tourist destinations is a bold and perhaps even risky move for Small World Music. On the other hand, the fit feels organic. The weekend celebration of “diversity through music” suits the mandates of both organizations well.

In a recent telephone interview with Alan Davis, SWM’s executive director, he told me that this year’s Small World Festival is inspired by the 30th anniversary of WOMAD. Founded by Peter Gabriel in the UK 36 years ago, World of Music Art and Dance was first produced in Canada at Harbourfront Centre in 1988. (I recall that WOMAD particularly well. I performed a concert there with Evergreen Club Gamelan on the outdoor Tindall stage, a stone’s throw from busy Queens Quay.)

Davis noted that the “inspiration [WOMAD] provided created a direct line to the formation of Small World ten years later. Three decades on, this festival explores its legacy and how it resonates in multicultural 21st-century Toronto.”

Small World’s annual signature concert series is known for its “eclectic mix of top artists from around the globe and around the corner, representing the state of the art in global sound,” continued Davis. “Taking place on multiple stages, the mostly free program will attract a wide range of demographics, ranging from audiences that identify culturally with the music onstage, to mainstream music fans, families and tourists seeking a global cultural experience.”

Davis makes a case for providing “a predominately free program in one of Toronto’s premier summer locales helping to reduce the barriers in celebrating multiculturalism and enriching the cultural tapestry of our city.” He projects the weekend will “draw over 25,000 participants from markets beyond the GTA, including Southern Ontario, Montreal and American border-states.”

What will audiences see and hear? Davis aims “to continue to feature the high-quality presentations that the festival is renowned for. This includes international and Canadian artists from a diverse range of cultures, including but not limited to Korean, South Asian, Iranian, Latin American, Portuguese and Afro-Caribbean.”

Given that the Small World Festival will be held in the middle of August, Davis was reluctant to nail down programming months prior to the festival. When pressed, however, he revealed to The WholeNote readers the acts booked at press time.

The wide-ranging mix includes Daraa Tribes (Morocco), which present a fusion of the ancestral tribal music at the heart of the
Moroccan Sahara; DJ Lag (South Africa), a pioneer of the explosive dark techno movement out of Durban; and one of Italy’s hottest bands, Kalàscima, purveyors of a unique brand of “psychedelic trance tarantella.” Also confirmed is the East LA band Las Cafeteras, which fuses spoken word and traditional Son Jarocho, Afro-Mexican and zapateado dancing into a joyful celebration of Chicano culture.

The Malian singer and guitarist Vieux Farka Touré may be the best-known Small World Festival headliner to Toronto audiences. Carrying on the musical legacy of his Grammy-winning father Ali Farka Touré, Vieux’s latest album Samba (2017) was praised in the Monolith Cocktail Blog: “This is the devotional, earthy soul of Mali, channelled through a six-string electric guitar.”

Canadian groups include Toronto’s Surefire Sweat, a diverse and multi-generational roster of musicians who feature the danceable original music of drummer Larry Graves which draws on “an amalgam of New Orleans brass band, funk, jazz, blues and Afrobeat.”
The Montreal-Moroccan outfit De Ville will also take the stage. More Canadian and international acts will be announced during the summer, so keep an eye out.

Ashkenaz Festival at Harbourfront Centre, August 28 to September 3.

The 12th biennial Ashkenaz Festival happens over the final week of the summer, wrapping on Labour Day Monday. Following the template established in previous editions, this year kicks off with an assortment of events at venues across the GTA before Ashkenaz segues to Harbourfront Centre over the Labour Day weekend.

The 2018 festival features over 90 performances, with more than 250 individual artists coming from across Canada and at least a dozen countries. Following the lead of previous iterations, the festival showcases diversity and cross-culturalism within the Jewish music world. This year the festival also features the enhanced participation of women performers, “spotlighting the role of women as prominent performers, innovators and key custodians of various Jewish musical traditions from around the globe.”

Given the vast scope of the festival I can only provide a few picks. On August 28, Yiddish Glory (Russia/Canada) is the festival opener at Koerner Hall. The show is built on songs and poetry from the Holocaust era, rediscovered in a Ukrainian archive a decade ago. The songs and texts are presented in a concert format featuring jazz chantess Sophie Millman, Psoy Korolenko and Trio Loyko.

Other acts have been confirmed, though their festival appearance dates have not yet been released. Here’s but a taste.

Frank London, Grammy-winning group Klezmatics’ co-founder and one of the godfathers of the new Yiddish culture scene, is this year’s Theodore Bikel artist-in-residence. Fronted by trumpeter London, the band Sharabi has been dubbed “a Yiddish-Punjabi bhangra-funk-klezmer party band.”

Salomé: Woman of Valor (Canada/USA) was created by London and Adeena Karasick. This new work is a multidisciplinary spoken word opera incorporating the interplay of poetry, music and dance. It seeks to refute Oscar Wilde’s “misogynist and anti-Semitic interpretation and re-casts [Salomé] as a powerful revolutionary matriarch, translating the renowned myth to one of female empowerment, socio-political, erotic and aesthetic transgression.”

Gili Yalo, making his North American debut, is one of the most intriguing new artists in Israel’s world music scene. Yalo mashes his Ethiopian roots with soul, reggae, funk, psychedelia and jazz, forging an energetic new sound.

Neta Elkayam, a leading researcher and performer of Moroccan Jewish music, presents songs with Andalusian, Berber and Middle Eastern influences. Her latest project is a multimedia concert tribute to the great Moroccan-Jewish singer Zohra Al Fassia, featuring 11 musicians.

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.
The 32nd TD Toronto Jazz Festival will run June 22 to July 1, with 23 ticketed shows in various venues and approximately 150 free concerts. For the second straight year, the festival will be centred around Bloor-Yorkville, with seven core venues: outdoor stages on Cumberland St. and Hazelton Ave., The Pilot Tavern, Heliconian Hall, the Church of the Redeemer, the Isabel Bader Theatre and the Village of Yorkville Park. This year’s festival also has some new initiatives, including four ticketed concerts at Trinity-St. Paul’s; an opening night celebration co-produced with the Royal Ontario Museum called “Jazz Club,” in which the ROM will be transformed into a giant nightclub featuring jazz, swing and dancing throughout the evening; and a partnership with CBC Music and the JUNOs rotating between two Yorkville stages and highlighting Canadian musicians who were either nominated for, or won, JUNO awards this past year. The showcase will feature eight bands on June 30, including David Braid/Mike Murley, the Okavango African Orchestra, Hilario Durán, Shirantha Beddage, Autorickshaw, Beny Esquerra and New Tradition, and more.

With the festival fast approaching, I sat down for a conversation with Josh Grossman, now in his ninth year as artistic director, about this year’s festival and its continuing evolution.

WN: Walk us through the move away from Nathan Phillips Square into Yorkville, which began last year.

JG: There were programming, flexibility and other issues involved in having the big tent at Nathan Phillips Square as the festival’s central venue. These involved noise-by-law requirements which limited us to three shows a day - one at noon, one in the late afternoon and one in the evening - and we wanted to be able to present more. Also, the tent held 1,200 people and the pressure of filling it for ten straight days proved to be a challenge. The sound was often less than ideal and so was the atmosphere – we lacked the budget to decorate the square to give it more of a festival feel as it had during the Pan-Am Games. The move to Bloor-Yorkville allows us to present smaller shows, but more of them, and in a variety of indoor and outdoor venues that provide more flexibility and variety. Also, with its pre-existing history, Yorkville provides a village-within-a-city feel that makes a jazz festival feel like more of a festival, which is hugely important. It has a built-in community and neighbourhood vibe and offers many other advantages. It’s in the centre of the city, easily accessible by public transit and, with seven venues, it offers a flexibility of programming. It’s also close to some of the hard-ticketed venues such as the Danforth Music Hall, Koerner Hall, the ROM and Trinity-St. Paul’s, so there’s a sense of concentration. We want people to be able to catch a variety of shows each day by simply walking or taking a short subway ride. Because Yorkville is relatively small, many of the venues, even the outdoor ones, offer an intimacy which suits the music being presented. Heliconian Hall for example, where we’ll be presenting ten free concerts, holds just 100 people, has wonderful sound, a good grand piano and a great stage. The Church of the Redeemer is similar and both these venues have a history within the city, which it’s nice to take advantage of.

What has response from the Yorkville community been like?

Local councillor Kristyn Wong-Tam and the Bloor-Yorkville BIA have been very supportive, which has allowed us to increase the Yorkville footprint of the festival this year. It’s helped that CEO Howard Kerber, who formerly ran TIFF in the community for several years, has been involved. There are still noise-by-law issues – no more than 85 decibels and nothing past 11pm – but most shows will wind up by ten. And the local businesses certainly appreciate the influx of 5,000 people into the neighbourhood.

Apart from affordability, availability and avoiding repetition from year to year, what drives your selection of acts for the festival?

We focus on the audience in Toronto, being aware of who’s popular in the city, and of the increasing cross-cultural aspect of the community with an eye toward promoting this. With the ticketed big-name shows we look for variety; we want the acts to be exciting and vibrant as well as financially viable. It’s certainly not a matter of me as artistic director just indulging my own tastes; there have been many times I’ve wanted to bring in an artist I love but have been shot down by the board. It’s surprising, but there are a number of artists with huge international jazz reps who simply don’t sell well in Toronto. The free concerts are easier because there’s no box office pressure and the possibilities are almost endless.

There’s a perception that the festival has grown smaller in the last couple of years – is this true?

Not entirely. There have been slightly fewer big-name, hard-ticketed events the past couple of years, but the total number of presentations has held steady at 170 to 180. Part of the perception that we’re smaller is we no longer involve, under the festival umbrella, many clubs which present jazz part time. This is largely because they didn’t allow us input into their booking of artists. The exceptions this year are the Home Smith Bar, The Rex (which does its own booking but we wanted to maintain a partnership with because it presents so much jazz year-round) and The Pilot Tavern, an obvious choice given its location and long history.

I’ve often thought that with jazz festivals, smaller can be better. Yes, we’re finding that can be true – that musical quality and variety matter more than size.

You’re likely sick of this question – as am I – but what do you say to the inevitable criticism that there are acts in the festival that aren’t real jazz?

So when we bring in someone like Willie Nelson, or Alison Krause...
this year… I’m not going to argue that they’re jazz artists, but they serve a certain purpose in attracting large audiences, which helps the bottom line, which in turn helps us afford other artists. But whether they’re jazz or not, nobody can argue that they’re not great musical artists. And there’s a hope that their fans, who may not have been exposed to jazz before, may catch some other shows and say “Hey, I like this, why haven’t I heard this before?” Also, it’s not really fair, because those critics often seize on one or two artists out of the 170 being presented, most of which in some form are legitimately jazz. The music has evolved and cross-pollinated so much that it now comprises many elements of world music, R&B, soul, blues, funk and so on, so who can say anymore in absolute terms what jazz is, or isn’t? Particularly in the summer, jazz becomes a bigger, more inclusive tent. Besides, some of these more popular artists can surprise you—for example, a few years ago the Steve Martin booking was roundly criticized, but in my opinion his performance offered more improvisational content than a lot of the so-called “straight jazz” ones did that year.

How long does putting together each festival take?
With all the logistical challenges and coordination of booking, organizing and planning, it’s pretty much a year-long process. The team generally allows itself some time off to bask in the afterglow of the current festival, then it’s on to organizing the next one.

What would you like to say about this year’s festival?
I’m pretty excited about it, the expanded presence in Yorkville and some of the new venues, artists and initiatives being offered, such as blues legend Bettye Lavette heading up a Blues Revue for the first time in the festival and the first-ever Toronto appearance by The Bad Plus featuring their new pianist, Orrin Evans; the Industry Exchange, a new series being held in the Stealth Lounge of The Pilot, aimed at promoting emerging local talent from diverse musical backgrounds. The Yorkville venues have given us the flexibility to present a lot of Canadian talent, both established and lesser-known. I feel we’re offering a program with a lot of range, featuring some legends such as Herbie Hancock as well as some newer artists, in some of the city’s most attractive venues.

All told, you’ve done seven or eight of these, so what do you consider a successful jazz festival to be—how does that look?
Well, attendance and the bottom line are important of course and it helps if the weather cooperates. But mostly, it’s the vibe of the festival, the feeling of its interaction with the city itself, positive feedback from audiences, seeing familiar faces and some new ones at the shows. Having artists express an interest in returning is always nice and often happens because this is such a vibrant city with so much musical talent. And it’s a good sign when I see a lot of local musicians in the audience.

Full disclosure! Aside from planning two Yorkville concerts with Reg Schwager’s Songbook and the Barry Elmes Quintet, I plan on being one of the local musicians in the audience. I like the eclecticism and look of this year’s lineup, some of the new initiatives and the overall scope and size of the festival. Above all, I feel its setting allows for some musical intimacy and the potential to be what a jazz festival should be at the end of the day—festive. I wish everybody an enjoyable time at this year’s festival and a happy summer of listening.

To see more detail about this year’s lineup and schedule, visit torontojazz.com.

Toronto bassist Steve Wallace writes a blog called “Steve Wallace jazz, baseball, life and other ephemera,” which can be accessed at Wallace-bass.com. Aside from the topics mentioned, he sometimes writes about movies and food.
When Better Than the Dog Days to Dive Right In?

LYDIA PEROVIC

In the dog days of Toronto's musical summer, while the halls are lying dormant and musicians gigging on the Ontario festival circuit, two weeks of intense art song training will take place at the Toronto Summer Music Festival (TSM). Out of 90 applicants this year, eight singers and four pianists chosen by video auditions will work on all aspects of art song with international mentors, Christoph Prégardien and Julius Drake, and the head of Collaborative Piano at U of T and Canadian Art Song Project co-artistic director Steven Philcox. Tuition fees are covered by scholarships, which in turn are underwritten by TSM donors. Each week of work will be crowned with a group recital, in a program that will emerge organically from the training repertoire tackled.

There will also be the opportunity for the Art of Song Institute singers and pianists to join forces with the fellows of the Chamber Music Institute, the other arm of the Toronto Summer Music Academy. A lucky precedent was set last year, explains Steven Philcox when I phone him on an early morning in May; song students enjoyed working with string players and TSM artistic director Jonathan Crow so much that a repeat was in order. This year, two pieces that call for inter-Institute collaboration will be in the final concert: a Menotti number and Chausson's Chanson perpétuelle for soprano, piano and string quartet. Each of the international mentors is here for one week, though their time will overlap enough to allow for a Prégardien-Drake recital on July 17. Their young mentees will be required to prepare eight songs for each week of the program, 16 songs total. “There will be daily sessions with Christoph, Julius and myself, and a lot of focused diction and language study,” says Philcox. “Michael Albano, resident stage director at the U of T Opera, will give a full session on recitation of poetry, away from the music – getting back to the words – and this is both for singers and pianists. They’re all required to prepare a piece of poetry from memory.”

What songs exactly the singers end up working on during those two weeks of close collaboration with Drake, Prégardien and Philcox depends in part on their own interests. The repertoire is discussed early on in the selection process. “We audition everybody through the Young Artist Program tracker, and singers can upload their videos and submit their repertoire online. That way we can audition internationally,” the TSM artistic panel then looks at the applications and makes the selection.

Both the Festival and its Academy are loosely programmed around a theme each year, and this time it’s Reflections of Wartime. “At least some of the songs that the singers bring will be required to fit the festival theme. I ask the singers for 16 to 20 songs and out of those I am able to assemble the rep,” says Philcox. The final list of songs will also depend on who the mentors are and what their area of specialization is. “Christoph Prégardien’s wish was to focus on German lieder and we’ll have quite a bit of Schubert and Schumann – and a lot of students really wanted to work on Schubert with him.” There are two tenors, two sopranos and four mezzos, and in the self-generated repertoire there wasn’t much overlap. “Even within the same voice type,” he adds. “One mezzo happens to be closer to alto and she’s looking at some of the Mahler Kindertotenlieder and Debussy’s Chansons de Bilitis.”

Here is the class of 2018: pianists Frances Armstrong, Leona Cheung, Pierre-André Doucet and Jinhée Park, sopranos Maeva Palmer and Karen Schriesheim, tenors Joey Jang and Asitha Tennekoon, and mezzos Lyndsay Promane, Danielle Vaillancourt, Renee Fajardo and Florence Bourget. A couple of the local names will be familiar to Torontonians – Promane and Palmer certainly, as well as tenor Asitha Tennekoon, who has just wrapped up in the first run of the newly composed The Overcoat at Canadian Stage here and in Vancouver.

The young tenor moved to Toronto only four years ago, but since then we’ve seen him in roles in just about all the core companies of the indie scene: Tapestry, Against the Grain Theatre, MY Opera, Opera Five and Bicycle Opera Project. I caught up with him over Skype while he was travelling through BC to ask him about his interest in the art of song and the kind of detailed work that the TSM Academy offers.

“My first TSM Academy was two years ago, actually,” he says. “This year when I found out who the mentors are going to be, I decided to apply again. I’ve listened to Prégardien for a long time, and know his work. Whenever I have to work on British songs and passions, I look for his versions. As a tenor, I think I might end up doing a lot of rep that he’s done.”

Tennekoon’s rep this year will be British songs and a lot of Schubert lieder. “I’ve done Schumann, I’ve done Wolf, but somehow never taken the time to study Schubert.” And since working...
on Schubert’s larger song cycles would be somewhat impractical in the context of a two-week summer school, he ended up choosing a few songs from Schwanengesang. “I love those pieces; they speak to me,” he says.

“Lieder in general. There’s something about the way those songs delve into human psyche that really engages me. How the poet and the character in the song put something across, deal with something in a matter of just a couple of minutes – and often so powerfully. That really makes me want to work on it and figure out why and how this happens.”

Part of it, he says, is that there are no operatic visuals, no plot development and no colleagues onstage to help build the character and help you make your case. “There’s an immediate spotlight – you dive straight in. I love that challenge. You can’t move around, there’s nowhere to go.”

One particular song from Schwanengesang in particular drew him in: Der Doppelgänger. “When I first heard it, it surprised me that it was Schubert. The way the harmonies worked, it all felt like Mahler – that sense of pathos and death to it.”

After the Academy and in addition to Schubert, Tennekoon will continue to explore Britten’s vocal opus. “I love the way [Britten] writes for the voice,” he says. “I’ve already done a bunch of Britten songs and would like to continue singing Britten as much as possible.” Schumann too, and the French rep eventually. Contemporary music almost goes without saying: “Doing new music is the most enjoyable thing about my time in Toronto so far. Working with Tapestry, you kind of get thrown into it and I absolutely love it. Taking part in something out there that’s never been heard before, getting to talk to the composer and librettist and ask them questions and suggest your own ideas – it’s one of the most exciting parts of this business.”

But first, back to Bach. Tennekoon returns to Stratford Summer Music for the Coffee Cantata later in the summer, and there are a few solos in the Matthew and John Passions in the near future. Working with Tapestry, you kind of get thrown into it and I absolutely love it. Taking part in something out there that’s never been heard before, getting to talk to the composer and librettist and ask them questions and suggest your own ideas – it’s one of the most exciting parts of this business.”

June Pick
Tapestry Opera is partnering with Pride Toronto for a three-day festival of naughtyness titled “Tap This” on June 7, 8 and 9. Soprano Teya Kasahara will subvert operatic tropes about female characters in her haute butch style. Joel Klein (as his drag alter Maria Toilette), Kristina Lemieux (as Vadge) and Gutter Opera Collective will present “Cocktales”: salacious and tender first-person retellings of early sexual experiences. There’s more: the complete program and tickets can be found on Tapestry’s website.

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

Ontario Summer Broadens Opera’s Range

CHRISTOPHER HOILE

Opera performances in Southern Ontario in the summer are becoming more numerous every year. This year, a few young companies are taking opera to some municipalities that once had opera companies and to others that never had them. This is all to the good in broadening the audience for opera as well as broadening notions of what opera is, as the offerings mix standards and rarities with brand-new works.

June

Nota Bene: June 2018 begins with a rarity. The Nota Bene Baroque Players of Waterloo team up with Capella Intima of Toronto and the Gallery Players of Niagara to present Folly in Love (Gli equivoci nel sembiante) from 1679, the first opera written by Alessandro Scarlatti (1660-1725). The first performance takes place in Kitchener on June 1, the second in Hamilton on June 2 and the third in St. Catharines on June 3.

The opera concerns two nymphs, Lisetta and Clori, who are both in love with the same shepherd Eurillo. When a new shepherd Armando arrives, the nymphs change their affections to him. After much confusion, the four sort themselves into two happy couples. Sheila Dietrich and Jennifer Enns sing the two nymphs, Bud Roach is Eurillo and David Roth is Armando. Roach also conducts the six-member ensemble of period instruments. The opera is presented in concert in Italian with English surtitles.

Vera Causa: Also outside Toronto, the young opera company Vera Causa Opera is presenting an unusual double bill of new Canadian operas by women composers. The first is an opera in Croatian and English, Padajuća Zvijezda (The Fallen Star) by Julijana Hajdinjak, and the second is The Covenant by Dylann Miller. The first opera is inspired by a short story by the composer’s sister Danijela about two lovers in a celestial kingdom where love has been outlawed and is punished by banishment to Earth. It features Allison Walmsley as Luna, Melina Garcia Zambrano as Aurelia, Gabriel Sanchez Ortega as Solaris, Katerina Utochkina as Astra and Philip Klaassen as Stello. Rachel Kalap is the stage director and Dylan Langan conducts a five-member ensemble plus chorus.

The second opera concerns witches, lesbians and priests and is about “empowering women to embrace their true selves from the perspective of a teenage girl in a small town.” In it Allison Walmsley sings Cate, Chad Quigley is Father Andrew, Kimberly Rose-Pehany is Keira, Autumn Wascher is Delaney, Stephanie O’Leary is Lilith and Sam Rowlandson-O’Hara is Cate’s Mother. Rebecca Gray is the stage director and Isaac Page conducts a small instrumental ensemble and chorus. The operas will be performed on June 22 in Waterloo and on June 23 in Cambridge. As both the Nota Bene and the Vera Causa opera productions show, opera companies whose goal is to serve their local communities are springing up outside of Toronto.

By Request: In Toronto, Opera by Request has two presentations in June. The first on June 2 is Mozart’s Don Giovanni. The second on June 9 is Donizetti’s daunting Anna Bolena. In the Mozart, Lawrence Cotton sings the title role, Evan Korbut is Leporello, Laura Schatz is Donna Elvira, Carrie Gray is Donna Anna and Risa de Rege is Zerlina. Kate Carver is the pianist and music director. In the Donizetti, Antonion Ermolenko sings the title role, John Holland is Enrico VIII, Monica Zerbe is Giovanna Seymour and Paul Williamson is Lord Percy. William Shookhoff is the pianist and music director.

Opera 5: On June 13, 15 and 17, Toronto’s Opera 5, which up to now has focused on presenting rarities such as its Dame Ethel Smyth double bill last year, makes its first foray into a full-length opera from the standard repertory, Rossini’s The Barber of Seville. Johnathon Kirby sings the title role, Kevin Myers is the Count Almaviva, Stephanie Tritchew is his beloved Rosina, Jeremy Ludwig is her jealous guardian Don Bartolo and Giles Tomkins is her music teacher Don Basilio. As Opera 5 general director Rachel Krehm says, “The show will be set in the spring of 1914 in Spain just before the Last Great Summer (in which Spain declared its neutrality in World War I, a decision that would later seriously divide the country). A big feature of the set will be golden gates which symbolize Rosina’s entrapment – the outside world just out of reach. The comedy will come at you from every angle: the colours onstage, the physicality – but always inspired by the comedic genius from the score.” The opera will be fully staged and directed by Jessica Derventzis, with Evan Mitchell conducting an 11-piece ensemble.

Two from Luminato: The Luminato Festival has two opera-related offerings. From June 16 to 19 it presents Tables Turned, a remount of one of Tapestry Opera’s experimental Tap:Ex series from 2015. Soprano Carla Huhtanen and percussionist Ben Reimer join forces with Montreal composer, turntable artist and electronics specialist Nicole Lizée for a performance blending live and pre-recorded music with projections from classic films. Luminato’s other opera-like work is the production-in-progress Hell’s Fury, The Hollywood Songbook. The story follows the life of composer Hanns Eisler (1898-1962), who escaped Nazi Germany for the US in only to be rejected for his adherence to Communism in 1948 and forced to return to Europe, finally
settling in the new East Germany. The opera, conceived and directed by Tim Albery, constructs a song cycle of Eisler’s many lieder to tell the story. Baritone Russell Braun is the soloist and Serouj Kradjian is the pianist. The sole performance is on June 23, but Soundstreams has scheduled the work for a full production in June 2019.

_Llanovery Castle_: Finishing June in Toronto is an opera workshop of _Llanovery Castle_ by Stephanie Martin on June 26 and 27 in association with Bicycle Opera. The title refers to the name of a Canadian hospital ship that was torpedoed on June 27, 1918, by a German U-boat in the North Atlantic. Fourteen Canadian nurses from all across Canada were among the casualties. Paul Ciufo’s libretto focuses on the lives of Minnie “Kate” Gallaher, Rena “Bird” McLean and Matron Margaret “Pearl” Fraser. The characters also include Sergeant Arthur “Art” Knight and Major Tom Lyon (two of the 24 men who survived the sinking) and German U-boat commander Helmut Patzig. The opera is directed by Tom Diamond and Kimberley-Ann Bartczak conducts a chamber orchestra. The June 27 performance will mark the 100th anniversary of the tragedy.

**July**

_S.O.L.T Going Strong_: Straddling July and August is the Summer Opera Lyric Theatre in Toronto, founded in 1986. The training program culminates in staged concert performances of three operas. This year the operas are Jules Massenet’s _Manon_ (1884) on July 27, 29, August 1 and 4; George Frideric Handel’s _Semele_ (1743) on July 28, August 1, 3 and 4; and a version of Mozart’s _Così fan tutte_ (1789), renamed _Fior and Dora_ after the heroines Fiordiligi and Dorabella, on July 28, 31, August 2 and 5.

_Brott_: This year the Brott Music Festival will again present a fully staged opera as part of its schedule from June 21 to August 16. This summer’s opera will be Mozart’s _The Magic Flute_, presented for one night only in English on July 19 at the FirstOntario Concert Hall. Anne-Marie MacIntosh sings Pamina, Zachary Rioux is Tamino, Holly Flack is the Queen of the Night, Max van Wyck is Papageno and Simon Chalifoux is Sarastro. Patrick Hansen directs the steampunk-designed production and Boris Brott conducts the Brott Festival Orchestra.

_Music Niagara_: Meanwhile, Music Niagara has two mainstream operas on offer. On July 9 it presents Mozart’s _Don Giovanni_ in Niagara-on-the-Lake, starring Alexander Dobson in the title role supported by young Canadian talent. On July 21 it is presenting a version of Bizet’s most popular opera styled as _Carmen on Tap_, starring CBC Radio host Julie Nesrallah in the title role with tenor Richard Troxell as Don José. The twist with this production is that the opera is abridged and is set in the cellar of Old Winery Restaurant in Niagara-on-the-Lake. The production promises to give audiences a more
intimate view of the classic work.

**Coffee Time:** Shifting to another successful music festival, Stratford Summer Music will be presenting a staged version of a secular J.S. Bach cantata not in a restaurant but in the Revel Caffe in downtown Stratford. The work is, of course, Bach’s so-called *Coffee Cantata* of 1733, in which a father tries to prevent his daughter from becoming addicted to her favourite pick-me-up. Simon Chalifoux, Elizabeth Polese and Asitha Tennekoon are the three singers and Peter Tiefenbach provides the staging and the keyboard accompaniment for the three performances on July 27, 28 and 29.

Then, in early August, SSM presents a brand new response to *The Coffee Cantata* in the form of *The Cappuccino Cantata*, by the suspiciously pseudonymous “J.S. Bawk.” Set in Stratford in 2018, Gordon, who manages a coffee bar, is smitten with his barista, Stephanie, but she has a crush on the “boy with the MacBook” who comes in every day. Katy Clark, Adam Harris and Zachary Rioux are the singers and again Peter Tiefenbach provides the staging and the keyboard accompaniment. Performances are on August 10, 11 and 12, also at the Revel Caffe.

**Also in August**

*Highlands Opera:* In Haliburton, the Highlands Opera Studio is presenting three operas. On August 16 and 17 it presents an unusual double bill of two 20th-century Canadian comic operas by Tibor Polgar (1907–93). Polgar was born in Budapest and was a pianist and conductor with the Hungarian Radio Symphony Orchestra from 1925 to 1950. He fled Hungary after the Russian invasion, first to Germany and then to Canada, where he became a citizen in 1969. He was an instructor at the University of Toronto Opera Division from 1966 to 1975.

First on the double bill is *The Glove*, Polgar’s most performed opera, commissioned by the CBC in 1973. The libretto is based on the 1797 ballad by Friedrich Schiller about a princess who asks a knight to enter an arena of lions to fetch her fallen glove. Andy Erasmus sings the Ringmaster, Grace Canfield the Princess and Matthew Dalen the Knight. Second on the bill is *The Troublemaker* from 1968, based on a tale from *The Thousand and One Nights*. Matthew Dalen sings Abu Hussein, Andy Erasmus is Sherkan, Maria Lacey is Tamatil, Emma Bergin is Nushmet and Joseph Trumbo is The Cadi. On August 24 through 27 the Highlands Opera Studio presents Puccini’s *La Bohème* with two casts, one on August 24 and 26 and the other on August 25 and 27.

*Opera Muskoka:* The second summer opera company in cottage country is Opera Muskoka, now in its ninth year. On August 21 it presents a concert performance of Mozart’s *Così fan tutte* in Italian with English surtitles at the Rene M. Caisse Theatre in Bracebridge. Soprano Sharon Tikiryan is the producer and will sing the role of the calculating maid Despina.

All of this operatic activity all over the province is certainly enough to occupy any Southern Ontarian opera-goer until the fall.

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
Kinan Azmeh City Band (Wed, Jul 18 at 11:00am)
Join us for a blend of classical, jazz, and the music of Kinan Azmeh's homeland, Syria, for this very special concert which will be presented in both English and Arabic.

Vivaldi’s Four Seasons (Wed, Jul 25 at 11:00am)
Jonathan Crow and the TSM Festival Orchestra explore the magic of Vivaldi’s Four Seasons with host Joanna Kellam.

Music From Wartime (Wed, Aug 1 at 11:00am)
TSM Favourites Eric Nowlin, Ani Aznavoorian, Philip Chiu, and Alexander Kerr perform music composed during both World Wars and show how composers were influenced by events of their times.

Classical Kids Concerts Series
Three free, fun, and engaging concerts that introduce children ages 4-10 to classical music. Summer camps and groups welcome!

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Josephine Ridge

Beat by Beat | Music Theatre

Home Town Engagement High on the List for Luminato’s Josephine Ridge

Jennifer Parr

In May, two shows stood out for me for different reasons. *Picnic in the Cemetery* at Canadian Stage’s intimate upstairs Berkeley Street Theatre was an unusual theatrical concert with a whimsical heart and setting, combining often-sublime chamber music (by composer Njo Kong Kie) with simple props, a dancer, short films and onscreen poetic introductions to the various compositions. The beautiful playing by violinist Hong Iat U and cellist Nicholas Yee (supported by the composer on the piano) stood out as enigmatic conversations between their instruments, in much the same way that author Patrick O’Brien describes the often improvisatory, lyrical, shipboard violin and cello duets played by his famous characters Captain Jack Aubrey and Stephen Maturin.

A more traditional musical theatre outing was the TSO’s concert presentation of Leonard Bernstein’s musical *Candide.* This was a wonderful opportunity to hear and see the exquisite Tracy Dahl as Cunegonde, with her crystal clear tone, perfect technique, and delightful acting and star mezzo Judith Forst in great comedic form as the lively Old Lady.

Looking ahead to June, there is no shortage of music theatre on offer but the most striking cluster of offerings is concentrated under the umbrella of the Luminato Festival. I took the opportunity to meet artistic director Josephine Ridge to ask her about her approach and goals for the festival as she nears the beginning of her second season in Toronto.

WN: Looking at the upcoming Luminato program, what really struck me was how much music there is, but also, and this seems new this year, how politically and socially engaged the whole festival is. Is that because of the current atmosphere we are living in?

JR: It’s actually deeper than that; it’s about the way I view the role of a festival within its home city – that a festival needs to be relevant to the inhabitants of its city and therefore we need to engage with the ideas that are in the public realm of discussion. We need to think about what are the issues, the concerns and the enthusiasms and in other words really what’s in the ether, because if we’re not a festival that is distinctly about Toronto and of Toronto then it means that we are not contributing and adding to the cultural landscape in the way that I believe we should as a festival.

It’s something that I was very proud to have been able to do when I was at the Melbourne Festival.

And it takes time to explore and get to know a new city.

That’s part of the excitement of course, and I think, as in all things, with fresh eyes one has a different perspective, perhaps, as well – and that certainly for me adds to the interest in terms of the conversations that I have.

You have talked before about wanting to have conversations with as many of the arts organizations as possible in the city.

Yes, this is the other side of the engagement and connection that we were just talking about. This is really about understanding what Toronto artists and companies are doing now, and how can we add to that and perhaps together achieve something which each can’t on their own.

There is already growing excitement about that approach from some of the artists I’ve spoken to – at Tapestry Opera for example.

In fact, Tapestry is a good case in point. I quickly came to understand the work that Michael Mori and his company are doing, so the conversation with Michael about this year was around work that they have produced in the past that is really deserving of a wider audience and being revisited and seen in an international festival context. We very quickly got to Nicole Lizée’s multimedia piece *Tables Turned.* It’s one of the important components of a platform we have created this year called Illuminated Works, which is all about fulfilling one of Luminato’s founding dreams – which was to throw a spotlight on the creativity of Toronto and take Toronto arts to the world. We are bringing a large group of international and Canadian presenters and producers to come and look at a whole range of work, with a view to it being picked up and given national and international touring opportunities. We can’t work with everybody every year but we can make a start and really make sure that over time we engage as widely as we can.

Will you be continuing with these conversations, looking for companies you haven’t yet met, and new artists emerging onto the scene?

Definitely. One of the important roles we have is not only to present work that is complete but also to recognize the proper support that is required for the creative development process of new work, and so in the program this year we have four works that are works in progress.

We’re giving those artists an opportunity to put their work in front of an audience so they can feel how it sits with that audience and feed that learning into the way they then take the work forward for future development.

This will be exciting for audiences, too, to be in on the development process on the ground floor.

Yes, and I think the works we have chosen are far-ranging: *Dr. Silver: A Celebration of Life,* *Hell’s Fury,* *The Ward Cabaret,* and *Balaklava Blues.*

And they’re all music theatre – as we define it at The WholeNote...
Dr. Silver: A Celebration of Life

- where music is an integral element in telling a theatrical story. This year the mix is very interesting and even more experimental than last year. Do you see music theatre as always being an essential part of the Luminato recipe, particularly as it crosses borders and genres?

Well, I’m particularly interested in artists and their work where they are not working in art-form silos; and distinctions between the definitions of particular art forms now are so blurry. Also, music to me is really central so it’s not surprising that so many works that we are looking at are cross-genre. I also think that the ability that music has to speak to audiences who perhaps might not think of themselves as being a “theatre audience” or a “dance audience,” for example, is exciting.

How did you choose the music theatre pieces this season? Did you start with one that was a cornerstone, the Irish Swan Lake, for example, or did you begin with the underlying themes and ideas you wanted to engage with this season and go from there?

I think it’s partly that I am always drawn to music and so there is no one answer to that. I have a long relationship with Teaċ Daṁsa, Michael Dolan’s company (Swan Lake), and have seen a lot of Michael’s work over the years as a director and choreographer. He is, I think, a unique and important voice, and Toronto audiences and the artists working in Toronto should see the works that he is creating.

The excerpts that I have seen online look wildly theatrical.

It’s a completely original reading of such a well-known work, and all the elements of the Swan Lake story are there, but of course it is completely transformed into this really poor community in Ireland. There are no kings and queens and princes here, and the music is original Irish music (with folk references) played live onstage. Somehow even with all of that transformation, the classic story is there, which to me is just magical.

And the Canadian pieces – how did you choose those, Dr. Silver for example?

In the case of Dr. Silver, A Celebration of Life I was invited by Mitchell Cushman of Outside the March, very soon after I arrived in Canada (the middle of 2016), to go to a day of workshops they were holding, and this was one of those works in a very raw form. I met and talked with Mitchell and then also with Mitchell Marcus of The Musical Stage Company, as it was absolutely evident to me that Britta and Anika Johnson are a real creative force. I was interested in not just the direction of that work but of whatever else they were doing, and wanted to signal that I would be interested in finding a way for Luminato to be part of that story to support those artists. Although Dr. Silver has its official presentation in September as a finished work, I asked if it would be useful for them to have an opportunity on the way through to put it in front of an audience, so that’s how that conversation went.

Hells Fury: The Hollywood Songbook [Tim Albery’s concept based on the life and songs of composer Hanns Eisler], on the other hand, came to us as an idea from Lawrence Cherney at Soundstreams. He contacted at Luminato.

Many ways in which these projects can come to life. You have to be in the room, seeing work, having the conversation for these outcomes to even occur.

And if artists are interested in having a conversation with you how should they approach you?

I try to go to see artists working at all scales and at all types of work, so people do tend to find me in foyers, but I can also be easily be contacted at Luminato.

The Ward Cabaret you mentioned is also a work in progress – can you tell me a bit more about it?

I think it’s a really important piece because it comes from the recent book The Ward from Coach House Books that deals with the importance of the Ward [an area bounded roughly by Queen and College, Yonge and University] and the cultural diversity of its original inhabitants as being the real basis of Toronto’s cultural diversity today. What David Buchbinder (the show’s originator) has done is have a musical response to that material, and I think it’s going to be really interesting and very rich.

Now that playwright Marjorie Chan and director Leah Cherniak are newly involved in the collaboration, is there any sense yet of how theatrical it is going to be?

What we have now is really a cabaret concert performance, but eventually it will be a fully staged theatrical experience. I can’t tell you when that will be but we are certainly there for the journey.

Before we finish, could you tell me a bit more about Riot, the other show you are bringing from Ireland? It sounds like a smorgasbord of different genres, including music theatre, all mixed together.

Riot is uplifting. It’s funny, energetic, has got real heart and soul, and deals with – going back to your first questions – issues and ideas. It covers quite a lot of really important territory of social politics, in particular, but does it in a way that is very entertaining and lightly
done. I think you’ll find a lot of connection to Toronto audiences because of the territory it covers and because it is so entertaining.

And because of the contrast in style with everything else?
That’s why we are running it a bit longer – so it has a chance to bridge a lot of the other works that are taking place.

The whole festival is longer this year. Is there extra programming or are you spreading things out?
It’s more about pace, allowing there to be some air in between, so hopefully people can see more but also connect the various aspects of the festival. It’s also structural; with only two weekends you begin and you end; with three weekends now we have a beginning, middle and end, and we’re telling a story.

Luminato runs from June 6 to 24 at various venues around Toronto. Follow our online blog for more previews and reviews of music theatre around Ontario this summer.

Quick Picks

June 1 to 10: Frame by Frame. A new collaboration between international theatrical innovator Robert Lepage with Canadian choreographer Guillaume Côté, celebrating and showcasing excerpts of Canadian filmmaker Norman McLaren’s groundbreaking films. National Ballet of Canada at the Four Seasons Centre, Toronto.

June 6, 7: Soundstreams finishes its 35th season with an exciting two-part music theatre program, the world premiere of James Rolfe’s I Think We Are Angels, with a libretto based on the poems of Else Lasker-Schüler, and a new theatrical version of David Lang’s The Little Match Girl Passion led by music director John Hess and stage director Jennifer Tarver. At Crows Theatre, 345 Carlaw, Toronto.

June 16: Tony Award-winning Scottish actor Alan Cumming (of The Good Wife and many other shows) comes to Massey Hall for one night only with his new cabaret show Legal Immigrant, built around stories and songs of his life and loves in his adopted homeland, the USA.

June 26: A rare chance to see Canadian stage and film star Christopher Plummer live at the TSO, in Christopher Plummer’s Symphonic Shakespeare, at Roy Thomson Hall, Toronto.

July 13 to August 12: Rosalynde (or As You Like It), Driftwood Theatre places one of Shakespeare’s most musical comedies in Canada in 1918, with the songs given new musical settings to fit the period by music director and composer Tom Lillington. In parks around Ontario; see driftwoodtheatre.com/bards-bus-tour for details.

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.
of where your travels take you, there is something to see and listen to. Here is a brief overview of this summer’s early music festivals and events:

**June**

May and June offer season-ending performances by organizations across the city, grand finales showcasing great ensembles and equally great musical works. As seasons end, others begin, and this June serves as the starting point for numerous summer programs and concerts.

*The Tafelmusik Baroque Summer Institute (TBSI)*, a world-renowned training program for advanced students, professional and professional musicians in instrumental and vocal Baroque performance practice, is led by some of the world’s finest musicians in the field. This year’s TBSI runs from June 10 to 23 and features five separate performances by faculty and students at venues across Toronto’s Bloor-Annex corridor, including Jeanne Lamon Hall and Walter Hall, with the grand finale at Grace Church on-the-Hill. As a former participant in this superb training program, I cannot speak highly enough of the quality of repertoire and tutelage each participant receives, and strongly encourage lovers of early music to attend at least one of these performances. Keep the program, too – you’ll be amazed at how many names return as fully formed performers in following years!

*Focusing on rarely heard music including the complete keyboard works, the complete sonatas for flute, recorder, violin and gamba, the complete trio sonatas, concerti for violin, organ and harp, and rarely heard oratorios and masques, performed by many of Montreal’s Baroque ensembles, established and novice, as well as invited guests. Taking inspiration from Berlioz’s description of Handel as a “tub of pork and beer,” the Montreal Festival events will include food and wine tastings. (Handel, a famously corpulent person, was a well-known epicurean famed for downsing two bottles of red each evening – he eventually developed a serious case of gout!)*

**July**

*Elora and Parry Sound*: If June is the month of Handel, July presents a mixed-bag assortment of much-loved early music. The Elora Festival, renowned for its varied and eclectic programming, offers performances by both guest ensembles and the resident Elora Singers and Festival Orchestra. This year’s guests include the Studio de Musique Ancienne de Montréal in a concert of three settings of Lamentations by the prophet Jeremiah, written by the 16th-century composers Tallis, Morales and de Lassus; the renowned English ensemble The Gesualdo Six, making their Canadian debut; and two concerts by the Elora ensembles, featuring Bach’s *Lutheran Masses*, Handel’s *Dettingen Te Deum* and Mozart’s *Mass in C*.

Further north, the Festival of the Sound presents six concerts from July 25 to 27, pairing works by Bach with pieces by other canonic composers such as Mozart, Schumann, Brahms and Debussy. This series (titled “Papa Bach”) explores Johann Sebastian Bach’s influence on subsequent generations of musicians, as each concert features a solo cello suite followed by a work from a composer who was inspired by his music. Featuring a wide range of performers playing on modern instruments, this varied series presents an interesting contrast with the Baroque specialists featured throughout June’s festivals.

*Montréal Baroque*: If you are planning a trip to Montreal in June, make sure to explore the 2018 Festival Montréal Baroque’s “Hallelujah Handel,” taking place from June 21 to 24. This overview of Handel’s output from his solo sonatas to opera will be a first for Montreal, focusing on rarely heard music including the complete keyboard works, the complete sonatas for flute, recorder, violin and gamba, the complete trio sonatas, concerti for violin, organ and harp, and rarely heard oratorios and masques, performed by many of Montreal’s Baroque ensembles, established and novice, as well as invited guests. Taking inspiration from Berlioz’s description of Handel as a “tub of pork and beer,” the Montreal Festival events will include food and wine tastings. (Handel, a famously corpulent person, was a well-known epicurean famed for downsing two bottles of red each evening – he eventually developed a serious case of gout!)

**North Winds Do Blow!** On June 16, some of Canada’s most celebrated Baroque music specialists play a cornucopia of beautiful tunes from Handel operas and oratorios. "Handel: Airs for the Theatre" showcases tunes from *Rinaldo*, *Acis & Galatea*, *Riccardo Primo*, *Orlando*, *Admeto* and other Handelian hits, arranged by Toronto’s own Colin Savage after 18th-century models, as well as a few 18th-century arrangements published by Handel’s contemporary, John Walsh. Featuring Baroque woodwind wizards from across the city playing a diverse and colourful array of period instruments, this concert is an ideal celebration of summer’s arrival, and the debut performance of North Wind Concerts, an evolution of the group formerly known as Baroque Music Beside the Grange. Taking place at St. Thomas’s Anglican Church, this concert is perfectly located, just down the road from Tafelmusik’s Summer Institute.

**Montréal Baroque**: If you are planning a trip to Montreal in June, make sure to explore the 2018 Festival Montréal Baroque’s “Hallelujah Handel,” taking place from June 21 to 24. This overview of Handel’s output from his solo sonatas to opera will be a first for Montreal,
August

Stratford Summer Music: Although August marks the beginning of the end of summer (and back-to-school ads appear earlier and earlier each year), the music continues – notably in the Stratford Summer Music series. Angela Hewitt returns to Stratford on August 11 and 12 to present Books One and Two of Bach’s inspiring keyboard work The Well-Tempered Clavier. Through two performances, Hewitt will play the complete 48 preludes and fugues in all 24 major and minor keys. Seldom heard live in its entirety, The Well-Tempered Clavier is an astonishing masterpiece and this will be a rare and memorable opportunity to experience one of the world’s most profound works of creativity performed by one of today’s leading Bach interpreters.

Music Garden: Tucked away in Toronto’s waterfront, the Toronto Music Garden was conceived by internationally renowned cellist Yo-Yo Ma and landscape designer Julie Moir Messervy in partnership with the City of Toronto’s Parks and Recreation department. Through its labyrinthine landscape, the garden interprets Bach’s Suite No.1 in G Major, BWV 1007 for unaccompanied cello. Each summer the Toronto Music Garden is home to Summer Music in the Garden, presenting a tremendous range of chamber and world music. On August 19, “Sunday Afternoon at the Opera” offers scenes and arias from Mozart operas; late medieval love songs, including works by Guillaume de Machaut and Johannes Ciconia, are the focus of the August 23 concert “Elas mon cuer”; and on August 26, a program of chamber music and dance from the French Baroque is presented in “Confluence: Baroque Dance in the Garden.”

Navigating the Summer

As anyone who has travelled to an unfamiliar place knows well, navigating is often the trickiest part of going somewhere new. This issue of The WholeNote serves as your musical road map, helping you traverse the winding roads of summer music in all its forms without a GPS shouting “Recalculating!” With so many opportunities to hear splendid music, it is impossible to make a wrong turn and I encourage you to delve into some of these magnificent concerts and festivals.

If you have any questions or want to hear my two cents on anything early music this summer, send me a note at earlymusic@thewholenote.com. See you in September!

Matthew Whitfield is a Toronto-based harpsichordist and organist.
A few months ago I mentioned a trip to Ukraine by Bob Gray, a local band conductor, teacher and trumpet player. What he learned on that trip inspired him to pay another visit, with two primary goals in mind. The first was to investigate the feasibility of start-up brass bands in Ukraine during his eight-week stay in Kiev. The second was to be there for the celebration of the 25th anniversary of the Salvation Army’s ministry in Ukraine. In a recent email from Kiev, Bob reported on how things are going there, and unfortunately his first goal is not working out as easily as he had hoped. The idea was to investigate the feasibility of establishing new brass bands there. However, at present, there are no Salvation Army bands in Ukraine to use as models. Since there is no tradition upon which to build, there are no qualified leaders or instructors already active within the Salvation Army organization, making it difficult for some of the congregations to sustain and support the start and development of any band. Other setbacks: he has also learned that their music for worship in Salvation Army services differs greatly from the rest of the Salvation Army world. There are no brass band arrangements of the songs used there. Even for Christmas, the carols used in many places elsewhere differ from those familiar and popular in Ukrainian culture.

His second purpose for his extended trip will likely have a happier outcome. He will be there for the celebration of the 25th anniversary of The Salvation Army’s ministry in Ukraine. This event will take place on the weekend of June 8 to 10 in Victory Park and Hotel Bratislava. For this occasion, the Salvation Army band from Winton Corps, in Bournemouth, England will be participating. Bob has been asked to sit in with that band, as one of their cornet players is unable to make the journey to Kiev. It is the hope that the activities of this well-established band will stir some interest in resurrecting the brass band movement within the ranks of the Salvation Army in Ukraine. We wish him every success, and hope to hear of the establishment of new bands there in the near future.

Strings Attached
From messages about all-brass music thousands of miles away, we move to news about all-strings music right here in town. We have just heard from Ric Giorgi about the next concert of the Strings Attached Orchestra, their final concert for this year on June 3, again at the Isabel Bader Theatre. As usual, the program was designed to span a wide spectrum of music from such classics as Handel’s *Arrival of the Queen of Sheba* and Bach’s *Brandenburg Concerto No.6* to *Ashokan Farewell* and the Best of ABBA.

The Plumbing Factory
Speaking of all-brass bands, we also just had a message from Henry Meredith of the Plumbing Factory Brass Band where he referred to the “devastating and relentless winter” we’ve all just been through. Rather than paraphrase what he said, here is his musical response to Mother Nature, verbatim: “Because of the ice storms only a week before our ‘spring’ concert, and the snowstorm on the night of our dress rehearsal, the PFBB has now decided to expand our concert season into the late spring and early summer. It is hoped that this will make it easier on both us and our audience, not to have to battle the weather to prepare and enjoy our brass band music. So we have decided to keep rehearsing, and to develop a brand new concert for you, to be performed on June 27.”

In typical Henry Meredith style, he outlines the program in one of his poems.

This little rhyme will explain the reason
Why we established a new summer season
It also provides a few hints about
The music which you will enjoy, without doubt.

The concert, “Summertime Musical Adventures” (June 27, 7:30pm at Byron United Church, 420 Boler Rd., London), will include such band favourites as *Ringling Bros. Grand Entry, Barnum and Bailey’s Favorite*, Bernstein’s *Candide* and *The Whistler and his Dog* by Arthur Pryor.

A Musical Movie
Something entirely new appeared on my radar screen recently: a Russian-Canadian film production company that is in the process of making a documentary about Benny Goodman’s historic tour of the USSR in 1962. Now, over 55 years later, this story is still alive in the minds of people who remember those concerts of the jazz orchestra of Benny Goodman, those “strange” but incredibly attractive American musicians. They remember the joy of buying scarce tickets and enjoying music, and screaming “encore” up to ten times. The whole world as we knew it was struck by the headline at the time. “The King of Swing Benny Goodman Plays Yankee Doodle Dandy on Red Square.” Certainly Russians had never seen anything like that before.
This full-length feature film, *Trojan Jazz*, will retell the events of the exchange of talented musicians between the US and the Soviet Union. The anticipated appeal is to jazz enthusiasts in both English- and Russian-speaking cultures. The concept of *Trojan Jazz* likens the Benny Goodman Orchestra to members of a Trojan horse that brought Western jazz culture into an isolated Eastern jazz culture. The impact was unpredictable. Jazz musicians of both cultures exchanged written ideas, which began a collaboration second to none.

Local concert clarinetist Julian Milkis, son of former TSO concertmaster Yasha Milkis, is cast as Benny Goodman. Milkis actually studied with Goodman while attending the Juilliard School of Music in New York City. He can be seen in a variety of ensembles recreating some of Goodman’s hit songs.

To illustrate the Goodman legacy of playing big band music continuing to this day in community groups around the world, the producers wanted to show such a group in rehearsal. So, all of a sudden, one evening a few weeks ago, I and my bandmates found ourselves being bombarded by bright studio lighting and surrounded by at least a half-dozen cameras. The Toronto-based rehearsal band Swing Machine, of which I have been a member for many years, was chosen and filmed to exemplify this ongoing tradition. There we were many years later, still enjoying the performance of big band music. We haven’t heard anything of when or where this movie might be seen, but I am told a visit to https://firstjazztourinussr.com will provide more in-depth information as the project develops.

**Mikhail Sherman**

A few weeks ago, at a regular rehearsal of the Swing Machine Big Band, I looked across at the saxophone section. The usually very reliable baritone saxophone player, Mikhail Sherman, was missing. We later learned that he had decided to have a nap before leaving for the rehearsal, but never woke up.

Born in the USSR, Mikhail grew up with a love of music in a country famed for great classical musicians. After serving time in the army and playing in a military band, he went on to become the principal clarinet and saxophone player for the famed Moscow State Circus, City of Lviv, for seven years.

In 1979 he left and came to Toronto to pursue more opportunities. He started his life here as a refugee with nothing. He washed dishes and became a cook at the Windfields Restaurant. His love for music led him in another direction. It was here that he met Frank Fermosi and Rocco Nufrio, the owners of the then-successful Saxophone Shop. They quickly spotted Mikhail’s love for music. He, in turn, showed a keen ability to learn the trade of repairing instruments. They offered him a job and training, in which he quickly excelled!

In 1986, when the Sax Shop closed, Mikhail decided to would open his own shop in North Toronto. Still with little in his pocket, he started Mikhail Sherman Music Service, which was to become one of the most successful woodwind repair shops in Canada, servicing the educational system and many top professional musicians. Mikhail passed away peacefully and suddenly in his sleep on April 26, 2018. Many of the great musicians and music educators in the GTA will miss his quick response and expertise. A true rags-to-riches story.

**Uxbridge Community Concert Band**

After a year’s absence from the local band scene and some questions about the band’s rebirth, the Uxbridge Community Concert Band, with Steffan Brunette at the helm, has now had its first rehearsal. Steffan took a year off to study composition and to do some traveling. Rather than assume all of the many duties required to operate a band successfully, Steffan now has an executive team to help with the many details, but it is, once again, a superbly organized band. After their first rehearsal it became evident that a few more trumpets would be welcome. The band is a summertime-only group that rehearses in Uxbridge on Wednesday evenings. For information, email uccb@powergate.ca.

**Toronto Summer Music Festival**

On Sunday, July 29 at 2pm, the 2018 Toronto Summer Music Festival will commemorate the 100th anniversary of the end of WWI with a concert titled “Reflections on W artime” at The Bentway. This will include a full afternoon of events with a feature performance by the “Canadian National Brass Project.” For those not familiar with it, The Canadian National Brass Project brings together many of the best brass instruments.
players from professional symphony orchestras throughout North America, and each summer this all-star ensemble, led by conductor James Sommerville, joins forces and performs across the country. The program will include Tchaikovsky’s 1812 Overture, Mussorgsky’s Pictures at an Exhibition, and Mars from Gustav Holst’s The Planets. Concertgoers can also take in the sights and sounds of the Fort York Guard, enjoy a demonstration of artillery firepower, and hear military music by the Fort York Drums. There will also be a “Musical Petting Zoo” for children to test out a variety of musical instruments. For those not familiar with it, The Bentway, 250 Fort York Boulevard adjacent to Old Fort York, is being described as Toronto’s most exciting new outdoor concert venue.

A few days later, on Thursday, August 2 at 7:30pm in Koerner Hall, TSM will present “A Big Band Celebration,” which will focus on music of World War II. During the darkest days of the war the big band music of Benny Goodman, Count Basie, Glenn Miller and others was a major source of entertainment for life on the home front. As the presenters suggest, these familiar tunes became a metaphor for the way of life soldiers were fighting to preserve. This promises to be a stimulating evening of the best of the big band era as interpreted by music director Gordon Foote and featuring JUNO Award-winning jazz singer Ranee Lee.

**Coming Events**

By the time this issue is available in print, some of the events mentioned below will have taken place, but for the record and for online users, they are included here. Now that summer is close at hand, Resa Kochberg’s three musical groups have announced their current concert plans:

On Sunday, May 27 at 7:30pm, Resa’s Pieces Concert Band will perform at the Flato Markham Theatre, 171 Town Centre Blvd., Markham.

On Sunday, June 3 at 7:30pm, Resa’s Pieces Strings Ensemble will be at St. Basil College School, 20 Starview Ln., North York.

On Monday, June 4 at 7:30pm, Resa’s Band will present another concert at Mel Lastman Square in Toronto.

On Monday, June 11 at 8pm, Resa’s Singers Ensemble will perform at Beth Emeth Bais Yehuda Synagogue, 100 Elder St., North York.

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

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Ranee Lee

SUNDAY, JULY 29

FREE

We’re thrilled to invite you to our first ever Community Day, a day of free concerts for Toronto!

TORONTOSUMMERMUSIC.COM

2:00pm: Canadian National Brass Project
The Bentway, Free

The Canadian National Brass Project is a group of the best brass players across Canada who join forces each summer from orchestras across North America. Programme will include Tchaikovsky’s 1812 Overture.

**PLUS**

• Take in the sights and sounds of the Fort York Guard – students representing the Canadian Regiment of Fencible Infantry (circa 1815). Enjoy a demonstration of artillery firepower and hear military music by the Fort York Drums (a fife & drum corps).
• Musical Petting Zoo for the kids

7:30pm: National Youth Orchestra of Canada
Koerner Hall, Free

After touring across the nation as a part of the Canada 150 celebrations in 2017, NYO Canada (National Youth Orchestra) returns to Koerner Hall as a part of their Migrations 2018 TD Tour. Come hear the 95-musician Orchestra perform works by Strauss, John Estacio and Alison Yun-Fei. Repertoire subject to change. Tickets must be reserved in advance through the RCM Box Office, available as of May 9.
Most immediately, I’ve been working with the rest of the FAWN Chamber Creative team to get ready for a week-long workshop for Pandora in June. This is an opera-ballet triple bill with librettos by David James Brock and music by David Storen, Joseph Glaser and Kit Soden (and is the direct result of a workshop FAWN hosted last year). It’s a really exciting project for me because I have a strong interest in alternative methods of creating opera and we’re doing exactly that.

What are you most looking forward to as an audience member between now and September 7?

I’m so often taken away in the summer and always regret not getting to see what’s on at Luminato. I’m fortunately only away for two weeks this year to direct the scenes for Cowtown Summer Opera Academy; so I’m looking forward to taking in as much as I can during the festival.

How about as a music maker/arts worker?

I view them as the same. Even when I go to an electronic music show, I’m there as both an audience member and an artist ready to learn.

What are you already preparing for musically beyond the summer?

I’m actually getting married early September, so I expect that will be taking up a lot of my summertime. Alongside that, I will be planning for Notes of Hope, creating concepts for Pandora with my creative team and working on my plans for the production of Massenet’s Cendrillon that I am directing at Wilfrid Laurier University in the winter of 2019. It’s looking to be a really exciting summer.

Amanda Smith is a Toronto-based stage director and founding artistic director of FAWN Chamber Creative. With FAWN, she commissions, produces and directs new Canadian operas and interdisciplinary works that correlate new classical music with other contemporary art forms.

ELISHA DENBURG, composer/arts administrator

What are we interrupting? Right now I’m taking a coffee break from my duties as community relations manager at the Ashkenaz Foundation. This year we are launching the 12th biennial edition of the Ashkenaz Festival, a huge gathering of Jewish-global music, arts and culture! It takes place this year from August 28 to September 3 in Toronto.

What are you already preparing for as an audience member between now and September 7?

I’m really looking forward to attending what I can of the Open Ears Festival in Waterloo Region – in particular, Katerina Gimon’s outdoor installation and Jason Doell’s CD release party [on June 2]. As well, the Toronto Creative Music Lab always produces some very interesting collaborative and fosters interaction between some very talented new artists. I’m always excited to hear what they come up with.

How about as a music maker/arts worker?

Definitely the Ashkenaz Festival! This will be the culmination of months of hard work and I am so excited to see it come to fruition, which for me will be the first time. Others who have been working at the festival for a long time expect this to be the biggest and best Ashkenaz yet! Most of the events are free, so if you’re around before and on Labour Day weekend, come join us!

What are you already preparing for musically beyond the summer?

In the new year, I’m looking forward to starting a piece commissioned by the Orchid Ensemble in Vancouver, in celebration of the 70th birthday of my uncle Moshe Denburg, who is likewise a composer steeped in the traditions of Jewish music. So, I plan to keep my ears open at the Ashkenaz Festival to help fuel the inspiration and ideas for this upcoming work.

Elisha Denburg’s music has been played across Canada and the US. His catalogue focuses on vocal/chamber works, and is often informed by Jewish liturgical and folk traditions. He currently works at the Ashkenaz Foundation.

DONNA BENNETT, director of marketing, Westben

What are we interrupting? Well, I was just having a meeting with the head of our volunteers, sorting out what volunteers are going to be used for our season. We have a new series on Saturdays this year called Dare to Pair, where, before concerts, patrons can come and have wine tastings, with lunch by a local chef and conversations with musicians. We’re doing that for six Saturdays – so, I was going to the volunteers and talking about how many tables we need, and tablecloths, and wine glasses – all of that stuff.

What are you most looking forward to as an audience member between now and September 7?

I’ll be pretty busy with Westben – we have 30 concerts over two months this summer. But I’m looking forward to our production of Joseph and the Amazing Technicolor Dreamcoat. We have a 100-member cast, and it features two of the choirs that I run throughout the year. So I’m looking forward to seeing them get up onstage.

How about as a music maker/arts worker?

I’m a soprano and I’ll be singing on July 21 at Westben in a Scottish programme, with tenor Colin Ainsworth and my husband Brian Finley, Westben’s artistic director, on piano. I’m really looking forward to preparing for, and performing in, that concert.

What are you already preparing for musically beyond the summer?

Now that we’re a year-round centre, we have concerts coming up in September as well. [That transition] has been really exciting: just calling ourselves a “centre for connections and creativity through music” opens the door to so many possibilities. We’ve added more programming like house concerts, we’ve started some residency programs – such as a performer-composer residency this July that our son Ben Finley is organizing.

We’re coming up to our 20th anniversary in 2019, and it seemed that we needed to develop; we couldn’t just stay the same. We’d already naturally been doing more events year-round, and we realized that what Westben does is bring people together through music. So we thought that becoming [year-round officially] this year would open up possibilities to develop that. We want to get Westben more out in the community – all year, both digitally and physically.

Soprano Donna Bennett has performed in operas, musical theatre and recitals across Canada, the USA and Europe. Her favourite stage is at the Westben, near Campbellford, Ontario, the home of Westben Concerts at The Barn, which she and her husband Brian Finley co-founded in 1999. Donna directs five choirs, teaches privately and is the director of marketing at Westben.
SUMMER MUSIC GUIDE

The WholeNote’s 14th annual Green Pages provides an essential overview of festivals and various musical events across the province and beyond from June to August. For classical, opera, jazz, folk, world music and beyond – the Green Pages provides a summary for those looking to catch all of the musical happenings around the GTA and afar.

Here you will find 46 distinct festivals, described by the presenters themselves. You can also visit these Green Pages online at thewholenote.com/green for the latest information – from interactive social media links to up-to-date descriptions of upcoming festival programs and more, on our ever-evolving online platform.

Enjoy everything musical and more this beautiful summer season!

THE AUGUST ORGAN
➤ August 2 to 30
Gravenhurst, ON
Each Thursday in August, join us from 12:15-12:45pm for a free-will offering lunchtime concert featuring aspects of our newly restored and refurbished Casa-vant pipe organ. This year, Trinity United Church in Gravenhurst welcomes British knight, Sir Thomas Ingilby, with the Tewit Youth Band from Harrogate, England on opening day! Our 2018 line-up includes organist Matthew Whitfield’s birthday concert, an ensemble of Happy Jack Yoga musicians presenting spiritual kirtans from India, organist Christopher Dawes honouring the organ music of Canadian composer Healey Willan, and the finale features jazz saxophonist Mitch Beube accompanied on organ and piano by The Real Dan McCoy who is co-founder and Artistic Director. New this year: two 70-inch TV displays.

705-205-9005

BEACHES INTERNATIONAL JAZZ FESTIVAL
➤ July 6 to 29
Toronto, ON
Toronto’s biggest jazz music celebration, The Beaches International Jazz Festival, is celebrating its 30th year. We are based in the Beaches neighbourhood, one of Toronto’s most beautiful communities. With three weekends of park concerts and two street festivals, there is something for everyone! Music lovers unite and let’s make our 30th Anniversary the best that it can be!

July 6-8: 3rd Annual Sounds of Leslieville & Riverside in Jimmie Simpson Park
July 6-8: Inaugural Sounds of Leslieville & Riverside Block Party
July 13-15: 3rd Annual Latin Carnival in Woodbine Park
July 20-22: TD Presents: 30th Annual BIJF in Woodbine Park
July 26-28: StreetFest (Queen St. E from Beech Ave to Woodbine Ave)
July 27-29: OLG Presents: 30th Annual BIJF in Woodbine Park

416-698-2152
www.beachesjazz.com

BRAVO NIAGARA! PRESENTS MILOŠ:
THE VOICE OF THE GUITAR
➤ August 18
Niagara-on-the-Lake, ON
Bravo Niagara! is dedicated to presenting the world’s leading Canadian and international artists in Niagara-on-the-Lake and the surrounding Niagara wine country. On August 18th, Bravo Niagara! presents classical guitarist Miloš Karadagić, hailed as “one of the most exciting and communicative classical guitarist today” (New York Times), at the historic 1792 St. Mark’s Anglican Church in Niagara-on-the-Lake. The program entitled The Voices of the Guitar features special guest Marc Djokic (violin) and his quartet performing works by Bach, Boccherini, Granados, De Falla, Rodrigo, Piazzolla, Villa Lobos, as well as George Harrison, John Lennon and Paul McCartney! Don’t miss this rare recital featuring MILOŠ - his only Canadian appearance of 2018!

289-868-9177
www.bra voniagara.org
**BROOKSIDE MUSIC FESTIVAL OF THE BAY**

➤ July 12 to August 23  
Midland, ON  
Brookside Music hosts ‘Festival of the Bay’ at the Midland Cultural Centre. On July 12, The Toronto All Star Big Band kicks off the festival in a lively fashion, followed by “First Lady of Musical Theatre” Louise Pitre performing *La vie en rouge*, a tribute to Edith Piaf. On July 19, the Rolston String Quartet show us why they were winners of the 2018 Cleveland Quartet Award. Then join our fundraiser on board Miss Midland on August 10 for Huronia Hot Strings’ Gypsy Jazz featuring vocalist Jessica Lalonde. August 16 come for a Taste of Vienna featuring violinist Wolfgang David while feasting on a Viennese dessert. Lastly on August 23, pianist Takeshi Kakehashi and Wolfgang David team up to bring you Beethoven, Brahms and Strauss for a passionate finale.

705-527-4420  
www.brooksidemusic.com

**BROTT MUSIC FESTIVAL**

➤ June 21 to August 16  
Hamilton, ON  
Now entering its 31st season, the Brott Music Festival (est. 1988) is the largest non-profit orchestral music festival in Canada, and, the only festival with a full-time, professional orchestra-in-residence. The Brott Music Festival is renowned for its extremely high artistic standard, world class soloists, its exuberant young orchestra and its eclectic mix of orchestral, chamber, jazz, pops and education concerts at various venues across Southern Ontario. We have attracted world class soloists and other artists/personalities to Hamilton, including James Ehnes, Anton Kuerti, Pinchas Zukerman, Marc Garneau, Karen Kain, Valerie Tryon, former Prime Minister Kim Campbell, Mordecai Richler, Roberta Bondar and Michael Ondaatje, to name only a few.

905-525-7664  
www.brottmusic.com

**CLEAR LAKE CHAMBER MUSIC FESTIVAL**

➤ July 26 to 29  
Brandon, Erickson & Riding Mountain National Park, MB  
The 13th Clear Lake Chamber Music Festival, under the artistic direction of Canadian pianists Daniel Tselyakov and Alexander Tselyakov, has become an important part of Canada’s cultural calendar. The most exciting and first of its kind that Manitoba has to offer, this festival is a celebration of summer with classical music, jazz and outstanding musicians in the natural beauty of Riding Mountain National Park, Manitoba. The festival will take place the third week of July. For tickets or more information contact us by phone or email tselyakov@hotmail.com. See directions on our website.

204-571-6547  
www.clearlakefestival.ca

**ELORA FESTIVAL**

➤ July 13 to 29  
Elora, ON  
The Elora Festival invites you to three weeks of vocal/choral/chamber music delights in one of the prettiest towns in Southern Ontario. Welcome to our 39th season! Join us for The Elora Singers, Chantal Kreviazuk, Ben Heppner, Isabel Bayrakdarian, Rolston String Quartet, Jackie Richardson, André Laplante, Sultans of String, Vancouver Chamber Choir, Louise Pitre, a Family Series, and so much more. The Elora Festival has encompassed all forms of classical music, jazz, world music and folk since 1979. All concerts take place in gorgeous Elora, Ontario, with its natural beauty, vibrant cultural scene, shopping, restaurants and lodgings.

519-846-0331  
www.elorafestival.ca

**FESTIVAL CLASSICA**

➤ May 25 to June 16  
Saint-Lambert, South Shore of Montréal, Montréal, North Shore of Montréal, QC  
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 Hétu!

888-801-9906  
www.festivalclassica.com

**FESTIVAL MONTRÉAL BAROQUE**

➤ June 21 to 24  
Montréal, QC  
For Montreal Baroque’s 16th year, Georg Frederic Handel will inspire a sumptuous menu including a panoply of rare works by the great master of drama! From June 21 to 24, the 16th edition of the Montreal Baroque Festival returns with *Hallelujah Handel*, bringing the city to life with the sounds of baroque bonbons known and loved by all as well as unknown works by the great master and music that he would have heard down at the pub! *Hallelujah Handel* will reflect Handel’s flamboyant character with unique performances of rarely heard works performed in unusual settings.

514-845-7171  
www.montrealbaroque.com
**FESTIVAL OF THE SOUND**
➤ July 20 to August 11
Parry Sound, ON
Concerts – Cruises – Talks. Canada’s finest Jazz and Classical Summer Music Festival. Experience world-class chamber, jazz and folk music combined with the beautiful landscape of Georgian Bay! In its 39-year history, the Festival of the Sound has become a go-to destination for musicians and music lovers alike. The festival is internationally recognized by various organizations, including by the CBC as one of Canada’s Top Summer Festivals, and by Festivals & Events Ontario as one of the Top 100 Festivals or Events in Ontario. From July 20 to August 11, the Festival of the Sound hosts over 60 events, with over 70 musicians and 20 ensembles from Canada and around the world. Contact our box office at 1-866-364-0061 and book your tickets today.
705-746-2410
www.festivalofthesound.ca

**THE FOREST FESTIVAL**
➤ August 15 to 19
Haliburton, ON
The magic begins. The Forest Festival...five days, seven outstanding all-Canadian musical artists, one unforgettable experience. Join us August 15 through 19 for a celebration of the senses that will connect you with music and nature and leave you spellbound. Imagine sitting in an amphitheatre overlooking a wilderness lake deep in the heart of Haliburton Forest & Wild Life Reserve; or in the rustic intimacy of the Historic Logging Museum with the warm acoustics only a vintage wood and timber building can offer. The 2018 lineup features something for all musical tastes: from celtic to roots to blues and much more. Don’t miss: Susan Aglukark, Sarah Harmer, Cowboy Junkies, Rob Lutes, The Sultans of String, BMC Organ Trio with special guest Ian Hendrickson-Smith and Leahy. 800-631-2198
www.theforestfestival.com

**GUELPH JAZZ FESTIVAL**
➤ September 12 to 16
Guelph, ON
Join us to celebrate our 25th Anniversary with five days of world-class creative music in one of Ontario’s loveliest cities. Our intimate community-powered festival features the best in contemporary improvised music, offers ticketed concerts plus a free outdoor series on Friday and Saturday in Market Square, and hosts free educational programming with panel talks and artist interviews. Some of the artists featured include: Darius Jones’s Le bébé de Brigitte (Lost in Translation), Steve Swell’s Soul Travelers, Jean Jerome’s Somebody Special: Music of Steve Lacy, Satoko Fujii’s This Is It!, Amiritha Kidambi’s Elder Ones, Agusti Fernandez & Yves Charuest, Konk Pack, Nick Fraser Quartet with Tony Malaby, and many more. 519-763-4952
www.guelphjazzfestival.com

**HERITAGE MUSIC FESTIVAL**
➤ August 8 to 12
Shelburne, ON
The Heritage Music Festival, featuring the 68th Canadian Open Old Time Fiddle Championship, will take place August 8-12, 2018 in Shelburne, Ontario. Sponsored by the Rotary Club of Shelburne, the event features a variety of entertainers, including The Trews, the Beckett Family, and Louis Schryer, as well as Canada’s top fiddlers in competition for thousands of dollars in prizes. Community events include camping, Bands and Brews at the Fiddle Park, a giant fiddle parade, a pork bbq, an open air market, and non-denominational church service. Proceeds of the Heritage Music Festival support Shelburne Rotary’s many charitable projects.
519-941-1114
www.heritagemusicfestival.ca

**HIGHLANDS OPERA STUDIO**
➤ July 26 to August 27
Haliburton, ON
Join us for our 12th season! Hear the best emerging professional voices from across Canada in the beauty of the Haliburton Highlands, only 2 1/2 hours northeast of the GTA. Established in 2007 by internationally-acclaimed Canadian tenor Richard Margison and Canadian stage director/violist Valerie Kuinka, Highlands Opera Studio is an advanced intensive professional training and networking program for emerging opera professionals. Chosen from 150+ applicants from across Canada and into the States, the 2018 participants can be heard in public masterclasses, multiple concerts, community events, and three fully-staged operas: La Bohème, and a double-bill of comic Canadian operas, The Glove and The Troublemaker. Love to sing yourself? Get involved in the Highlands Opera Community School!
855-455-5533
www.highlandsoperastudio.com

**2018 HONENS INTERNATIONAL PIANO COMPETITION**
➤ 30 August to 8 September
Calgary, AB
Honens discovers, nurtures, and presents Complete Artists—21st century pianists for 21st century audiences. The Honens International Piano Competition takes place every three years and is considered one of the world’s most prestigious events of its kind. Honens prepares its Laureates for the rigours and realities of professional careers in music and creates opportunities for growth and exposure. The annual Honens Festival is one of Canada’s premier classical music events, intended to share Mrs. Honens’ love of world renowned music with Albertans every year.
403-299-0130
www.honens.com

**HUGH’S ROOM LIVE - SUMMER NIGHTS FESTIVAL**
➤ June 15 to August 25
Toronto, ON
Not taking that summer road trip? Didn’t get tickets for that festival? Cottage burnt down? Hugh’s Room Live has a concert outing to offer you! Please join us at the Summer Nights Festival, a wide-ranging program of international and local luminaries from the folk, blues, jazz and world music spectrum. Featured within the Summer Nights Festival are two new series. Solo Piano Double is a crazy quilt of styles including artists such as Jenie Thai to Robi Botos. Our Songwriting Sessions series matches songwriters Arianna Gillis, Jon Brooks among many more. From the Barra MacNeils to the Shuffle Demons to David Bromberg, come on out to Dundas West for music from overseas and around the block. Make us your destination for Summer Nights!
416-533-5483
www.hughsroomlive.com
HUNTSVILLE FESTIVAL OF THE ARTS
➤ July 6 to August 17
Huntsville, ON P1H 1A1
Entering its 26th season of presenting excellence in the performing arts, the Huntsville Festival will once again feature a series of international, national and local performing arts concerts. The eclectic lineup features Jim Cuddy, Downchild Blues Band, country stars Doc Walker, blues man Matt Andersen, jazz pianist Michael Kaeshammer and alt rockers Whitehorse among others and will feature tributes to Stuart McLean, Oscar Peterson, and the music of 60's/70's folk artists from James Taylor to Bob Dylan. A special Choir!Choir!Choir! evening will be held at Deerhurst Resort on July 13. Daytime concerts, children's shows and the return of Nuit Blanche North are highlights.
705-789-4975
www.huntsvillefestival.ca

KENSINGTON MARKET JAZZ FESTIVAL
➤ September 14 to 16
Toronto, ON
Described as “wildly successful” by The Globe and Mail, the inaugural Kensington Market Jazz Festival debuted in style the second weekend of September 2016, when over 200 Toronto musicians performed over 100 shows at 9 venues in Kensington Market. Founder Molly Johnson and her team developed this festival to celebrate the neighbourhood’s cultural history, as well as Toronto’s world-class musical fabric of professional musicians. The festival is a not-for-profit organization committed to presenting live musical excellence. The 2018 edition will take place September 14, 15, 16, where KMJF will present over 400 artists, in over 24 venues - CASH ONLY at the door. This year we have some very exciting new venues. Subscribe to our newsletter at kensingtonjazz.com for more details.
347-789-2034
www.kensingtonjazz.com

KINCARDINE SUMMER MUSIC FESTIVAL
➤ August 12 to 17
Kincardine, ON
Celebrating its 27th anniversary, KSMF is known for excellent programming. The Festival presents fabulous concerts starring award-winning artists. 2018 JUNO award winner Mike Downes Quartet, August 13, Whiskey Jack, August 14, All Day Breakfast String Band and Scottish Fling, August 15, trailblazing violinist Andrea Tyniec, August 16, Heavyweight Brass Band, August 17. Don't miss the free 4 O’Clock in the Park concerts August 12 - 17 in downtown Victoria Park. KSMF music education classes run daily August 13 to 17 for everyone from beginners to experienced players, age 7 to adult. Guitar, Strings, Bands and Vocals on the shores of Lake Huron - Music and the Beach! Kincardine Summer Music Festival – creating fabulous musical experiences for 27 years!
519-396-9716
www.ksmf.ca

LEITH SUMMER FESTIVAL
➤ June 30 to August 25
Leith, ON
Leith Summer Festival presents five concerts in the Historic Leith Church, 12 km from Owen Sound on Georgian Bay. It’s a wonderfully intimate venue with superb acoustics enjoyed by musicians and audiences alike. The LSF begins Saturday, June 30 with songs by Julie Nesrallah, mezzo, and Robert Kortgaard, piano.
519-371-5316
www.leithchurch.ca

LULAWORLD
➤ May 31 to June 10
Toronto, ON
The annual LULAWORLD festival showcases new work and collaborations by local and international Latin, Brazilian, jazz, folk and global artists. In addition to three CD releases, highlights of LULAWORLD 2018 include a community brass band that you can perform with, special guest salsa artists from Puerto Rico, Los Angeles and Montreal, a residency with Olodum’s Mestre Memeu direct from Brazil, indigenous reggae, rock and blues by Shaiht and Diggig Roots, Philadelphia-based jazz poet Ursula Rucker, and a music and street mural exchange with Valparaiso, Chile. The festival includes ten free, family friendly outdoor performances on June 1 and 2 in collaboration with the Dundas West Fest community street festival. LULAWORLD is presented by Lula Music and Arts Centre.
416-588-0307
www.lulaworld.ca

MARKHAM VILLAGE MUSIC FESTIVAL
➤ June 15, 16, 17
Markham, ON
The Markham Village Music Festival is back on the third weekend in June on the Main Street of Markham Village. On June 15 & 16, the Festival will be held on Markham Road, north of Highway 7. The Festival features four stages of entertainment, craft and food vendors, Farmers’ Market and a Kids’ Zone in Morgan Park. Morgan Park (one block east of Main Street) will feature the carnival rides that will operate on Friday evening, Saturday and NEW this year, Sunday afternoon. On Saturday the petting zoo will be back, and there will be

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great entertainment on the Youth Stage on Saturday and Sunday featuring the winners of the Markham Youth Expo. There will be crafts and swimming in Morgan Pool. Great family fun!

647-983-9054
www.markhamfestival.com

MONTREAL CHAMBER MUSIC FESTIVAL
► June 1 to 17
Montreal, QC
The Montreal Chamber Music Festival presents its 23rd season, offering a wonderful array of gems from the chamber music repertoire, 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 AT PORT MILFORD
► July 21 to August 11
Prince Edward County, ON
2018 marks Music at Port Milford’s 32nd year of bringing internationally-renowned artist faculty to Prince Edward County to create an inspiring summer music experience. Saturday Chamber Music Series: Tickets: $30 adult, $10 student, $5 Youth (12 and under); Season Pass: $100 adult, $30 Student, $15 Youth (12 and under). July 21, 7:30 p.m, Phenomenal Woman: Tokai String Quartet, joined by pianist, Angela Park; soprano, Rebecca Kenneally; actor, Joan McBride. July 28, 7:30 p.m, Form, Balance, Motion: Quatuor Saguenay (Alcan) with pianist, Allison Gagnon. August 4, 7:30 p.m, Ludwig meets Dizzy: Harlem String Quartet. August 11, 7:30 p.m, Folk Connection: Port Milford Chamber Players.

613-476-7735
www.musicatportmilford.org

MUSIC FROM SCRATCH
► August 27 to 31
Toronto, ON
In partnership with the Canadian Music Centre, Music From Scratch is a free week-long music creation workshop for people between the ages of 18 and 25. Facilitated by Jerry Pergolesi and guest composer/sound creator Giorgio Magnanensi, and guided by the Contact ensemble, participants engage in creative listening, writing, movement and improvisation exercises, leading to the performance of a series of collaborative sound works. Music From Scratch helps participants develop new skills and the confidence to take risks both as listeners and creators. No experience necessary! Just a willingness to learn and explore your own inner creativity.

416-961-6601 x207
www.musicfromscratch.org

MUSIC MONDAYS
► May 7 to September 3
Toronto, ON
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 12:15 pm from May to Labour Day.

416-598-4521 x223
www.musicmondays.ca

OPERAMUSKOKA FESTIVAL
► August 21 to 24
Bracebridge, ON
The 9th Annual OperaMuskoka Festival takes place August 21-24, 2018, in Bracebridge, Ontario. The opening night opera will be Mozart’s Così Fan Tutte, produced by Sharon Tikiryan, M.Mus. Sharon will also sing the role of the calculating maid. Wednesday August 22 will be our Annual Stars of Tomorrow Concert, featuring young people from Toronto and the surrounding area of Muskoka. Both these events take place at the Rene M. Caisse Memorial Theatre. At the Pinegrove Fellowship Church in Bracebridge on Thursday August 23, the Festival will feature a Vocal Masterclass with Jennifer Tung of the Royal Conservatory of Music, followed by her concert in the evening. The Festival concludes on Friday August 24, with a Violin Masterclass with Moshe Hammer, and an evening concert also at Pinegrove Fellowship Church, 295 Taylor Rd.

705-764-1381
www.muskokachautauqua.com

OTTAWA CHAMBERFEST
► July 26 to August 9
Ottawa, ON K2P 0W7
This year presenting pianists Marc-André Hamelin and Angela Hewitt, Danel, Rolston, and Ariel Quartets, improvisational violinist Roby Lakatos, folk group The Frettles, and many more! Celebrating 25 years, Ottawa Chamberfest brings together the boldest names in ensemble and solo performance for musical celebration in the nation’s capital throughout the year with a Concert Series and Community Engagement and Education programming, culminating in the Chamberfest summer festival. The world’s largest festival of its kind, the Ottawa Chamberfest summer festival is a 2018 Festivals and Events (FEO) Ontario “Top 100” and winner of seven consecutive Lieutenant-Governor’s Awards for the Arts.

613-234-6306
www.chamberfest.com

PRINCE EDWARD COUNTY CHAMBER MUSIC FESTIVAL
► September 7 to 16
Picton, ON
Now in its 15th season, the festival will open with a concert featuring our new artistic directors, the renowned New Orford String Quartet, and a special work by composer John Burge, Death of a Lady’s Man - a world premiere with a nod to Leonard Cohen. The following evening will be devoted to renaissance and baroque music experience. Saturday Chamber Music Series: Tickets: $30 adult, $10 student, $5 Youth (12 and under). July 26 to August 9

www.chamberfest.com
music with Studio de musique ancienne de Montréal. The weekend will end with a piano recital by André Laplante. The second weekend begins with Erin Wall, in an evening of song and operatic arias. The next evening features Mark Fewer and his jazz trio, David Braid piano, Joseph Phillips bass. In our last concert, Mark Fewer is joined by classical musicians Bénédicte Lauzière, Eric Nowlin, Joseph Johnson and Wonny Song to perform chamber music.

613-645-2250
www.pecmusicfestival.com

PRINCE EDWARD COUNTY JAZZ FESTIVAL
➤ August 14 to 19
Prince Edward County, ON
This year’s festival main stage shows are deep in big-name Juno and Grammy royalty - Robi Botos, Carol Welsman, and the Brian Barlow Big Band - we’ll showcase saxophonists Tara Davidson, the JUNO-winning Allison Au, bassist Marika Galea, violinist Drew Jurecka, and pianist Adrean Farrugia. The festival makes it a point to support emerging artists, and we bring back outstanding young performers who have a history with us. Marika Galea will be playing every day this year. She came to us first as part of her high school band that participated in our jazz education program, and then won the Rising Young Star award, and later performed on our stage with her own groups. Drew Jurecka returns after his highly-acclaimed run as our featured artist in 2017.

613-399-2477
www.pecjazz.org

SAINT JOSEPH'S ARTSFEST 2018
➤ May 27 to June 10
Hamilton, ON
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 Misericro 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

17TH ANNUAL SMALL WORLD MUSIC FESTIVAL
➤ August 17 to 19
Toronto, ON
For three days in August, the Beat of the Globe comes to the Heart of Toronto, as Small World Music reinvents its annual festival program, moving its 17th edition to the waterfront at the height of the summer season. Inspired by and celebrating the 30th anniversary of WOMAD, which first took place at the same venue in 1988, expect an eclectic mix of international artists and local greats informed by the notion of ‘intersections’ – connecting communities and juxtaposing traditional and cutting-edge forms. Highlights include Daraa Tribes (Morocco), Vieux Farka Touré (Mali), Las Cafeteras (USA), DJ Lag (South Africa) and Surefire Sweat (Toronto). Music-focused films and family-friendly workshops will also be on offer, looking to the past and the future of culturally diverse music.

416-536-5439
www.smallworldmusic.com

SOMETHING ELSE! FESTIVAL
➤ June 13 to 17
Hamilton, ON
World-renowned artists from all over North America & Europe will head to Hamilton to play a wide array of vital, adventurous, creative music; newer traditions in jazz, free, improvised music & much more, over 5 days, 7 ticketed events, 30 sets of music & dance. Artist-in-residence, master percussionist Jesse Stewart will perform with iconoclasts Eugene Chadbourne (US), William Parker (US), Joe McPhee (US) & Michael Snow... highly revered musicians David Mott, Nicolas Caloia, Kevin Breit, Matt Brubeck & tap dancer Heather Cornell (US) + Parker/Nicholson's Hope Cries for Justice (US), The Young Mothers (US/NO), Artifacts Trio (US), Susan Alcorn (US) & Amy Brandon, Will Guthrie (FR), Monicker (UK/CA), Sick Boss + Love (SE/CA), Gord Grdina Quartet (US/CA), ++! Tickets: $20-35; Passes: $100-125

289-993-1993
www.zulapresents.org

SOUTH COAST JAZZ & BLUES
➤ Aug 17 to 19
Port Dover, ON
Norfolk County’s Official Premier Festival: Friday August 17, Riverfront Park, 52 Harbour St. 5-10 pm Chuck Jackson /Tyler Yarema. Saturday 18, Port Dover Community Center, 801 St. George St. 5-11 pm Kellylee Evans, Heather Bambrick, Brian Dickinson, Host Dini Petty. Sunday 19, Burning Kiln Winery, 1709 Front Rd. (Near Turkey Point Beach) Dave Young & more. World class live music, farm fresh food & fun! VIP tickets starting at $25. Saturday Main Event includes catered dinner & three Headliners-$70! VIP weekend passes only $99! Book now! Accommodations also available.

519-774-2787
www.southcoastjazz.com
STRATFORD SUMMER MUSIC
➤ July 16 to August 26
Stratford, ON
Canadian & international musicians of excellence return to Stratford Summer Music for our 18th season of concerts and events. Featured artists include Blind Boys of Alabama, Jeremy Dutcher, Angela Hewitt, Jan Lisiecki, Ron Sexsmith, Tanya Tagaq, The Tommy Dorsey Orchestra and Stéphane Tétreault. There will also be Friday night cabarets at Revival House, Bach Musical Brunches at The Prune Restaurant on Saturdays and Sundays, free lunchtime BargeMusic, early morning BachWalks, and making its Canadian debut, The Moon Museum, a 27-foot replica of the moon by artist Luke Jerram, set on Tom Patterson Island and featuring free programs of world music from August 16-25. Make music part of your Stratford experience today. Visit our webpage or call our box-office for more information. 866-288-4313 www.stratfordsummermusic.ca

SUMMER MUSIC IN THE GARDEN
➤ June 28 to September 16
479 Queens Quay West
Toronto, ON M5V 3M8
The popular Summer Music in the Garden concert series returns for its 19th season by the shores of Lake Ontario. Treat yourself to 18 free concerts this summer, featuring outstanding artists and a wide range of musical styles. Concerts take place in the Toronto Music Garden on most Thursdays at 7pm and Sundays at 4pm, and are approximately one hour in length. Bench seating is limited, so feel free to bring a lawn chair – and don’t forget your hat or umbrella and sunscreen as shade is also limited. Concerts proceed weather permitting. Please call our info desk at 416-973-4000 for up-to-the-minute rain call.
416-954-4502 www.harbourfrontcentre.com/summermusic

SUMMER OPERA LYRIC THEATRE
➤ July 27 to August 5
Toronto, ON
Founded in 1986, Summer Opera Lyric Theatre has been bringing together young vocalists, professional singers and teachers of great stature. SOLT features the stars of tomorrow, as our young artists advance towards careers at the national and international level. The SOLT 2018 Opera Workshop presents three great works for the stage: Manon by Massenet, Semele by Handel, and Mozart’s Flora and Dora (Cosi fan tutte). The diversity of roles and the amazing variety of style, both vocal and dramatic, makes this summer opera festival a special treat for Toronto’s opera fans. Toronto’s Mini Opera Summer Festival at Robert Gill Theatre is conveniently located in the heart of the city. Please add SOLT 2018 to your summer calendar!
416-366-7723 www.solt.ca

SUN LIFE FINANCIAL UPTOWN WATERLOO JAZZ FESTIVAL
➤ July 20 to 23
Waterloo, ON
Bringing the community together through jazz! For its 26th season, the Sun Life Financial UpTown Waterloo Jazz Festival is exploring improvisation in music and art including an improvised aerial act performed to live music, and a visual artist creating a work based on one of our performances in full view of our patrons. Artists include Mancetta, Jim Gelser, Fern Lindzon, Tuboprop, Chelsea McBride’s Socialist Night Club, Coco Love Alcorn, Francisco Pais, Mark Kelso & the Jazz Exiles, Mike Downes, Marito Marques and Ted Warren. Events begin Friday July 20 at 5:30 pm and continue through to Sunday July 22 at 4:30 pm.
519-279-0189 www.uptownwaterloojazz.ca

SWEETWATER MUSIC FESTIVAL
➤ September 21 to 23
Owen Sound and Meaford, ON
SweetWater marks 15 years of world-class music in 2018 celebrating a legacy of unforgettable performances. Artistic Director Mark Fewer is bringing back many vets including James Campbell, Matthias Maute, Guy Few, Denise Djokic, Aiyun Huang, Mark Edwards, Douglas McNabney, and Dean McNeil. Others will make their SweetWater debuts including soprano Suzie LeBlanc and Alexander Tselyakov. Plus, discover tomorrow’s music stars such as Yolanda Bruno and Quatuor Despax. There are also free, interactive activities including Mozart for Munchkins, Classical Jam, Luthier Exhibit, and Luthier Performance. Opening Gala ($50), Saturday Early Evening & Sunday Matinee ($35), Saturday Matinee & Late Night Jazz ($30). Festival Celebration Pass (5 Concerts) $165. Saturday Sunday Pass (4 Concerts) $120.
519-371-2833 www.sweetwatermusicfestival.ca

TAFFELMUSIK BAROQUE SUMMER FESTIVAL
➤ June 11 to 23
Toronto, ON
Musicians from around the world gather in Toronto for the annual Tafelmusik Baroque Summer Festival, featuring the Tafelmusik Baroque Orchestra and Chamber Choir, and presented in conjunction with the Tafelmusik Baroque Summer Institute. Join us for a series of free concerts in Jeanne Lamon Hall, Trinity-St. Paul’s Centre; Walter Hall, University of Toronto; and Grace Church on-the-Hill. All concerts are open to the public. Tickets required for “Opening Night” on June 11 and “The Grand Finale” on June 23. For tickets and more information, visit tafelmusik.org/TBSF
416-964-6337 www.tafelmusik.org/TBSF

TD MARKHAM JAZZ FESTIVAL
➤ August 15, 17 to 19
Markham, ON
The TD Markham Jazz Festival is an exciting and vibrant 3 ½ day event featuring well known professional jazz musicians performing on three stages on beautiful Main Street Unionville, in Markham. The Festival starts on Wednesday August 15 with a ticketed Opening Night concert, including a reception and silent auction and Quatuor Despax. There are also free, interactive activities including Mozart for Munchkins, Classical Jam, Luthier Exhibit, and Luthier Performance. Opening Gala ($50), Saturday Early Evening & Sunday Matinee ($35), Saturday Matinee & Late Night Jazz ($30). Festival Celebration Pass (5 Concerts) $165. Saturday Sunday Pass (4 Concerts) $120.
905-471-5299 www.markhamjazzfestival.com

www.uptownwaterloojazz.ca
www.harbourfrontcentre.com/summermusic
www.solt.ca
www.sweetwatermusicfestival.ca
www.tafelmusik.org/TBSF
www.markhamjazzfestival.com
thewholenote.com
TD NIAGARA JAZZ FESTIVAL
➤ July 19 to 29
Niagara-on-the-Lake & St. Catharines, ON
Recently named ‘Best New Festival in Ontario’ the TD Niagara Jazz Festival is an exciting jazz festival dedicated to celebrating the art form of jazz in the Niagara Region. Inspiring, educating & developing future jazz audiences while combining live jazz with a Niagara experience – food, wine, culture & natural wonders. Festival events occur throughout the calendar year with a focus on a summer festival in July in the Niagara Region. (July 19 - 29). The TD NJF features 3 FREE outdoor events with food, wine, craft beer, artisans & a kids zone; high caliber ticketed events in wineries & a Dixieland Jazz Cruise. This year’s featured performers include: Heather Bambrick, Phil Nimmons, David Braid, Al Muirhead, Denielle Bassels & more...
1-844-LIV-JAZZ (548-5299)
www.niagarajazzfestival.com

TD SUNFEST ’18: CANADA’S PREMIER CELEBRATION OF WORLD CULTURES
➤ July 5 to 8
London, ON
Celebrate the enchantment of summer with Canada’s premier festival of the global arts. Now in its 24th year, FREE-admission, TD Sunfest transfigures London’s Victoria Park into a culturally diverse jewel, where over 35 top world music and jazz groups from all corners of the planet entertain on five stages. 2018 headliners range from red-hot bands like Liniker e Os Caramelows (Brazil) and Hannah Williams & The Affirmations (UK), to legendary acts like Orlando Julius & The Heliocentrics (Nigeria/UK). New this year is the Government of Ontario-supported program “Roots, Riddims & Reggae,” showcasing the diverse sounds of the Caribbean. And with 225+ exhibitors, TD Sunfest ’18 will continue to whet festival-goers’ appetites for scrumptious international cuisine and unique crafts & visual art.
519-672-1522
www.sunfest.on.ca

TD TORONTO JAZZ FESTIVAL
➤ June 22 to July 1
Toronto, ON
TD Toronto Jazz Festival, running from June 22 to July 1, celebrates its 32nd edition as it returns to the Bloor-Yorkville area, the hub of the Festival. This summer, legendary musicians such as Herbie Hancock, Bela Fleck and all the original Flecktone members, Gregory Porter, Holly Cole, The Bad Plus will headline, joining rising stars like Elise LeGrow, Cécile McLorin Salvant and Lake Street Dive. Yorkville will play host to over 175 free concerts, featuring the very best in jazz from Toronto, across the country and around the world. Experience forward thinking musicians pushing the boundaries of jazz at Heliconian Hall, a showcase highlighting JUNO winners and nominees, and everything from big bands to samba to New Orleans brass bands.
855-985-5000
www.torontojazz.com

TORONTO SUMMER MUSIC
➤ July 12 to August 4
Toronto, ON
Reflections of Wartime - 2018 marks 100 years since the end of WWI and this year’s Festival will explore music written during or inspired by times of war and conflict, past and present. Don’t miss performances by the Borodin Quartet, New Oxford Quartet, a staged L’Histoire du Soldat featuring the TSO Chamber Soloists, Ben Heppner’s tribute to Gospel Music, a World War II Big Band Concert, and a celebration of Vivaldi at the Church of the Redeemer and much much more including many free, PWYC, and educational events.
647-438-5699
www.torontosummermusic.com

WESTBEN CONCERTS AT THE BARN
➤ June 9 to August 5
Campbellford, ON
Experience music in a natural setting at Westben. Now in its 19th season, Westben is where the best of music and nature spring to life! Nestled amongst the peaceful hills of Northumberland County two hours east of Toronto, near Campbellford, Westben’s primary performance venue is a custom-built, timber-frame barn. The Barn seats 400 and combines state-of-the-art acoustics with a rustic yet sophisticated atmosphere. On sunny days from June to August, massive walls and doors roll away allowing music to waft over the surrounding meadow. Westben’s 19th season features classical, Broadway, jazz, folk and fiddle music, with Tafelmusik Baroque Orchestra, Sarah Harmer, Colin Mochrie, Michael Kaeshammer, Vancouver Chamber Choir, Danel String Quartet, Wallis Giunta, Alexander Dobson and more.
877-883-5777
www.westben.ca

Thank you for taking a look at this year’s Green Pages! If you are looking for a specific form of summer festivities, visit us online at thewholenote.com/green, where you can do more browsing or conduct a more focused search.
### Summer Festival Listings

Welcome to *The WholeNote’s* Summer Festival listings. The following pages contain basic listings for these festivals, where available at time of printing:

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<th>Dates</th>
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<td>The August Organ</td>
<td>Aug 2 to 30</td>
<td>Trinity United Church, 230 Muskoka Rd. N., Gravenhurst, ON</td>
<td>705-205-9005 <a href="http://www.trinity.isourchurch.com">www.trinity.isourchurch.com</a> for repertoire? You also have the ability to search by keywords, and obtain further information about ticket pricing, performers and repertoire? You also have the ability to search by keywords, performances and more.</td>
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<tr>
<td>Beaches International Jazz Festival</td>
<td>Jul 26 to 29</td>
<td>SP – St. Paul’s United Church, 308 King St., Hamilton</td>
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<td>Brookside Music Festival of the Bay</td>
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Check our website [www.thewholenote.com](http://www.thewholenote.com) for repertoire details, updates and additional information.

Did you know that you can search these listings on our website ([TheWholeNote.com/JustASK](http://TheWholeNote.com/JustASK)) and obtain further information about ticket pricing, performers and repertoire? You also have the ability to search by keywords, geographical region and music genres.
Aug 16: West Side Story. Soloists: National Academy Orchestra; Boris Brott, conductor. F.

Clear Lake Chamber Music Festival
July 26 to 29
Brandon, Erickson & Riding Mountain National Park, MB
204-571-6547
www.clearlakefestival.ca

E - Erickson Lutheran Church, 30 Third St., SW, Erickson.
L - Lorne Watson Recital Hall, Brandon

GB - Gambrel Barn, Corner of Country Rd. 7 and 21, Elora.
SJ - St. John's Anglican Church (Elora), 36 Henderson St., Elora.
W - Wellington County Museum, 0538 Wellington Rd. 18, Fergus.

Aug 16:
West Side Story.
Soloists; National Academy Orchestra; Boris Brott, conductor. F.

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Aug 16:
West Side Story.
Soloists; National Academy Orchestra; Boris Brott, conductor. F.

Isabel Bayrakdarian, soprano; Robert Kortgaard, piano. SJ.; 4:00: Studio de Musique Ancienne de Montréal: The Tears of Exile - The Lamentations of Jeremiah. Andrew McNamerey, artistic director. SJ.; 7:30: Ben H deprer and Toronto Mass Choir: Oh Happy Day! GB.


Jul 19 5:00: Choral Evensong. SJ.; 7:30: Healey Willan Through Song, Word, and Images. Elora Singers; Matthew Larkin, organ; Mark Vuorinen, conductor; Giles Bryant, narrator. SJ.

Jul 20 5:00: Simona Genga, Mezzo. SJ.; 7:30: Sultans of String. GB.

Jul 21 11:00am: Family Series: Chris McKhool’s Fiddlefire! Chris McKhool, violin. 10am: free pre-concert activities. W.; 1:00: Bernstein: A Choral Tribute. Elora Singers; Mark Vuorinen, conductor. SJ.; 4:00: Bénédicte Lauzière: Dance and Romance. Bénédicte Lauzière, violin; Janelle Fung, piano. SJ.; 7:30: Louise Pitre Sings the Songs of Judy Garland: Chasing Rainbows. GB.

Jul 22 11:00am: Sunday Service. SJ.; 2:00: Mendelssohn Organ Sonatas and Choral Works. Elora Singers; Matthew Larkin, organ; Mark Vuorinen, conductor. SJ.; 4:30: Sounding Thunder: The Song of Francis Pegahmagabow. Music by Timothy Corilla, text by
Armand Garnet Ruffo. Festival of the Sound Ensemble: Mark Fewer, violin; Joel Quarryington, double bass; Guy Few, trumpet; Rachel Thomas, trombone; and others. GB.; 1:30: Museum Series: The Elora Singers Unplugged. W.

• Jul 26 5:00: Choral Evensong. Elora Singers. SJ; 7:30: Gesualdo Six in Recital. Oewart Park, director. SJ.

• Jul 27 7:30: Look Ahead: Robi Botos, Paul Novotny and Jackie Richardson. GB.

• Jul 29 11:00am: Family Series: Platipus Theatre - How the Gimquat Found Her Song. W.: 1:00: André Laplante, Piano. In Recital. SJ.; 4:00: Rolston String Quartet: In Recital. SJ.; 7:30: Chantal Kreviazuk. GB.

• Jul 29 11:00am: Sunday Service, SJ; 3:00: The Majesty of Handel and Mozart. Claire de Sévigné, soprano; Elora Singers; Festival Orchestra; Mark Vuorinen, conductor. GB.

Jean-Philippe Sylvestre; piano; Orchestre Métropolitain, Alain Trudel, conductor.

• Jun 17:00: Winterreise. Russell Braun, baritone; Carolyn Maule, piano; 8:00: Almira. Ensemble Almira (voice, flamenco guitar and oriental percussion); 5:30: Stradivarius and Bandonone, Stéphane Tétreault and Denis Plante.

• Jun 2:10am: Dido et le fantôme d’alotd. Natalie Choquette, Ariane Lagacé, Alexandre Surra and soloists of the Orchestre Nouvelle Génération; 1pm: Schubert and Schumann. Contrasts and Contradictions. Marina Thi-beault, viola; Janelle Fung, piano; 2pm: Violin Xtreme. Alexandre Da Costa; 3pm: Chamber Rolling Stones. Marc Djokic, violin; Stéphane Tétreault, cello; clarinettist Arat Jachoura-tov, clarinet; Elvira Misbakhova, viola; 4:30pm: Flûte passion. Schubert. Nadia Labrie, flute; Marianne Patenaude, piano; 7pm: Canadian Guitar Quartet; 8pm: Libertango. Natalie Choquette, soprano;Dominic Boullanne, piano;Dominic Pinchaud, cello.

• Jun 3:10am: Dido et le fantôme d’alotd. Natalie Choquette, Ariane Lagacé, Alexandre Surra and soloists of the Orchestre Nouvelle Génération; 130pm: Trios. Valerie Milot, harp; Antione Barel, violin, Stéphane Tétreault, cello; 3:30pm: Intimade Schubert. Alice Ader, piano; 3:30pm: Mathieu’s Unpublished Chamb-er Music. Stéphane Tétreault, cello; Elvira Misbakhova, Andrea Tynyiec, violin; Marc Djokic, violin; Jean-Philippe Sylvestre, piano; 8pm: Handel Love Duets. Suzie Leblanc, sopran-ro; Daniel Taylor, countertenor; Orches-tre symphonique de Longueuil; Marc David, conductor.

• Jun 5:00pm: Sacred music and Discoveries. La Petite Bande de Montréal; Orchestre de chambre de la Montérégie; Martin Dagenais, conductor.

• Jun 6:00pm: Polyphony of the Alps. Corou de Bierra.

• Jun 8:00pm: Pelléas et Mélisande (Concert version). Orchestre de la Francophonie; La Petite Bande de Montréal vocal ensemble and soloists.

• Jun 10:00pm: Recital. Song cycle finalists. Cameron Campbell, guitar; Cameron Czramnon, cello; Bob Mills, double bass and others. SC.

• Jul 26: 7:00pm: The StepCrew. Celtic dance. SC.

• Jul 29: 11:30am: Jacques Hétu: Live in Con-cert. SC.; 6:00pm: Folk on The Island Queen. The Slocan Ramblers. SC.


Festival at the Sound

May 25 to June 16
Saint-Lambert, South Shore of Montréal, Montréal, North Shore of Montréal, QC 588-801-9906

www.festivalclassica.com


• May 26 7:30: Celebrating Jacques Hétu. Soloists of the MSO.

• May 29 7:00: Debussy Impressions. CORDAME.

• May 31 7:00: The Return of André Mathieu.

Festival Classica

June 21 to 24
Montréal, QC 514-845-7771

www.monteralbaroque.com

Listings not available at time of publication. For general description, see Green Pages.

Festival Baroque

June 21 to 24
Parry Sound, ON 705-466-2410

www.festivalofthesound.ca

JULY 20TH – AUGUST 11TH, 2018 | PARRY SOUND, ONTARIO

CLASSICAL & JAZZ CONCERTS • CRUISES • TALKS

JAMES CAMPELL, ARTISTIC DIRECTOR

60 EVENTS • 70 MUSICIANS • 20 ENSEMBLES

Including Canadian Guitar Quartet, Charles Richard-Hamelin, Elmer Iseler Singers, Elora Festival Singers, Ensemble Made in Canada, Gryphon Trio, Hugotown Syncopators, Jonathan Crow, Lafayette String Quartet, New Zealand String Quartet, Penderecki String Quartet, Slocan Ramblers, Stewart Goodyear & many, many more!

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www.festivalofthesound.ca | 1.866.364.0061

Canada

Ontario

Parry Sound

www.thewholenote.com

Canada

Ontario

Parry Sound
Tibersius String Quartet. SC.

- Aug 09 1:30: The Sonata. Suzanne Shulman, flute; James Campbell, clarinet; John Novacek, piano; Cheng Du, SC.; 3:30: Canadian Guitar Quartet. Canadian Guitar Quartet; Suzanne Shulman, flute; James Campbell, clarinet; SC.; 7:30: Haydn, Brahms & Ovúski. Koszoruz Krisztina “Koszika”, vocalist; Suzanne Shulman, flute; John Novacek, piano; Cheng Du; Tibersius String Quartet; Canadian Guitar Quartet. SC.

- Aug 10 1:30: A Musical Offering. Canadian Guitar Quartet; Suzanne Shulman, flute; Tibor Molnár, violin; SC.; 3:30: Great Melodies for Piano. Marcel and Elizabeth Bergmann, Silvie Cheng, John Novacek, pianos. SC.; 7:30: Tonight, Tonight. Leslie Fagan, soprano; Koszoruz, vocalist; Canadian Guitar Quartet; Festival Ensemble. SC.

- Aug 17 7:30: National Academy Orchestra. John Novacek, piano; National Academy Orchestra of Canada; Boris Brrott, conductor. SC.

The Forest Festival

Aug 15 to Aug 19, 2018

www.theforestfestival.com

Aug 15 to 19
Haliburton, ON
800-631-2198
www.theforestfestival.com

B - Bone Lake Amphitheatre, 1095 Redkenn Rd, Haliburton.
L - The Logging Museum, 1095 Redkenn Rd, Haliburton.

- Aug 15 8:00: Susan Aylukark, B.
- Aug 16 8:00: Sarah Hammer, B.
- Aug 17 8:00: Cowboy Junkies, L.
- Aug 18 2:00: Rob Lutes. L.; 8:00: Sultans of String, L.
- Aug 19 2:00: 8MC Organ Trio Featuring Ian Hendrickson-Smith. L.; 8:00: Leathy, B.

Guelph Jazz Festival

September 12 to 16
Guelph, ON
519-763-4952
www.guelphjazzfestival.com

Listings not available at time of publication. For general description, see Green Pages.

Heritage Music Festival

August 8 to 12
Shelburne, ON
519-947-1114
www.heritagemusicfestival.ca

CD - Centre Dufferin Recreation Complex, 200 Fiddle Park Lane, Shelburne. FP - Fiddle Park, 515677 County Rd. 11, Shelburne.

- Aug 08 7:00: Country Jambooke with Greg Holmes. All ages welcome. CD.
- Aug 09 7:30: The Beckett Family. CD.
- Aug 10 7:30: The Trews with The Pop Machine. CD.
- Aug 11 10:00am: 68th Canadian Open Old Time Fiddle Championship - Playdowns. CD.
- Aug 11 12:30: Bands and Brews in the Fiddle Park. FP.
- Aug 11 6:30: 68th Canadian Open Old Time Fiddle Championship - Finals. CD.
- Aug 12 10:00am: Non-denominational Church Service. The Barrel Boys; Shelburne Fiddlers. Religious service. CD.

All concerts are at 8pm.
Algonquin Theatre, 37 Main St. E., Huntsville:
- Jul 6: Next Generation Leahy
- Jul 7: Madison Violet
- Jul 11: ONES Beattles Tribute
- Jul 14: Kyung-A Lee
- Jul 18: Downchild Blues Band
- Jul 19: Jim Witter
- Jul 20 & 21: Brilliance
- Jul 25: Jim Cuddy
- Jul 27: Remembering Stuart McLean
- Aug 2: Micah Barnes at The Sands
- Aug 3: Michael Kaeshammer
- Aug 4: Oscar Peterson Tribute
- Aug 8: Mad Dogs & Englishmen
- Aug 10: Whitehorse
- Aug 15: Doc Walker
- Aug 16: Goitse
- Aug 17: Matt Andersen

Deerhurst Resort, 1235 Deerhurst Dr., Huntsville:
- Jul 13: CHURCHCHOIRCHOIR!
- Aug 9: Alan Doyle

Kensington Market Jazz Festival

September 14 to 16
Toronto, ON
416-789-2034
www.kensingtonjazz.com

Listings not available at time of publication. For general description, see Green Pages.

Kincardine Summer Music Festival

August 12 to 17
Kincardine, ON
519-396-9716
www.ksfm.ca

All concerts at 7:30pm
K - Knox Presbyterian Church, 345 Durham St., Kincardine
L - Royal Canadian Legion, MacDonald Branch 183, 278 Lambton St., Kincardine

- Aug 13: Mike Downes Quartet. K.
- Aug 14: Whiskey Jack. K.
- Aug 15: All Day Breakfast String Band. L.
- Aug 16: Andrea Tyniec: Solo Violin Recital. K.
- Aug 17: Heavyweights Brass Band. K.

Leith Summer Festival

June 30 to August 25
Leith, ON
519-371-5316
www.leithchurch.ca

All concerts are at Historic Leith Church, 41934 Tom Thomson Lane, Leith.

- Jul 14 7:00: In Concert. Paul Novotny, bass; Robi Botos, piano.
- Jul 28 7:00: Chamber Music Concert. Penderecki/ String Quartet.
- Aug 11 7:30: Chamber Music Concert. Jona-than Crow, violin; Philip Chiu, piano; Gabriel Radford, horn.

LULAWORLD

May 31 to June 10
Toronto, ON
416-588-0307
www.lulaworld.ca

See detailed listings in Section D – In the Clubs.

Markham Village Music Festival

June 15, 17
Markham, ON
647-883-9054
www.markhamfestival.com

Listings not available at time of publication. For general description, see Green Pages.

Montreal Chamber Music Festival

June 1 to 17
Montreal, QC
514-489-7444
www.festivalmontreal.org

Listings not available at time of publication. For general description, see Green Pages.

Music at Port Milford

July 21 to August 11
Prince Edward County, ON
015-476-7735
www.musicatportmilfordportmilford.org

CR - 89 Colliers Rd, Milford.
SM - St. Mary Magdalene Anglican Church, 335 Main St., Picton.

- Jul 21 10:00PM: MPM Takes to the Streets! Various streets in Picton
- Jul 21 7:30: Tokai String Quartet with Angela Park, Piano. SM.
- Jul 22 2:00: Sunday Student Matinee: On the Deck. CR.
- Jul 29 2:00: Sunday Student Matinee. SM.
- Aug 04 7:30: Harlem String Quartet. SM.
- Aug 05 2:00: Sunday Student Matinee: On the Deck. CR.
- Aug 11 11:30: Port Milford Ensemble. SM.

Music From Scratch

August 27 to 31
Toronto, ON
416-961-6601 x207
www.musicfromscratch.org

Listings not available at time of publication. For general description, see Green Pages.
Music Mondays

May 7 to September 3
Toronto, ON
416-596-4251 x222
www.musicmondays.ca
All concerts are at 12:15pm at Church of the Holy Trinity, 19 Trinity Sq., Toronto

• May 07: Payadora Tango Ensemble
• May 14: A Medieval Spring: Andrea Gerhardt and Michael Franklin, vocals, harp, flute, recorders, hurdy-gurdy, bagpipes and percussion.
• May 21: Spring Serenade. Warren Nicholson, guitar; Mark Whale, violin.
• May 28: Double-Double Duo. Michael Bridge, accordion; Kornel Wolak, clarinet.
• Jun 04: From Barcelona to Brazil. Serenade Duo (Michelle LaPorte, flute; Gerry Sauter, guitar).
• Jun 11: Is Three a Crowd? junct: on keyboard collective (Stephanie Chua, Elaine Lau and Joseph Ferretti).
• Jun 18: Catalyst Ensemble. Jesse Dietschi, bass and composer; and others.
• Jun 25: Matthew Larkin, Organ.
• Jul 02: Florian Hoenfner Trio. Florian Hoenfer, piano; Andrew Downing, bass; Nick Fraser, drums.
• Jul 09: Tony Yike Yang, Piano.
• Jul 16: The Music and Sounds of Persia. Paddie Ahmednejad, tenor; All Massoudi, percussion.
• Jul 23: Allison Au Quartet.
• Jul 30: Romanza: Music of Spain and South America. Azuline Duo (Sara Traficante, flute; Emma Bush, guitar).  

• Aug 20: Bedford Trio. Alessia Disimino, violin; Andrew Acerozo, cello; Jasiang Zhu, piano.
• Aug 27: Emily Rho and Britton Riley. Emily Rho, piano; Britton Riley, cello.
• Sep 03: Concordo. Sheila Smyth and Valerie Sylvester, baroque violins; Andrej Gollas, bassoon/dulcian; Ron Greidans, harpsichord.

Opera Muskoka Festival
August 21 to 24
Bracebridge, ON
705-764-1381
www.musikochautauqua.com
All concerts are at 7:30pm.
PFC – Pinegrove Fellowship Church, 295 Taylor Rd, Bracebridge
RMC – Renu M. Caisse Memorial Theatre, 100 Clearbrook Trail, Bracebridge

• Aug 21: Cool fan tu te. RMC.
• Aug 22: Stars of Tomorrow Concert. RMC.
• Aug 23: Jennifer Tung in Concert. PFC.
• Aug 24: Moshe Hammer in Concert. PFC.

Ottawa Chamberfest
June 26 to August 9
Ottawa, ON K2P 0W7
613-234-6306
www.chamberfest.com

• July 26 10:00: La Passion: Ruby Lakatos Quartet.
• Jul 27 10:00: Molto Piano. James Parker; piano; Nicole Presentey, piano. DLS. 5:30: Sing-Kind Snapshot. Z.E.N. Trio. Zhang Zuo, piano; Esther Yoo, piano; Narek Hakhnazaryan, cello. DC.; 7:00: Marc-Andre Hamelin with Quatuor Daniel. DC. 10:00: Roby Lakatos Quartet @ Chamberfringe.
• Jul 28 10:00: The Terrors of Exile: Lamentations of Jeremiah. Studio de musique ancienne de Montréal; Andrew McAneney, conductor. DC.; 1:00: Rising Stars. GD.; 7:00: Z.E.N. Trio. DC.; 10:00: ‘I’ve Got Rhythm’: Buzz Brass and Matt Herskowitz Salute Gershwin. GD.
• Jul 29 11:00: Buzz Brass with Valérie Milot. Valérie Milot, harp. B.; 1:00: Quatuor Daniel. NG.; 7:00: Chamberfest 25th Anniversary Mashup. GD.; 10:00: The Fretless. DC.
• Jul 30 7:00: Ariel Quartet with Rolston String Quartet. DC.; 10:00: And So It Goes: Brett Polegato and Robert Kortgaard. Brett Polegato, baritone; Robert Kortgaard, piano.
• Jul 31 10:00: Rolston String Quartet. NG.; 7:00: Sounding Thunder: The Songs of Francis Pegamagabow. DLS. 10:00: Tom Allen’s Judgment of Paris. GD.
• Aug 01 10:00: Bringing the Kids: Bedford Trio. CH.; 1:00: Music from the Sound. James Campbell, clarinet; Cheng Du; Duo; Tiberius String Quartet. NG.; 7:00: Gl’Angél Genève. DC.; 10:00: Transcontinental Drift. Koszka, violin.
• Aug 02 10:00: Hinrich Alpers and Friends: Debussy, Ravel and the Impressionists. Hinrich Alpers, piano; SOMA Quartet. NG.; 7:00: jDuende! Lorca, Cohen, and the Spirit of Spain. Patricia Callaghann, vocals; Maryem Tollon; vocals; David Braid, piano; Canadian Guitar Quartet; Gryphon Trio. DC.; 10:00: Algonquin Ensemble: Tom Thomson’s Voice Through Music. DLS.
• Aug 03 10:00: Am: Bringing the Kids: Sonic Escape. Maria Millar, violin; Shawn Wyckoff, flute. CH.; 1:00: National Youth Orchestra Canada Chamber Marathon. NG.; 7:00: National Youth Orchestra Canada. DLS.; 10:00: Sonic Escape. Classical and Celtic music. GD.
• Aug 04 10:00: Xenia: Ensemble Made in Canada. Designed to be welcoming for children on the autism spectrum and their families. DC.; 10:00: Musiques: Ensemble Made in Canada. NG.; 7:00: Angela Hewitt: Bach Odyssey. GD.
• Aug 05 11:00: Fioré. Elinor Frey, cello; Suzie Le Blanc, soprano. B.; 1:00: Andrew Wan and Charles Richard-Hamelin. NG.; 7:00: Gryphon Trio 25th Anniversary Mashup. DC.; 10:00: Bernstein’s 100. Elizabeth & Marcel Bergmann, piano duo. GD.
• Aug 08 10:00: Less Pastoureux: Petit Chanteurs de Waterlo in Belgique. Sacred songs to choral arrangements of modern classics. DC.; 12:00 noon: New Music Now I: Sky High. GD.; 1:30: New Music Now II: Minimal Excess. GD.; 3:00: New Music Now III. GD.; 7:00: Angela Hewitt: Bach Odyssey VI. DC.; 10:00: Golnar and Mahan Tjrio with Mona Mattouli Rish. GD.
• Aug 07 10:00: Pentaèdre Wind Quintet. NG.; 2:45: Canadian Guitar Quartet. NG.; 7:00: Prázák Quartet. DC.; 10:00: Payadora Tango Ensemble with Drew Jarecka. GD.
• Aug 08 10:00: Bringing the Kids: Pentaèdre Wind Quintet. Learn about Mozart’s incredible Magic Flute. CH.; 1:00: Mozart! Suren Barry, piano; Yolanda Bruno, violin; Prázák Quartet; Gryphon Trio; Pentaèdre Wind Quintet. NG.; 7:00: Simone Osborne and Gordon Bintner with Michael McMahon. DC.; 10:00: Synthesis with Justin Gray. GD.
• Aug 09 10:00: Bringing the Kids! SOMA Quartet. CH.; 1:00: SOMA Quartet. NG.; 7:00: I Musici de Montréal. Cameron Crozman, cello. DC.; 10:00: Last Call DU/Violinist Brendan Speltz with the SOMA Quartet. GD.

Prince Edward County Chamber Music Festival
September 7 to 16
Picton, ON 613-545-2250
www.pecmusicfestival.com
All concerts at St. Mary Magdalene Anglican Church, 355 Main St., Picton.

• Sep 07 7:00: New Order String Quartet.
• Sep 08 7:00: Choir of Studio de musique ancienne de Montréal.
• Sep 09 2:00: Piano Recital: André Laplante.
• Sep 17 4:00: An Evening of Song. Erin Wall, soprano.
• Sep 15 7:00: Jazz with Mark Fewer, David Braid and Joseph Philipps.
• Sep 16 2:00: Ad Hoc Chamber Music. Mark Fewer, violin; Eric Nowlin, violin; Joseph John- son, cello; Wonny Song, piano; Benedicte Lauziere, violin.

Prince Edward County Jazz Festival
August 14 to 19
Prince Edward County, ON
905-399-2477
www.pecjazz.org
Listings not available at time of publication. For general description, see Green Pages.

Saint Joseph’s ArtsFest 2018
May 27 to June 10
Hamilton, ON 905-528-0019
www.stjoesartsfest.ca
All concerts at St. Joseph’s Catholic Church, 260 Herkimer Street, Hamilton.

• May 27 4:00: Festival Opening Night. In celebration of the 100th anniversary of the Czech Republic and the 50th anniversary of the Prague Spring. Prague Mixed Choir; Jiří Petrdlík, conductor.
• Jun 01 7:30: Artistic Director’s Evening. A celebration of Estonian connections. Aare Tammesalu, cello; Norman Reintamm, piano; Suren Barry, piano; Yolanda Bruno, violin; Prázák Quartet; Gryphon Trio; Pentaèdre Wind Quintet. NG.; 7:00: Simone Osborne and Gordon Bintner with Michael McMahon. DC.; 10:00: Synthesis with Justin Gray. GD.
• Aug 09 10:00: Bringing the Kids! SOMA Quartet. CH.; 1:00: SOMA Quartet. NG.; 7:00: I Musici de Montréal. Cameron Crozman, cello. DC.; 10:00: Last Call DU/Violinist Brendan Speltz with the SOMA Quartet. GD.

www.chamberfest.com
violet; Paul Pulford, cello; Ken Gee, piano. 
June 07 7:30: Jazz at St. Joe’s: Mike Malone and Friends. Cool jazz on a summer’s night. Mike Malone, trumpet; Nancy Walker, piano; Kieran Ders, bass; Kevin Demmey, drums. 
June 10 4:00: Festival Closing Concert. Julie Ludwig, soprano; Aare Tammesuu, cello. Members of the Cathedral Bluffs Symphony Orchestra.

17th Annual Small World Music Festival August 17 to 19 Toronto, ON 416-536-5439 www.smallworldmusic.com

Listings not available at time of publication. For general description, see Green Pages.

SOMETHING ELSE! Festival June 13 to 17 Hamilton, ON 289-953-9999 www.zulapresents.org

H – Hamilton Public Library, 55 York Blvd., Hamilton.
Z – Zula, 126 St. N., Hamilton.
BH; The Bruce Hotel, 89 Parkview Dr., Stratford.
AP; Arden Park Hotel, 552 Ontario St., Stratford.
SM; Stratford Market Square, 1 Wellington St., Stratford.
TP; Tom Patterson Island, Stratford.

violin; Paul Pulford, cello; Ken Gee, piano. 
June 07 7:30: Jazz at St. Joe’s: Mike Malone and Friends. Cool jazz on a summer’s night. Mike Malone, trumpet; Nancy Walker, piano; Kieran Ders, bass; Kevin Demmey, drums. 
June 10 4:00: Festival Closing Concert. Julie Ludwig, soprano; Aare Tammesuu, cello. Members of the Cathedral Bluffs Symphony Orchestra.

South Coast Jazz & Blues Aug 17 to 19 Port Dover, ON 519-774-2787 www.southcoastjazz.com

Listings not available at time of publication. For general description, see Green Pages.

Stratford Summer Music July 16 to August 26 Stratford, ON 866-289-3413 www.stratfordsummersmusic.ca

AP; Arden Park Hotel, 552 Ontario St., Stratford.
AUC; Avondale United Church, 194 Avondale Ave., Stratford.
BH; The Bruce Hotel, 89 Parkview Dr., Stratford.
BM; MusicBarge, Avon River at York St., Stratford.
M; Masonic Temple Stratford, 15 Church St., Stratford.
P; 151 Albert St., Stratford.
RE; Revel, 37 Market Place, Stratford.
RH; Revival House, 70 Brunswick St., Stratford.
SAMS; Stratford Market Square, 1 Wellington St., Stratford.
TJD; T.J. Dolan Natural Area, 117 Sir Adam Beck Rd., Stratford.

violin; Paul Pulford, cello; Ken Gee, piano. 
June 07 7:30: Jazz at St. Joe’s: Mike Malone and Friends. Cool jazz on a summer’s night. Mike Malone, trumpet; Nancy Walker, piano; Kieran Ders, bass; Kevin Demmey, drums. 
June 10 4:00: Festival Closing Concert. Julie Ludwig, soprano; Aare Tammesuu, cello. Members of the Cathedral Bluffs Symphony Orchestra.

Aug 14 7:00: Phillip Addis: The Andrée Expedition – A Doomed Arctic Journey. Phillip Addis, baritone; Emily Hamper, piano. AUC. 
Aug 16 10:00: BargeMusic: Cadence. Also Aug 17, 18 (all at 12); 18, 19/3pm. MB. 
Aug 17 9:00: Cabaret: Heather Bambrick’s Jazz Ceilidh with Special Guests. RH. 
Aug 18 11:00: Musical Brunch: Julia Seager-Scott, Harp – Bach & His Composer Sons. Also Aug 19 P. 
Aug 18 12:00 noon: BargeMusic: Cadence. Also Aug 16, 17, 19 (all at 12); 18, 19/3pm. MB.; 3:00: Path of Miracles with Daniel Taylor. Trinity Choir; Daniel Taylor, conductor: AUC.; 3:00; BargeMusic: Asiko Afrobeat Ensemble. Also Aug 17, 18, 19 (all at 12); 18, 19/3pm. MB.

Summer Music in the Garden June 28 to Sept 16 479 Queen Quay West Toronto, ON M5V 3M8 416-954-9545 www.harbourfrontcentre.com/summermusic

Jul 01 4:00: Songs for the Women. Konttiyvennävä (“Carriers of the Words” – formerly known as the Akwesasne Women Singers). 
Jul 05 7:00: Kongero: Scandinavian Songlines. Swedish a capella vocal group take Scandinavian traditional music into the 21st century. Kongero (Lotta Anderson, Anna Wikenius, Anna Larsson and Emma Björling).
Summer Festivals

- Jul 08 4:00: Minerval's Cello. Featuring little-known music for early cello. Elino Frey, cello; Jolée Morton, viola da gamba/violone; Lucas Harris, theorbo.
- Jul 12 7:00: Crossroads. Debut of trio of young international Québécois musicians. La Croisée d'Antan (Jordan Bélanger, fiddle, foot percussion, voice; David Lefrançois, accordion, harmonica, foot percussion, voice; Anthony Vacchio, keyboard and voice).
- Jul 19 7:00: To Russia With Love. New Zealand String Quartet.
- Jul 22 4:00: Mirrored Glass. Taktus Marimba Duo.
- Jul 26 7:00: Blythwood Winds. Flights of Fancy.
- Jul 29 4:00: From Baghdad to Brittany. Featuring music from the Middle-Eastern desert, the Celtic plains of France and Carpathian Mountains of the Balkans. Moskitto Bar (Tangi Ropars, accordion/voice; Ahmed Moneka, percussion/voice; Nadjem Fethi violin/kora; Ropars, accordion/voice; Ahmed Moneka, percussion/voice; David Lefrançois, accordion/voice; Esteban La Rotta, lutes).

Summer Opera Lyric Theatre

- Jul 27 to August 5
- Toronto, ON
- 416-366-7723
- www.solt.ca

All performances are at Robert Gill Theatre, University of Toronto, 214 College St.
- Jul 27 8:00: Manon. Music by Massenet. Libretto by Henri Meilhac and Philippe Gille. Suzy Smith, music director. Also Jul 29(2pm); Aug 1(2pm); 4(8pm).
- Jul 28 2:00: Cosi fan tutte. Music by Mozart. Libretto by Lorenzo da Ponte. Valentina Sadowski, music director. Also Jul 31(8pm); Aug 29(8pm); 5(2pm).
- Jul 28 8:00: Semiramide. Music by Handel. Libretto by William Congreve. Christopher Bagan, music director. Also Aug 1(8pm); 3(8pm); 4(2pm).

Sun Life Financial Uptown Waterloo Jazz Festival

- July 20 to 23
- Waterloo, ON
- 519-279-0189
- www.uptownwaterloojazz.ca

Listings not available at time of publication. For general description, see Green Pages.

Sweetwater Music Festival

- September 21 to 23
- Owen Sound and Meaford, ON
- 519-371-2383
- www.sweetwatermusicfestival.ca

Listings not available at time of publication. For general description, see Green Pages.

Tafelmusik Baroque Summer Festival

- June 11 to 23
- Toronto, ON
- 416-964-6337
- www.tafelmusik.org/TBSF

All concerts are free admission on a first-come, first-served basis with donations appreciated. Seating is subject to the capacity of the venue.
- QC - Grace Church on-the-Hill, 300 Lonsdale Rd.
- TSP - Trinity-St. Paul's Centre, Jeanne Lamon Hall, 407 Bloor St.
- WH - Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park.
- Jun 11 8:00: Opening Night. William Sharp, baritone. Tafelmusik Baroque Orchestra and Chamber Choir; Elisa Citterio and Ivars Taurins, directors. TSP.
- Jun 16 12:30: Baroque Portraits. Members of the Tafelmusik Baroque Summer Institute Faculty. WH.
- Jul 17 12:30: Many Strings Attached. Viola d’Amore Workshop participants; Thomas Georgi, leader. WH.
- Jun 20 1:00: Toronto Baroque Summer Institute Orchestras and Choirs. Tafelmusik Baroque Summer Institute Orchestra and Choir; Tafelmusik Baroque Orchestra and Chamber Choir; Elisa Citterio, Jeanne Lamon and Ivars Taurins, directors. WH.
- Jul 23 7:30: The Grand Finale. Tafelmusik Baroque Summer Institute Orchestra and Choir; Tafelmusik Baroque Orchestra and Chamber Choir; Elisa Citterio, Jeanne Lamon and Ivars Taurins, directors. GC.

TD Markham Jazz Festival

- August 15, 17 to 19
- Markham, ON
- 905-471-5299
- www.markhamjazzfestival.com

Listings not available at time of publication. For general description, see Green Pages.

TD Niagara Jazz Festival

- July 19 to 29
- Niagara-on-the-Lake, ON
- 905-684-4994
- www.niagarajazzfestival.com

For general description, see Green Pages.

TD Sunfest '18: Canada's Premier Celebration of World Cultures

- July 5 to 8
- London, ON
- 519-672-1522
- www.sunfest.on.ca

Listings not available at time of publication. For general description, see Green Pages.

TD Toronto Jazz Festival

- June 22 to July 1
- Toronto, ON
- 855-885-5000
- www.torontojazz.com

C – Church of the Redeemer, 162 Bloor St. W.
DMH – Danforth Music Hall, 147 Danforth Ave.
DML – Don Mills Library, 888 Lawrence Ave. E.
E – Elgin Theatre, 189 Yonge St.
H – Home Smith Bar; The Old Mill, 21 Old Mill Rd., Etobicoke
HT – Horseshoe Tavern, 370 Queen St. W.
K – Koerner Hall, 273 Bloor St. W.
OLG – OLG Stage on Cumberland.
PT – The Pilot, 22 Cumberland St.
PK – The Phoenix, 410 Sherbourne St.
ROM – Royal Ontario Museum, 100 Queen’s Park.
S – Sony Centre for the Performing Arts, 1 Front St. E.
T – Trinity-St. Paul’s Centre, 417 Bloor St. W.

- Jun 13 7pm: Luis Mario Ochoa Quartet. DML.
- Jun 13 7:30pm: Hector Quartet. OLG. 7pm: ROM Friday Night Live: Jazz Club. ROM; 7:30pm: Heather Bambrick & Friends with Russ Little Quartet featuring Guido Basso. HS. Also Jun 23.
- Jun 23 8pm: Seal. S.; 8pm: Liona Boyd &
Friends - A Tribute to Yorkville in the Sixties. C. 8pm: Toronto Poetry Slam. PT.
- Jun 24 8:30pm: The Bad Plus. T.
- Jun 25 7pm: Lake Street Dive. DMH; 8pm: Alison Krauss. S.; 8pm: Gregory Porter. E.; 8pm: Blues Revue featuring Bettye LaVette. K.; 9pm: ABT the Band. PT.
- Jun 26 7pm: Snarky Puppy. DMH; 8pm: Savion Glover featuring Marcus Gilmore. K.; 8:30pm: Elvis LeGrou. T. 10pm: KNOWER (Anomalie opening). HT.
- Jun 27 7pm: Bels Fleck & The Flecktones. DMH: 8:30pm: Cécile McLorin Salvant. T. 9pm: Weaves. PX.
- Jun 28 8:30pm: Holly Cole. T.
- Jun 29 7:30pm: Heather Bambriick & Friends with Russ Little Quartet feat. Mike Stnolare. KS. Also Jun 30; 8pm: Herbie Hancock. S.

Toronto Summer Music
July 12 to August 4
Toronto, ON
647-430-5699
www.torontosummermusic.com

BW - The Bentway, 250 Fort York Blvd.
CR - Church of the Redeemer, 162 Bloor St. W.
KH - Koerner Hall, Telus Centre, 273 Bloor St. W.
LL - Lula Lounge, 1585 Dundas St. W.
WH - Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. T.

- Jul 12 7:30: Opening Night Concert: Borodin Quartet. KH.
- Jul 13 7:30: Mother Russia. Lukas Geniušas, piano; Borodin Quartet. KH.
- Jul 14 1:00: reGENERATION. Singers, pianists and chamber musicians from the Toronto Summer Music Academy's Art of Song program and Chamber Music Institute. Also 4pm. WH; 7:30: Chamber Music reGENERATION. Toronto Summer Music Fellows and Academy mentors. BH.
- Jul 15 7:30: Chamber Music reGENERATION. Toronto Summer Music Fellows and Academy mentors. BH.
- Jul 16 7:30: Tears of Exile. Studio de musique ancienne de Montréal, Andrew McKeever, conductor. WH.
- Jul 17 7:30: Prégardien and Drake in Recital. Christoph Prégardien, tenor; Julius Drake, piano. WH.
- Jul 18 11:00am: Classical Kids Concerts Series: Kinan Azmeh City Band. Presented in English and Arabic for ages 4-10. Kinan Azmeh, clarinet. WH.; 7:30: Kinan Azmeh City Band. Kinan Azmeh, clarinet. WH.
- Jul 19 7:30: L’Histoire du Soldat. TSO Chamber Soloists; Derek Boyer, narrator; Jennifer Nichols, dancer/choreographer; Alainna Vlau, director and designer; Jonathan Crow, violin and leader. KH.; 10:30: TSM Late Night Encore. Jonathan Crow, violin; Julie Albers, cello; Miles Jaques, clarinet; Natasha Peremski, piano. WH.
- Jul 20 7:30: The Truth. Christoph Prégardien, tenor; Steven Philcox, piano; Scott St. John, violin; Yehonatan Berick, viola; Julie Albers, cello; and others. WH.
- Jul 21 1:00: reGENERATION. Singers, pianists and chamber musicians from the Toronto Summer Music Academy's Art of Song program and Chamber Music Institute. Also 4pm. WH; 7:30: Chamber Music reGENERATION. Toronto Summer Music Fellows and Academy mentors. WH.
- Jul 22 7:30: Sounding Thunder. Text by Armand Garnet Ruffo. James Campbell, clarinet; Musicians from Festival of the Sound. WH.
- Jul 24 7:30: Different Trains. New orford String Quartet, L.L.
- Jul 25 11:00am: Classical Kids Concerts Series: Vivaldi’s Four Seasons. For ages 4-10. TSM Festival Orchestra; Jonathan Crow, violin; Joanna Kellam, host. WH.; 7:30: Vivaldi’s Four Seasons. TSM Academy Fellows; Jonathan Crow, violin, Post-concert reception. KH.
- Jul 26 7:30: O Happy Day. Gospel Festival. Ben Heppener, tenor; Toronto Mass Choir. WH.
- Jul 27 7:30: New orford String Quartet. New orford String Quartet; Pedja Muzijevic, piano. WH.
- Jul 28 4:00: Chamber Music reGENERATION. Toronto Summer Music Fellows and Academy mentors. Also 7:30pm. WH.
- Jul 30 7:30: A Tribute to Yehudi Menuhin. Jonathan Crow, violin; Philip Chiu, piano. WH.
- Jul 31 7:30: Angela Cheng. Angela Cheng, piano; Alvin Chow, piano. WH.
- Aug 01 11:00am: Classical Kids Concerts Series: Music from Wartime. For ages 4-10. Eric Nowlin, violin; Ana Aizpuru, cello; Philip Chiu, piano; Alexander Kerr, violin. WH.; 7:30: War in the 20th Century. Aaron Schwebel, violin; Alexander Kerr, violin; Barry Shiffman, violin; Stephen Dann, violin; Ana Aizpuru, cello; and others. WH.
- Aug 02 7:30: A Big Band Celebration. Ranee Lee, vocals; Gordon Foote, music director. KH.
- Aug 03 7:30: Brahms Sextet. Aaron Schwebel, violin; Alexander Kerr, violin; Barry Shiffman, violin; Eric Nowlin, violin; Stephen Dann, violin; and others. WH.
- Aug 04 7:30: TSM Finale. Performances by TSM Artists, Academy Fellows, and Community Academy participants. WH.

Westben Concerts at The Barn
June 9 to August 5
Campbellford, ON
877-883-5777
www.westben.ca

- C - Clock Tower Cultural Centre, 36 Front St. S., Campbellford.
- B - The Barn, 6688 County Road 30, Campbellford.
- TSM Community Day: National Youth Orchestra of Canada - Migrations. KH.

- Jun 9 2:00: Joseph & the Amazing Technicolor Dreamcoat. Music by Andrew Lloyd Webber; lyrics by Tim Rice. Adam Fisher (Joseph); Kimberly Dafae, narrator; Caroline Smith & Brian Finley, co-directors; Brian Finley, music director; Westben Youth, Teen and Festival Choruses. Also Jun 10(2pm); 15(7pm); 16(2pm); 17(2pm). B.
- Jul 06 7:00: Schumann Liederabend. Sung in German, with English translations. Waldis Giunta, mezzo; Alexander Dobson, baritone; Brian Finley, piano. 6pm: pre-concert chat on Schumann’s Lieder. Concert repeats on 8pm. B.
- Jul 07 2:00: Don Giovanni in Concert. Joel Allison (Leporello); Leanne Kaufman (Donna Anna); Alexander Dobson (Don Giovanni); Matthew Li (Masetto/Commedia/Donna Elvira, Don Ottavio, Teia Kasahara (Donna Elvia); Vania Chian (Zerlina); Andrea Grant, music director & pianist. 1pm: pre-concert chat. B.
- Jul 08 2:00: Chopin Celebration - Robert Silverman. Robert Silverman, piano. 1pm: pre-concert chat. B.
- Jul 12 7:00: New Nor: Performer-Composer Showcase Concert. 1pm: pre-concert chat. B.
- Jul 14 2:00: Vancouver Chamber Choir. 1pm: pre-concert chat. B.
- Jul 15 2:00: Hannaford Street Silver Band Tent. B.
- Jul 18 2:00: Broadway at the Barn: Crazy for Gershwin. Caitlin Wood, soprano; Marjori Malats, mezzo; Adam Fisher, tenor; Clarence Frazier, baritone, Brian Finley. piano. Also Jul 16, 26. B.
- Jul 20 7:00: British Invasion. Celebration of the British Invasion & The American Revolution. Andy Forgus and Big Black Smoke. B.
- Jul 21 2:00: Taste of Scotland. Scotch tasting, a good meal, the sound of the pipes, and a concert featuring Scottish tunes. Donna Bennett, soprano; Colin Ainsworth, tenor; Brian Finley, piano; Port Hope & District Pipe Band; Jamie York, pipe major. B.
- Jul 22 2:00: John McDermott. John McDermott, tenor; Jason Fowler, guitars; Mark Lamp, keyboards, melody, accordion. B.
- Jul 25 2:00: Broadway at the Barn: see Jul 18. B.
- Jul 27 7:00: Sarah Harmer. B.
- Jul 28 2:00: Marc-André Hamelin with Theandel String Quartet. Marc-André Hamelin, piano; Marc Daniel, violin; Gilles Millet, violin; Vlad Bogdanas, viola; Yovan Markovitch, cello. 11:5pm: Pre-concert chat. B.
- Jul 29 2:00: The StepCrew. Cara Butler, step-dancer; Jon Platziek, step-dancer; Nathan Platziek, step-dancer; Christine Carr, tap dancer; Alth McCormack, vocals; and others. B.
- Aug 02 7:00: New Now: A Little Off the Side. New sounds coming from the side-streets of Montreal. Alexa Avina, singer/ songwriter; and others. C.
- Aug 03 7:00: Turbo Street Funk. Casey Van, vocals, guitar & harmonica; Juan Manuel Arco, alto sax; Joel Eric Szabo, horn; Camilo Gallon, drums; Ian Feenstra, sousaphone. B.
- Aug 04 2:00: Michael Kaeshammer. Piano. B.
- Aug 05 2:00: Montreal Jubilation Gospel Choir: Celebrate! B.

THEWOLNOTE.COM
A. **Concerts in the GTA**

- **Friday June 1**
  - 2:00: Jewish Music Week in Toronto. Sicilian Jewish Jazz Project. Works highlighting the 15th century contribution of Jews to Sicilian culture and music prior to 1492. Michael Occhipinti, Rex Hotel Jazz and Blues Bar. 194 Queen St. W. 416-638-4492. Free.
  - 7:30: Gallery 345. A la vie, a l’amor. An evening of French and Spanish sounds, celebrating life and love. Works by Bizet, Delibes, Granados, and others. Melanie Taverna, soprano; Alvaro Vasquez Robles, tenor; Angela Maria Sanchez, soprano; Jennifer Tong, piano. 345 Sorauren Ave. 416-822-9781. By donation.
  - 7:30: Inglorious 8 Productions. Inglorious Women; Toronto, St. Andrew’s Church (Woodbridge), 100 Bainbridge Ave, Etobicoke, 416-553-7848. $10 or PWYC.

**Saturday June 2**

- 2:00: Festival Wind Orchestra. Bernstein’s Birthday Bash! Bernstein: Slava; Candide Suite: A Simple Song (from Mass); Gällanden Fantasia on Themes from West Side Story; A la vie, a l’amor. Concert Hall, Roy Thomson Hall, 383 Victoria St. W. 416-393-2939. $20.
- 7:30: National Ballet of Canada. Masterclass Series Gala. Puccini: Act 3 from La bohème; and other works. Toronto Symphony Orchestra, 73 Simcoe St. 647-637-7491. $8482. $25 (sr/st); $20 (under 13). Also Jun 2 (7:30pm); Jun 3 (7:30pm); Jun 4 (7:30pm).
- 8:00: Jubilate Singers. Choral Bridges. McLaughlin: Across the Bridge of Hope; Bridges: My Spirit Sang All Day; Simon (arr. Shaw): Bridge over Troubled Water; Traditional (arr. Nees): Sur le pont d’Avignon; and works by Finzi and others. St. Simon-the-Apostle Anglican Church, 525 Bloor St. E. 416-456-1886. $25; $20 (sr/st); free under 13.
- 7:30: Eboric Beethoven Singers. Oh Canada! Celebrating diverse repertoire by Canadian composers and arrangers. Glick Sing unto the Lord: Hatfield; selected songs; Halley; selected songs; Chatman; Songs of a Prospector. Angela Schwarzkopf, harp; Carl Steinhausen, piano; Henry Renglich, conductor. Humber Valley United Church, 76 Anglesey Blvd., Etobicoke. 416-779-2258. $25.
- 7:30: Festival Wind Orchestra. Bernstein’s Birthday Bash! Bernstein: Slava; Candide Suite: A Simple Song (from Mass); Gällanden Fantasia on Themes from West Side Story; A la vie, a l’amor. Concert Hall, Roy Thomson Hall, 383 Victoria St. W. 416-393-2939. $20.

**Sunday June 3**

- 2:00: Jewish Music Week in Toronto. Sicilian Jewish Jazz Project. Works highlighting the 15th century contribution of Jews to Sicilian culture and music prior to 1492. Michael Occhipinti, Rex Hotel Jazz and Blues Bar. 194 Queen St. W. 416-638-4492. Free.
- 7:30: Gallery 345. A la vie, a l’amor. An evening of French and Spanish sounds, celebrating life and love. Works by Bizet, Delibes, Granados, and others. Melanie Taverna, soprano; Alvaro Vasquez Robles, tenor; Angela Maria Sanchez, soprano; Jennifer Tong, piano. 345 Sorauren Ave. 416-822-9781. By donation.
Sunday June 3

- 10:30am: Jewish Music Week in Toronto. Cool Kids Concert: Interactive silly songs, rhymes and traditional children’s songs.
- 1:00pm: See Summer Festival Listings, pages 44-51.


Church of the Holy Trinity. Canticles By Frame 2:00.

- 7:30pm: The Titanic in Concert.
- 8:00pm: Light Recital. 705-357-2459.

- 9:00pm: Chamber Cantatas for String Sextet. Mark Lee and Yolanda Smith, violins; Brono McLeod and Keith Ham, violist; Leana Rutt and Julie Hereish, cellists. Yorkminster Park Baptist Church, 49 Donlands Ave. 416-464-7610.

- 10:00pm: Noonday Organ Recital. Simon Walker, organ. Church of the Holy Trinity, 162 Bloor St. W. 416-763-1695.

- 10:30pm: Canadian Organ Recitals: Ring of Fire. Matt Dusk, organ. 1585 Yonge St. 416-922-1167.

- 11:30pm: SILENCE: By Frame. 1585 Yonge St. 416-922-1167.

- 11:30pm: Romanesque. Toronto Children’s Chorus. Massed Choirs Timothy Eaton Memorial Church (Elaine Choi, director), Grace Church on-the-Hill (Stephen Frketic, director) and Christ Church Deer Park (Mark Blokker, conductor), Yorkminster Park Baptist Church, 11850 Durham Rd. 416-463-5372.

- 12:00pm: Noonday Organ Recital. John Palmer CSV, organ. 416-922-1167.


Monday June 4

- 12:00 noon: Joy Robinson Hall. Choir and Orchestral Concert: Rings of Fire. Hamilton Children’s Choir; Toronto Children’s Choir. 60 Simcoe St. 416-872-4555.


thewholenote.com
Concerts in the GTA

Thursday June 7

- **7:30**: National Ballet of Canada. Frame By Frame. See June 1. Also Jun 9 (7:30pm); 9pm (7:30pm); 10pm (7:30pm).

Friday June 8

- **7:00**: Ripley’s Aquarium of Canada. Friday Night Jazz. Hey Love. 288 Bremner Blvd. 416-351-3474. $30; $19.25 (under 29) (7:30pm-11:30pm).
- **7:00**: Tapestry Opera. Opera Crash the Opera. Opera-themed opera curated by David Elakiss. Teyi Kasahara, soprano; Derek Kwan, tenor; Catheen Carew, mezzo; Alain Coulombe bass; David Elakiss, piano. Ernest Balmer Studio, Distillery District, 9 Trinity St. 416-537-0606. $25. Also Jun 9 (4pm).

Saturday June 9

- **3:00**: National Ballet of Canada. Frame By Frame. See June 1. Also Jun 9 (7:30pm); 10pm (7:30pm).
- **4:00**: Tapestry Opera. Opera of the Night. Teyi Kasahara, soprano; David Elakiss, piano. Ernest Balmer Studio, Distillery District, 9 Trinity St. 416-537-0606. $25. Also Jun 9 (7pm).
- **7:00**: Opera by Request. Anna Bologna. Donizetti. Antonina Ermolenco, soprano (Anna Bologna); Monica Zerbe, mezzo (Giovanna Seymour); John Holland, bass-baritone (Enrico VIII); Paul Williamson, tenor (Lord vanna Seymour); John Holland, bass-baritone (Enrico VIII); Paul Williamson, tenor (Lord vanna Seymour). Christ Church Deer Park, 59 Toronto St. S., Durham and Incumbent of All Saint’s, Whitby. 905-632-6047. 5800 Guelph Line, BArán, Mardatza, 905-632-6047. $35/$30 (under 29). Festival runs Jun 8-10.
- **10:30**: Luminato/Teac Damsa. Swim Lake/Loch na Héala. Story by Ruth Denton. Erik Samuel, narrator; Gordin Mapika, drum; Larry Lewis, lead violin; Andrew Mark, percussion, mbira. Small World Music Centre, Artscape Youngplace, 190 Shaw St. 416-536-5439. $25/$20 (adv).
- **8:00**: Tich. Yoga@Luminato. Tich. Yoga@Luminato. Tich. Yoga@Luminato. Tich. Yoga@Luminato.
- **9:00**: Luminato/Teac Damsa. Swim Lake/Loch na Héala. See Jun 6.
- **10:00**: National Ballet of Canada. Frame By Frame. See June 1. Also Jun 10 (9pm).

Saturday June 10

- **7:30**: Lovellie Festival. Ben Happier in Concert with the Lovellie Festival Choir. Musical theatre favourites, folk songs, spirituals and other songs. St. George’s Anglican Church, 7051 Guelph Line, Milton. 905-632-6047. $60/$50 (adv). Festival runs June 8-10.
- **7:30**: National Ballet of Canada. Frame By Frame. See Jun 1. Also Jun 10 (9pm).
- **7:30**: Toronto Symphony Orchestra. Tchaikovsky Violin Concerto. Wagner: Prelude and Liebestod from Tristan and Isolde (June 8 only); Tchaikovsky: Violin Concerto; Dvorâk: Symphony No.8. Vadim Gluzman, violin; Thomas Dausgaard, conductor. Roy Thomson Hall, 80 Simcoe St. 416-872-4535. $35.75–$418.00. Also Jun 9.

Sunday June 10

- **8:00**: National Ballet of Canada. Frame By Frame. See Jun 1. Also Jun 10 (7:30pm).

Baroque Ensemble

I FURIOUS BAROQUE ENSEMBLE

SAT. JUNE 9, 2018, 8PM

www.ifuriosi.com

- **8:00**: Furiosi Baroque Ensemble. I Fought the Law. Works by Telemann, Handel and others. Guests: Kris Kwapis, trumpet and cornet; Christopher Bagan, harpsichord. Calvin Finlay, trombone. The WholeNote Club, 292 Brunswick Ave. 416-999-6097. PWYC.
- **8:00**: Furiosi Baroque Ensemble. I Fought the Law. Works by Telemann, Handel and others. Guests: Kris Kwapis, trumpet and cornet; Christopher Bagan, harpsichord. Calvin Finlay, trombone. The WholeNote Club, 292 Brunswick Ave. 416-999-6097. PWYC.
- **8:00**: Luminato/Teac Damsa. Swim Lake/Loch na Héala. See Jun 6. Also Jun 10 (9pm).
- **8:00**: Small World Music Society. Tich Maredza Band 10 Year Anniversary. Tichaona Maredza, lead vocals, acoustic guitar, nyunga nyunga, marimba percussion; Tichaona Gombiro, bass; Gordin Mapika, drum; Larry Lewis, lead violin; Andrew Mark, percussion, mbira. Small World Music Centre, Artscape Youngplace, 190 Shaw St. 416-536-5439. $25/$20 (adv).
- **8:00**: Voices Chamber Choir. Unsung Heroes. A celebration of choral music by composers who have greatly influenced the celebration. Works by Kodály, Orff and other music educators. Church of St. Martin-in-the-Fields, 151 Glenlake Ave. 416-519-0528. $20; $15 (st); $10 (member, Ontario College of Teachers).

Sun, Jun 10

- **2:00**: Gallery 345. Arts Duo. Works by Franck, Ravel, Bartók, Skoryk, Fedishyn and others. Oleksandra Fedishyn, violin; Anna Shalayeevy, piano. 345 Sorauren Ave. 416-822-9781. $45; Cash only at the door.
- **2:00**: Luminato/Teac Damsa. Swim Lake/Loch na Héala. See Jun 6.
- **2:00**: National Ballet of Canada. Frame By Frame. See Jun 1.
- **2:00**: Scarborough Parks and Recreation. Light Jazz. Soft Rock, Blended with Flamenco Music. Marylou Malicdem, vocals; Juan Tomas, flamenco guitar; Lorne Hendel, rhythm guitar; Frank Sant, bass; Steve Farrugia, drums. Scarborough Civic Centre, 193 Borough Dr., Scarborough, 416-485-2056 or 647-690-8291. Free admission.
- **4:00**: Cathedral Church of St. James. Twilight Recital. Leonard, organ, 65 Church St. 416-364-7865. Free admission.
- **7:00**: Lula Music and Arts Centre. Lula-world 2018: Andrew Collins Trio CD Release. See Summer Festival Listings, pages 44-51.
Baroque chamber orchestra; soloists. Heli-
conian Hall, 35 Hazelton Ave. 226-980-9828.
$20; $15(seniors/arts worker). Reception follow-
ing. Also Jun 9.

1:00: Cathedral Church of St. James. Music at Midday. Sue Yon Poon, piano. 65 Church St. 416-364-7865. Free.


Monday June 11

● 8:00: Tafelmusik Baroque Summer Festival. Opening Night. See Summer Festival Listings, pages 44-51.
A. Concerts in the GTA

District, 9 Trinity St. 416-368-6849. $35. Open Jun 16, 7pm. Runs to Jun 19. Sat.

7:30: National Ballet of Canada. Paz de la Jolla & The Man in Black with Cacti. See See Jun 16. Also Jun 17(7pm); 21(7pm); 22(7pm).


60 Simcoe St. 416-872-4255. $34.75–$148.00. Peter Oundjian, conductor . Roy Thomson Hall, Concerto No.3; Mussorgsky: Pictures at an to Ruslan and Lyudmila; Rachmaninoff: Piano Concerto 3.


918 Bathurst St. 647-230-3272. $15/$12(adv); $10(members). Events for Culture, Arts, Media and Education, leading up to the concert. 918 Bathurst Cen- ter for Culture, Arts, Media and Education.

$10(members). 10 new works, developed by TCML participants in the week leading up to the concert. TCML 2018 Showcase.

8339. $10.

8:00: Tapestry Opera. Tables Turned. Jun 16. Also Jun 17, 18, 19.

Aga Khan Museum. Home with Ara- Best, Moskitto Bar, Fraser Sundown and the Ukweluhwe Connection. 77 Wynford Dr. 416- 629-6648. $25; $22.50(Friends); $20(sr/arts).

7:00: Tapestry Opera. Tables Turned. See Jun 16. Also Jun 17, 18, 19.

Peter Oundjian, conductor . Roy Thomson Hall, Concerto No.3; Mussorgsky: Pictures at an to Ruslan and Lyudmila; Rachmaninoff: Piano Concerto 3.


2:00: National Ballet of Canada. Paz de la Jolla & The Man in Black with Cacti. See See Jun 16. Also Jun 17(7pm); 21(7pm); 22(7pm).

2:00: Tapestry Opera. Tables Turned. Jun 16. Also Jun 17, 18, 19.

Say Goodbye: Porter: Begin the Beguine, Let's Do It, and Night and Day; and other works. Guests: Cantemos; Valentine Abelles, staging and narration. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-256-0510. $40. Finger foods and strawberry shortcake.

5/28/2018 10:04:43 PM
Saturday June 23


10:00am: University Settlement Music & Arts School. End of Term Student Concert. St. George the Martyr Church, 197 John St. 416-596-3444 x243. Free with donation. Also Jun 22(7pm), 23(12pm).


12:00 noon: University Settlement Music & Arts School. End of Term Student Concert. St. George the Martyr Church, 197 John St. 416-596-3444 x243. Free with donation. Also Jun 22(7pm), 23(10am).


8:00: Gallery 345. Pagayoda Tango Ensemble. Rebekah Wolkstein, violin/voice; Robert Horvath, piano; Joseph Phillips, bass; Drew Jurecka, banjo; Ellis Fernandez, vocals. 345 Sorauren Ave. 416-822-0781. $25; $15(st). Cash only.

8:00: Toronto Symphony Orchestra. Ax Plays Mozart. Mozart: Piano Concerto No.17 in G K453; Mahler: Symphony No.5. Emanuel Ax, piano; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $54.75-$148.00. Also Jun 20.

8:00: Toronto Symphony Orchestra. Christopher Plummer’s Symphonic Shakespeare. Wagner: Overture to Das Liebesverbot; Debussy: King Lear Fanfare; Mendelssohn: Selections from A Midsummer Night’s Dream Op.61; Berlioz: Overture to Béatrice et Bénédict; Walton: Selections from Henry V Suite; and other works. Christopher Plummer, narrator; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $59.00-$199.00.

Sunday June 24


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


7:00: Luminato Festival. Dafar Arnalds: All Strings Attached, Elgin Theatre, 189 Yonge St. 416-368-4849. $81.32.


7:30: Richmond Hill Philharmonic Orchestra. Last Night at the Proms. Holst: The Planets Op.32 (excerpts); Grainger: Country Gardens; Handel in the Strand; Shepherd’s Hey; Lunn: Downontown Abbey Suite; Vivaldi: Gloria in excelsis Deo; Elgar: Pomp & Circumstance March No.1; Jessica Kun, conductor. Richmond Hill Centre for the Performing Arts, 10598 Yonge St. Richmond Hill. 905-787-8811. $29; $24(st).

Monday June 25


Tuesday June 26


1:00: Cathedral Church of St. James. Music at Midday. Owen Spencer, organ. 65 Church St. 416-364-7865. Free.

6:30: The Painted Lady. Willard Bond: Jiggy Poktery CD Release. 218 Ossington Ave. info@thepaintedlady.ca. No cover.

Friday June 29

12:00 noon: Music at Metropolitan. Carillon Recital. Gordon Slater. Metropolitan United Church (Toronto), 56 Queen St. E. 416-363-0331. Free; donations welcomed. Donations go to the Metropolitan’s carillon renovation project.

8:00: Toronto Symphony Orchestra. Beethoven Symphony No.9. Kirstein MacKinnon, soprano; Lauren Segal, mezzo; Andrew Hají, tenor; Tyler Duncan, baritone; Toronto Mendelssohn Choir; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $45.00-$169.00. Also Jun 28, 30(both pm).

Saturday June 30

7:00: Toronto Symphony Orchestra. Beethoven Symphony No.9. Kirstein MacKinnon, soprano; Lauren Segal, mezzo; Andrew Hají, tenor; Tyler Duncan, baritone; Toronto Mendelssohn Choir; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $45.00-$169.00. Also Jun 28, 30(both pm).


Sunday July 1

4:00: Harbourfront Centre. Summer Music in the Garden: Songs for the Women. See Summer Festival Listings, pages 44-51.


Monday July 2


Wednesday July 4

12:30: Organix Concerts/All Saints
Concerts in the GTA


Thursday July 5

7:00: Harbourfront Centre. Summer Music in the Garden: Kongero: Scandinavian Songs. See Summer Festival Listings, pages 44-51.


Friday July 6


Sunday July 8

4:00: Harbourfront Centre. Summer Music in the Garden: Minervia’s Cello. See Summer Festival Listings, pages 44-51.

7:00: Cathy Yang presents. Yoona Kang & Cathy Yang in Recital. Ravel: Violin Sonata No.2; Chaminade: Piano Sonata Op.21; Yuaye: Sonata for Solo Violin No.5; and other works. Yoona Kang, violin; Cathy Yang, piano. Canadian Music Centre, 20 St. Joseph St. 519-774-6988. $20; free (under 12).

Monday July 9


Tuesday July 10


Thursday July 12

7:00: Harbourfront Centre. Summer Music in the Garden: Crossroads. See Summer Festival Listings, pages 44-51.

Tuesday July 17

7:30: Toronto Summer Music. Prégardien in Recital. See Summer Festival Listings, pages 44-51.

Wednesday July 18

11:00am: Toronto Summer Music. 11am Classical Kids Concert Series: Kinan Azmeh City Band. 7:30 Kinan Azmeh City Band. See Summer Festival Listings, pages 44-51.


Thursday July 19

7:30: Harbourfront Centre. Summer Music in the Garden: To Russia With Love. See Summer Festival Listings, pages 44-51.


Friday July 20

12:00 noon: Toronto Reference Library. Summer Music at the Library Series: Autorkizzhav. Canadian Indo-fusion, jazz, funk and folk. Suba Sankaran, vocals; Ed Hanley, tabla; Dylan Bell, bass. 789 Yonge St. 416-393-7175. Free.


Saturday July 21

1:00: Toronto Summer Music. 1pm reGENERATION. Also 4pm. 7:30 Chamber Music reGENERATION. See Summer Festival Listings, pages 44-51.

Sunday July 22

4:00: Harbourfront Centre. Summer Music in the Garden: Mirrored Glass. See Summer Festival Listings, pages 44-51.

Monday July 23


Tuesday July 24


Wednesday July 25

7:00: North York Concert Band. 11am Classical Kids Concert Series: Vivaldi’s Four Seasons. 7:30 Vivaldi’s Four Seasons. See Summer Festival Listings, pages 44-51.

Thursday July 26

7:00: Harbourfront Centre. Summer Music in the Garden: Blythwood Winds: Flights of Fancy. See Summer Festival Listings, pages 44-51.

1:30: Toronto Summer Music. 60 Happy Day. See Summer Festival Listings, pages 44-51.

Friday July 27

12:00 noon: Toronto Reference Library. Summer Music at the Library Series: Bon-Ton String Quartet. Works by Debussy, Turina and Komitas. Bijan Sepanji and Jeremy Ponts, violins; Alex McLeod, viola; Sarah Steeves, cello. 789 Yonge St. 416-393-7175. Free.


8:00: Summer Opera Lyric Theatre. Manon. See Summer Festival Listings, pages 44-51.

Saturday July 28

2:00: Summer Opera Lyric Theatre. 2pm Cosi fan tutte. 8pm Semel. See Summer Festival Listings, pages 44-51.

4:00: Toronto Summer Music. Chamber Music reGENERATION. Also 7:30. See Summer Festival Listings, pages 44-51.

Music Mondays

Lunchtime Concerts Pay-what-you-can

July 2 - Florian Hoefner Trio
July 9 - Tony Yike Yang
July 16 - Padideh Ahrarnejad & Ali Massoudi
July 23 - Allison Au Quartet
July 30 - Azuline Duo

Church of the Holy Trinity
www.musicmondays.ca


7:30: Toronto Summer Music. Tears of Exile. See Summer Festival Listings, pages 44-51.

Tuesday July 17

7:30: Toronto Summer Music. Prégardien in Recital. See Summer Festival Listings, pages 44-51.

Thursday July 19

7:30: Toronto Summer Music. To Russia With Love. See Summer Festival Listings, pages 44-51.


Friday July 20

12:00 noon: Toronto Reference Library. Summer Music at the Library Series: Autorkizzhav. Canadian Indo-fusion, jazz, funk and folk. Suba Sankaran, vocals; Ed Hanley, tabla; Dylan Bell, bass. 789 Yonge St. 416-393-7175. Free.


Saturday July 21

1:00: Toronto Summer Music. 1pm reGENERATION. Also 4pm. 7:30 Chamber Music reGENERATION. See Summer Festival Listings, pages 44-51.

Sunday July 22

4:00: Harbourfront Centre. Summer Music in the Garden: Mirrored Glass. See Summer Festival Listings, pages 44-51.

Monday July 23


Tuesday July 24


Wednesday July 25

7:00: North York Concert Band. 11am Classical Kids Concert Series: Vivaldi’s Four Seasons. 7:30 Vivaldi’s Four Seasons. See Summer Festival Listings, pages 44-51.

Thursday July 26

7:00: Harbourfront Centre. Summer Music in the Garden: Blythwood Winds: Flights of Fancy. See Summer Festival Listings, pages 44-51.

1:30: Toronto Summer Music. 60 Happy Day. See Summer Festival Listings, pages 44-51.

Friday July 27

12:00 noon: Toronto Reference Library. Summer Music at the Library Series: Bon-Ton String Quartet. Works by Debussy, Turina and Komitas. Bijan Sepanji and Jeremy Ponts, violins; Alex McLeod, viola; Sarah Steeves, cello. 789 Yonge St. 416-393-7175. Free.


8:00: Summer Opera Lyric Theatre. Manon. See Summer Festival Listings, pages 44-51.

Saturday July 28

2:00: Summer Opera Lyric Theatre. 2pm Cosi fan tutte. 8pm Semel. See Summer Festival Listings, pages 44-51.

4:00: Toronto Summer Music. Chamber Music reGENERATION. Also 7:30. See Summer Festival Listings, pages 44-51.
Monday July 30
- 7:30: Toronto Summer Music, A Tribute to Yehudi Menuhin. See Summer Festival Listings, pages 44-51.

Tuesday July 31
- 7:30: Toronto Summer Music, Angela Cheng. See Summer Festival Listings, pages 44-51.
- 8:00: Summer Opera Lyric Theatre. Cosi fan tutte. See Summer Festival Listings, pages 44-51.

Wednesday August 1
- 11:00am: Toronto Summer Music, 11am Classical Kids Concerts Series: Music from Wartime. 7:30 War in the 20th Century. See Summer Festival Listings, pages 44-51.
- 5:00: Summer Opera Lyric Theatre. 2pm Manon. 8pm Semele. See Summer Festival Listings, pages 44-51.

Thursday August 2
- 7:00: Harbourfront Centre. Summer Music in the Garden: Fiddlers and Banjos and Guitars, Oh My! See Summer Festival Listings, pages 44-51.

Friday August 3
- 7:30: Toronto Summer Music, Brahms Sextet. See Summer Festival Listings, pages 44-51.
- 8:00: Summer Opera Lyric Theatre. Semele. See Summer Festival Listings, pages 44-51.

Saturday August 4
- 2:00: Summer Opera Lyric Theatre. 2pm Semele. 8pm Manon. See Summer Festival Listings, pages 44-51.
- 7:30: Toronto Summer Music, TSM Finale. See Summer Festival Listings, pages 44-51.
- 8:00: Summer Opera Lyric Theatre, Semele. See Summer Festival Listings, pages 44-51.

Sunday August 5
- 2:00: Summer Opera Lyric Theatre. Cosi fan tutte. See Summer Festival Listings, pages 44-51.

Monday August 6
- 5:00: Mount Pleasant Group, For Those Who Died Trying. A 35-movement musical elegy for victims who were killed or went missing because of their effort to stop powerful interests who wanted to destroy their community’s environment and impede human rights. Horvat: The Thailand HRDs (world premiere). Mivos Quartet. Gathering Hall, Mount Pleasant Funeral Centre, 375 Mount Pleasant Rd. 416-482-9199. Free.

Monday August 9

Tuesday August 10
- 7:00: Ripley’s Aquarium of Canada. Friday Night Jazz. Lady Be Good, 268 Bremner Blvd. 647-351-3474, $30; $19.25(sr/age 6-13); $7(age 3-5).

Wednesday August 11
- 7:00: Harbourfront Centre. Summer Music in the Garden: Faces of the Violin. See Summer Festival Listings, pages 44-51.

Thursday August 16
- 8:00: Harbourfront Centre. Summer Music in the Garden: Sunday Afternoon at the Opera. See Summer Festival Listings, pages 44-51.

Friday August 17
- 7:30: St. Joe’s ArtsFest, Artistic Director’s Evening. A celebration of Estonian connections. See Summer Festival Listings, pages 44-51.

Saturday August 18
- 1:00: Open Ears Festival of Music and Sound. No Hay Banda Presents shifting states. Registry Theatre, 122 Frederick St., Kitchener. info@openears.ca. $19; $10(arts); $10(sr/st). Audience members will receive a complimentary copy of the new album.
- 7:30: Barrie Concert Band. The Classics. Brahms: Academic Festival Overture; Wagner: Elgar: 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 Anne St. N., Barrie. 705-481-1607. $20; $10(at); free(under 5).
- 8:00: Open Ears Festival of Music and Sound. Nico Muhly and Nadia Sirota. Nico Muhly; piano; Nadia Sirota, viola. Zion United Church, 32 Weber St. W., Kitchener. info@openears.ca. $25; $20(arts); $10(sr/st).
- 9:30: Open Ears Festival of Music and Sound. Orion Honeys. TWA Social, 1 King St. W., Kitchener. info@openears.ca. TBA.

Sunday August 19
- 11:00am: Open Ears Festival of Music and Sound. Emerging Composer Piece: Katerina Gimon, Victoria Park Pavilion, 80 Schneider Ave., Kitchener. info@openears.ca. Free.
- 6:00: 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, Varèse, Stockhausen, and others. Studio Dan. Registry Theatre, 122 Frederick St., Kitchener. info@openears.ca. $29; $20(arts); $10(sr/st).
- 1:00: Open Ears Festival of Music and Sound. No Hay Banda Presents shifting states. Registry Theatre, 122 Frederick St., Kitchener. info@openears.ca. $19; $10(arts); $10(sr/st).
- 5:00: Open Ears Festival of Music and Sound. Novo Voices: New Music for Choir.

Music Mondays
Lunchtime Concerts Pay-what-you-can
Aug 6 - Sheng Cai
Aug 13 - Danielle Sum & Arthur Tang
Aug 20 - Bedford Trio
Aug 27 - Emily Rho & Britton Riley
Sept 3 - Concorde Church of the Holy Trinity
www.musicmondays.ca

Toronto Reference Library
Small World Music Festival - August 17
Harbourfront Centre
Small World Music
Festival - August 17
(Morocco)
DARAA TRIBES
Small World Music
Festival - August 17
(Morocco)
DARAA TRIBES
Small World Music
Festival - August 17
(Morocco)
DARAA TRIBES


Friday June 1
- 11:00am: Open Ears Festival of Music and Sound. Emerging Composer Piece: Katerina Gimon, Victoria Park Pavilion, 80 Schneider Ave., Kitchener. info@openears.ca. Free.
- 6:00: 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, Varèse, Stockhausen, and others. Studio Dan. Registry Theatre, 122 Frederick St., Kitchener. info@openears.ca. $29; $20(arts); $10(sr/st).
- 7:30: St. Joe’s ArtsFest, Artistic Director’s Evening. A celebration of Estonian connections. See Summer Festival Listings, pages 44-51.

Saturday June 2
- 1:00: Open Ears Festival of Music and Sound. No Hay Banda Presents shifting states. Registry Theatre, 122 Frederick St., Kitchener. info@openears.ca. $19; $10(arts); $10(sr/st).
- 5:00: Open Ears Festival of Music and Sound. Novo Voices: New Music for Choir.
B. Concerts Beyond the GTA

Works by Mahby, Burhans, Vivier, Cage, Lang and Shaw. Mark Vuorinen, conductor. Zion United Church, 32 Weber St. W., Kitchener. info@openears.ca. $19; $10 (arts/sr/st).


Wednesday June 6
- 12:15: St. Andrew’s Presbyterian Church (Kitchener). Wednesday Noon-Hour Concert Spring 2018. Team Handa, vocals and guests. 54 Queen St. N., Kitchener. 226-647-1290. Free. 11:30: Lunch available in the foyer or BYO.

Thursday June 7
- 7:00: TD Niagara Jazz Festival. Sarah Vaughan Tribute: Vaughan in the Vines. See Summer Festival Listings, pages 44-51.
- 7:30: St. Joe’s ArtsFest. Festival Trio. See Summer Festival Listings, pages 44-51.

Friday June 8
- 8:00: Barrie Jazz and Blues Festival. Ellington’s Suicide Toot. Fern Lindzon, piano and vocals; Colen Allen, sax/saxophone; George Koller, bass; Nick Fraser, drummer. Barrie City Hall Rotunda, 70 Collier St., Barrie. bjjfestivalconcanes.net. No cover.
- 8:00: QuartetFest. QuartetFest 1: AYR Trio. Tchaikovsky: Trio in a. Shostakovich: Trio No.2 in e. Angela Park, piano; Yehonatan Berick, violin; Rachel Mercier, cello. KWMC Music Room, 57 Young St. W., Waterloo. 519-886-1673. $35; $20(st).

Saturday June 9
- 2:00: Westben Concerts at The Barn. Joseph & the Amazing Technicolor Dreamcoat. See Summer Festival Listings, pages 44-51.
- 4:00: St. Joe’s ArtsFest. Festival Closing Concert. See Summer Festival Listings, pages 44-51.

Thursday June 14
- 7:00: Zula. Something Else! Festival. Edgardo Moreno; Hope Cries for Justice; Artifacts Trio; and Sololaminaescue. See Summer Festival Listings, pages 44-51.

Friday June 15
- 7:00: Westben Concerts at The Barn. Joseph & the Amazing Technicolor Dreamcoat. See Summer Festival Listings, pages 44-51.
- 7:00: Zula. Something Else! Festival. Mike Hansen; Eugene Chadbourne; Joe McPhee; Cluttertones; and McPhee/Cale/Stewart. See Summer Festival Listings, pages 44-51.

Saturday June 16
- 12:00 noon: Zula. Something Else! Festival. 12pm Free Concert: Snow & Stewart. 2pm Taps & Traps; Gennaro/Hundead; and Heather Cornell Workshop. 7pm Chadbourne/Guthrie/Monicker; Susan Alcorn; and The Revival Ensemble. See Summer Festival Listings, pages 44-51.
- 2:00: Westben Concerts at The Barn. Joseph & the Amazing Technicolor Dreamcoat. See Summer Festival Listings, pages 44-51.
- 8:00: QuartetFest. QuartetFest 4: Pen-derecki String Quartet. Artists of QuartetFest: Leopoldo Erri, Piano. Piano Quartet: Maureen Forrester Recital Hall, 57 Young St. W., Waterloo. 519-886-1673. $35; $20(st).

Sunday June 17
- 2:00: Chamber Music Hamilton. Masterworks and Exotic Instruments. Beethoven: Serenade in D for flute, violin and viola; Richard-Schulte: When Words Fail; Martinu: Fantasia for string quartet, piano, oboe and theremin; Traditional: Catalan Song of the Birds; Saint-Saëns: The Swan. Michael Schulte, violin and theremin; David Hetherington, cello and musical saw; Caitlin Boyle, viola; Leslie Newman, flute; Christian Petrowaska Quilico, piano. Art Gallery of Hamilton, 123 King St. W., Hamilton. 905-525-7429. $35; $30(st); $15(st).
- 2:00: Westben Concerts at The Barn. Joseph & the Amazing Technicolor Dreamcoat. See Summer Festival Listings, pages 44-51.
- 4:00: St. Joe’s ArtsFest. Festival Closing Concert. See Summer Festival Listings, pages 44-51.

Tuesday June 12
- 8:00: KW Community Orchestra. In Concert. Bach: Brandenburg Concerto No.5; Massenet; Meditation from Thaïs; Shostakovich: Romance for Violin; and other works. KWCM Music Room, 57 Young St. W., Waterloo. 519-886-1673. $20; free(st).

Wednesday June 13

Wednesday June 20
- 12:00 noon: Music at St. Andrews. Andrew Adair, organ. St. Andrews Presbyterian Church (Barrie), 47 Owen St. Barrie. 705-726-1181. $10; free(st).
- 12:15: St. Andrew’s Presbyterian Church (Kitchener). Wednesday Noon-Hour Concerts Spring 2018. Debra Lacoste, trumpet; Anne-Marie MacDairmid, organ, 54 Queen St. N., Kitchener. 226-647-1290. Free. 11:30: Lunch available in the foyer or BYO.

Thursday June 21

Saturday June 23
- 8:00: Kitchener-Waterloo Chamber Music Society. Marko Pejanojan, Piano. KWCM Music Room, 57 Young St. W., Waterloo. 519-886-1673. $30; $20(st).

Wednesday July 4

Friday June 29

Saturday June 30

Monday July 2
- 8:00: TD Niagara Jazz Festival. Twilight Jazz in the Clubs: Eric St. Laurent Trio. See Summer Festival Listings, pages 44-51.

Wednesday July 4
- 12:00 noon: Midday Music with Shigeru. Tabitha Johnson, piano. Works by Bach, Haydn, Schubert and Rachmaninoff. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $10; free(st).

Thursday July 5
### Friday July 6

- **7:00**: TD Niagara Jazz Festival. Dave Brubeck Tribute: Sax in the Vineyard. See Summer Festival Listings, pages 44-51.
- **7:30**: **Brett Music Festival.** Blame It on the Champagne. See Summer Festival Listings, pages 44-51.

### Saturday July 7

- **2:00**: Westben Concerts at The Barn. Don Giovanni in Concert. See Summer Festival Listings, pages 44-51.
- **5:00**: Kitchener-Waterloo Chamber Music Society. Italian Baroque. Works by Dalla Abaco, Vandoni and Streich. Einoi Frey, cello; Lucas Harris, theorbo; Joelle Morten, gamba. KWCMCS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $35; $20(st).

### Sunday July 8

- **2:00**: Westben Concerts at The Barn. Chopin Celebration - Robert Silverman. See Summer Festival Listings, pages 44-51.

### Wednesday July 11

#### Two Sopranos

**ONE VOICE**

- **Soprano** Navya Kiran
- **Soprano** Melissa-Marie Shiner
- **Piano** Brah Gholomber

**SOPRANO**

- **July 11th at 7pm**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday July 16</td>
<td>8:00</td>
<td><strong>Stratford Summer Music.</strong> Opening Night: Grand Illumination and Music for a Midsummer’s Night. See Summer Festival Listings, pages 44-51.</td>
</tr>
<tr>
<td>Tuesday July 17</td>
<td>10:00</td>
<td><strong>Stratford Summer Music.</strong> Opening Day: Play Me, I’m Yours. See Summer Festival Listings, pages 44-51.</td>
</tr>
<tr>
<td>Wednesday July 18</td>
<td>12:00</td>
<td><strong>Stratford Summer Music.</strong> Daytime: Musical Brunch: Winona Zelenka, Cello. 3pm L’Orchestre de la Francophonie. See Summer Festival Listings, pages 44-51.</td>
</tr>
<tr>
<td>Thursday July 19</td>
<td>11:00am</td>
<td><strong>UpTown Waterloo Jazz Festival.</strong> Morning Brunch: Winona Zelenka, Cello. 7:30am L’Orchestre de la Francophonie. See Summer Festival Listings, pages 44-51.</td>
</tr>
<tr>
<td>Friday July 20</td>
<td>11:00am</td>
<td><strong>UpTown Waterloo Jazz Festival.</strong> Morning Brunch: Winona Zelenka, Cello. 7:30am L’Orchestre de la Francophonie. See Summer Festival Listings, pages 44-51.</td>
</tr>
<tr>
<td>Saturday July 21</td>
<td>10:00am</td>
<td><strong>UpTown Waterloo Jazz Festival.</strong> Morning Brunch: Winona Zelenka, Cello. 7:30am L’Orchestre de la Francophonie. See Summer Festival Listings, pages 44-51.</td>
</tr>
<tr>
<td>Sunday July 22</td>
<td>11:00</td>
<td><strong>Elora Festival.</strong> 11am Sunday Service. 2pm Mendelssohn Organ Sonata and Choral Works. 4:30pm Thunder: The Song of Francis Pegahmagabow. 7:30pm Museum Series: The Elora Singers Unplugged. See Summer Festival Listings, pages 44-51.</td>
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</tbody>
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**thewholenote.com**

June 1 - September 7, 2018

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**June 1 - September 7, 2018**

- **7:00**: TD Niagara Jazz Festival. Dave Brubeck Tribute: Sax in the Vineyard. See Summer Festival Listings, pages 44-51.
- **7:30**: **Brett Music Festival.** Blame It on the Champagne. See Summer Festival Listings, pages 44-51.
- **5:00**: **Kitchener-Waterloo Chamber Music Society.** Italian Baroque. Works by Dalla Abaco, Vandoni and Streich. Einoi Frey, cello; Lucas Harris, theorbo; Joelle Morten, gamba. KWCMCS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $35; $20(st).
B. Concerts Beyond the GTA

Concerts II. See Summer Festival Listings, pages 44-51.

- **2:00**: Westben Concerts at The Barn. Broadway at the Barn: Crazy for Gerstein. See Summer Festival Listings, pages 44-51.

Friday July 27

- **11:00am**: Stratford Summer Music. 11am Bach; Coffee Cantata. 12pm BargeMusic: Shane Cook & Co. 5pm Cabaret: John MacLeod's Rev Hotel Orchestra. See Summer Festival Listings, pages 44-51.
- **1:00**: Ottawa Chamber Music Festival. 1pm Moto Piano. 5:30 Skínisk Snapchat: Z.E.N. Trio. 7pm Marc-André Hamelin with Quatuor Danel. 10pm Roby Lakatos Quartet at Chamberfringe. See Summer Festival Listings, pages 44-51.
- **1:30**: Festival of the Sound. 1:30 Bach - Schumann. 3:30 Bach - Brahms. 7:30 Inspired by Folk Music. See Summer Festival Listings, pages 44-51.
- **7:00**: Westben Concerts at The Barn. Sarah Harmer. See Summer Festival Listings, pages 44-51.
- **7:30**: Elora Festival. Look Ahead: Robi Botos, Paul Novotny and Jackie Richardson. See Summer Festival Listings, pages 44-51.
- **7:30**: TD Niagara Jazz Festival. 7:30 Jazz in the City: Flagship Event - Singin' with the Big Band. 5pm Twilight Jazz in the Clubs: Heilig Manoeuvre. See Summer Festival Listings, pages 44-51.

Saturday July 28

- **11:00am**: Elora Festival. 11am Family Series: Platypus Theatre - How the Gimpfoot Found Its Song. 1pm André Laplante: Piano. In Recital. 4pm Rolston String Quartet: In Recital. 7:30 Chantal Kreviazuk. See Summer Festival Listings, pages 44-51.
- **11:00am**: Stratford Summer Music. 11am Bach; Coffee Cantata. 11am Musical Brunch: Sharlene Wallace, Harg - Bach and Beyond. 12pm BargeMusic: Shane Cook & Co. Also 3pm. See Summer Festival Listings, pages 44-51.
- **11:00am**: TD Niagara Jazz Festival. 11am Jazz in the Park. 7pm Jazz on the Lake: Dixieland Jazz Event. See Summer Festival Listings, pages 44-51.
- **11:00am**: Elora Festival. 11am Sunday Service. 11am The Majesty of Handel and Mozart. See Summer Festival Listings, pages 44-51.
- **11:00am**: Ottawa Chamber Music Festival. 11am Buzz Brass with Valentine Milot. 1pm Quatuor Danel. 7pm Chamberfest 25th Anniversary Mashup. 10pm The Freetless. See Summer Festival Listings, pages 44-51.
- **11:00am**: TD Niagara Jazz Festival. 11am Jazz in the Park. 7pm Jazz on the Lake: Dixieland Jazz Event. See Summer Festival Listings, pages 44-51.
- **1:30**: Festival of the Sound. 1:30 James Keelaghan: Live in Concert. 5pm Folk on The Island Queen. See Summer Festival Listings, pages 44-51.
- **2:00**: Music at Port Mildford. Sunday Student Matinee. See Summer Festival Listings, pages 44-51.
- **2:00**: Westben Concerts at The Barn. The Step Crew. See Summer Festival Listings, pages 44-51.

Monday July 30

- **7:00**: Ottawa Chamber Music Festival. 7pm Ariel Quartet with Rolston String Quartet. 10pm And So It Goes: Brett Polegato and Robert Kortgaard. See Summer Festival Listings, pages 44-51.
- **7:00**: Stratford Summer Music. Blind Boys of Alabama. See Summer Festival Listings, pages 44-51.
- **1:00**: Ottawa Chamber Music Festival. 1pm Rolston String Quartet. 7pm Thunder: The Songs of Francis Pegahmagabow. 10pm Tom Allen's Judgment of Paris. See Summer Festival Listings, pages 44-51.
- **1:30**: Festival of the Sound. 1:30 The Magic of Schubert. 3:30 Beethoven and Grieg. 7:30 The Genius of J.S. Bach. See Summer Festival Listings, pages 44-51.

Wednesday August 1

- **10:00am**: Ottawa Chamber Music Festival. 10am Bring the Kids!: Bedford Trio. 1pm Music from the Sound. 7pm Gill Angelie Geneve. 10pm Transcontinental Drift. See Summer Festival Listings, pages 44-51.
- **11:00am**: Festival of the Sound. 11am Mozart in Paradise. 3:30 Festival Baroque. 7:30 Beethoven, Mendelssohn & Mozart. See Summer Festival Listings, pages 44-51.
- **12:00 noon**: Midday Music with Shigeru Matsumoto. 1pm An Evening with Michael Feinstein. 1pm Shakespeare's Sonatas; Bach-Busoni: Chaconne in d BWV1004, Debussy; Les Estampie. See Summer Festival Listings, pages 44-51.

Thursday August 2

- **12:00 noon**: Stratford Summer Music.
Tuesday August 7

- 10:00am: Ottawa Chamber Music Festival: 10am Bring the kids! : Pentacle Wind Quintet. 2:45 Canadian Guitar Quartet. 7pm Pražák Quartet. 10pm Payadora Tango Ensemble with Drew Jurecka. See Summer Festival Listings, pages 44-51.
- 1:30pm: Festival of the Sound: The Rondo. 3:30 The Russian Soul. 7:30 Mozart, Brahms & Schubert. See Summer Festival Listings, pages 44-51.
- 2:30: Seniors Serenade. Ainsley McNaught, piano. Works by Miles Davis, Oscar Peterson, Nat King Cole, Stevie Wonder, Chopin and Liszt. Bethel Community Church, 128 St. Andrew's Presbyterian Church (Niagara-on-the-Lake), 41 Byron St., Niagara-on-the-Lake. See Summer Festival Listings, pages 44-51.
- 8:00: Bravo Niagara Summer Music: Tommy Dorsey Orchestra. See Summer Festival Listings, pages 44-51.

Wednesday August 8

- 10:00am: Ottawa Chamber Music Festival: 10am Bring the kids!: Pentacle Wind Quintet. 1pm Mozart! 1pm Simone Osborne and Gordon Bintner with Michael McMahon. 10pm Synthesis with Justin Gray. See Summer Festival Listings, pages 44-51.
- 1:30pm: Festival of the Sound: The Rondo. 3:30 The Russian Soul. 7:30 Mozart, Brahms & Schubert. See Summer Festival Listings, pages 44-51.
- 2:30: Seniors Serenade. Ainsley McNaught, piano. Works by Miles Davis, Oscar Peterson, Nat King Cole, Stevie Wonder, Chopin and Liszt. Bethel Community Church, 128 St. Andrew's Presbyterian Church (Niagara-on-the-Lake), 41 Byron St., Niagara-on-the-Lake. See Summer Festival Listings, pages 44-51.
- 7:30: Bravo Niagara Summer Music: Tommy Dorsey Orchestra. See Summer Festival Listings, pages 44-51.

Thursday August 9

- 10:00am: Ottawa Chamber Music Festival: 10am Bring the kids!: SOMA Quartet. 1pm SOMA Quartet. 7pm I Musici de Montreal. 10pm Last Call: Du/Violinist Brendan Speitz with the SOMA Quartet. See Summer Festival Listings, pages 44-51.
- 12:00 noon: Bravo Niagara Summer Music: BargeMusic: Asiko Afrobeat Ensemble. See Summer Festival Listings, pages 44-51.
- 1:30pm: Festival of the Sound: The Sonatas. 3:30 Canadian Guitar Quartet. 7:30 Haydn, Brahms & Dvorák. See Summer Festival Listings, pages 44-51.
- 8:00: Highlands Opera Studio. Celebrations! Honouring Leonard Bernstein, Gioachino Rossini, and others. See Summer Festival Listings, pages 44-51.
- 8:00: Bravo Niagara Summer Music: Tommy Dorsey Orchestra. See Summer Festival Listings, pages 44-51.
C. Music Theatre

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

B. Concerts Beyond the GTA

Wednesday August 22
- 5:00: Stratford Summer Music. 3pm Jean-Michel Blais. 7pm Mandolin Orange. 8pm Daron Tung in Concert. See Summer Festival Listings, pages 44-51.
- 7:30: Opera Muskoka Festival. Stils of Tomorrow Concert. See Summer Festival Listings, pages 44-51.

Friday August 24

Saturday August 25
- 11:00am: Stratford Summer Music. 11am Musical Brunch: Cristina Zacharias, Violin. 12pm BarbeMusic: Langley Ukulele Ensemble. Also 3pm, 3pm Jan Lisiecki. See Summer Festival Listings, pages 44-51.
- 7:30: Highlands Opera Studio. La bohème. See Summer Festival Listings, pages 44-51.
- 7:30: Highlands Opera Studio. La bohème. See Summer Festival Listings, pages 44-51.
- 7:30: Highlands Opera Studio. La bohème. See Summer Festival Listings, pages 44-51.
- 7:30: Highlands Opera Studio. La bohème. See Summer Festival Listings, pages 44-51.

Wednesday September 5
- 12:00 noon: Midday Music with Shipper. Bedford Piano Trio. Alessia Disimmo, violin; Andrew Assencio, cello; Jialiang Zhu, piano. 

Thursday August 30

Friday September 7

Thursday, September 6

B. Concerts Beyond the GTA

Wednesday August 22
- 3:00: Stratford Summer Music. 3pm Jean-Michel Blais. 7pm Mandolin Orange. 8pm Daron Tung in Concert. See Summer Festival Listings, pages 44-51.
- 7:30: Opera Muskoka Festival. Stils of Tomorrow Concert. See Summer Festival Listings, pages 44-51.

Friday August 24
- 12:00 noon: Stratford Summer Music. 12pm BargeMusic: Langley Ukulele Ensemble. 1pm Drew Santini: A Recital for Stratford. See Summer Festival Listings, pages 44-51.

Saturday August 25
- 11:00am: Stratford Summer Music. 11am Musical Brunch: Cristina Zacharias, Violin. 12pm BarbeMusic: Langley Ukulele Ensemble. Also 3pm, 3pm Jan Lisiecki. See Summer Festival Listings, pages 44-51.
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Wednesday September 5
- 12:00 noon: Midday Music with Shipper. Bedford Piano Trio. Alessia Disimmo, violin; Andrew Assencio, cello; Jialiang Zhu, piano. 

Tuesday September 4

B. Concerts Beyond the GTA

Wednesday August 22
- 3:00: Stratford Summer Music. 3pm Jean-Michel Blais. 7pm Mandolin Orange. 8pm Daron Tung in Concert. See Summer Festival Listings, pages 44-51.
- 7:30: Opera Muskoka Festival. Stils of Tomorrow Concert. See Summer Festival Listings, pages 44-51.

Friday August 24
- 12:00 noon: Stratford Summer Music. 12pm BargeMusic: Langley Ukulele Ensemble. 1pm Drew Santini: A Recital for Stratford. See Summer Festival Listings, pages 44-51.

Saturday August 25
- 11:00am: Stratford Summer Music. 11am Musical Brunch: Cristina Zacharias, Violin. 12pm BarbeMusic: Langley Ukulele Ensemble. Also 3pm, 3pm Jan Lisiecki. See Summer Festival Listings, pages 44-51.
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- 7:30: Highlands Opera Studio. La bohème. See Summer Festival Listings, pages 44-51.
- 7:30: Highlands Opera Studio. La bohème. See Summer Festival Listings, pages 44-51.

Wednesday September 5
- 12:00 noon: Midday Music with Shipper. Bedford Piano Trio. Alessia Disimmo, violin; Andrew Assencio, cello; Jialiang Zhu, piano. 
Performing Arts Pavilion, Haliburton. 1-855-455-5533. $37.50. Opens Aug 24, 7:30pm. Runs to Aug 27. Fri/Sat/Mon (7:30pm), Sun (2pm).

- Italian Canadian Heritage Foundation. Omaggio a Puccini. Puccini selection of arias from operas such as La Bohème, Gianni Schicchi, Tosca. John Vadera, tenor; Coro San Marco; Rolando Nicolosi, conductor. St. Peter’s Church (Woodbridge), 100 Bainbridge Ave, Woodbridge. 905-850-2299. $10 or PAYC. Jun 1, 7:30pm.


- Mirvish. Tomowen the Musical. Princess of Wales Theatre, 300 King St. W. 416-872-1212. $29-$129. Opens May 22, 8pm. Runs to Jun 5. Tues-Sat/Sun (8pm), Wed-Sat/Sun (1pm), Sat/Sun (2pm).


- Mirvish. Mamma Mia! Music and lyrics by Benny Andersson, Bjorn Ulvaeus, and some songs with Stig Anderson. Book by Catherine Johnson. Ed Mirvish Theatre, 244 Victoria St. 416-872-1212. $29-$175. Opens Aug 9, 1:30pm. Runs to Aug 19. Tues-Sat/Sun (8pm), Wed-Sat/Sun (7:30pm), Sat/Sun (2pm).


- Musical Theatre Productions. Broadway to the Max. Wave, Western University. 1151 Richmond St., London. 519-672-1800. $48. Opens Jun 20, 8pm. Runs to Jun 23. Wed-Sat/Sat/Sun (8pm), Sat/Sun (2pm).

- National Ballet of Canada. Frame by Frame. Created by Robert Lepage and Guillaume Côté, based on work of Norman McLaren. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-345-9595. $39-$265. Opens Jun 1, 7:30pm. Runs to Jun 10. Thurs/Sat/Sun (7:30pm), Tues-Sat/Sat/Sun (7:30pm).


- Nova One Hotel. Music by John Kander, lyrics by Fred Ebb, book by Fred Ebb and Bob Fosse. Ed Mirvish Theatre, 244 Victoria St. 416-872-1212. $39-$199. Opens Jun 12, 8pm. Runs to Jul 17. Tues-Sat/Sat/Sun (8pm), Wed-Sat/Sun (7:30pm), Sat/Sun (2pm).

- Nova One Hotel. Music and lyrics by Stephen Schwartz, book by Winnie Holzman, based on the novel. Ed Mirvish Theatre, 244 Victoria St. 416-872-1212. $39-$199. Opens Jun 12, 8pm. Runs to Jul 17. Tues-Sat/Sat/Sun (8pm), Wed-Sat/Sun (7:30pm), Sat/Sun (2pm).

- Opera 5. Barber of Seville. Music by Rossini. Music and lyrics by Arrigo Boito, book by Giuseppe Maria D’Alessio, London. 9 Trinity St. 416-537-6066. $25. Opens Jun 7, 7:30pm. Runs to Aug 5. Thurs(2pm), Fri(7:30pm), Sat/Sat/Sun (8pm), Sat/Sun (2pm).


As we work towards listing club events with our main listings in an integrated searchable format, some listings here are less complete than they were previously. Please visit the website addresses provided for specific venues or use the phone number provided for more detailed information. We apologize for this temporary inconvenience.
Dinner from 6pm and music from 7 to 9pm.

Sep 1
William Carn Quartet.
Worst
Jack McFadden Trio.
Misener Trio.
Aug 18
Emily Steinwall Quartet.
Lina Alle–Childs Quartet.
Aug 3
"Con Gracias" Quartet.
Will Jarvis Quartet.
Vern Dorge/Duncan Hopkins Homecoming Trio.
Jul 13 Verner Dorge Quartet.
Jul 14 Lisa Martindeli & Kevin Turcotte Quartet in Tribute.
Jul 20 Will Jarvis “Con Gracias” Quartet.
Jul 21 Steve Amiraульт Quartet.
Jul 27 Alex Dean Quartet.
Jul 28 Morgan Childs Quartet.
Aug 3 Pat Collins Trio.
Aug 4 Jake Koffman Trio.
Aug 10 Lina Alle–mano.
Aug 11 Jay Danley Trio.
Aug 17 Vaughan Misser Trio.
Aug 18 Emily Steinwall Quartet.
Aug 24 Jack Madsen Trio.
Aug 31 William Carn Quartet.
Sep 1 Lenny Solomon Trio.

Shift Big Band; Tomalex Concert Jazz/A C Unit; 9:45pm Alex Pangman. Jun 17 12noon Excelsior Dixieland Jazz; 3:30pm Dr. Nick – Blues; 7pm Julian Anderson-Bowes; 9:30pm Gabriel Palatchi Trio. Jun 18 6:30pm Peter Hill Quintet; 9:30pm Mike Hunt’s OTT Big Band. Jun 19 6:30pm Trevor Giancola Quartet; 9:30pm Classic Radio Jazz Jam. Jun 20 6:30pm Worst Pop Band Ever. Jun 21 5pm Emily Steinwall; 8pm Will Vinson Trio; 10pm Shaun Martin Go Party. Jun 22 5pm The Jivebombers; 5pm Pat Lababera Quartet; 10pm Tony mortar. Jun 23 12noon The Sinners Choir; 3:30pm Laura Hubert Band; 6pm Joy Lapps Project; 10pm Paris, Monster. Jun 24 12noon Excelsior Dixieland Jazz; 3:30pm Freeway Dixieland; 8pm Becca Stevens; 10pm Rinse the Algorithm. Jun 25 5pm Robert Black; 8pm Soul Jazz Revue; 10pm Bestrest. Jun 26 5pm Harley Card; 8pm Mike Murray; 10pm Bestrest. Jun 27 5pm Alson Alu; 8pm Geoffrey Keezer Trio; 10pm Dan Weiss & Starbaby. Jun 28 5pm Neon Eagle; 8pm Gray Matter; 10pm Dan Weiss & Starbaby. Jun 29 10pm Ghost Note. Jun 30 12noon Humber Community Music; 3:30pm Paul Reddick; 8pm Joe Policastro; 10pm Gogo Pengull. Jul 1 12noon Excelsior Dixieland Jazz; 3:30pm Club Jongo; 10pm Alson Young Quartet; 9:30pm Radiohead Jazz Project.

Salty Dog Bar & Grill, The
1980 Queen St. E. 416-489-5064

Mazetta’s Musical Festival
9 & 10:15pm Wednesday Concert
mazettarestaurant.com (full schedule)
Sunday, June 10 at 4:30pm
Kieran Overs (bass)
Nancy Walker (piano)
William Carn (trombone)

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Jun 14 6:30 Regeneration Community Services: Annual Big Band Benefit. Please join us for an evening of fun and entertainment featuring the Toronto All-Star Big Band. Revive the spirit of the 30s, 40s, and 50s. Silent auction to follow. In support of Regeneration Community Services. For dinner reservations and to guarantee seating, contact Lula Lounge at 416-588-0307 or www.lula.ca. Lula Lounge, 1585 Dundas St. W. $35.


Jun 17 7pm: Elora Festival. 39th Anniversary Fundraiser Dinner: Come celebrate our 39th anniversary in style! Dine with us in the newly inaugurated Wellington Room of the Elora Mill. What better way to toast the past and build the future than an intimate evening of fine dining and comic opera antics with Million & Faye in this world-class venue. Cocktails at 5:30pm and dinner at 7pm. Elora Mill. $105 per person (including tax).

Lectures, Salons and Symposia

June, July, and Aug 7pm Classical Music Club Toronto: During June, July and August, the club will meet on one Saturday evening a month. Individual programs and dates were not available at the time of printing and will be finalized in the coming weeks. For further information, visit the classicalmusicclubtoronto.org or call John Sharpe at 416-688-2649. Annual membership: $25(regular); $10(sr/st). Free for first-time visitors. Donations accepted for refreshments.


Jun 13 02pm: Toronto Opera Club: Is the Internet Destroying Opera? Guest speaker: Robert Harris. Room 330, Faculty of Music, Edward Johnson Building, 8 Queen’s Park Cr. W. 416-914-3940. $10.

Jun 12 7pm: The Toronto Chapter of the Duke Ellington Society. Montgomery’s Inn, corner of Dundas St. W. and Elgin Ave. Anyone interested in Ellington’s music and his contributions to the art of jazz is welcome. Information at torontodukeellingtonsociety.com or 416-239-2883. Membership fee is $35 per person or $50 per couple, with one free initial visit.

Jun 30 2pm: Westben: Tafelmusik Baroque Orchestra: Bach and His World. Who are the baroque craftsmen who helped J.S. Bach realize his genius? Who carved the violins? Who hand-pulled brass harpsichord strings, and who tapped pine trees for the resin that would set gut strings into vibration? Explore the wonderful world of Bach and his times through the master’s music, narration and video projections with Canada’s premiere Baroque Orchestra and narrator Blair Williams (Shaw Festival). Featuring the works by Bach, including Sinfonias from BWV 249a, the Third Brandenburg Concerto & excerpts from the Goldberg Variations. The Barn, 6698 County Road 30 North, Campbellford. 705-653-5508. $75(adult); $74(adult wing); $73(sr); $72(sr wing); $15(st & under 30); $5(under 19).

Jun 14 10:30pm: Westben: Nocturne Under the Stars. An exploration of the Chopin Nocturnes with Westben’s Artistic Director, Brian Finley, and author Helen Humphreys reading from her memoir, Nocturne. The Barn, 6698 County Road 30 North, Campbellford. 705-653-5508. $44(adult); $43(adult wing); $42(sr); $41(or wing); $15(st & under 30); $5(under 19).

Jun 18 10am: Stratford Summer Music. Robert Harris Illustrated Musical Lecture Series: Tchaikovsky’s 1812 Overture. Tchaikovsky’s work is both loved and hated. It is his most famous piece, and his most reviled. Robert Harris will examine both composer and work to discover that just about everything we think about him is wrong. University of Waterloo Stratford Campus, 125 St. Patrick St., Stratford. 519-271-2001. $25.


Jul 30 3pm: Stratford Summer Music Community Percussion Workshop. DIY Recording for Percussion: Lecture by Ray Dillard. Intended for college-level percussionists, this intense but rewarding week of rehearsals, discussions, master classes, creation, and performance is under the direction of the TorQ Percussion Quartet (Richard Burrows, Adam Campbell, James Drake, and Daniel Morphy), Avondale United Church, 194 Avondale Ave., Stratford. 519-271-2001. PWYC.


Aug 8 10am: Stratford Summer Music. Robert Harris Illustrated Musical Lecture Series: Bach’s Well-Tempered Clavier. Bach’s masterpiece is the foundation on which to build. We rehearse Tuesday nights at Yonge & Lawrence in a friendly, welcoming environment. Interested singers are welcome to sit in on rehearsals.

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- Minimum Bachelor's degree in music
- Experience teaching high school and adult concert band program a must.
- Experience leading adults in a variety of musical styles, and culture
- Experience teaching high school and adult concert band program


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Summer’s Child
Ben Heppner

Ben Heppner’s unmistakable voice, warm and relaxed, is instantly familiar to CBC listeners as the host of Saturday Afternoon at the Opera, and Backstage with Ben Heppner, sharing his great love for this music and a wealth of stories about the musical lives involved. Heppner first gained national attention in 1979 as winner of the CBC Talent Festival and went on to become one of the world’s most celebrated dramatic tenors, renowned for heroic performances in a wide range of the most challenging operatic and concert repertoire – Wagner in particular.

A Companion of the Order of Canada, Heppner is the recipient of numerous other awards and honours as a performer and recording artist. The Ben Heppner Vocal Academy, a TDSB elementary school in Scarborough is named for him, as is the main street in Dawson Creek BC – Ben Heppner Way.

Heppner announced his retirement from singing in 2014, but still performs occasionally. This summer he will headline the Lowville Festival on June 9, alongside the Lowville Festival Choir, and he has two summer festival engagements with the Toronto Mass Choir in a gospel program called “O Happy Day,” concerts which return to the music of his childhood.

Heppner is the youngest of nine children born in 1956 to a Mennonite farming family in Murrayville BC (now part of the city of Langley). Today he lives in Toronto with his wife, Karen.

I’ve had a very interesting career as an opera and concert singer. I’ve travelled extensively and got to sing with some of the best singers, conductors and orchestras in the world. Now I’ve gone to the dark side and have a career as a broadcaster. I love riding my Honda Gold Wing motorcycle and spending time with my five grandkids.

**About your childhood home life?** My dad (Ben) worked out in the barn and the fields and my mom (Kae) held down the fort with the kids and domestic concerns. I was what people called an “afterthought.” (after, they wished they’d thought). I’m five years younger than my next sibling. It’s complicated, but by the time I was nine or ten I had the house all to myself. My family moved to the Peace River region of BC when I was two and a half. First we lived in a remote place called Clayhurst. But after I burned down the house we relocated to the bustling hamlet of Doe River. My dad retired from farming when I was eight years old and we moved to the metropolis of Dawson Creek. (Trust me it’s not like the TV show!) I graduated from the South Peace Senior Secondary School in 1973.

**How did music fit into your childhood?** In my childhood home you would have been given away to another family if you couldn’t sing. We sang in church, doing the dishes and even driving in the car. Music was something that was made not listened to. There was no record player at home: I heard vinyl LPs only at other people’s houses, or the library. It was at the library that I found things to satisfy my music cravings.

**First recollections of making music?** When I was about three my family was asked to sing in church. I practised with my Mom and my brother and sisters all week long. When it was time for my family to sing I was told to stay behind in the pew with Dad. I was humiliated. But once the music started, I stood like a tin soldier on the church pew and belted out the alto part. I remember a solo with the kids’ choir at church: I stuffed my hands in my pockets and refused to look up.

**Do you remember seeing an orchestra for the first time? An opera?** I remember standing in front of the TV and imitating the conductor. Remember – I grew up in Dawson Creek – so there were no shows to see. Quite frankly I detested opera. It wasn’t until I started to train at the U of T Opera School that I started to like it.

**Do you remember thinking you’d do something else?** After the policeman/fireman stage I thought of being a minister. That’s why I went to theological school first. After a year of theology in Regina I mounted my campaign to conquer the world from the University of BC I thought I would be a high school music teacher.

**How did music fit into your children’s lives?** We sang a lot – like when I was growing up. I made the kids take piano lessons and we encouraged any type of music they liked. Country music is forbidden, however.

Ben Heppner’s full interview can be read at thewholenote.com/musicschildren

**CONGRATULATIONS TO OUR WINNERS!**

**TICKETS:** I’m going back to my roots a bit and singing some gospel music...

**“O Happy Day”** is a joyous celebration of traditional and contemporary gospel music featuring the Toronto Mass Choir and Ben Heppner. This concert is presented by the Elora Festival on July 14, and Toronto Summer Music on July 26.

**MARION ANDERSON** has won a pair of tickets for July 14;

**KWAN-WAH INGLIS and MARY MARSHALL** have each won a pair of tickets for July 26.

**RECORDINGS:** The recording ship has sailed – but I’m happy kept busy recording my shows on CBC Music. My two favourite recordings of mine are: My Secret Heart and Mahler’s Eighth.

**JOAN ZAMORA and EILEEN BEST** each win a copy of My Secret Heart. Songs of the Parlour, Stage and Silver Screen. (RCA Red Seal 090266356082) Heppner in 1999 singing with his heart on his musical sleeve, with the London Philharmonic Orchestra, Jonathan Tunick, conductor.

**PETER LANGBALLE** and **LEONARD ROSMARIN** each win a copy of Mahler’s Symphony No. 8 in E-flat Major – Symphony of a Thousand (Decca 4728130): Heppner in 2013 with Jane Eaglen, Anne Schwanewilms, Ruth Ziesak (sopranos), Sara Fulgoni, Anna Larsson (contraltos), Peter Mattei (baritone), Jan-Hendrik Rootering (bass); Prague Philharmonic Choir, Netherlands Radio Choir, Royal Concertgebouw Orchestra, conducted by Riccardo Chailly.

**STILL CLING TO THE VINE...**

There’s no new contest for the summer, when everyone should be trying to get outside: hearing, making and sharing live music; making sunny musical memories that sustain. Here’s one of mine.

I wasn’t really camp material when I was seven. But I got better at it over time and learned a lot of important things because while it wasn’t music camp there was lots of singing. I learned a song that first summer that I still sing, that I sang to my own kids when they were babies. Here’s the last verse:

I can’t be contented with yesterday’s glory
I can’t live on promises winter to spring
Today is my moment and now is my glory
I’ll laugh, and I’ll cry, and I’ll sing...

So here’s the challenge: seize the days and nights; find music wherever this summer takes you; and find something you can take away, for keeps.

We’ll have a new contest in September: your suggestions are welcome.

musicchildren@thewholenote.com

**TODAY, WHILE THE BLOSSOMS STILL CLING TO THE VINE...**
Editor’s Corner

DAVID OLDS

When a new recording of the Bartók Viola Concerto crossed my desk recently it immediately caught my attention. Begun in 1945 and left incomplete at the time of his death – actually it was just a few sketches – this was the composer’s final composition. Although in the words of Grove’s Dictionary of Music and Musicians Bartók’s assistant Tibor Serly’s completion of the concerto “cannot be considered definitive,” it has always been a favourite of mine. Motherland (Warner Classics 0190295676933 warnerclassics.com) features young superstar violist David Aaron Carpenter performing concertos by Dvořák, Bartók and Walton, plus a number of concerted works by Kiev-born, New York City resident Alexey Shor (b.1970) with the London Philharmonic Orchestra.

Carpenter, born in NYC in 1986, has had a remarkable career, winning the 2005 Philadelphia Orchestra Young Artists Competition, the Walter W. Naumburg Viola Competition the following year and an Avery Fisher Career Grant in 2010. His first recording, Elgar and Schmittke concertos, was praised highly in these pages in October 2009 by Terry Robbins, and two subsequent outings met with similar attention in Robbins’ Strings Attached column in recent years. With that in mind, I had no qualms about holding back Carpenter’s latest recording for my own collection. Of course I had to start with the Bartók, and I was immediately transported back to the heights I first scaled when introduced to this work by Yehudi Menuhin’s performance with the Philharmonia Orchestra under Antal Dorati’s direction half a century ago. We’ll likely never know just how much of this atypical work is Bartók’s and how much that of Serly. Strangely enough, it is a much more original work than Serly’s own Rhapsody for Viola and Orchestra which is replete with borrowings from his master. Carpenter’s stunning performance reminds us why, its questionable pedigree notwithstanding, this concerto is a staple of the viola repertoire.

The first CD (of two) opens with Joseph Vieland’s transcription of Dvořák’s masterful Cello Concerto, to which Carpenter has added his own refinements. It is very effective, but as a cellist I can’t help but notice that the power and anguish of the cello’s upper register, its chanterelle range, is not equalled when the viola plays the same pitches. That being said, it is still a captivating performance, with the orchestra under Kazushi Ono in fine form. Especially noteworthy are the horn solos. The second disc begins with William Walton’s concerto, which was commissioned by Lionel Tertis in 1929. Tertis was not convinced and declined to premiere the work but later, in words of Andrew Morris “was good enough to admit his mistake.” Tertis said: “The innovations in [Walton’s] musical language, which now seem so logical and so truly in the mainstream of music, then struck me as far-fetched.” To our modern ears it seems hard to imagine this lush and romantic work being received as anything but a masterpiece.

There is more than an hour of music by Shor dispersed across the two discs, and frankly I don’t know why. The inclusion of his Seascapes, a four-movement work for viola and orchestra, would have more than sufficed. His motion–picture soundtrack sensibility makes even the Dvořák and Walton sound modern, and the 13-move–ment Well Tempered Chanson, a compendium of encores written for Carpenter, seems like just too much dessert. The Bartók, however, is worth the price of admission.

Speaking of film scores and people named Shor(e)… last year Canadian superstar film composer Howard Shore took time out from his day job to compose a celebratory cantata to honour Canada’s sesquicentennial. Sea to Sea/D’un ocean à l’autre was commissioned by the New Brunswick Youth Orchestra (nbyo-ojnb.com) and was first performed on July 2, 2017 at the Canada 150 Stage, Riverfront Park, Moncton. That performance featuring New Brunswick’s pride and joy, soprano Measha Brueggergosman, and the Choeur CANADA150 Choir was recorded and is now available from Leaf Music (LM217 leaf-music.ca). With bilingual lyrics by Elizabeth Cotnoir, the nine-minute work opens with a horn fanfare to set the stage and then launches into jubilant praise for our fair land. After the bombastic opening there is a contemplative middle section gently declaring “We hold a vision.” The final section is a return to the opening exuberance, this time en français. The CD single also includes two “radio edit” versions, just under three minutes each, one in English and one in French.

The latest project from the 2016 Canadian Folk Music Awards Best Instrumental Group of the Year – Andrew Collins Trio – is the cleverly named pair of CDs Tongue and Groove (andrewcollinstrio.com). The first is a departure for the band, with 11 tracks featuring lead vocals by multi–mando frontman Collins for the most part, with harmonies and occasional lead lines provided by bass player James McEleney. The three member of the trio, Mike Mezzastesa, keeps busy on guitar, mandolin, fiddle and mandola. It’s an eclectic collection of traditional “down homey” numbers, novelty songs, cover versions and a few originals. Of particular note are Collins’ own reworking of Marijohn Wilkin and Danny Dill’s Long Black Veil and Roger Miller’s The Hat. But for me it is the instrumental disc Groove that really shines. Replete with some of the finest blue–grass pickin’ you’re likely to find this far north, there’s also a mix of styles, including some very Django-like vibes to which the double strings of Collins’ mandolin give a new twist, a beautiful lullaby and a couple of fiddle tunes. Standouts include Poplar Bluff, Kentakaya Waltz, Badabada Ba Ba and Big Toaster.

**Concert note:** Andrew Collins Trio launches Tongue and Groove at Lula Lounge on June 10 as the final event in this year’s edition of Lulaworld.

It seems that every month we receive a dozen or more CDs from the Parma Recordings group, which includes the labels Ravello, Big Round, Asonica and, in this case, Navona Records. Although my current activities as an amateur cellist are focusing on string-only ensembles, quartets and at the moment a trio, for many years I also played with pianists in the traditional piano trio formation – violin, cello and piano.

Beginning with the classics, Mozart, Beethoven, Mendelssohn (Felix and Fanny), Schumann (Robert and Clara), but eventually moving into the 20th century with Debussy, Shostakovich and contemporary Canadians including Colin Etack and Daniel Foley – both of whom will be familiar to readers of The WholeNote – I spent countless hours...
etude No. VIII for an entire orchestra. Also of note is Charles Koechlin's
lines or, in the case of Paule Maurice's Tableaux de Provence
perfect accompanist for this repertoire, whether playing original piano
ally for solo flute) in a warm and thoughtful rendition. Widner is the
(origin-
phone, there is an effective transcription of Debussy's
another saxophone quartet, the aptly named
Serenade comique
achieved through overdubbing the various parts. Each of the ten
composers brings an individual voice to the medium, making for a
varied and satisfying program. The playing is convincing and
committed throughout. I was especially impressed by how complete
the package was: a simple folded cardboard cover containing two CDs
and a 12-page booklet with composer bios and program notes. I only
wish that there was more information about the trio itself, and that
the composers' names were more discernable – pale blue type on a
blue background is hard to read.

Another Navona recording that arrived recently looked strangely familiar to me. The
Eloquent Saxophone featuring Toronto (now Cobourg) saxophonist, professor and
founding member of the pioneering band Lighthouse, David Tanner and pianist Marc
Widner (nv6158 navonarecords.com). It's a charming collection of mostly French reperto-
ire from the early 20th century, but also including more recent works by American
Leslie Bassett and Gene DiNovi – a saxophone ensemble piece
achieved through overdubbing the various parts. The disc begins with
another saxophone quartet, the aptly named Serenade comique by Jean Françaix. Although most of the works were written for the sax-
ophone, there is an effective transcription of Debussy's Syrinx (origin-
ally for solo flute) in a warm and thoughtful rendition. Widner is the
perfect accompanist for this repertoire, whether playing original piano
lines or, in the case of Paule Maurice's Tableaux de Provence, subbing
for an entire orchestra. Also of note is Charles Koechlin's Etude No. VIII
from a set of saxophone and piano studies that were not published
until 1970, 20 years after the composer's death. The credits tell us that
the recordings were made in 1988 in Toronto, the multi-tracking at
Axon Music Productions and the rest in Walter Hall. That's when I
figured out what was so familiar. I checked my file card catalog of LP
recordings, and sure enough, I have the original vinyl version of this
disc put out on Apparition Records. Even the cover art is the same. The
brief performer bios have been updated nominally and the order of
the tracks has been modified – it used to start with Syrinx – but with
the exception of the program notes, unfortunately missing from the
CD reissue, the recording is the same. It was a welcome addition to my
collection three decades ago, and it is welcome again now.

One final note, an intriguing percussion-
centric disc of music by Baljinder Sekhon.
Places & Times (innova 988 innova.mu) is,
in the words of the composer, "no ordinary
album of percussion ensemble music."
These compositions explore a wide spec-
trum of possibilities offered by the percus-
sion family, from the aggressive noise of a
cymbal on piano strings and peaceful medi-
tations created by finger cymbals gently buzzing on a vibraphone,
to the curious thump of a person falling on a bass drum." The disc
features three percussion ensembles: Los Angeles Percussion Quartet,
McCormick Percussion Group and Line upon Line Percussion.
Three of the tracks include soloists: Dave Gerhart, steel pan; Dieter
Hennings, guitar and Eunmi Ko, piano. Musica Casera, a 12-minute
track that features guitar holding its own against a battery of percus-
sion instruments, through delicate passages and thunderous sections,
is particularly captivating. Another highlight is Sun for three percussionists all equipped with similar outfits: one keyboard, one skin,
one wood and one metal instrument. They all share access to a large
cymbal in centre stage, presumably the namesake of the piece. Despite
similar resources, the combinations provide a very broad spectrum of
sound and range. ☂

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

David Olds, DISCoveries Editor
discoveries@thewholenote.com

What we’re listening to this month: thewholenote.com/listening
There’s another outstanding set of the J.S. Bach Sonatas & Partitas for Violin, this time by the New York violinist Johnny Gandelsman, a member of Yo-Yo Ma’s Silk Road Ensemble, on his own In a Circle Records label (ICRo10 johnnygandelsman.com). No stranger to crossover styles, Gandelsman cites Irish fiddle bowing and Béla Fleck banjo left-hand chord shapes as influences on his approach to the problems posed by these astonishing works, and there’s certainly a freedom, vitality and a strong sense of character that makes the performances immensely satisfying.

Gandelsman uses gut strings on a modern violin and a transitional bow – YouTube footage of his concert performances shows him holding it a few inches above the frog – and his bowing is effortlessly smooth and controlled, dancing through the faster movements and surmounting the multiple-stop issues with clarity and ease. He’s never afraid to take the time to let phrases breathe, but never loses a fine sense of melodic line or rhythmic pulse. Nothing ever sounds heavy or forced. It’s simply brilliant playing, on a par with the very best in an intensely competitive field.

The 2-CD set Mozart: Violin Sonatas Vol.5 is the final issue in the complete series of Mozart’s sonatas for keyboard and violin – including the 16 juvenile sonatas – by the outstanding duo of violinist Alina Ibragimova and pianist Cédric Tiberghien (Hyperion CDA68175 hyperion-records.co.uk). This disc has the Sonatas in G major K11 and A Major K12, the two Sonatas in B-flat Major K302 and K380, the Sonata in A Major K236 and the Variations in G Major K359. An interesting addition is the Sonata in B-flat Major K570, Mozart’s penultimate piano sonata that appeared in print some five months after Mozart’s death with an added anonymous violin accompaniment.

This is the first volume from this set that I’ve heard, and the previous volumes garnered rave reviews. It’s easy to hear why: this set features diverse musical styles from across Europe, the Middle East, Asia and both North and South America (Sono Luminus DSL-92221 sonoluminus.com). Muresanu introduced her Four Strings Around the World project in 2013 after her difficulty in learning Mark O’Connor’s Cricket Dance led her to explore worldwide non-traditional violin styles.

Enescu’s Airs in Romanian Folk Style opens the disc, with works by Ireland’s Dave Flynn, Iran’s Reza Vali, India’s Shirish Korde and China’s Bright Sheng surrounding Paganini’s 24th Caprice, Kreisler’s Recitatif et Scherzo Op.6 and a strongly melodic reading of the Bach D Minor Chaconne. Then it’s Piazzolla’s Tango Etude No.3 and a work by Chickasaw Nation composer Jerod Impichchagaacha’ Tate before the short Cricket Dance that apparently gave Muresanu so much trouble.

Not that you would know it – complete with foot stomps, it’s a simply dazzling end to one of the best solo CDs I’ve heard.

There are another two sets of the unaccompanied Bach cello works: Bach Cello Suites with Doru Ishizuki Skoraczewski, the principal cellist of the Baltimore Symphony Orchestra (Analog Arts dskoracom), and Johann Sebastian Bach The Six Cello Suites Revisited with the Danish cellist Toke Moldrup (Bridge 9503A/B bridge-records.com).

Moldrup plays a David Tecchler cello (Rome 1697) and, for Suite VI and the Suite I Revisited a mid-18th-century cello rebuilt as a five-string by Binger Kulmbach in 2016. Skoraczewski’s gorgeous tone is from a 1702 Carlo Giuseppe Testore cello on loan from Marin Alsop.

Recording ambience is fine for both, with a touch more resonance in the Skoraczewski. Individual movement and suite timings vary – the bigger differences probably due to the handling of repeats – but despite Moldrup being faster in 23 of the 36 tracks it’s Skoraczewski who has the smoothest line and who really dances through the suites. Moldrup, incidentally, produces a continuous percussive sound from his left-hand fingers hitting the fingerboard.

The Moldrup comes with copious booklet notes on the approach to the interpretation (turning the score “into three separate layers – melody, chordal structure and bass line”) and an additional track in Viggo Mangor’s Suite I Revisited, a reworking of the G-major suite transposed to D major for two violins and cello and chamber organ “to give an insight into our working method.”

The Skoraczewski comes with virtually no notes at all, with all aspects of the CD production – recording, engineering, editing, graphics, photography – credited to him. In this particular case, less is definitely more.

The Spanish academic-musician Guadalupe Lopez Iñiguez is the Baroque cello soloist in Domenico Gabrielli & Alessandro Scarlatti Complete Cello Works on an excellent Alba Super Audio CD (ABCD 412 alba.fi). Baroque cellist Markku Luolajan-Mikkola, Baroque guitarist and archlutenist Olli Hyyrynen and harpsichordist Lauri Honkavirta provide varied continuo support where appropriate.

The Gabrielli works are the Sonatas for cello and basso continuo in G major (two versions) and A major, the seven Ricercari for solo cello and the Canon for two cellos. Scarlatti is represented by his three Sonatas for cello and basso continuo in D minor, C minor and C major respectively.

In her excellent booklet notes Iñiguez discusses her approach to the early music genre as well as the issues of sources, pitch, temperament, articulation, vibrato and scordatura, the latter employed in the Gabrielli-major sonata (first version) and the Ricercari numbers 4, 6 and 7.
The distinguished baritone Randall Scarlata, pianist Billie Holiday and Fleetwood Mac to Bob Dylan, ranging from Monteverdi through Bach, Ives, Rogers.com). Although there are short works ranging from Monteverdi through Bach, Ives, Billie Holiday and Fleetwood Mac to Bob Dylan, the driving creative force here is the composer Karl Blench, who not only made all the arrangements but also provided the short pieces that act as transitions between the named works; he also wrote the final title track.

Played without a break, it’s a fascinating program from an ensemble known for its mixing of traditional repertoire with transcriptions of music from a wide variety of popular genres. They’re clearly in their element here.

Duos for violin and double bass features violinist Elina Vähälälä and bassist Nick de Groot in a diverse and fascinating selection of contemporary works by Krzysztof Penderecki, the late Isang Yun, Jaakko Kuusisto, Erkki-Sven Tüür, Alfred Huber, György Kurtág and Wolfgang Rihm (audite.de). Composition dates range from 1989 to 2012, with the differing approaches to the possibilities presented by these two apparently incompatible instruments creating a remarkable program that Vähälälä and de Groot handle with complete technical and musical assurance.

The Fifth Row – An Acoustic Tour of Historic Theaters (Ravello Records RR7988 ravellrecords.com) is a highly original concept album from the American classical guitarist Stuart Weber that acknowledges that a player’s awareness of their physical surroundings is crucially important. “Our ears,” says Weber, “have to be in the house. The Fifth Row, to be precise.”

Weber decided to indulge his fascination with old theatres and their unique acoustic qualities by recording the 11 tracks in 11 historic theatres in Montana, Utah, Wyoming, Colorado and Idaho. It’s difficult to discern any real acoustic differences between the tracks, but no matter – it’s a highly entertaining, if brief (35 minutes) program of arrangements of short pieces by Dvořák, Bartók, Weiss, Telemann and others interspersed with five of Weber’s own excellent compositions.

Another relatively brief but high quality guitar CD features Michael Poll playing the Lute Suites Nos.1 and 4 on 7-string Bach (Orchid Classics ORC100082 orchidclassics.com). Recorded in the legendary Studio 3 at London’s Abbey Road Studios, Poll plays with a warm, rich and full tone in his own arrangements of the Lute Suite No.1 in E Minor BWV996 and the Lute Suite No.4 in E Major BWV1006a, the latter Bach’s own adaptation of the musical material in his Partita III for solo violin.

Poll plays a seven-string guitar, the additional string making it possible to play these works in their original register.

Two of the three late chamber masterpieces by a French composer who received virtually no public acclaim during his lifetime are presented on César Franck String Quartet and Piano Quintet by the Quatuor Danel and pianist Paavali Jumppanen (CPO 555 088-2 naxosdirect.com/labels/cpo).

The String Quartet in D Minor, premiered in 1890 just months before Franck’s death, was the first work of his to win unbridled public acclaim. It’s a huge and difficult work, which may account for its not being heard more often; this impassioned performance, though, makes you wish it were.

The Piano Quintet in F Minor made little impact at its 1879 premiere but quickly won over Franck’s colleagues, inspiring similar works by an array of French composers. Again, it’s a passionate and sensuous piece that elicits exemplary playing from Jumppanen and the ensemble.

Axioms – Moments of Truth is the new CD from the Houston-based Axiom Quartet (Navona Records NV6151 navonarecords.com). Although there are short works

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Aldo Ciccolini, who died in 2015 at age 89, is remembered for his specialization with classical repertoire as well as modern French music, especially Satie. His collaborations with Yannick Nézet-Seguin in 2009 and 2011 have yielded a recording of these live concerts: Mozart Piano Concerto No.20, Rachmaninoff Piano Concerto No.2; London Philharmonic Orchestra; Yannick Nézet-Seguin (LPO 0102 lpo.org.uk/recordings).

The recorded performances are wonderful documents, slowed a bit by advanced age, but utterly perfect in every other way. Ciccolini, even in his 80s, had the lightness and clarity of touch to navigate Mozart with supreme elegance. Yet the power needed to battle through the Rachmaninoff Concerto No.2 seems undiminished. Ciccolini plays with a discernible affection for the music, without hasty completion of ideas. Every slightly lingering moment seems so appropriate.

The concerts must have been remarkable events, and judging from the audience response, being there was an unforgettable privilege.

Wolf Harden continues his productive career on the Naxos label with his latest CD Busoni – Piano Music – Vol.10, Piano Transcriptions of works by Bach, Brahms, Cramer, Liszt and Mozart (Naxos 8.57806 naxos.com). Busoni’s transcriptions have a distinctive sound. They are big and often dense, but always reflect his abiding respect for the form and structure to which his subject composers adhered. Harden is obviously at home in this genre but equally comfortable with exploiting Busoni’s style for its Italianate swell of emotion.

The most intriguing tracks on this recording are the Brahms Chorale Preludes for Organ Op.122 in which Brahms’ Romanticism is augmented by Busoni’s often heroic keyboard style. Harden plays this with such perfect balance, preserving the sacred nature of the chorales while allowing Busoni to restate them in his own unique terms. Brahms sometimes buried the chorale melody rather deeply in his harmonic mix but Harden never loses his grip of it, keeping the line prominent and easy to follow.

Lars Vogt appears as pianist and conductor on his latest release Beethoven Piano Concertos 2 & 4; Royal Northern Sinfonia (Ondine ODE1311-2 ondine.net). Directing from the keyboard, Vogt leads the orchestra in a highly energized performance of these familiar works. The RNS is a mid-size ensemble well suited to the classical repertoire, and despite the size of their home concert hall, they maintain a satisfying sense of intimacy in their playing.

Both concertos are a delight to hear but for the Concerto No.4 really shows the composer as a mature tunesmith. The players sound as if they take some special delight in driving forward the powerful rhythms of this concerto. Vogt is brilliant at the keyboard. His playing is articulate, fluent and sensitive. Rapid ornaments roll from his fingers with astonishing ease. It’s an exciting and bracing recording.

Anne-Marie McDermott’s latest recording is Haydn Sonatas, Vol.2 (Bridge 9497 BridgeRecords.com) and contains four Sonatas, 37, 39, 46 and 48. Hoboken XVI, from the composer’s mid- to late-career years. The immediately arresting thing about McDermott’s playing is her speed and clarity. Her fast tempos are as quick as most performers can manage, yet entirely without loss of articulation. Her phrasings are impeccable and artfully crafted to fit in all the most effective places. She imbues a sense of whimsy and playfulness into Haydn’s music, replacing the too-often heard mechanical approaches that many performers take for the composer. She assumes that the music is already all there and she just needs to find it and reveal it. Even more interesting is the way McDermott brings a kind of retro-romance to Haydn. Imagine Chopin or Debussy playing these, blending the perfection of classicism with the passions of their subsequent eras. It’s a beautiful and fresh approach by a supremely gifted pianist who needs to be heard more widely.

Welsh pianist Llyr Williams last year completed a Beethoven concert cycle at Wigmore Hall which was recorded and recently released as Beethoven Unbound (Signum Classics SIGCD527P signumrecords.com). The 12-CD box set represents an enormous three-year recording project that documented the complete piano Sonatinas, Bagatelles and Beethoven’s several sets of Variations. In all, there are nearly 14 hours of music to satisfy the most demanding Beethovenian consumer.

Williams is supremely capable in this repertoire and possesses a formidable keyboard technique. His artistic vision for this music is to lift it above the struggle we almost naturally assume underlies all the composer’s writing, and set it free in a much larger space. Here is where Williams decides that joviality, tenderness, passion and genius all have a place in Beethoven’s universe. While Beethoven Unbound is a welcome addition to the world of complete sets, it’s a significant re-visioning of music we have perhaps known too well.

Goran Filipec is a powerhouse pianist, and it’s just as well because no less would do for the repertoire on his latest recording Paganini at the Piano – Arrangements and Variations by Hambourg, Busoni, Zadora, Friedman, Papandopulo (Grand Piano GP 769 grandpianorecords.com). Paganini’s music and virtuosity, especially his Caprices for solo violin, had considerable impact on his piano playing and composing contemporaries. Filipec selects a fine sampling of these inspired keyboard works beginning with a huge set of variations by Hambourg on perhaps the best-known Caprice, No.24. Friedman’s Studies on the same thematic material are equally long, challenging and impressive for their creative originality. Along with the disc’s other tracks you’ll be left breathlessly awestruck by Filipec’s playing.

June | July | August 2018
**Orion Weiss** adds a new release to his current handful of recordings with [Presentiment (orionwiess.com)](http://orionwiess.com). Weiss’s program captures the foreboding felt in the years before the First World War. This anxiety is only subtly present in the Granados Goyescas, but Weiss finds it in the music’s shadows and teases it out into the open. He’s a seductive performer; a charmer of sorts. Only in the final two movements does he fully explore what Granados has only been hinting in his earlier pages. Weiss plays Goyescas with an easy lightness that makes many of its phrases pure dance. The best I’ve heard in a long time.

Progressively, more of the early-20th century’s angst reveals itself in Janáček’s In the Mists. Weiss uses the deep melancholy of this work’s plaintive melodies to lead up to the disc’s final piece, Scriabin’s Sonata No.9 Op.68 “Black Mass.” Here there’s no longer any doubt about what the world is about to experience. Weiss portrays it all with a mature and measured confidence.

**Monica Chew** is a gifted player with an affinity for deeply sensitive expression. Her debut recording Tender & Strange – A Piano Recital: Bartok, Janáček, Takemitsu, Messiaen, Scriabin (Chronicilicous CHR 170001 monicachew.com) conveys this in a powerful way and her program title aptly reflects her recital’s intentions. Each of her chosen pieces has some passages where this inner search is evident, but she makes the deepest impression with the Messiaen Le baiser de l’enfant Jesus. Here she speaks the composer’s language fluently. Similarly, both of Takemitsu’s Rain Tree Sketches capture a contemplative other-worldliness. No.2 in particular, In Memoriam Olivier Messiaen, holds the listener in suspense through its numerous sustained chordal clusters that fade over extended fermatas, each followed by total silence before the next notes sound. Chew plays these final pages of the piece with impeccable timing and musicality.

**Michael Korstick** has several dozen recordings to his credit and his latest is Dmitri Kabalevsky – Complete Piano Sonatas (CPO 555 163-2 naxosdirect.com/labels/cpo). Kabalevsky’s piano music suffers the fate of being overshadowed by that of other Russian contemporaries like Prokofiev and Rachmaninoff, but the artistic commitment of performers like Korstick and labels like CPO make this music both available and worth hearing. Kabalevsky’s three sonatas are his only efforts for solo piano in a large form. The first dates from 1927 and the other two from 1945 and 1946 respectively. Kabalevsky wrote the Sonata No.2 Op.45 for Emil Gilels, who premiered it in the Soviet Union in 1945. Vladimir Horowitz performed the American premiere at Carnegie Hall in 1947. It’s the most engaging of the three sonatas, with some devilishly difficult passages in the final movement. On the whole, it’s a beautifully written piece and offers so much that repeated plays are a necessity. Korstick does a fabulous job performing it.

Organist and composer **Zvonimir Nagy** has a new recording of his recent works, Angélus – Music for Organ (Ravello Records RR7987 ravellorecords.com) begins with the title track Angélus, and establishes the profoundly meditative nature of this disc’s program. The recording was made on the four-division pipe organ in the Chapel of the Holy Spirit at Duquesne University in Pittsburgh, where Nagy is associate professor of music. It’s a modestly sized instrument and well-balanced for the acoustic space the chapel offers.

There is a marked minimalism in Nagy’s writing. He uses the instrument’s broad dynamic range and colourful stop list to create some very beautiful moments. Even while he concentrates on form, writing movements that are inversions and retrogrades of each other, he is always focused on creating the meditative atmosphere he wants for works like Litanies of the Soul and Preludes for a Prayer.

Alexander Melnikov is a graduate of the Moscow Conservatory. His new recording Claude Debussy – Préludes du 2e Livre, La Mer (Debussy version for four-hand piano) (Harmonia Mundi HMM 902302 harmoniamundi.com) includes pianist Olga Pashchenko in the transcription of La Mer. Debussy accepted his publisher’s request to write the transcription, and created a work that blends an astonishing amount of orchestral colour into the capabilities of a single keyboard with two players. Melnikov and Pashchenko are wonderful partners in this recording. They play with a deeply shared artistic sensibility and deliver both the power and rich palette of the orchestral score.

Melnikov plays the Préludes Book II leaving the impression that he understands exactly what Debussy intended to convey. His technique is impressively clean and crisp, and his interpretations are completely convincing. He plays with great attention to colour and emotion, and takes advantage of Debussy’s frequent harmonic densities and other devices to make this a completely captivating disc. Melnikov favours authenticity in performance and has chosen to play an Erard in this recording. ♫

What we’re listening to this month: thewholenote.com/listening

Vivaldi: Recorder Concertos

Vincent Lauzier is featured in this new album devoted to Vivaldi recorder concertos, accompanied by Anion Baroque Orchestra under the direction of Alexander Weimann.

Schubert: Piano Trios D. 929 and 897

Trio Tritveri

Trio Tritveri returns to Schubert’s gem, giving us the original (longer) version of the score in an impassioned reading.

Emergence Trilogy, vol.1 – Chambers

Kenneth Newby with the Flicker String Quartet and chamber ensemble

The Emergence Trilogy – vol. 1: Chambers; vol. 2: Elegies; and vol. 3: spectral (golden) lyric – are available at iTunes, Amazon, cdbaby, etc.

RASP

Stephen Altoft

Microtonal Projects is delighted to announce the release of RASP - Stephen Altoft's second solo CD on which he exclusively plays music written for his unique 18-divison or 19 note-per-octave trumpet. 
and meaning has enhanced the drama. But some believe the contrast between vocal tone and spiritual one. Wintry imagery of cold, describes grief over lost love which progresses to more general existential despair and resignation. The beloved is directly mentioned only halfway into the work and the literal winter’s journey is arguably in part allegorical for this psychological and spiritual one. Wintry imagery of cold, darkness and barrenness consistently serve to mirror the feelings of the isolated wanderer.

With wonderful control, Randall Scarlata’s big dramatic voice clearly grasps every subtlety of the various shades of gray and black described by Müller’s dark poetry. Scarlata breathes life into the rejected lover on the verge of madness, as we follow his lonely peregrinations through the snowbound landscape. Several tenors have played the role, and some believe the contrast between vocal tone and meaning has enhanced the drama. But Scarlata’s dark chocolate-like baritone epitomizes the darkness in the work perfectly.

Pianist Gilbert Kalish is no shrinking violet either. Although one does not have to wait very long to experience his fulsome participation in the cycle, the Einsamkeit vignette is a superb example of the perfect partnership he strikes with Scarlata as Kalish emerges from the shadows cast by the baritone to dramatize the cruel and unsympathetic fate with forceful emotional veracity.

Masaaki Suzuki has made a large number of recordings, both as a keyboard player and as the conductor of the Bach Collegium Japan. Many of these are of works by J.S. Bach (they include a complete set of the cantatas) but Suzuki has ranged further and has recorded Handel’s Messiah, Monteverdi’s Vespers and, more recently, Mozart’s Mass in C Minor.

Beethoven wrote two masses: the Missa Solemnis Op.123 and the Mass in C, Opus 86. In the past I have much preferred the latter since the Missa Solemnis seemed to me pompous and overblown. Well, one of the advantages of being a CD reviewer is that it forces one to re-examine what is often no more than a prejudice. This is a passionate, full-blooded performance leading up to a beautiful Agnus Dei.

Hans de Groot

Schubert – Winterreise
Randall Scarlata; Gilbert Kalish
Bridge Records 9494 (bridgerecords.com)

It was the great lieder exponent and baritone Dietrich Fischer-Dieskau, who put possibly the most indelible stamp on one of Schubert’s most famous song cycles. Over the course of Wilhelm Müller’s 24 poems Winterreise describes grief over lost love which progressively gives way to more general existential despair and resignation. The beloved is directly mentioned only halfway into the work and the literal winter’s journey is arguably in part allegorical for this psychological and spiritual one. Wintry imagery of cold, darkness and barrenness consistently serve to mirror the feelings of the isolated wanderer.

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Bridge Records 9494 (bridgerecords.com)
into Vivaldi’s music. Lauzer conducts us through a somewhat sinister composition; as La Notte implies there is indeed something of the night about it.

Of course, this pattern of serious Largos should not be taken as typical, as there is a lightness and pleasure in the Largo movement of Lauzer’s choice of another soprano concerto. This time, too, an Allegro draws on all the soloist’s expertise – it is breathless for both performer and listener.

Lauzer absolutely sails through this repertoire, although we should not forget the strings and basso continuo. Listen indeed to the Largo e cantabile of Lauzer’s final choice for treble recorder. It is as though with anything Vivaldi composed, no matter how complex Vivaldi intended it to be, Lauzer performs it with a passion. He enjoys total mastery of his recorders. And we are the highly fortunate listeners.

Michael Schwartz
Kuhla – Grandes Sonates Opus 71 & 83
Mika Putterman; Erin Helyard
Analekta AN 2 9530 (analekta.com)

Born in Hamburg and later based in Copenhagen, Friedrich Kuhlau (1786–1832) was encountered by my generation mainly as a piano sonatina composer. In his time, however, he succeeded best with music for the flute. Montreal-based specialist Mika Putterman here provides an exemplary demonstration of the Romantic flute’s beauties, in collaboration with Australian fortepianist, conductor and musicologist Erin Helyard. In Kuhlau’s Grand Sonata for Fortepiano and Flute Obbligato, Op. 71 in E Minor (1825) and the similarly named Op. 83, No. 1 in G Major (1827) the duo also practises tempo modification, i.e. speeding up or slowing down beyond what is specified in the score. It takes time to get used to this, as is usual with unfamiliar historically informed performance practices.

I particularly enjoyed the E-minor sonata for its instrumental interplay, florid display and melodic attractiveness. Putterman plays with pure, non-vibrato tone that can be sweet or sad, and is very affecting in the slow movement’s melody. Helyard is a confident fortepianist, though sometimes his solid chords are over-prominent. Both are excellent technically and their ensemble is tight. The G-major sonata’s middle movement is a set of variations, where each player impresses with the ability to play fast passages with convincing expressive touches. Of the outer movements I preferred the first, and must mention Helyard’s fluent double-thirds here and elsewhere. Along with specialists, I think this disc would appeal to those open to new challenges for performers and listeners alike.

Roger Knox
Beethoven – Works For Flute 1
Kazuonori Seo; Patrick Gallois; Mitsu Kodama; Asuka Sezaki; Koichi Komine
Naxos 8.573569 (naxos.com)

Japanese flutist Kazuonori Seo takes centre stage in this recording of Beethoven’s wind-focused chamber music. First up on the program are three duos for flute and bassoon, transcribed by Seo to substitute a flute for the clarinet originally called for on the upper part. It’s not certain that these duos are really Beethoven’s, and they don’t display the complexity of the other two pieces which follow them here – but their transparent simplicity is charming. Seo and bassoonist Mitsu Kodama play with grace and attentiveness here, but are perhaps a little too cautious in their interpretation. That said, Seo’s sound on his wooden modern flute is lovely, his use of vibrato as a decorative choice is exemplary, and the instrumental blend is top-notch.

Much less reserve can be heard in the Duo in G Major for two flutes, played by Seo and Patrick Gallois with strongly shaped phrasing, dramatic shifts of dynamic range, and expressive use of articulation and ornament. The conversation’s saltier and the results are definitely fun!

The interpretive thoughtfulness continues with Serenade in D Major for flute, violin and viola, Op.25, which receives a nuanced and intrepid performance in its original scoring. This is a wonderful piece of chamber music and it’s good to hear it played with such polish and spirited engagement.

Alison Melville
Schubert – Piano Trios
Trio Vitrui
Bridge Records 9510 (bridgerecords.com)

Hailing from Denmark, Trio Vitrui had both their Carnegie Hall debut performance and the official release of their debut album with Bridge Records in April this year. After winning two chamber music competitions and several awards in 2014, the ensemble began touring and found its unique voice in the process – their playing is polished and noble, sophisticated, astute and spirited, open to improvising in the moment yet respectful of musical traditions. The trio’s name comes from Roman architect and philosopher Vitruvius, whose concepts regarding beauty, structure and proportions the trio adopted and applied to their understanding of music and interpretations. Niklas Valentin (violin), Jacob la Cour (cello) and Alexander McKenzie (piano) are not only talented but also highly attuned to Schubert’s music. Schubert’s final piano trio (D.929) is rich, monumental, ingenious, surprisingly intimate at times, a masterpiece of structural and harmonic genius, and one of my favourite pieces of music. I cannot help but note the parallel between the Vitruvian Triad (as written in De Architectura) and the trio’s interpretation of Schubert’s music: it seems that both Vitruvius and Vitruiu aspired to make their creations solid, useful and beautiful. Vitrui takes it one step further – they infuse Schubert’s music with a sense of adventure and limitless colours. Here we are treated to the original, longer version of the fourth movement, which makes this recording even more precious. Notturno written in the same year, makes for the lush, lyrical conclusion of this album.

Ivana Popovic
Wagner – Orchestral music
from Der Ring des Nibelungen
Buffalo Philharmonic Orchestra; JoAnn Falletta
Naxos 8.573839 (naxos.com)

Apart from having a great sense of theatre, Wagner was also a tremendous orchestrator, much of it self-taught. He increased the size of the orchestra, invented new instruments (e.g. Wagner tuba), and like Debussy later, created a new sound, new orchestral colours, and had definite ideas...
Düsseldorfer Symphoniker; Ádám Fischer

Mahler – Symphony No.1
Düsseldorfer Symphoniker; Ádám Fischer
Avi-Music 8553390 (avi-music.de)

It started innocently enough. Our stalwart editor kindly brought me this Mahler disc conducted by a fellow named Fischer. I presumed his first name was Iván, well known for the excellence of his Mahler recordings with his Budapest Festival Orchestra; but what was he doing in Düsseldorf? Well, I was (not so) sadly mistaken; Iván has an elder brother, named Ádam, who has been the music director of the venerable Düsseldorf orchestra since 2015. And what of the Düsseldorf ensemble? Established 200 years ago, it was led in its early days by the likes of Mendelssohn and Schumann. Though their symphonic profile is unfortunately overshadowed these days by their onerous commitments to the local opera house, they are an aristocratic ensemble of outstanding sensitivity that deserves a far greater international reputation.

In fact, I was so impressed by the excellence of this recording of Mahler’s fledgling symphony I eagerly sought out and strongly recommend their earlier volumes of this ongoing cycle as well, which Fischer boldly launched in 2015 with the most under-appreciated of Mahler’s symphonies, the sphinx-like Seventh. I was floored by that 2015 performance, which is amongst the finest I have ever heard. From start to finish Fischer never loses sight of the connecting threads of this highly sectional work, expertly driving it to a triumphal conclusion. I was reminded of an incident in 1976 when I was astonished to witness a high school band sartooning down Bloor Street during the annual Christmas parade, blasting away the principal theme of the final of this work. Mahler himself would have been delighted to have witnessed that event; his time had indeed come! That’s exactly how joyously the conclusion of this work reaches its spirited apotheosis.

The subsequent volume featuring the Fourth Symphony is equally fine, a beautifully sculpted sonic landscape imbued with the effervescent spirit of Haydn, over which passing clouds of mock menace occasionally appear. No detail is overlooked and the performance is full of personality with a chamber-music-like delicacy. It rivals my sentimental favourite performance by George Szell.

The recordings in this ongoing cycle are edits of live performances captured by German Radio. The sound is excellent and the audience is undetectable, though at times the lower frequencies seem slightly indistinct (notably in the First Symphony), likely due to the unusual spherical design of the Düsseldorf Tonhalle, a repurposed, massive planetarium constructed in 1926. Fischer himself contributes his own provocative thoughts in the program notes.

A fourth volume devoted to the Fifth Symphony was released in March. Digital downloads are available at avi-music.de. This series promises to rank among the most compelling of Mahler cycles in a very crowded field.

Daniel Foley

Prokofiev – Symphony No.7; Orchestral works
Sao Paulo Symphony Orchestra, Marin Alsop
Naxos 8.573620 (naxos.com)

Sergei Prokofiev made a disastrous decision in 1936 to return to his homeland, the Soviet Union. Already a much celebrated composer and pianist in the West, he was hoping the Stalinist repression and terror wouldn’t apply to him like it did to Shostakovich, who kept a packed suitcase by his bedside to be ready when the KGB showed up. It didn’t, but Prokofiev’s creative genius was much curtailed and, plagued with ill health, financial and marriage problems, he was driven to an early death in 1953 (a day I remember), a few hours before Stalin died.

The Seventh Symphony that stems from this period shows no sign of the lessening of his talents, although it was aimed at pleasing the regime. What makes it so beautiful is his melodic gifts par excellence combined with tremendous skill in counterpoint, with countermelodies going in the opposite direction in the lower registers against the main subjects in the upper strings. The effect is remarkably original, and made transparent here by Marin Alsop. She recorded the entire set of Prokofiev’s symphonies with the Sao Paulo Symphony Orchestra, with which she seems to have special affinity. Alsop takes a relaxed approach, somewhat slower than expected, reveling in the lyricism and beauties of the score, but gathers momentum in the last movement with an inimitable, energetic yet graceful style that I had the good fortune to witness when I last saw her with the TSO.

In addition, there are two excerpts from the opera Love for Three Oranges, with the Scherzo delightfully driven in good humour and devil-may-care abandon, and the Lieutenant Kije Suite, where Alsop conjures up a monumental brass fanfare from pianissimo in steady crescendo to a formidable fortississimo, a remarkable feat by the Sao Paulo brass and Naxos engineers.

Janos Gardonyi

Sweet Dream
Jean-Louis Beaumadier
Skarbo DSK4165 (piccolo-beaumadier.com)

How much repertoire is out there for the piccolo player? Through extensive discoveries, adaptations and commissions, Jean-Louis Beaumadier continues to amaze us with the breadth of musical possibilities that his oft-maligned little flute possesses. Sweet Dream, the most recent addition to his fine collection of nearly 20 recordings devoted entirely to the piccolo, offers fresh new works rendered with the captivating artistry we have come to expect from this musician whom Jean-Pierre Rampal once dubbed “the Paganini of the Piccolo.”

In Guarneri’s Estudio, Guiot’s Sweet Project, and Damase’s For Piccolo, Beaumadier’s continuing partnership with pianist Jordi Torrent is the source of outstanding rhythmic precision, impeccable intonation and synchronicity of nuance. In particular, the jazzy, technical wizardry of Mike Mower’s Sonata is executed with effortlessly cool nonchalance. Carla Rees with her
Kingma quarter-tone alto flute joins them in Véronique Poltz’s four expressive and inventive miniatures, *Midnight with Pan*. Although employing flutter-tongue, whole-tone and quarter-tone passages, this music is engagingly accessible. Movement three, *Sweet Dream*, exudes utter serenity.

The controlled beauty of Beaumadier’s pianissimo is featured in Flint Juventino Beppe’s *A Piccolo Poem*. William Bardwell’s gamelan-inspired gem, *Little Serenade*, uses the percussive textures of the mandolin and xylophone to contrast and support some very lyrical piccolo playing. Rounding out the disc are Gordon Jacob’s *Introduction and Fugue* for piccolo, flute and alto flute, Magalí’s infectiously cheerful piccolo duet *Tarantella* and the improvisatory-like duet *Naomi* for piccolo and flute with voice, by Magic Malik (Malik Mezzadri).

This CD is highly recommended for both the piccolo aficionados and its skeptics!

**Nancy Nourse**

### MODERN AND CONTEMPORARY

**Alan Hovhaness – Music for Winds & Percussion**

Central Washington University Wind Ensemble; Larry Gookin; Keith Brion; Mark Goodenberger

*Naxos 8.559837 (naxos.com)*

*This spell-binding, beauty-filled CD, featuring several world premiere recordings, will delight Hovhaness’ fans (like me). For anyone unfamiliar with Hovhaness’ luminous exoticism, these ten short, varied works spanning the years 1942-1985 are a perfect introduction.

Hovhaness’ amazing output over his long life (1911-2000) includes 67 symphonies (!) among 434 opus numbers (!), many drawing upon his father’s Armenian heritage, as well as other Eastern musical traditions. Mystically inclined, the Massachusetts-born composer revered mountains as sacred, referencing them in the titles of over 30 works, including two on this CD.

*October Mountain* for six percussionists highlights the marimba in music recalling Balinese ceremonial song and dance. In *Mountain under the Sea*, a chanting saxophone floats above throbbering harp and percussion, suggesting magma welling from an underwater volcano. The *Overture to Hovhaness*’ opera *The Burning House*, scored for flute and percussion, evokes the austere stateliness of Japanese court and theatre music. *Vision on a Starry Night* for flute, harp and percussion is sweet and dreamy, while melancholy informs *Meditation on Ardala* for solo flute and *The Ruins of Ani* for eight clarinets, a threnody for a medieval Armenian city destroyed by the Turks.

The most lustrous gems in this musical jewel box are works for band. Hovhaness exulted in solemn, incantatory brass and woodwind melismas, spotlighted in the Armenian processional *Taper No.4, Three Improvisations on Folk Tunes* (from India and Pakistan), *Hymn to Verevan* and the six-movement *Suite for Band*.

A truly entrancing disc!

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**Michael Daugherty – Dreamachine; Trail of Tears; Reflection on the Mississippi**

Amy Porter; Evelyn Glennie; Carol Jantsch; Albany Symphony; David Alan Miller

*Naxos 8.559807 (naxos.com)*

*Among the younger composers prominent in the eclectic musical topography of the United States, Michael Daugherty stands out as being fascinating, compelling and yet profoundly revolutionary in his ability to use the timbral palette of orchestral instruments, squeezing haunting and intuitive, drone-like modalities to evoke feelings of sadness and joy, nostalgia and anticipation, on a grand and sweeping scale. His music on this disc has been rendered with urbane analytical insight into Berg’s works produce remarkable results. This spell-binding, beauty-filled CD, featuring several world premiere recordings, will delight Hovhaness’ fans (like me). For anyone unfamiliar with Hovhaness’ luminous exoticism, these ten short, varied works spanning the years 1942-1985 are a perfect introduction.

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**George Perle – Orchestral Music (1965-1987)**

Jay Campbell; Seattle Symphony; Ludovic Morlot

*Bridge Records 9499 (bridgerecords.com)*

*Christopher Hailey’s excellent accompanying notes to this release quote American composer George Perle (1915-2009) on his intentions: “Music that was going to do what music used to do, with its basis being the 12-tone scale instead of the diatonic [seven-note] scale.” Based on these premiere recordings, Perle succeeds with clear phrasing and textures, melodic and rhythm interest, consistent pitch content and colourful, inviting instrumental groups. The *Sinfonietta 1* (1987) exemplifies these traditional virtues, opening with a propulsive neo-classical feel. Perle’s string writing is exemplary both in part-writing and mood creation; in the second movement, the Seattle Symphony’s string section supports a question-clarinet solo beautifully. Other works differ; A *Short Symphony* (1980) is more influenced by Alban Berg’s expressionism, especially in the intriguing last movement where Perle’s in-depth involvement and analytical insight into Berg’s works produce remarkable results.

Six Bagatelles (1965) are miniatures. No.5 is notable for its otherworldly high divided strings that surge and recede. In No.4, a solo cello emerges powerfully, contrasting with sustained woodwinds. This piece led to the Concerto for Cello and Orchestra (1966), where the solo-orchestra juxtaposition becomes a natural fit with Perle’s style. He contrasts one orchestra section with another or with the cello in an idiomatic and imaginative way. American cellist Jay Campbell is expressive and assured, conductor Ludovic Morlot balances all wonderfully, and the Seattle Symphony shines. The clever *Dance Fantasy* (1986) rounds off this remarkable disc.

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**Aaron Jay Kernis – Dreamsongs: Three Concertos**

Paul Neubauer; Joshua Roman; Royal Northern Sinfonia; Rebecca Miller

*Signum Classics SIGCD524 (signumrecords.com)*

*In these three very disparate concertos, composed between 2009 and 2014, Pulitzer Prize laureate Aaron Jay Kernis has drawn inspiration from
very disparate sources, ranging from African instruments to Bach, Schumann and Yiddish folk song.

Bittersweet melodies pervade the three-movement Viola Concerto, dedicated to and performed by superb violist Paul Neubauer, former principal of the New York Philharmonic. The 32-minute concerto is dominated by its third movement, A Song My Mother Taught Me, lasting nearly 20 minutes, in which Kernis elaborates on the Yiddish song Tumbalalaya and the Fughette from Schumann’s Klavierstücke Op.32.

The 26-minute, two-movement Dreamsongs is dedicated to and performed by virtuoso cellist Joshua Roman. The first movement, Floating Dreamsongs, pits dreamily, plaintive melodies in the cello against orchestral textures featuring harp, marimba and vibraphone. Kora Song, the second movement, is more animated, cello pizzicati evoking the sound of the kora, a plucked gourd, with the orchestra augmented by a West African djembe drum.

Echoes of Bach’s Brandenburgs inhabit the 16-minute Concerto with Echoes, scored without soloist or violins. Its three movements encompass a vigorous Toccata, scored for solo viola, and evoking the sound of the djembe, a gourd, with the orchestra augmented by a West African djembe drum.

Many critics, myself included, have commented in the past that Kernis’ lyrical lines often lapse into sentimentality, as can be heard on this CD. I’m convinced, however, that this very sentimentality has actually been the basis of his music’s audience appeal and the key to the ongoing success of his compositional career.

Michael Schulman

Finn Mortensen – Symphony Op.5
Stavanger Symphony Orchestra; Peter Szilvay
SSO Recordings 3917-2 (ssr.no)

Weighty Brucknerian moods and gestures imbue the dark-hued, dramatic Symphony by the previously unpublished Norwegian composer Finn Mortensen (1922-1983), enhancing a powerful and rewarding listening experience, so much so that I played and enjoyed it again immediately after my first hearing.

A restless, long-lined chromatic melody in the lower strings launches the Allegro Moderato. A gentle English horn solo then creates a moment of calm before a storm of prolonged, repeated thunderbolts, followed by a return to the grumbling opening theme. Finally, a solo flute breaks through the gray clouds with a ray of sunlight and the movement ends in radiant glory.

The Adagio continues the pervading noir-ness, a gripping musical counterpart to the popular, bleakly brooding Nordic detective novels. The scherzo, marked Allegro Vivace, alternates dancing, light strings and woodwinds with heavy, ponderous brass and percussion. In the final Allegro Moderato, an aggressive fugue leads to the English horn melody of the first movement, now transformed into a triumphant concluding brass chorale.

This tempestuous, late-Romantic music receives a full-blooded performance from the Stavanger Symphony Orchestra, conducted by Peter Szilvay, who first fell under the Symphony’s potent spell as a teenage violinist performing it with a Norwegian youth orchestra. At only 37 minutes, this CD may seem less attractive than the two other CDs of the Symphony, both of which include additional Mortensen works; nonetheless, this splendid recording of this splendid symphony is well worth your consideration.

Michael Schulman

Kenneth Newby – Chambers: Emergence Trilogy Volume 1
Flicker String Quartet; Flicker Ensemble
MP3-320 digital edition, CD Baby, Spotify, iTunes, Apple Music (flickerartcollaboratory.org)

A member of the Computational Poetics research group, British Columbia composer-performer, media artist and senior researcher at UBC’s Centre for Culture and Technology, Kenneth Newby’s music is not well known among the general audience on this side of the country. Newby’s music uses computational techniques in combination with acoustic ones, marked by his training in classical and improvised musics, as well as his extensive music studies in Bali and Java during the 1980s. His current work involves interdisciplinary collaborations in the creation of audiovisual installation works that represent complex images of multicultural identity. The composer writes that his Emergence Trilogy is “the culmination of a five-year research-creation process that involved the formulation of a personal theory of music which guided the development of a set of generative processes for music composition.”

Consisting of 23 primarily aphoristic tracks, Chambers is the first album of Newby’s Emergence Trilogy, the other albums being Elegiea, and Spectral (Golden) Lyric, also available for download. The works are performed with precision and panache by the Flicker String Quartet and Flicker Ensemble. For Mingus is Newby’s longest composition at just under ten minutes. It is also the most varied texturally and timbrally. It prominently features the double bass – as one might expect given the title – the prepared piano, a lacy battery of bells, bowed cymbals and other metal percussion, plus an inventive use of winds. The pointillistic texture is revealed over time via a motoric rhythm, lending the colourfully orchestrated work an attractive forward momentum. For Mingus exhibits several facets of Newby’s advanced trans-cultural musical aesthetic where echoes of gamelan mingle successfully with Edgard Varèse and John Cage. It certainly deserves to be more widely heard and performed.

Andrew Timar

Seán Mac Erlaine – Music for Empty Ears
Seán Mac Erlaine; Jan Bang; Eivind Aarset; Sadbh Ni Dhálaigh
ergodos ER28 (ergodos.ie)

Music for Empty Ears gives the perfect hint to what you are about to hear on this new release by Dublin-based woodwind instrumentalist, composer and producer Seán Mac Erlaine. It comes as no surprise that he was noted as one of the most progressive musicians of his generation in Ireland – his music is truly unique. On this album, Mac Erlaine collaborated with two Norwegian artists, live sampling pioneer Jan Bang and guitarist Eivind Aarset. Together, they have created a sonic story that will play with your perceptions of time and space, and make your ears beat with pleasure.

I was immediately taken by the first track on this album, Winter Flat Map. The music ushered me into the post-apocalyptic space of pulsating sound waves, enriched with ethereal clarinet lines. This tune was followed by The Melting Song, featuring tranquil vocals (the fantastic Sadhbh Ni Dhaileigh) and gentle minimalism. And so the journey begins into the world of Mac Erlaine. Although sparse at times, the music is so richly textured that one truly needs to start listening with empty ears or, rather, without any preconceived notion or expectations. Layers upon layers are laid down with a variety of woodwind instruments, electronics, guitar, keyboards and vocals, creating a world of wonders, surprises, haunted melodies and melancholic impressions. This album is a gem.

Ivana Popovic
RASP (trumpet in 19 divisions of the octave)
Stephen Altoft
Microtonal Projects MPR008
(microtonalprojects.com)

Stephen Altoft is an explorer who draws maps of musical terrain with his trumpet. The title track, his own composition Rasp, is a slow motion expansion from a breathy hiss to an intense broken buzz, like an angry housefly on a window pane. The logic of the progression is as stark as the material itself: a fearless opening statement and sensible at the same time, announcing to the listener “this is what I work with.”

The following tracks (especially the tenth, Studie by Manfred Stahnke) demonstrate the microtonal potential of Altoft’s remarkable customized trumpet. An extra valve and tubing permit him to divide the scale into 19 pitches without the guesswork of constantly adjusting a tuning slide mid-phrase. The effect is both comforting and disconcerting: one hears unusual pitches securely nailed instead of groped for, and wonders if one is hearing the “normal” tuned notes or the altered.” And that’s the point, I believe – to re-normalize the various tunings that equal temperament has hidden behind its bland reductiveness.

I’d love to better understand the effects produced on many of the tracks. Electronics play a significant role in some, including the MalletKat, a digital marimba. Despite a promise on the jacket, I could unearth no information on the site about the 11 different composers or their pieces. Nevertheless, the succession of short pieces (none more than eight minutes, most five or less) provides a fascinating trip through this new (or forgotten) country.

Max Christie
On & Between – New Music for Pipa & Western Ensembles
Lin Ma; Zhen Chen; Various
Navona Records NM6146
(navonarecords.com)

In On & Between, composer and pianist Zhen Chen weaves the musical tale of a Chinese immigrant newly arrived in America. Employing conservative tonal language and instrumentation (except for the pipa, the Chinese lute), the work deftly demonstrates Chen’s bicultural sensibility.

In a recent China Daily.com.cn interview, pipa soloist Lin Ma outlined the work’s narrative. “The pipa is the main character [threading] through the whole album,” Ma explained. “It stands for a Chinese girl who just came to New York City. She wandered, struggled and went through phases of growth. After years, she finally gained a foothold in the new land.” It sounds quite cinematic, and the music would be effective at the movies.

Several times in the suite Chen quotes the well-known English horn melody from Dvořák’s Symphony No.9 “From the New World” (1893), composed while Dvořák worked in the USA. In 1922 it was adapted for the song Goin’ Home by Dvořák pupil William Arms Fisher. For Chen it represents the “respect and sense of promise the United States [has] in the hearts of new immigrants.”

It’s interesting to note that Chen’s setting of the melody owes as much to neo-Romantic 20th-century Chinese patriotic compositions for Western orchestra such as the Yellow River Piano Concerto, as much as it does to Fisher’s song with lyrics cast in dialect and Dvořák’s original setting.

Then there’s my favourite track, Cocktails. It features just Ma’s cantabile pipa playing and Chen’s grand piano, effectively evoking a sophisticated, languid hybrid pipa-spiked-lounge jazz-meets-Satie atmosphere.

Andrew Timar
JAZZ AND IMPROVISED
No Fuss, No Muss
Kollege
G-THREE GT0012 (kollage.ca)

If Norman Marshall Villeneuve’s hands from the 1980s and 90s earned him the title of Canada’s (or at least Toronto’s) Art Blakey, then drummer Archie Alleyne (1923–2015) would certainly have been this city’s Philly Joe Jones. Dependably swinging and, or at least it seemed, often employed. Alleyne had cathartic tastes and could be heard accompanying singers, hard-hitting ensembles, musical veterans or new faces alike at an unending series of clubs, pubs, Ethiopian restaurants and piano joints. He was a major force in Toronto’s jazz community. Full disclosure, I knew and admired Archie, having worked along side him on a number of projects. He was equally fun both on and off the bandstand and, similar to the musicians he most admired, had sly turns of phrase. If a musician had gained a few pounds since their last meeting, Archie would coyly tell them they were looking prosperous. And when he gave musical direction, not that it happened very often, it was “No Fuss, No Muss,” meaning, swinging, joyful music delivered in an authentic and non-pretentious manner without unnecessary complications.

No Fuss, No Muss is about as close to a mission statement as a jazz musician could have, and congratulations to producer/label owner Greg Gooding and the assembled cast of very fine musicians whom Archie either worked with in Kollege or supported as a mentor for their work here. This recording both continues and punctuates the hard bop legacy of Kollege begun by neighbourhood friends Alleyne and Doug(ie) Richardson. By the sound of things, their musical legacy is in good hands for many years to come.

Andrew Scott
Latticex Hall
James Hall
Outside In Music OIM 1801
(jameshallmusic.com)

Lattice, the sophomore release from New York-based trombonist/ bandleader James Hall, is, as the title implies, an album whose themes are rooted in the productive promise of intersectionality. As a metaphor for improvised music, latticework – with its criss-cross construction, multiple points of intersection, and inherently open form – seems so apt that it is a wonder that the term has not seen wider use. Beyond Hall’s compositional skills (he wrote six of the album’s eight tracks) and trombone, the strands that constitute this particular Lattice are Jamie Baum (flute and alto flute), Deanna Witkowski (piano and Rhodes), Tom DiCarlo (bass) and Allan Mednard (drums), with the addition, on Black Narcissus and Brittle Stitch, of special guest Sharel Cassity (alto saxophone).

Shoy, the album’s first track, begins with a beautiful melody, played by Hall and Baum. The combination of trombone and flute is another unusual but apposite element of Lattice: the direct, lower-register trombone and the breathy, higher-register flute create an unexpectedly compelling texture. The propulsive, swinging Brittle Stitch showcases the talents of Witkowski and Cassity, both of whom take memorable, concise solos, with the assistance of DiCarlo and Mednard, who are excellent here and throughout the album. Traveller, another Hall original, builds intensity slowly but surely, and features brief marvels from Witkowski and Mednard. Beyond its strong compositions and performances, Lattice also scores points for its high production quality: special mention to engineer Aaron Nevezie, mixing/mastering engineer Katsuhiko Naito, and to Ryan Keberle (who co-produced with Hall).

Colin Story
Libération - Jazz Flute
François Richard
Effendi Records CMFR004
(effendirecords.com)

► How many times can one reach the pinnacle of his compositional and flute-playing powers? Well, if you are the Québécois virtuoso François Richard, then the answer is probably several times; in fact, it might even be a bit risqué to suggest a definitive figure. He may scale even greater heights in future, but if he never achieves anything better than Libération he still has ample reason to be proud. Richard’s take on the lineage of the cool, spacey flute is infinitely less than conventional here, seeing him summoning woody tones from the instrument that float benignly over Guillaume Martineau’s languid piano, the growing gravitas of Rémi-Jean Leblanc’s contrabass and the delicate thunder of Martin Auguste’s drums.

Each musician takes turns adding rich and not entirely predictable harmonic inventions to the music. The opener Punctuation is a joyous, dancing piece which engages the senses. It’s followed by Winter Blues, a slow, slightly mysterious and ballad-edged tune with a rueful feel. Winter Blues features a thoughtful melodic solo by Richard, as does Une tempête, which reminds one of the leaping virtuosity of the late, great Eric Dolphy. Richard continues to ring in the heights in future, but if he never achieves a definitive figure. He may scale even greater

François Richard, oudist, guitarist and innovator then the answer is probably several times; in fact, it might even be a bit risqué to suggest a definitive figure. He may scale even greater heights in future, but if he never achieves anything better than Libération he still has ample reason to be proud. Richard’s take on the lineage of the cool, spacey flute is infinitely less than conventional here, seeing him summoning woody tones from the instrument that float benignly over Guillaume Martineau’s languid piano, the growing gravitas of Rémi-Jean Leblanc’s contrabass and the delicate thunder of Martin Auguste’s drums.

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Danish guitarist Jakob Bro appears here in a stellar quartet that includes two elders of Scandinavian jazz: trumpeter/flugelhornist Palle Mikkelborg and Norwegian drummer Jon Christensen. The result is a classic program in the Nordic school that ECM has perfected, a clear, spacious essay in sparse melodies, nuanced emotions and subtle background shadings. While Christensen and American bassist Thomas Morgan supply optimum, empathetic foundations with subtle comments and suggestions only occasionally coming to the fore, much of the music feels like a close collaboration between Bro and the 77-year-old Mikkelborg, who composed and produced the orchestral suite Aura with Miles Davis in 1985 when Bro and Morgan were young children.

The profound affinity between guitarist and trumpeter even infects their luminous timbres as well as their economy of line, Bro’s electric guitar sound clarified to the point that it might be a brass instrument. Their empathy is apparent immediately in the opening tracks in which the two develop ballads with contrasting moods. The opening October is pensive and introspective, foregrounding Mikkelborg’s Harmonic muted trumpet, while Strands is pure reflection in pastoral hues. The title track provides contrast: it’s a collaborative composition between Bro and Mikkelborg with an edge of metallic feedback to the guitar and an echoplex for the trumpet, summoning up something of Miles Davis’ electric period. The concluding track, Mikkelborg’s yearning Youth, restores the dominant texture.

While this description might suggest background music, the CD would likely prove too distractingly beautiful for that.

Stuart Broomer

Masters Legacy Series Volume 2
Emmet Cohen featuring Ron Carter
Cellar Live CL062917 (cellarlive.com)

Masters Legacy Series Volume 2, from New York-based pianist Emmet Cohen, represents a confluence of multiple productive collaborations. The first: between Cohen, drummer Evan Sherman, and bassist Ron Carter, the latter of whom, for the unfamiliar, is the titular master whose legacy is being celebrated. Now 81, Carter has appeared on over 2000 recordings, and came to prominence in the 1960s as a member of Miles Davis’s “second great quintet,” along with Herbie Hancock, Tony Williams and Wayne Shorter. The second collaboration: between Cohen and Vancouver-based record label Cellar Live, helmed by Cory Weeds. Initially a label that predominantly released live recordings made at the now-defunct Cellar Jazz Club in Vancouver, Cellar Live has grown into an independent powerhouse, with over 120 releases since its inception in 2001. The third collaboration, in a somewhat broader sense: between New York and Vancouver. Weeds and Cohen first met in 2016, as part of an annual Weeds-conducted jazz-centric tour of New York, and Masters Legacy Volume 2 was recorded at Vancouver’s Pyatt Hall.

With 12 tracks and over 70 minutes of music, the album is packed with interesting material. All Of You kicks things off, recalling, in its tasteful, playful minimalism, the work of Ahmad Jamal, another living jazz master. The Carter-penned blues It’s About Time is an album highlight, with strong, swinging playing from the trio, and a fiery, tempo-shifting Joshua closes the show, showcasing Carter’s propulsive facility. A strong album, both in concept and execution.

Colin Story

Ninety-Nine Years
Satoko Fujii Orchestra Berlin
Libra Records 211-047

Bright Force
Kira Kira (Satoko Fujii)
Libra Records 204-048 (librarecords.com)

The brilliant Japanese avant-garde composer and improviser Satoko Fujii, who happens to play piano and accordion and conduct three separate orchestras on three continents, celebrates her 60th year in 2018. Japanese tradition calls it kanreki, which is best explained to a Eurocentric as literally coming full circle in life. The Japanese (lunar) calendar, unlike our Gregorian one, completes a whole cycle covering 12 junishi or animals – mouse, cow, tiger and so on. But with each animal comes the mystical elements, measures of space and time or five jikun which, when factored in means that a person completes a life cycle at 60 (12x5). And so Satoko Fujii has been born again. To mark the fire and brimstone of youth Fujii has decided to celebrate her 60th year with 12 new albums, one for each junishi.

This very unique and year-long Japanese birthday fête also means that we get to experience the full force of Fujii’s creativity. It’s clear from the secund surge in the music of two of the 12 albums that Fujii’s music comes from a part of her being that is highly imaginative. The music that ensues is audacious and is propelled through her body to the nerve endings of her fingertips, from where it explodes out of the instruments that she plays. Magically, on the music of Ninety-Nine Years with Orchestra Berlin and on Bright Force with the quartet Kira Kira, the spark of the Fujii-electricity also reaches the members of both ensembles in such a manner as to ignite each one like a nuclear burst from the corona of the sun.

On the former recording Fuji simply acts as conductor; the prophesier in the detonation of her musical bombs. There are five songs on Ninety-Nine Years – each forming a vignette in an unravelling scroll that begins with a mystery in Unexpected Incident, and ends with another one, Follow The Idea, as well. Meanwhile each work on the disc is linked to the other like a series of arresting complexes of musical events characterized by movement, from immobility through acceleration, to a vanishing point propelled by both metronomic pulses and effusive lyricism. The music of Bright Force – as the album title suggests – emerges from its own proverbial solar explosion and is resolved in the quietude of the mysterious Lionfish suite, a strikingly lyrical feature that closes an extraordinarily edgy album.

Raul da Gama

Globe Unity – 50 Years
Alexander von Schlippenbach; Globe Unity Orchestra
Intakt Records CD 298/2018 (intaktrec.ch)

Recorded at Jazzfest Berlin in 2016, this CD marks the half-century of an experiment that has become a great instrument and a flexible institution. In 1966, pianist Alexander von Schlippenbach was invited to present a free jazz big band at the same festival. He created the 13-member Globe Unity Orchestra, combining and expanding the Manfred Schoof Quintet and the Peter Brötzmann Trio. The group has frequently reconvened, with nine to 19 members, demonstrating that minimal organization and committed listening can create both order and ecstatic chaos. By current standards of inclusion, it represents a small “globe,” but it celebrates an ambition that began in the European Union and crossed the Iron Curtain.

This edition has 18 members – three from the 1966 assembly Schlippenbach,
saxophonist Gerd Dudek and Schoof, the band’s eldest member at 80 in 2016 and seven significantly younger newcomers. Among the members are some of the most lyrical of improvisers (Dudek and trumpeter Tomasz Stanko [both joined in 1970]) and great sonic explorers (saxophonist Evan Parker [also 1970] and trumpeter Axel Dörner [2006]).

From the pointillist beginnings in which the members assemble in pecking isolation, the work moves organically through sub-ensembles and solo turns and moments of full-till incandescent glory. The trumpeters and trombonists – functioning with nothing resembling a conventional score – stretch a swing-era harmonic model to a mind-melding vision. The ultimate 44-minute piece resembles a conventional score – stretch and trombonists – functioning with nothing.

The members assemble in pecking isolation, testimony to the invention, openness and generosity of its members.

Stuart Broomer

Echo Painting
Peggy Lee
Songlines SGL1626-2 (songlines.com)

The artistic genius of Vancouver-based composer/performer/leader Peggy Lee is in top form in Echo Painting, a suite commissioned by the 2016 Vancouver International Jazz Festival. The Lee-composed tracks touch on free improvisation, jazz, and classical genres, providing her new ten-piece ensemble (comprising veteran and younger Vancouver area musicians) eloquent music to interpret.

The opening Incantation sets the stage with mellow, slow, full ensemble held-note soundscapes and a jazz-tinged tenor saxophone solo against florid drumming. A Strange Visit touches on many styles with its fast, almost minimalistic string opening leading to a slower atonal improvisational section, and finishing with a march-like groove. More diverse style references emerge in Snappy, as Lee’s opening cello improvisation leads to atonal squeaks and repetition. A surprise polka-sounding section with string lead follows, with more fun in the subsequent wall-of-sound drum section. It all ends with crackling new music sounds. Hypn is a relaxing, reflective work with classical tonal harmonic changes. It develops into a more modern-day jazz number. All but three tracks were composed by Lee, the most notable being a straightforward cover of Robbie Robertson’s The Unfaithful Servant sung by guest vocalist Robin Holcomb, a surprising yet gratifying closing musical moment.

Lee and her musicians move seamlessly between musical ideas with tight ensemble playing whether from noted scores or improvising. This is an original, detailed, unique recording.

Tiina Kilik

The Core-Tet Project
Dame Evelyn Glennie; Jon Hemmersam; Szilárd Mezei; Michael Jeffry Stevens
Naxos 8.573804 (naxos.com)

All of us who love to free improvise (and all the rest of you too) need to listen to The Core-tet Project improvising over 70 minutes of in-the-moment illuminating, live musical sounds. Members Dame Evelyn Glennie (percussion), Jon Hemmersam (guitar), Szilárd Mezei (viola) and Michael Jeffry Stevens (piano) are each musical superstars, but the big surprise here is how well they create music together.

From the initial piano ping in Steel-Ribbed Dance, each soloist joins the cohesive tight group with virtuosic rapid lines, beating repeated notes and tinges of guitar and piano jazz flavours. The Calling is a quieter, slower soundscape. I love the hypnotic percussion and piano opening leading to a classic middle free improv section with piano and percussion strikes, guitar lines and viola slides. A sense of humour and individuality shines in Walk of Intensity. From the opening panning piano feel, each instrumentalist runs at their own pace, building to a higher pitch, then gradually subsiding to a final piano note. Silver Shore is a moving, expressive piano and viola duet with its counterpoint and harmonies emulating a notated piece of music. Black Box Thinking features a wall-of-sound setting with the percussion and viola in a “Who will win this percussive banging conversation?” contest. The closing Rusty Locks has a fun groove-driven upbeat dance feel.

The booklet notes, penned by Glennie and Stevens, give a sneak peek to each track. Recording is clean and alive. Enjoy!

Tiina Kilik

D’Agala
Sylvie Courvoisier Trio
Intakt Records CD 300 (intaktrec.ch)

Nearly 15 years of collective rumination about the jazz trio tradition has led to this collection of original compositions by Swiss pianist Sylvie Courvoisier, dedicated to many of her inspirations. Here, Courvoisier is joined by her American associates, bassist Drew Gress and drummer Kenny Wollesen. Intense, but not insensate, Courvoisier’s tunes are unique enough to equally incorporate brooding meditations, solemn threnodies and springy acknowledgments.

Dedicated to pianist Geri Allen, for instance, D’Agala is actually more reminiscent of Bill Evans’ trio elaborations, where emphasized keyboard tones move forward crab-like, as each texture is shadowed by connective double bass thumps and underscored by echoing bell-tree-like and chain-shaking percussion that frames each carefully thought-out pattern. Eclats for Ornette, honouring saxophonist Coleman, jostles with a wobbly effervescence as the semi-blues melody and walking bass emphasis work into a clanking climax that’s as self-possessed as it is solid. South Side Rules for guitarist John Abercrombie is as sparse, distant and darkened as his work, yet each isolated note is kept from formalism by cymbal swirls and drum shuffles; while Fly Whisk, for Irène Schweizer, isolates the celebrated pianist’s distinctive keyboard tapestry, relieved by bursts of forceful chording, without every compromising Courvoisier’s singular identity.

Immersing herself in these nine demonstrations of jazz trio wizardry, the pianist does more than appropriately honour her important influences. Her playing and compositions confirm her membership in the coterie of innovative improvising keyboardists.

Ken Waxman

Thoughts Become Matter
Zero Point
MTM 006 (zeropoint-music.com)

Controlled free improvisation of the precise kind, this quartet demonstrates that free music doesn’t have to reach zero point – the lowest form of energy – to foam. Harmonized like a chemical formula, without one element missing, the band is Swiss guitarist Marius Duboule, Canadian bassist Michael Bates, plus Americans, drummer Deric Dickens and multi-instrumentalist Daniel Carter.

Never exceeding the boiling point on any track, the group improvisations are nudged along by Bates’ paced and responsive thumps and Dickens’ mediated shuffles and nerve beats. From that point, sound actualization usually depends on whether Duboule is accenting his acoustic guitar strings or crunching rough timbres from his electronic instrument, as Carter moves with equal facility among flute, clarinet, trumpet or soprano, alto and tenor saxophones. Carter slips from one to another with such discretion that he’ll often be playing another instrument instantly before you’ve finally identified the first. Arabesques and flutter tonguing...
from his flute highlight storytelling beauty on Go for the Gold, with the same skill that his muted trumpet has on Crystal Lattice, as it hovers beside vibrating guitar strums until they harmonize at the perfect moment. Even Duboué’s electric projections on the title track simply contrast with alto saxophone refinement long enough to ensure Carter’s subsequent harmonizing defines the piece as ductile and dense.

The CD’s one drawback is that its longest track is shorter than eight minutes. Fewer tracks and more protracted improvising would allow Zero Point to stretch its imaginative concepts still further.

Ken Waxman

Shine Sister Shine
Ian Shaw
Jazz Village JV500005
(pias.com/labels/jazz-village)

➤ Consummate jazz vocalist and pianist Ian Shaw first emerged onto the international jazz scene after his warm and agile voice was heard on the soundtrack of Richard Curtis’ hit film, Four Weddings and a Funeral. Since his auspicious debut, the Welsh-born and London-based Shaw has created some of the most intriguing jazz vocal recordings in recent memory – and his latest offering is no exception. In his own words, Shine Sister Shine is a “celebration of the actions and art of extraordinary women.”

Shaw – who arranged the CD and is joined by his fine trio of Barry Green on piano, Mick Hutton on bass and David Ohm on drums – is also an activist, focused on working with refugees. He contributes two original compositions here, Keep Walking and Carry On World, written in praise of women and their steely strength. The other fine tracks on the CD include Shaw’s innovative interpretations of compositions by Peggy Lee, Joni Mitchell, Phoebe Snow and Carly Simon.

Things get cooking with Carry On World (Starring Everyone), which is a supple, contemporary jazz tune with luscious multi-tracked backing vocals by Shaw. Shaw’s pitch-perfect baritone is recognizable his, while still manifesting nuances of iconic jazz vocalists such as the late Mark Murphy. On Not the Kind of Girl, Shaw demonstrates his innate and compassionate ability to communicate the deepest of human feelings. The closer, a piano/voice re-imaging of Carly Simon’s Coming Around Again, is a triumph. Without question, this is one of the finest jazz vocal recordings of the year.

Lesley Mitchell-Clarke

POT POURRI

(Ex)Tradition
The Curious Bards
Harmonia Mundi HMN 906105
(thecuriousbards.com)

➤ Hands up, those organizing an Irish ceilidh or Scottish Burns Night. Look no further for your music. These pieces were performed for the most part in the 18th century and what emerges is a highly individual blend. The Curious Bards received formal training in Baroque musical instruments. They have gone on to apply their expertise – and such instruments as the viola da gamba – to perform Irish and Scottish music which has emanated from a variety of sources.

The Curious Bards start with three Scottish reels collected by Robert Bremner in 1757: see if your guests can keep up with the raw energy of The Ladies of Elgin! The Irish are not to be dissuaded, with their own opening trio. While some pieces are more melancholic than their Scottish counterparts, The High Road to Dublin displays the spirited quality of the works of Ireland’s renowned bard Carolan.

The most imaginative arrangements on the CD must be the Highland Battle. Just as other Renaissance composers, for example, Byrd and Susato, set the sounds of a battle to music, so the Caledonian Pocket Companion of 1750 conveys the battle via flute and violin, even down to the mournful Lamentation for the Chief.

And so the jigs and reels continue (not least the Reel of Tulloch), enough for an evening’s Irish and Scottish celebrations. This choice by Baroque-trained musicians is strange, but it should not deter anyone. There is a crispness to the interpretations, which that very training brings out.

Michael Schwartz

Rosewood Café
Margaret Herlehy
Big Round Records BR8950
(bigroundrecoreds.com)

➤ In Rosewood Café, a small band of Latin jazz performers, fronted by an oboe of all things, presents a sweet collection of songs in the South American popular idiom. Oboist Margaret Herlehy has a lively sense of rhythm and phrase. She matches well with the more typical elements of a Latin jazz combo: drums, guitar and piano.

The CD title gives a good indication of one likely market for this product: it’s exactly the sort of fresh sound one might hear for the first time over a latté in the local coffee haunt, played slightly below the surrounding murmur of conversation and clicking of laptop keyboards. One approaches the server to inquire and one sees that it does indeed feature the oboe in this atypical mix, and one revisits one’s sense of what exactly the oboe can or should do. It’s lovely to hear the pairing of oboe and flute racing to the finish of track six, Diabinho maluco by Jacob do Bandolim, the only really uptempo cut on the collection, by.

Apart from the final track, Astor Piazzolla’s Café 1930, the composers featured are fairly unknown to the non-afficionado of popular Latin music, and in spite of a promise of an online listing, neither the disc nor the website provide any great detail about them. Interesting to note that the one most often featured is Brazilian guitarist Celso Machado, who lives, according to Google, in British Columbia.

Max Christie

Wolastoqiyik Lintuwakonawa
Jeremy Dutcher
Independent jd003 (jeremydutcher.com)

➤ Jeremy Dutcher is a multi-talented artist who also expresses his humanity as an activist and musicologist. Dutcher is a member of the Tobique First Nation in New Brunswick, and he began this remarkable project by transcribing Wolastoq songs from vintage 1907 wax cylinders at the Canadian Museum of History in Halifax. The voices and souls of Dutcher’s people reached out to him through those cylinders, which were ripe with unfamiliar songs and lore.

The 11 deeply moving compositions on this CD are the result of Dutcher’s “collaboration” with those ancestral voices, as well as his almost classical piano approach and dynamic vocal instrument. Each track is also enhanced and integrated with Wolastoq spoken word and singing that was preserved on those cylinders. Dutcher has surrounded himself here with a scintillating wall of sound, including himself on piano and vocals, Devon Bate on electronics and an array of strings, brass and percussion – all the voices of a classical orchestra. He has said that he is doing this remarkable work in part because there are only about 100 Wolastoqey speakers left, and “It’s crucial for us to make sure that we’re using our language and passing it on to the next generation.”

In the initial track, Mehcinut/Death Chant, Dutcher’s voice soars in power, strength and purity, moving continguously with the voice from a wax cylinder recording. Other
stunning compositions include Ultestakon/ Shaker Lullaby, which has a simply gorgeous melody and sonorous percussion that evokes a comforting heartbeat; and also Love Song, which is arranged with angelic and complex vocals that act as sonic waves of uplifting awareness and oneness.

Lesley Mitchell-Clarke

ID MAZ
Bleu 44 BLEUCD-4445 (mazworld.ca)

➤ Montreal group MAZ has many accolades under their belt. With this, their third album, there should be many more to come as the group tastefully takes Québécois traditional music in a new direction, as the group self-describes, “in a flow of trad, jazz and electro.” Each member is a superb performer/composer. Leader-electric guitarist/banjoist Marc Mazziade plays and sings with confidence and originality. His opening zippy clear vocals in the traditional tune La guenille foreshadow what the future tracks will bring, with a fast-driving bass groove by Hugo Blouin, great fiddling by Pierre-Olivier Dufresne, and Roxane Beaulieu on keyboards. The rest are original tunes which feature interesting style developments. Love the club dance feel of Projet 4, as a touch of folk is supported by solid low-end bounce and electro music. Le fleuve moves at a nice walking pace as trad-itional music is modernized with a nice accelerating, bouncy melody, instrumental solos and closing squeaks. Le cercle dives into more contemporary sounds with its larger interval leap melodic lines, multi-rhythms and quasiatonal harmonic changes. The fun upbeat closing of ID 4/4 - reel du chemin moves subtly from pop vocals and grooves to a more traditional reel so we can all remember where their music came from! MAZ members are so respectful of each other that the multi-genre styles they are transforming and combining never feel contrived and produce fresh, accessible, inventive Québécois world music.

Tiina Kiik

Three Rivers
Jordan Officer
Spectra Musique SPECD-7866
(spectramusique.com)

➤ Perhaps like many outside of Québec, I first discovered guitarist Jordan Officer by way of his association with vocalist Susie Arioti. First impacted by the authenticity of his guitar playing and by how deeply he had drunk from the well of Charlie Christian, Carl Kress and Django Reinhardt, Officer established a high bar of excellence for guitarists in Canada, playing meaningfully and without unnecessary sentimentality in what I might describe as “roots” music; a performative style that foregrounds acoustic timbres, period-piece instruments and non-digitally mediated sounds to conjure up a place and space of yesteryear.

Said commitment continues here on Three Rivers, but, like many broad musical thinkers, Officer is now beyond genre in his approach. While there are clear flourishingos of jazz throughout, this recording is an expansive musical undertaking that employs the blues, country, a connection to hymns, and gospel singing with whimsically expressive lyrics scattered throughout. It sounds like a road album or a travelogue with sights and sounds, all quintessentially American, created sonically or in the mind’s eye. I was not familiar with Officer as a singer before this recording, but am not surprised to discover that he is talented, expressive and, most of all, musical in his delivery. This is a thoroughly enjoyable recording, both musically and sonically, and one that should earn Officer heightened accolades and fans.

Andrew Scott

7 Billion
Kiran Ahluwalia
Independent KM2018 (kiranmusic.com)

➤ Steeped in the vocal traditions of India and Pakistan, Kiran Ahluwalia has, in the course of six albums, restlessly explored world music genres featuring collaborations with Celtic fiddler Natalie MacMaster, Malian group Timarwen, Portuguese fado masters and jazz guitarist Rez Abbasi. Her discs have garnered her two JUNO Awards and other significant accolades.

Over six songs, with music and lyrics by Ahluwalia, 7 Billion explores yet more musical crossroads in search of the human condition with the help of her five-piece band of electric guitar, electric bass, keyboards, tabla and drum kit. “When you take different styles and merge them together… then you’re really developing a new hybrid genre,” Ahluwalia says. “For me it’s important to blur the musical boundaries between my Indian background, influences from Western sounds and… Mali. It’s incredibly invigorating when I feel a connection in expressions from different cultures and then figure out ways to connect them seamlessly in my music,” she states. Her lyrics speak of realizing female desire without shame, the perils of love, and raging against the institutionalization of religion.

Recorded in a Toronto studio, Ahluwalia’s We Sinful Women caps the album. Its lyrics use a 1991 Urdu feminist poem by Kishwar Naheed (translated by Rukhsana Ahmad, the Pakistani novelist, playwright and poet). A powerful indictment of male oppression of women, it’s also a rocker with a hook-y chorus, with room to feature driving jazz breaks by electric guitarist Abbasi and organist Louis Simao. It’s worth another listen.

Andrew Timar

Something New
Michael Kaeshammer
Linus Entertainment 270337 (linusentertainment.com)

➤ There can be no question that talented pianist and vocalist Michael Kaeshammer has been on a trajectory of excellence since his first JUNO nomination in 2001. Having entered the jazz world as a wunderkind, Kaeshammer is now a fully realized mature artist, and with his latest release (which he also produced) he has plumbed the depths of the New Orleans sound. He is bolstered on this heady trip down South by some of the finest jazz musicians on either side of the Mason-Dixon Line, including Cyril Neville, George Porter Jr., legendary drummer Johnny Vidacovich, Mike Dillon, the New Orleans Nightcrawlers Brass Band and bassist David Pilch. Other noted guests include Colin James, Randy Bachman, Curtis Salgado, Jim Byrnes, Amos Garrett and Chuck Leavell of the Rolling Stones.

Of the original 11 tracks on this CD, ten were penned by Kaeshammer and all were recorded at the historic Esplanade Studios, located in the heart of New Orleans’ Treme District. Kaeshammer has unapologetically blurred the musical lines here between boogie-woogie, trad jazz, blues, straight ahead jazz, Zydeco and more. The CD kicks off with Scenic Route. On this groovy cooker, Kaeshammer sings with a new depth and intensity. The tight horn section and relentlessly skilled drumming from Vidacovich make this track a standout.

Also wonderful is Do You Believe – where meaty vocals and harmonica from Salgado and the brilliant horn arrangement by saxophonist/pianist Phil Dwyer ensure that this track is a thing of beauty. Also of note is the melancholy Weimar, which parenthesizes the project, and puts Kaeshammer’s lyrical and romantic piano chops firmly on centre stage.

Lesley Mitchell-Clarke
**Free Yourself Up**  
Lake Street Dive  
Nonesuch 2 567158 (nonesuch.com)

I first came across Lake Street Dive when I caught their (viral) YouTube cover of The Jackson Five hit I Want You Back, shot live on a street in Boston. I was immediately drawn in by lead singer Rachael Price’s throaty, soulful voice. Add to that the four-piece band’s tight vocal harmonies, groove and cohesion and I was hooked. But that was six years ago when doing cool covers in jazzy/R&B style was their main thing. Now the group’s songwriting is at the fore with their latest release, Free Yourself Up, and their sound has shifted to a more swaggering electric/soul/pop feel. Vocal harmonies, however, are still a strong and endearing feature of the band.

Bass player Bridget Kearney (formerly of Joy Kills Sorrow) did most of the songwriting on the album either alone or with bandmate Mike Olson (trumpet, guitars). Her specialty is breakup songs and she and the band manage to make them driving and soulful yet still melodic, as in Good Kisser and the beautiful Musta Been Something. The songs co-written by Olson and drummer Mike Calabrese are lyrically a little more insouciant but still clever, as in the very funky Red Light Kisses and Doesn’t Even Matter Now. Generally the album is a head-bopping ride and I bet this band would be a lot of fun to see live. Details of their extensive tour – including a stop in Toronto on June 25 as part of the TD Toronto Jazz Festival – can be found at LakeStreetDive.com.  

*Cathy Riches*  

**Concert note:** Lake Street Dive performs at the Danforth Music Hall on June 25.

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**Something in the Air**  
The Continued Relevance of Composer/Performer Roscoe Mitchell  

KEN WAXMAN

More than a half-century after his recording debut, multi-reedist Roscoe Mitchell shows no sign of slowing down as a player or composer. One of the founders of the Association for the Advancement of Creative Musicians (AACM) and the Art Ensemble of Chicago (AEC), Mitchell, who also teaches, keeps the AEC going alongside experiments with ensembles ranging from duos to big bands. Many of the bigger configurations are pliable, however, so what at first appears to be a large ensemble turns out to be several subsets of musicians who more faithfully portray some of Mitchell’s thorner compositions.

Bells for the South Side (ECM 2494/2495 ecmsrecords.com), a two-CD set, is an example of this. Although an additional eight players are featured interpreting a dozen Mitchell originals, the band members – percussionists Tani Tabbal, William Winant and Kikanju Baku, trumpeter Hugh Ragin, reedist James Fei, keyboardist Craig Taborn, bassist Jaribu Shahid plus Tyshawn Sorey, who plays trombone, piano and drums – are usually divided into various-sized groups featuring Mitchell on soprano, soprano, alto or bass saxophones, flute, piccolo, bass recorder and percussion. The resilient Winant skilfully employs tubular bells, glockenspiel, vibes and marimba during the 11 Chicago-recorded tracks, either in contrast to other instrumental motifs or as a clanging continuum. On the title track, for instance, his combination of bell shakes and bell-ranging echoes alongside washboard-like scrubs as a perfect backdrop for equivalent honks from Fei’s contralto clarinet and delicate storytelling from Ragin’s piccolo trumpet. Meanwhile, Spatial Aspects of the Sound, the leadoff track, demonstrates how tubular bell-hammering plus segmented scrapes from other players (using Mitchell’s specially constructed percussion cage) serve as discerning contrasts to formalist timbres from pianist Taborn and Mitchell’s piccolo. These sorts of meaningful challenges meander throughout the discs, as when Fei’s soprano and Mitchell’s bass saxophone move from shrill peeps and tongue slaps to a pastoral-sounding codae; or when Shahid, Tabbal, Ragin, one pianist and Mitchell on The Last Chord work brass tweets, reed snarls, keyboard asides and bass-and-drum deliberations into a theme that extends the concept of how a free-oriented group should sound, offering simple swing and timbre scrutiny in equal measure. Slippery reed and brass excursions are as common as carefully harmonized and calming horn sequences here, as are delicate passages from vibes and piano which set off equally intense drum forays pulsating from any or all of the percussion kits. The extended and concluding Red Moon in the Sky/Odwalla wraps up these sound currents, then expands the program. Taborn’s and Fei’s electronically pushed wave-form pulsations and space-invader-like wiggles give way to martial drumming and screaming reeds that amplify the wistful, contemporary jazz narrative suggested earlier on Prelude to the Card Game, Cards for Drums. And the Final Hand, but with Ragin’s cascading grace notes and Mitchell’s nasal vibrations rejuvenating the narrative still further. Finally, the gentle swing of Odwalla, an AEC classic, is the setting for Mitchell’s mournful alto solo and some drum pitter patter.  

A decade previously in Sardinia (2005), Mitchell, playing alto and soprano saxophone plus flute, met pianist Matthew Shipp, with whom he had been collaborating for more than a dozen years, for seven variations on Accelerated Projection (RogueArt Rog 0079 roguart.com). In these pure improvisations, the players alternate solo passages with those moments where their thought processes could be that of a single mind. Feeling out each other’s dynamics and drawbacks, they experiment with sweeping and cluttering keyboard lines, pinched reed peeps and augmentations in solo and duo configurations. By the time the fourth track arrives, though, they’ve worked out an interactive concoction. At that point, just as they’ve serenely probed every musical nuance, they rev up to hardened staccato with so many timbres packed into their playing that they threaten to overflow the sound limits. Accelerated Projection VI is the climactic synthesis, where after experimenting with inner-piano-string pulls plus ethereal flute somersaults, they limit themselves to the keyboard and saxophones. On soprano, Mitchell’s honks and split tones vibrate every note and its extensions to the limit, as Shipp turns from key dusting and caressing to high-frequency chording that echoes and links to the reed output. From that point on, an exercise in smoothing out key jiggles and overblown reed shrills leads to an instance of sophisticated tonal fusion.

 Flash forward 11 years to Toronto and Ride the Wind (Nessa ncd-40 nessarecords.com) preserves a concert Mitchell was involved in, featuring an 18-piece Montreal-Toronto Art Orchestra (MTAO) specially assembled by trombonist Scott Thompson and bassist Nicolas Caloia to play expanded arrangements, transcribed and orchestrated from some of the saxophonist’s compositions, many of which were previously recorded with Taborn and Baku in trio form. With Gregory Oh as conductor, Mitchell supervises rather than plays, except for a brief...
Mitchell's influence as a polymorphic soloist and composer is enormous and is reflected in the work of other master musicians such as Daniel Carter. On the three-part improvisation Seraphic Light (AUM 106 audiocibility.com), Carter plays soprano, alto and tenor saxophones, clarinet, flute and trumpet with frequent polyphony means that a groove is established even as each of the players reflects the work of other master musicians such as Daniel Carter. On the three-part improvisation Seraphic Light (AUM 106 audiocibility.com), Carter plays soprano, alto and tenor saxophones, clarinet, flute and trumpet with frequent polyphony means that a groove is established even as each of the players reflects the work of other master musicians such as Daniel Carter. 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Gotterdammerung, which demands both a heroic singer and dramatic actress. Also, Nilsson stated that her best recorded performance in the role was this live Bayreuth production with Böhm. Under Böhm’s direction, there is palpable tension and drama. Tannhäuser from 1969 recorded in the Jesus Christus-Kirche in Berlin is conducted by Otto Gerdes with the Deutschen Oper Berlin featuring Wolfgang Windgassen as Tannhäuser, Nilsson as Elisabeth and Venus, Theo Adam as Hermann and Dietrich Fischer-Dieskau as Wolfram von Eschenbach.

The first of the Richard Strauss operas is Salome, recorded in the Sofiensaal in Vienna during 1961. Again John Culshaw is the producer. As conducted by Solti, Nilsson’s Salome is wanton, Gerhard Stolze is an incestuous Herod and Grace Hoffman is a scheming Herodias. Eberhard Wächter is the unfortunate Jochanaan. This is an astonishingly realistic, atmospheric recording with, it seems, virtually unrestrained dynamics that bring the goings-on right into the room. The book tells us that this is a 2017 remaster. What an exceptional performance and recording this is!

The first of two recordings of Elektra dates from 1966, also in the Sofiensaal, and features, of course, Nilsson as Elektra with Regina Resnik as Klytämnestra, Marie Collier as Chrysothemis, Gerhard Stolze as Aegist and Tom Krause as Orest. Nilsson is Elektra and once again the recording of the often ferocious score is well up to the above Salome. The second version of Elektra is a DVD of the live performance at the Met in February 1980 with Mignon Dunn as Klytämnestra, Regina Resnik as Chrysothemis and Donald McIntyre as Orest. That was some 14 years after the version above, but Nilsson’s artistry and presence remained intact, and watching her and Resnik made this a performance to remember. Elektra’s death scene is unique. There are some bonus tracks on the DVD including Nilsson delivering a curtain speech at a MET Anniversary Gala on April 27, 1996 honouring James Levine. Finally, Strauss’s Die Frau ohne Schatten, conducted by Karl Böhm in 1977 with the Vienna State Opera chorus and orchestra has Nilsson as Sein Weib and the last change of scene includes James King, Leonie Rysanek, Lotte Rysanek and Walter Berry.

The very impressive, 200-page hardcover art book contains a biography of Nilsson, lavishly illustrated with lots of full-page photographs and full details of the recording sessions. This is not merely a collection of recordings but a fitting homage to a great artist. Uniquely boxed, La Nilsson is a 100th anniversary limited edition of 79 CDs and 2 DVDs with 27 complete operas and bonus features (Universal 8327874).

Hänssler has issued a set of the Mozart Complete Sonatas for Piano and Violin played by Dmitry Sitkovetsky, accompanied in 2006 by Antonio Pappano and by Konstantin Lifschitz in 2007/8/9 (Hänssler HC7013, 4 CDs). The sonatas on disc one with Pappano, K304, K305, K380 and K454, were recorded in Potton Hall, Suffolk and the rest, all with Lifschitz, originated in the studio in Heidelberg. The brisk tempos in some of the sonatas give them an attractive quality but on the other hand are often too fast to develop the phrasing in the accepted Mozart style.

The slower tempo sonatas K378 and K301 and some others are ideal. The two-movement K304 in E minor, the only sonata in a minor key, is a charmer, particularly the first theme of the first movement sung without vibrato. Altogether, a pure delight. As is K403 on CD2... as are all 17 sonatas...

There are other complete recordings that give more attention to the intrinsic Mozart style. But Sitkovetsky has more than enough interesting qualities to justify this one. They are truly presented as sonatas for piano and violin, offering correct recorded balances throughout... a very nice job by the engineers, wherein for the most part the piano is leading. Sitkovetsky is not a flamboyant performer but is eloquent and compact, maintaining a consistent and satisfying presentation. He is an excellent chamber music player.

Audite continues to issue historic live performances from the Lucerne Festival in the mid-20th century. These recordings are the first issues to be taken directly from the original master tapes recorded by the Swiss Radio and Television, the SRF, at the International Music Festival. The latest issue is a concert from August 16, 1953 conducted by Wilhelm Furtwängler of Schumann and Beethoven. The recordings are so fresh, dynamic and realistic that for the listener (at least this one) the intervening years evaporate, and then is now. This two-disc set is available in two forms, as a 2CD set (23-441) or on 2 SACDs (91-441). The concert consisted of the dramatic Schumann Overture to Manfred, Op.115, followed by a mighty performance of Beethoven’s Eroica Symphony as only a Furtwängler could inspire. The Schumann Fourth Symphony performance is another triumph in which, from the very first bar, everything about it reflects a real sense of occasion... which indeed it is. The playing of the Swiss Festival Orchestra is, of course, inspired and the dynamics of the recording take us right inside the Lucerne Kunsthau.

To celebrate Aaron Copland’s 75th birthday on November 14, 1975, the Los Angeles Philharmonic Orchestra engaged him to conduct his own works in their home, the Dorothy Chandler Pavilion. Naxos has issued a Blu-ray video of that concert as it was broadcast across the continent (Copland Conducts Copland Naxos NBD0068V). The concert opens, rather appropriately, with a fanfare, the Fanfare for the Common Man, written at the request of his friend, conductor Eugene Goossens. We know this because, in a voiceover, Copland says a few words to introduce each piece to the audience at home. Also on the concert were El salon Mexico, the Clarinet Concerto with the dedicatee Benny Goodman as soloist and Hoe Down from Rodeo. For the concluding work, a suite from his opera, The Tender Land, the sizeable Los Angeles Master Chorale joined the orchestra for the work’s finale The Promise of Living. The composer’s beat and cues to the players are clearly observed, resulting in a good time had by all.
Well, you got to hold the silence at the end of the final movement way, way longer – maybe eight, ten seconds of...

Of meaningful atmosphere. Right.

So I’m really interested to know where you stand on the whole etiquette thing, because what that particular intervention at the beginning did was to disentitle the purists in the audience from being your glare police. And from where I sit, the rewards of that kind of recalibration of what’s okay far outweigh the disadvantages.

Right. So, I’m not convinced that the house rules, developed by Mahler and Schoenberg really, have the same relevance now as they did then. And by that I mean that people behaved pretty badly in concerts then. People talked a lot in the 19th century. It was much less formal, from the reports we hear. And in opera, too. I mean, at La Scala there was cooking and eating going on in the boxes. So they were frustrated that people were not really listening during the movements, and they wanted to take control, to say “No! You’re going to be quiet, and even between the movements you’re going to be silent and not talk because otherwise we can’t get your attention back.” I may be exaggerating slightly, but I think that it was really a reaction to failed listening. Otherwise, how did movements get encored in Beethoven’s time? Because people applauded like crazy. They thought it was so amazing. “Play it again. Play it again. We want to hear that movement again!” Obviously there was a huge reaction to each movement.

That’s a delightful thought.

Now obviously there are certain pieces, certain movements that, when they end – first movement of the Tchaikovsky Violin Concerto for example – it’s just plain awkward when it’s silent after that, it so calls for a response. Nobody has any problem with that at the opera. People applaud after the big arias; nobody looks at them and says “What are you doing?” “That hasn’t changed. I don’t think applause necessarily interrupts the flow of a symphonic performance. But it depends on the symphony and it depends on the movement. Now I happen to like applause at the end of the third movement in Tchaik Si, because I then get to completely destroy their good mood, by hearing when that applause is going to die and then bringing in that devastating chord. I think it’s incredibly dramatic. Much more dramatic than bringing it in out of silence. Personally. But then I come from a family of different kinds of performers too so. I mean you know who my cousin is?

You mean Eric [Idle]? Exactly. Of all the Monty Python guys he’s the one they all trust with putting on the shows because he understands how people react and what order to do things in. Anyway, all this to say, understanding the theatre of things is very, very important.

Now, do I want applause after the Adagieto? Of course not. It’s not the end of anything. The silence is very, very powerful. So I think I know when applause is okay and when it’s not, and I hope what I have developed is a kind of trust from people.

And one last thing to say: people with a real love for the symphony, when other people react and clap after a first movement, they should be saying “Wonderful – there are new people in the audience tonight!”

Going way back, the first time I interviewed you, you were standing in the hallw of your house in Connecticut waiting for the movers – Tippett Richardson I’m guessing – to arrive....

(Laughs). You’re right, it was Tippett Richardson. In fact, it was John Novak’s son Dave, who was one of the movers. John has been a fantastic supporter of the TSO.

So on the subject of houses – this is a bit roundabout, but bear with me – when people are selling a house they have lived in, realtors will advise that, yes, it needs to be furnished, but it really shouldn’t be too personal.

Staged.

Yes, exactly. And looking at the upcoming 2018/19 season, that’s what it feels like. Functionally furnished for whoever the new occupants are going to be.

Right, and that’s possibly exactly what it is. As I say I haven’t seen the brochure (not for any intentional reason, I just haven’t got round to it), but that may well be the thinking behind it, because the new person wants to come with a vision.

The Oundjian branding is gone. New Creations is gone. The Decades Project is gone. The Mozart series is gone.

Yes, Well the Decades Project, I never really got to complete. I absolutely loved that project. I have to say I wish it had intrigued people more. It intrigued the people who came, for sure, but I thought it was just so fascinating. It was a good example of the things I like to do. Bartok/Strauss is another example. You know, programming unlikely contemporaries. Or Rachmaninoff and the Impressionists. Or Stravinsky/Brahms. Stravinsky/Brahms was especially indulgent on my part, because Stravinsky was 16 when Brahms died, and I was 16 when Stravinsky died, so I thought “Wow, was Brahms to Stravinsky in his head that great contemporary, living composer?” And yes, he was! As Stravinsky was to me when I was a young man hearing Stravinsky premiers. So I was fascinated by that. It’s all about ways of framing programs. Of storytelling.

So to get back to my point, this coming season doesn’t have that curated, storytelling feel to it. I’m assuming that in a transitional year, with 20 different conductors coming in – I listed them all if you’d like to look – some of whom one might infer are under consideration for the new appointment, one way to truly evaluate the chemistry between candidates and the orchestra is to say “Let’s see what the new people do with the old stuff.”

Very much so. Part of the thinking is you need to see these conductors under the same observational umbrella. It’s sensible. And it’s exciting in a different way. Clearly a lot of the conductors on this list have never been here before. Some of course are old friends. So it’s clear what the concept is. There are some people coming simply because we like to hear them make music with the orchestra – Gunther [Herbig], Pinky [Pinchas Zuckerman], Sir Andrew of course. Others may be under the microscope in some sense. But it’s not a shortlist or anything like that.

And you are completely gone from the picture for the entire season, I see, although I gather you’ll be part of the picture for the 2019/20 again.

That’s right, yes.

So is that part of the “getting the previous occupant out of the way” blank-slate thing we were talking about?

Yes, I think a lot of conductors don’t really step aside properly, it seems to me. I mean, you can look at all kinds of examples. You know, huge farewell and then a couple of weeks later they’re back on the podium again and you’re wondering, well, what was that farewell about then? So it made sense to me to have the announcement of the new season, which I had no hand in, while I’m still in farewell mode, or whatever you want to call it; and to include me in the announcement as music director would not have seemed right. And as for the season, obviously they’re going to be looking at a lot of people over time, and also inviting back well-loved, trusted friends of the orchestra who’ve been here quite a bit and whom they really know. And the following season, all going well, I’ll be back as one of those!

A longer version of this interview will be available for reading on our website, thewholenote.com.

David Perlman can be reached at publisher@thewholenote.com.
KINDRED SPIRITS ORCHESTRA
Kristian Alexander | Music Director

THE FIREBIRD
Opening Night Gala and Silent Auction
Saturday, October 20, 2018 at 8 p.m.
Ravel, La Valse
Khatchaturian, Violin concerto
Stravinsky, The Firebird Suite (1945)

BRUCKNER’S FOURTH
Saturday, December 15, 2018 at 8 p.m.
Schumann, Manfred Overture
Rachmaninov, Rhapsody on a theme by Paganini
Bruckner, Symphony No. 4

THE FOUNTAINS OF ROME
Saturday, February 9, 2019 at 8 p.m.
Respighi, Fontana di Roma
Prokofiev, Sinfonia Concertante
Rachmaninov, Symphonic Dances

SHOSTAKOVICH’S SIXTH
Saturday, March 30, 2019 at 8 p.m.
R. Strauss, Don Juan
Rachmaninoff, Piano concerto No. 1
Shostakovich, Symphony No. 6

PROKOFIEV’S SECOND
Saturday, May 11, 2019 at 8 p.m.
Hindemith, Symphonic Metamorphosis
Mathieu, Piano concerto No. 4
Prokofiev, Symphony No. 2

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# GREAT CHAMBER MUSIC DOWNTOWN

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<tr>
<td>Apr. 18</td>
<td>Ariel Quartet</td>
</tr>
</tbody>
</table>

## PIANO

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct. 2</td>
<td>Marc-André Hamelin</td>
</tr>
<tr>
<td>Nov. 27</td>
<td>Louise Bessette</td>
</tr>
<tr>
<td>Feb. 5</td>
<td>Juho Pohjonen</td>
</tr>
<tr>
<td>Mar. 5</td>
<td>Danny Driver</td>
</tr>
<tr>
<td>Apr. 2</td>
<td>Hilario Durán, The Hilario Durán Trio, Annalee Patipatanakoon, violin, and Roman Borys, cello</td>
</tr>
</tbody>
</table>

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