SEPTEMBER 2018
CONCERT LISTINGS | FEATURES | REVIEWS

COVER STORY
Ron Mann’s Carmine Street Guitars tops our 7th annual TIFF TIPS

ART OF SONG
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MUSIC THEATRE
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Tomasz Kot and Joanna Kulig in Pawel Pawlikowski’s Cold War

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This photo of Tomasz Kot and Joanna Kulig from Pawel Pawlikowski’s *Cold War* captures the chemistry and intimacy that characterizes the star-crossed lovers they portray. I saw the film on Day 4 of the Cannes Film Festival and was just as awash in its sights and sounds after I saw it again on Day 12. Knocked out by the electricity of the performers and the black and white cinematography, swept along by the soundtrack and just as taken by the musical and political backdrop. Pawlikowski’s screenplay was inspired by his parents’ turbulent 40-year relationship. *Cold War* is dedicated to them. — Paul Ennis
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THE WHOLENOTE™
VOLUME 24 NO 1 | SEPTEMBER 2018

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SUBSCRIPTIONS
$45 per year + HST (9 issues)*
*international subscriptions: additional postage applies

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Instruments of Peace

It’s fascinating to watch the extremes of tone and temper that can be conveyed by social media, where sober second thought has about as much of a place as kombucha does while watching the Maple Leafs at Toby’s on St. Patrick’s Day.

On Facebook, for example, one gets the occasional reasoned utterance. Yesterday, for instance, there was this one, shared with me (and 50 others) by an individual who has provided the quiet administrative continuity to a mid-sized chamber orchestra in town for the past 22 years:

"Participation in musical activities helps EVERY other part of children’s development, and also promotes habits that enable a more civil society. Funding after-school music programs saves tax dollars that would otherwise have to be spent later, in health care, mental health care, the justice system and other social services. Defunding such programs is a huge mistake. Write to your MPP and object!"

Unless, like me you are a shrinking violet who still reads CAPS as SHOUTING, the post might just pass you by, especially if the south-of-the-border twitterings of Agent Orange have become as obsessively compulsive a daily focus of attention for you as they have for me.

Fortunately, Facebook allows for pictures as well. So one also gets to post louder, blunter versions of the same idea, like this one.

Taken together the two versions of the same message got me thinking, in a way that neither on its own would have. As follows:

Here at The WholeNote, we started following the fortunes of Sistema Toronto, almost from its inception, right after El Sistema’s Venezuelan founder José Antonio Abreu was awarded the eighth Glenn Gould Prize in 2008. El Sistema, as I learned then, thanks to the consciousness-raising power of prizes and awards, is a publicly financed, voluntary sector, music-education program, founded in Venezuela in 1975 and providing “free classical music education that promotes human opportunity and development for impoverished children.” (Over 700,000 of them, by 2015, in Venezuela alone). After school. Four hours a day. Four days a week.

Impressed as I was at the time, I confess to having been cynical about the likelihood of transplanting it from a country with a government that has the power to simply set up a program like that at the stroke of a pen. Here, you don’t get to build things that way. Only, apparently, the power (also at the stroke of a pen) to tear them down.

Visits to Toronto Sistema over the years, seeing children willingly and joyfully, commit to an after-school regime of work and play not much less rigorous than the Venezuelan model, made me change my mind about its viability. Yes, Margaret. I will definitely write to my MPP and object.

But first I have one more thought to offer. I think we make a mistake to argue a case for the redemptive powers of things like Toronto Sistema if we tie our outrage only to the fact that it is a music program that is under attack here. Or to the fact that it is specifically targeted to so-called “at risk” neighbourhoods.

The way our society is structured, the four hours of the day between the time most children get out of school and the time most home-based supervision or mentoring kicks in is when all of our children are most at risk. Make no mistake, their appetite for learning, their hunger to belong will not be any the less during those hours when deprived of such opportunities as these to exercise joyously and cooperatively the social muscles that enable a civil society. If we do not put instruments of peace in their hands, what will they take up instead? And from whom?

And who will be most at risk then, crying into our beer-for-a-buck about how “kids got no respect for the law today?”

publisher@thewholenote.com

Upcoming Dates & Deadlines for our October 2018 edition

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<tr>
<td>Volume 24 No 1 “OCTOBER” will list events October 1 through November 7, 2018</td>
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<tr>
<td>Printed in Canada</td>
<td>Coutu Printing &amp; Publishing Services</td>
</tr>
<tr>
<td>Copyright Statement</td>
<td>June 2018</td>
</tr>
<tr>
<td>30,000 printed &amp; distributed</td>
<td></td>
</tr>
<tr>
<td>Canadian Publication Product Sales Agreement 1263846</td>
<td>ISSN 14888-8785 WHOLENOTE</td>
</tr>
<tr>
<td>Publications Mail Agreement #40026682</td>
<td></td>
</tr>
<tr>
<td>Return undeliverable Canadian addresses to:</td>
<td>WholeNote Media Inc. Centre for Social Innovation 503-720 Bathurst Street Toronto ON M5S 2R4</td>
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The WholeNote’s seventh annual guide to the Toronto International Film Festival (TIFF) takes a look at 17 films (in which music plays a notable role) out of the 255 features from 74 countries that comprise the festival’s 43rd edition. This year’s guide is anchored by my conversation with Ron Mann about his enchanting new documentary, Carmine Street Guitars. And there is considerable space devoted to two award-winning films I saw at the Cannes Film Festival, Pawel Pawlikowski’s Cold War and Gaspar Noé’s Climax. Music is indispensable to all three and they are highly recommended. The rest (some of which I have yet to screen) represent a cross-section of films where music, in one way or another, plays a significant part.

Carmine Street Guitars, Ron Mann’s tenth feature-length documentary, is the latest in a distinguished career that began impressively with the free jazz doc Imagine the Sound in 1981 – when Mann was barely into his 20s.

Carmine Street Guitars will have its world premiere September 3 at the prestigious Venice Film Festival, where it is the only Canadian film. Next stop is TIFF, September 9 and 13, followed by the New York Film Festival a few weeks later. Mann and I talked by phone in mid-August – his first interview since completing the movie. The Toronto-based filmmaker, who was winding up a vacation in Woodstock, NY, seemed genuinely surprised by the love his film has engendered in festival programmers. (Reykjavik and Warsaw film festivals will also be screening it this fall, with the likelihood of many more to come).

The conceit of the film is appealingly simple. Five days in the life of Rick Kelly, a luthier in a Greenwich Village guitar shop, his assistant Cindy Hulej, and his mother Dorothy (92 at the time) – with a supporting cast of visitors, a dozen or so musicians of varying fame and fortune, from Dallas and Travis Good of The Sadies to Lenny Kaye. It’s a minimalist concept that paints a rich portrait of the shop’s proprietor and produces an intimate, eclectic house concert of guitar music as a bonus.

“It’s a modest movie,” Mann says. “Not layered like most of my films. The only thing I can think of is – there’s so much noise in movies and this is quiet. There’s a guitar movie called It Might Get Loud; this is It Might Get Soft.”

In the 1960s, Carmine Street was the place you would go for guitars, Mann told me. John Sebastian lived across the street; Jimi Hendrix lived around the corner. It was the crossroads of music – Lenny Kaye actually worked at nearby Bleecker Bob’s record store. “I guess over time my perspective is that I see people and places and values disappear before my eyes,” he says. “The movie’s a look at Greenwich...
### GREAT CHAMBER MUSIC DOWNTOWN

**STRINGS**

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

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*Music Toronto* at the  
Jane Mallett Theatre  
St. Lawrence Centre for the Arts  
27 Front Street East, Toronto
Village and an all-too-quickly vanishing way of life.”

To Mann the shop represents a safe place where a lot of musicians feel at home. Marc Ribot, who’s played with everyone from the Lounge Lizards to John Zorn, drops by and tells Kelly about all the people and places he’s seen vanish over the years: “I’m glad you’re still here,” he says.

During the film shoot, the building next door went up for sale for $6.5 million. And in a jarring, awkward minute, the real estate agent walked into the store. “You couldn’t write this stuff,” Mann said.

“That’s what can happen when you do these kinds of movies.”

“Rick reminds me a lot of Robert Crumb, by the way,” Mann mused.

“Who I interviewed for Comic Book Confidential. Robert is someone who’s out of time. Rick is more comfortable in the 1940s. In the case of Robert Crumb, Haight-Ashbury in the 60s. Rick is like Crumb’s character Mr. Natural. Rick doesn’t have a cell phone; he doesn’t know how to work a computer. It’s so great, so fantastic.”

Thinking about what attracted him to Kelly, Mann says: “Rick has made guitars for Bob Dylan and Patti Smith and Lou Reed. You know, Rick has this Zen-like philosophy. At three o’clock he usually breaks out a bottle of Irish whiskey and musicians would just come and shoot the breeze. I love that barbershop quality of Carmine Street. When you walk in there, it’s like going back into time. Rick’s an artisan in the great tradition of guitar makers, in the Bohemian culture of Greenwich Village.

“There’s so much noise in movies and this is quiet. There’s a guitar movie called It Might Get Loud; this is It Might Get Soft.”

“It’s something that I needed to capture. I’m a guitar player – you can’t pull me out of a guitar store (or a bookstore) – they’re works of art. I just love sharing the experience of spending a week in that shop and hanging out with Rick. And I love that there’s this tradition that’s being carried on with his 25-year-old assistant, Cindy, who represents a new generation. Those machines they work on, you can’t even get parts for them anymore; there’s one guy in NYC they call who still knows how to fix those machines. It’s an old school way of making those guitars.”

I asked how Mann and Kelly met and Mann’s answer explained the concept evolved into a rare behind-the-scenes look at who these musicians really are. “I keep going back to Marc Ribot talking about how the film is an invisible history of music that includes the rarely seen relationship of the musician to the instrument maker. It’s like Thirty Feet from Stardom. These are the guys – Charlie Sexton played with David Bowie and tours with Bob Dylan,” Mann said, his voice trailing off.

At the end of the film, Sexton plays a wistful, light-fingered, country blues tune on the McSorley’s Old Ale House instrument that Kelly had crafted out of wood from the legendary Greenwich Village bar. “I love this guitar, Rick; it’s got a great vibe,” he says. “It’s an apt description for the documentary itself.

THE CANNES CONNECTION

Of all the films I viewed at this year’s Cannes film festival that were intrinsically bound up in their musical subjects or subtexts, Pawel Pawlikowski’s epochal love story Cold War, which won Best Director, stood out for its cinematic artistry and fervour. Cold War begins and ends in Poland, with stops in Prague, East Berlin and Split, Yugoslavia as it journeys from 1945 to 1964. Wiktor and Zula’s love is deep and true but subject to the political vagaries of the era it inhabits. Both are musicians who meet through music (of which there is a wide variety, from traditional Polish folk to 1950s jazz). Pawlikowski depicts it with rigorous attention to detail. Filmed in stylish, enhanced black and white, with compelling performances by Joanna Kulig and Tomasz Kot, Cold War succeeds at every level.

Zula joins the fictional Mazurek folk ensemble to escape her impoverished background, her talent, charm and drive make her a star. Wiktor, the conductor of the ensemble, is grounded in high culture, a classically trained pianist whose passion is jazz. Once the Stalinist regime uses the ensemble for political ends, Wiktor realizes his only option is to defect to Paris and follow his musical passion.

Pawlikowski based the Mazurek troupe on the famed Mazowsze ensemble, which was founded in 1949 to collect folk songs which were re-worked and performed by singers and dancers dressed in costumes inspired by traditional peasant outfits. And just as the Mazurek ensemble was co-opted by the Polish regime, so too was the Mazowsze, which the authorities saw as a useful weapon against jazz and atonal music.

Pawlikowski cleverly re-fashioned some of the music to give the film a subtle through line. The Mazowsze standard Two Hearts is first heard as a simple country tune sung by a young peasant girl; later it morphs into a jazz number sung in French by Zula in 1950s Paris. The bebop tune Wiktor’s jazz quintet plays in a Paris nightclub is based on a traditional dance melody (oberek) first played by a woman on
an accordion and then by the Mazurek company. Later in Paris at the piano, Wiktor reworks the oberek and turns it back into Two Hearts. (All the jazz numbers were arranged – and the piano parts performed – by Marcin Masecki.)

The music credits for Cold War are a treasure trove of traditional Polish folk music with almost two dozen excerpts; the jazz side features Coleman Hawkins, Miles Davis, Clifford Brown, Billie Holiday, Ella Fitzgerald and Kot doing Gershwin’s I Loves You, Porgy. What wraps up this musical odyssey? A few moments of Glenn Gould playing Bach’s Goldberg Variations. It’s all a not-to-be-missed cinematic experience, due in large part to its crucial musical component.

Gaspar Noé’s exhilarating new film set in 1996, Climax, won top prize in the Directors’ Fortnight sidebar. Filmed in 15 days with a troupe of dancers, it’s 45 minutes of exuberance and technical brilliance, shot in long takes, followed by a descent into hell at a party, once the sangria spiked with LSD kicks in. Noé has admitted to always having been fascinated by situations where chaos and anarchy suddenly spread. “My greatest pleasures lie in having written and prepared nothing in advance,” he said. “And as much as possible allowing situations to happen in front of me, as in a documentary. And whenever chaos sets in, I’m even happier, knowing that it will generate images of real power, closer to reality than to theatre.”

Since you can’t have dance without music, choosing it was pivotal. Noé chose music from no later than the mid-1990s, concentrating on tracks that would speak to the widest audience. From Gary Numan’s bent take on Satie’s Gymnopedies to music by Chris Carter, Cerrone, Patrick Hernandez, Lil Louis, Dopplereffekt, Neon, Suburban Knights, Daft Punk, Aphex Twin, Soft Cell, Giorgio Moroder, The Rolling Stones, Cosey Fanni Tutti and Coh, among others, Climax is an elemental shot of joyous filmmaking.

Nadine Labaki’s emotionally potent film, Capernaum, about a 12-year-old Lebanese boy who sues his parents for giving him life, won the Jury Prize at Cannes. Her husband Khaled Mouzanar produced the film and composed the score. To fit what Mouzanar
called “the poverty and rawness of the subject,” he wrote a “less melodic score than usual using dissonant choral melodies that seem to disappear before they can be grasped, as well as synth-based electronic sonorities.” Crucially, he chose not to “underline or highlight emotions that were already sufficiently intense.”

*Birds of Passage*, by the filmmaking team behind the remarkable *Embrace of the Serpent*, is a compulsively watchable saga inspired by true events in the Guajira region of Colombia during the rise of the marijuana export industry (1960-1980). It’s a carefully constructed epic where chapters are presented as song titles and stunning music – a combination of traditional instrumentals and contemporaneous pop – contributes in kind.

Ali Abbasi’s *Border*, a Swedish film which deservedly won the top prize in the Un Certain Regard sidebar, benefits from an atmospheric score by Martin Dirkov that moves discreetly from dreamy electronica to joyful swells. Strikingly original, *Border* follows a female customs officer who can smell what people are feeling, making it easy for her to spot deception of any kind. Her life broadens when she meets a man with similar characteristics who shares her uncanny ability. Then this film about societal outsiders takes a page from Norse mythology and leaps into unseen territory.

In Icelandic director Benedikt Erlingsson’s genre-bending dramatic comedy, *Woman at War*, a middle-aged female choirmaster (with a twin sister) whose adoption request for a Ukrainian four-year-old has just been accepted, is also an eco-terrorist who shoots down power lines with a bow and arrow. And because it’s an upbeat movie, she’s followed around by a kind of musical Greek chorus consisting of sousaphone, accordion, drums and three Ukrainian singers in traditional costumes.

**FILMS WITH A PEDIGREE**

Tom Volf’s documentary, *Maria by Callas*, narrated by Joyce DiDonato, promises fresh insights into La Divina through recently rediscovered writings and interviews with the legendary Greek-American soprano.

*Quincy* follows 85-year-old legend Quincy Jones as he puts together a star-studded concert for the opening of the National Museum of African American History and Culture in Washington, DC, giving him ample time to reflect on his life and work with such icons as Count Basie, Herbie Hancock, Chick Corea, Dinah Washington, Frank Sinatra, Dizzy Gillespie and Michael Jackson.

For Damien Chazelle’s *First Man*, about Neil Armstrong’s moon landing, Chazelle’s longtime composer Justin Hurwitz has revealed he’s getting away from jazz and old-fashioned orchestral sounds and experimenting with electronic music.

**NOT YET VIEWED BUT INTRIGUING CANADIAN FILMS**

In Darlene Naponse’s *Falls Around Her*, a renowned Anishinaabe musician (the always watchable Tantoo Cardinal) comes home to Atikameksheng Anishnawbek First Nation in Northern Ontario to restore herself after many exhausting years on the road. But it can be tricky to hide from the demands of the outside world. Said to be inspired by Buffy Sainte-Marie.

Gwaai Edenshaw and Helen Haig-Brown’s debut feature, *Edge of the Knife*, the first feature made entirely in the two dialects of the Haida language, uses traditional music to add a note of authenticity to its story. In 19th-century Haida Gwaii, an accident prompts a tormented man to retreat deep into the forest where he becomes *Gaagiixiid/Gaagiid* (“the wildman”).

Igor Drljaca, fondly remembered for his cinematic eye and musical ear in *Krivina*, has made his first documentary, *The Stone Speakers*, that looks at the intersection of tourism and ideology in four post-war towns in Bosnia and Herzegovina and features traditional music on the soundtrack.

A tiny section of Part 2 of his *Symphony No. 8*, that Mahler wrote in relation to the final scene of Goethe’s *Faust*, adds to the fascination of Andrea Busmann’s first feature, *Fausto*, which she calls “quite experimental.” On the Oaxacan coast, tales of shapeshifting, telepathy and dealings with the devil are embedded within the colonization and enslavement of the Americas. Through literature, myth, and local entanglements, the veil between reality and fiction, and the seen and unseen, is lifted, according to the film’s press kit.

**THREE LOTTERY PICKS**

Fresh from the Venice Film Festival and featuring a soundtrack full of new music by Australian pop star Sia, Brady Corbet’s *Vox Lux* is an original musical that follows a pop star (Natalie Portman), from her rise to fame after surviving a major school shooting in 1999, to her scandal-plagued, present-day, all-too-public private life.
Vasan Bala’s Bollywood genre mashup, The Man Who Feels No Pain, screening in the Midnight Madness section, has a kinetic trailer filled with action and humour set to a rollicking riff on Superfly that demands attention.

These words by Guy Lodge in Variety about Gabriel Abrantes and Daniel Schmidt’s Diamantino are quite a recommendation: “Part loopily queer sci-fi thriller, part faux-naive political rallying cry, glued together with candyfloss clouds of romantic reverie, it’s a film best seen with as little forewarning as possible. ... Only in the up-is-down world of Diamantino could Donna Lewis’ cream-cheese slab of mid-90s dreampop I Love You Always Forever briefly seem a soaring anthem of the heart. ‘Love has reasons that even reason can’t understand,’ muses Diamantino in voiceover at one point; so does this lovably ludicrous film.”

The Toronto International Film Festival runs from September 6 to 16. Check tiff.net for further information.

Paul Ennis is the managing editor of The WholeNote.
I received a memorable phone call early this past June – one that surprised and delighted me. It was from the Chancellery of Honours, informing me of my appointment as a Member of the Order of Canada. The citation that came with the appointment spoke to the decades of commissioning, producing and broadcasting the work of Canada’s composers during my 40 years as a member of CBC Radio Music. Regular readers of The WholeNote will know that I have recounted various important episodes of this history in these pages over the past two years. But the honour of being formally recognized for this work now has me looking back through a slightly different lens, focusing on the circumstances that made possible a mission as seemingly rarefied as supporting composition in Canada.

The answer? Public broadcasting. At rock bottom, the difference between public radio and commercial radio is that commercial radio delivers audiences to advertisers, while public radio, on the contrary, enriches the audience with content of value. This basic difference remains today, even with the encroachment of the internet and social media. This difference was already clear in my mind when I arrived at the CBC Radio Music department in 1973, ready and eager to produce original musical content for the network. John Peter Lee Roberts, the man who hired me after I finished my Master of Music degree in composition and electronic music at the University of Toronto, had already laid the groundwork. He had been the head of the national radio music department of the CBC since 1965 and had built a strong music department that was content-driven, always focused on delivering an enriched, high-quality music service to Canadian listeners. He believed that commissioning original Canadian works was at the core of the CBC’s mission: in his ten years as Head of Music at CBC Radio, he commissioned about 150 works, many now recognized as Canadian classics, such as Harry Somers’ famous Gloria. Such creative leadership could only be undertaken under the mandate of public broadcasting.

1973, the year of my arrival, was also the year Roberts, together with the Canada Council, created the National Radio Competition for Young Composers – a scheme to identify emerging Canadian composers and to highlight their work in broadcasts for Canadian listeners. It was also a way of encouraging and eventually developing young composers into mature artists, whose works would form the content of future contemporary music programming. Roberts turned the administration of the competition over to me in 1975, as he was leaving the Radio Music department. The CBC/Radio-Canada National Competition for Young Composers ran every second year until 2003, and introduced some 165 winning composers to Canadian audiences.

The responsibility of organizing this national competition was the first of three opportunities in the period from 1975 to 1978 that
enabled me to begin my work developing Canadian composers at CBC Radio. The second was when I was named CBC Radio’s delegate to the International Rostrum of Composers (IRC) in 1977. The IRC is a new music meet-up that takes place every year, organized by the International Music Council, with the participating public radio services of some 35 countries. Serving as CBC’s delegate gave me an outlet to present the works of Canadian composers we had produced at CBC, as well as providing access to new works from around the world for broadcast in Canada. And the third key opportunity was the creation of a new CBC network program that would serve as the platform for the original content we were about to begin producing in earnest. This program was Two New Hours, which launched on New Year’s Day, 1978.

January 1978 was a new beginning: for the next nearly 30 years, we had a national network program that brought Canadians a window on new music creation by Canadian and international composers. The IRC, together with another international exchange mechanism, the European Broadcasting Union (EBU), gave us the means to exchange high quality productions of the most fascinating new works being created around the world, and a means of telling the rest of the world about Canadian music. And the National Radio Competition for Young Composers provided a means to invest in the development of emerging young Canadian composers, creating the newest of new music for current and future broadcasts.

The clearest example for me of how all these initiatives worked together successfully is the case of composer Chris Paul Harman. In 1990, the 19-year-old Harman became the only teenaged Grand Prize winner of the CBC/Radio-Canada young composers competition. Our recording of his winning composition, Iridescence for string orchestra, was submitted to the IRC the following year. The international delegates of the IRC voted Harman’s Iridescence the best work by a composer under the age of 30. The work was broadcast in 35 countries as a result. Iridescence was subsequently performed the following year by the CBC Radio Orchestra, the Esprit Orchestra and the Winnipeg Symphony Orchestra, and broadcast on Two New Hours as well as other CBC Radio music programs. By 1992, Harman was already an internationally recognized composer, not to mention a celebrity within the Canadian music community.

As his career grew, CBC Radio continued to follow and assist Harman’s development with commissions and broadcasts. Most of the major musical institutions in Canada have now performed his works; he has taken his place among the most respected composers in Canada. Along the way, he won the Jules Leroy Prize twice: once (2001) for his work Amerika, which was also shortlisted for the Fondation Prince Pierre de Monaco Prize; and a second time (2007) for his work Postludio a rovescio, commissioned by the Nieuw Ensemble of Amsterdam. Harman is currently Associate Professor of composition at the Schulich School of Music at McGill University; more about that a little further on.)

The list of emerging Canadian composers who also benefited in a similar way from the coupling and coordination of these three initiatives is considerable: it includes Brian Current, Paul Frehner, Analia Llugdar, Kelly-Marie Murphy, Ana Sokolovic, Andrew Staniland and many, many others. The opportunities provided through CBC Radio to encourage these composers over several decades helped Canadian composition to flourish; it was certainly a key factor in my recent Order of Canada citation. That being said, my focus over 40 years at CBC Radio Music was not exclusively on the development of emerging composers. Established...
composers played an enormous role in the creation of original content for our broadcasts. Norma Beecroft, Brian Cherney, Murray Schafer and John Weinzweig were among the first composers commissioned for *Two New Hours*. And I presented Cherney and Schafer at the IRC during my earliest years as CBC’s delegate. Harry Freedman, Harry Somers and Ann Southam also figured prominently in our program mix. Some of these composers’ most well-known, perhaps even iconic works, were commissions produced for our broadcasts. These include Beecroft’s *Piec for Bob*, Freedman’s *Borealis*, Schafer’s *Third String Quartet* and *Dance of the Blind* by Marjan Mozetich. Speaking about the commission of his *String Trio*, Cherney says: “I knew the piece had to be damn good and interesting but it sort of developed more sophistication and complexity as it went along in the creative process. I think that one could say that the commission itself made me feel that I had to be as creative and imaginative as possible, so I tried to be just that.” He then went one step further: “I should say that all of my CBC commissions inspired me to write what I consider to be my best pieces – the *String Trio*, the *Third String Quartet*, *Illuminations*, *La Princesse lointaine*.”

Over the course of nearly 30 years of producing *Two New Hours* broadcasts, I commissioned about 250 new Canadian compositions. Several of these works served as vehicles for emerging young performers, like Alexina Louie’s *Refuge*, written for the young percussionist Beverly Johnston, or Ann Southam’s *Qualities of Consonance* for the emerging young piano soloist, Eve Egoyan. Mozetich’s *Dance of the Blind* was commissioned as a showcase for the emerging accordion virtuoso Joseph Petric. The last of these was seminal for Mozetich, with it came his decision to write in an accessible, tonal style, counter to the modernist trend at the time. This stylistic pivot made Mozetich one of the most successful of Canadian composers. Best of all, these sorts of radio commissions initiated collaborations between Canada’s best composing talent and the best performers. In the context of our nationwide network broadcasts, these collaborations helped to shape the musical community and the sound of Canada’s new music.

1991 saw the birth of another significant creative collaboration. Winnipeg Symphony Orchestra music director Bramwell Tovey, composer-in-residence Glenn Buhr and the late executive director Max Tapper contacted me to ask whether *Two New Hours* would broadcast music from the contemporary music festival they were planning. I saw this as an exciting opportunity and immediately promised that, not only would we broadcast as many concerts from their festival as the *Two New Hours* budget could afford, but would also contribute an event which we would create, produce and broadcast live, to show our support for the WSO’s innovative programming approach.

As a result, on Sunday night, January 19, 1992, *Two New Hours* presented a contemporary piano recital by Christina Petrowska Quilico, live on CBC Radio Two, from the Centennial Concert Hall in Winnipeg. The recital included music by Canadians Omar Daniel, Steven Gellman, Peter Paul Koprowski, Sid Robinovitch and Ann Southam, plus acclaimed international composers Frederic Rzewski and Toru Takemitsu. The WSO’s production team, not sure how best to market a recitalist in their 2,500-seat hall, decided to put up risers on the stage, as the main seating area, in case the attendance was small. Those 700 riser seats filled quickly, and the WSO’s management team watched in amazement as another 1,000 people then took “overflow” seats in the main section of the hall. It was clear from that moment that the New Music Festival would be a great success. By the next year, the WSO’s New Music Festival could already call itself an international festival, thanks to the worldwide distribution of our CBC Radio broadcasts over the program exchange protocol managed by the European Broadcasting Union. The WSO’s New Music Festival was copied soon after by orchestras in Vancouver, Toronto, Montreal, Edmonton and other communities, many of which were also heard on *Two New Hours* broadcasts.

The success of these various new music festivals in turn helped to swell the audience numbers for *Two New Hours*. By the time the program was cancelled, in March of 2007, the show had grown to an audience share of four percent as measured by the Bureau of Broadcast Measurement (BBM), an unthinkable figure for this sort of contemporary music show. To put the number in context, in 1980, when *Two New Hours* reached a one percent share, network senior managers had crowed about the achievement when defending the CBC Radio broadcast licence.

The CBC/Radio-Canada National Competition for Young Composers ended in 2003, but was revived, briefly, as the Evolution Young Composers Competition in 2006. After that CBC/Radio-Canada withdrew from this sort of activity, despite its proven effectiveness to develop emerging Canadian composers.

**Best of all, these sorts of radio commissions initiated collaborations between Canada’s best composing talent and the best performers. In the context of our nationwide network broadcasts, these collaborations helped to shape the musical community and the sound of Canada’s new music.**

It was not the only area in which the CBC’s public radio mandate was drastically redefined. But that was, and remains, little consolation.

Before his death in 2016, the late Graham Sommer, a distinguished Canadian radiologist and medical researcher who believed in the transformative power of music, chose to endow the Schulich School of Music at McGill University to create a national competition for young Canadian composers. I was asked to consult on the project, based on my experience with the CBC/Radio-Canada competition. The finals of the Inaugural Graham Sommer Competition for Young Composers will be held at Pollack Hall in the Schulich School of Music on Saturday, September 29, 2018. The performances of the works of five young Canadian composers will be heard in concert and webcast. The webcast will be available on the Schulich school’s YouTube page: [youtube.com/user/schulichmusic](http://youtube.com/user/schulichmusic).

The five young Canadian composers who have written piano quintets for the Graham Sommer competition are: Ashkan Behzadi, Taylor Brook, Christopher Goddard, Alison Yun-Fei Jiang and Thierry Tidrow. Prizes totalling $45,000 will be determined by an international jury.

Canada is as rich in composing talent, as it was in January 1978. Continuing to develop these young composers is an ongoing investment in the nation’s musical future. The question is, what exists today to fill the role CBC Radio played in supplying a context for this to happen?

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

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What is a thriving artist to do if serious illness strikes while everything else in life is going gloriously? Erin Wall, an elegant Straussian soprano in demand on both sides of the Atlantic, who defined Arabella and Kaija Saariaho’s Clémence for Torontonians and redefined Mozart’s Countess in a recent COC Figaro, had an extraordinarily difficult December last year. That winter, amidst all that bloom, professional and familial – she is happily partnered and a mother of two – she was diagnosed with breast cancer.

While looking at the treatment options, she also had to decide how to redraw the dense schedule of her professional engagements. She was going to have to invent for herself a new way of being in the world for some time to come: a much-travelled soprano who’s also in cancer treatment.

It’s crucial not to abandon everything – and to continue with life as you know it as much as possible, she tells me when we meet on a mild weekend afternoon in mid-August. Her hair, growing back after chemotherapy, is in a short boyish cut, which gives her a touch of punk. We met to talk about her upcoming song recital with Carolyn Maule at Prince Edward County Chamber Music Festival, but soon enough move on to the much bigger issue: how to go on living and working while healing.

“Generally the week after the chemotherapy is not easy – you feel sick and don’t want to go out – but the second week I would start to feel better and by the third I felt normal. Luckily a lot of the gigs fell on those second and third weeks. I only had to cancel, like, two jobs.”

A few dates had to be negotiated. “Staff at Princess Margaret Hospital at first thought I was crazy. They’re used to saying to the patients, ‘This is when your surgery will be, just show up, and this is when your appointment will be, and you show up.’ They’re used to sort of everybody abandoning everything, and I’d go, ‘That date is not going to work for me, I need it to be next week so I can go to Cleveland and record Beethoven’s Ninth.’ And they worked with me.” Meanwhile, with her manager she let all the symphonies know that she may not feel okay the day of the concert. “He told them, if you’d like Erin to back out now, she will, and most of them said: ‘No, we’ll hire a cover and we’ll play it by ear.’ People were wonderful about it.” This summer, she’s keeping her two engagements at the British Proms: the first concert was on July 21, four weeks after her surgery, and the next one is coming up on September 6, Britten’s War Requiem with the Royal Scottish National Orchestra conducted by Peter Oundjian.
Singing has been a lifeline in the thick of the treatment; when we talked in August, she was undergoing radiation, which she was finding much easier. Singing, and also the rituals around getting ready and being in concert. “It was really nice to do, put on a dress and a wig and pretend that life was normal and not just be a cancer patient sitting on a couch watching Netflix.” You travelled quite a bit too? “It was fun actually because every time I got to go sing between the chemos, it’s like a vacation from cancer. Cancer treatment is like having a job. I rode to the hospital every day on the GO Train with the businessmen in suits, and it’s for weeks in a row, no gigging while this is happening— it becomes your job.” As soon as she’s recuperated, it’s back to singing. “I’ve never sung more Beethoven Ninth in my life,” she jokes. “Which I love! And they’re easier to handle than, say, Mahler 8. I did a Mahler 8 I think between chemo four and five, and that put me absolutely to my limit.” This was in the Netherlands, with Yannick Nézet-Séguin. “Any other time when I’m healthy, the amount of effort in Mahler 8 is between six and seven but there, I was at eleven out of ten.”

How does the chemotherapy affect a singer’s body? “The thing that it affected the most is breathing,” she says. As a later side effect, it turned out that she was becoming anemic; the red blood cells were not able to bounce back as quickly as the white cells until with the help of medication, they did. “I had to stop running toward the end of chemo.” You maintained your running schedule?! “I was sort of able to keep it up in the beginning, going slower and slower, but toward the end it became impossible as your blood can’t carry enough oxygen.”

I rewind the conversation back to the wigs and ask her about the practicalities around that. As soon as she was diagnosed, Wall emailed a friend who’s a professional wigmaker at the COC to ask her if she could create a wig specifically for her performances. Then she cut her hair short – she was told by girlfriends who’ve been through treatment that it’s easier to mourn the loss of short hair – and sent all the hair extensions she used over the years to the wigmaker friend to incorporate in the wig about to be created. “A week or two after chemo, when it was about to start to fall out, I had my husband shave my head. We had a party in my bathroom with my kids and my parents. I was about to go to Calgary and sing Mendelssohn and I didn’t want chunks of hair in my hands in the hotel room, and also didn’t want to carry hair brushes, and hair dryers and shampoo AND a bagful of wigs. It was all too much: I’m going to go to Calgary with no hair.” But what grew back since that bathroom symposium actually did fall off while she was in Calgary. “I woke up in Calgary and it was all over the pillow. It was still traumatic because it was real.”

She doesn’t dwell too much. “It’s nice to have hair again. I dyed it bright magenta a while ago, and will try platinum on Tuesday.” Then she shifts into a comedy mode. “I used a long straight wig for social occasions, but they’re so hot and itchy when you have no hair on your head.” There are also the hot flashes to contend with, another side to cancer. “When you’re getting hot flashes and you have a wig on, it’s unbearable. There were times when I was in public and decided that the wig has got to come off. I’d go somewhere and 30 minutes in, the wig would go into my bag and I would put a little cap on. And people give you looks, they know you’re a cancer patient… but you stop caring.”

As she’s made me laugh multiple times during our conversation, I tell Wall that she’s coming up with some stand-up quality stuff that reminds me of Tig Notaro, the first US comic to talk about her cancer onstage and to, in fact, turn the illness into comedy material. Wall’s eyes lit up. “I love her work! Her comedy about having cancer and all the horrible things that came with it, I could not stop listening to it.”
It’s what got me through December. Everything is so true. The most horrible thing about it – she had a double mastectomy – is, she says, that nobody can hug you after surgery. It’s the thing you most need and you can’t stand to be touched.” The first Notaro video that went viral and broke new ground in comedy? Wall keeps it on her phone. “She made the hard things funny. And I love that bit where she talks about making fun of her breasts for being so small, and how they have turned on her and went ‘we’re gonna kill her now’… I just love her.

I remember driving through Texas with my sister – my aunt passed away from breast cancer in March – my whole family went there to say goodbye and as we were driving back through Dallas after, really depressed about it all, I was like; you need to listen to this, it’s about when life is really really horrible and how you can ache and still be funny. So we listened together.”

Already in August when we spoke, in between the preparations for the Proms, Wall was rehearsing the songs for the September 14 recital in Picton with Carolyn Maule. A beautifully crafted program awaits, with long, complex songs by Debussy and Duparc, the three Korngold songs of the Opus 22, the delightfully mad Poulenc cycle Françaises pour rire, and a three-song cycle by the fin-de-siècle American composer Charles Tomlinson Griffes. “They’re all songs that I like and know really well, that are fresh in my mind, body and voice,” she says. “These Debussy songs – I started singing them about 15 years ago. Which was ambitious of me then because I didn’t always have the low part of the voice to sing them. So I put them away for ten years, and then came back to them a few years ago, after I became a mother.” While she’s sung Íris and quite a few Marguerites as a fledgling singer, and had a French repertoire specialist for a coach, she’s more often asked to sing German rep now.

Which will also soon enough include Wagner. The recital program is capped off by Elsa’s Dream, the soprano aria from Act 1 of Wagner’s Lohengrin – something she’s never sung before. Is this a sign of things to come? She smiles but can’t divulge too much. “There may be a staged Lohengrin in the cards. In a couple of years. But I can’t say more.” Can we at least know in what country? “…Spain.” Then adds: “I always thought my inroad to big Wagner roles would be either Elsa or Eva from Die Meistersinger… you know, the blonde ones. And that’s exactly how it turned out: Elsa it is.”

September 14 at 7:30pm: Prince Edward County Chamber Music Festival presents “An Evening of Song” with Erin Wall, soprano, and Carolyn Maule, piano. St. Mary Magdalene Anglican Church, 335 Main St., Picton. 613-478-8416. $35. www.pecmusicfestival.com/erin-wall.

Lydia Perović is an arts journalist in Toronto. Send her your art-of-song news to artofsong@thewholenote.com.
The September 2018/19 music theatre season starts off with the exciting world premiere of a new piece by Jani Lauzon, which will be presented in a three-way co-production by Paper Canoe Projects, Cahoots Theatre Projects and Native Earth Performing Arts at Native Earth’s Aki Studio. *I Call myself Princess* (the lowercase of the “m” in “myself” is intentional) is a fascinating new “play with opera” that uses an interdisciplinary approach to delve into the past, making new discoveries about both the past and the present by relating it to today.

A hundred years ago in 1918, an opera titled *Shanewis* (The Robin Woman) with music by Charles Wakefield Cadman and libretto by Nelle Richmond Eberhart made its debut at the Metropolitan Opera in New York, as part of a three-part program about American life. It was such a success that it returned the next season and continued to tour and be revived around the United States for years afterwards.

This was the second opera by Cadman and Eberhart on an “American Indian” theme, but their first to be accepted for production. What seemed to make the difference with *Shanewis* was the contribution to the story and libretto by Cadman’s musical touring partner the Creek/Cherokee singer Tsianina Redfeather, who, although never officially credited, provided ideas from her own life and experiences – resulting in an opera that resonated with both producers and audiences.

A hundred years later, playwright Jani Lauzon’s *I Call myself Princess* is about to bring this story back to life for us in a modern context. The first seeds of inspiration for the play came when the playwright was working with the Turtle Gals Performance Ensemble, the acclaimed Native Women’s collective that she co-founded with Michelle St. John and Monique Mojica. While working on a new project, Lauzon came across the 1972 book *The Only Good Indian: The Hollywood Gospel.* It was full of critical viewpoints on the inclusion, or lack thereof, of Indigenous performers in opera, jazz, silent film, the talkies and vaudeville, starting at the turn of the 20th century.

“At first we were surprised by how many Indigenous performers there were. Then we were upset with ourselves that we were surprised,” Lauzon tells me. “We had bought into the narrative that we weren’t there. But we were there. We were producers, writers, performers.” The story of Tsianina and the opera *Shanewis* in particular stood out as something to be explored further. “What struck me about Tsianina Redfeather was her working relationship with Charles Wakefield Cadman,” she says, “and the complexities of how they were both navigating the industry and expectations of the audience.”

Cadman was already well known at the time as a composer and expert in “American Indian Music” and for composing his own pieces in a style that became known as “Indianist.” He gave lecture tours around the United States and Europe, joined from 1908 by Redfeather, who dressed for the concerts in beaded traditional costumes, her hair in braids, and was credited as “Princess Tsianina.”

In *I Call myself Princess,* we meet Tsianina and Cadman as they and their opera are discovered by William, a young Métis opera singer in the course of his studies. As he learns more and deals with the difficulties of finding his own identity as a young Indigenous performer in the world of opera and today’s political climate, music and theatre become intertwined. “I was conscious of the need to seamlessly integrate the libretto and music that was Charles Wakefield Cadman’s and Nelle Eberharts’ within the context of my story,” says Lauzon. “In many ways the writing process was a constant reminder that the very act of reconciliation is a delicate balance that takes work, thought and negotiation.”

This intertwining of story, genre, time and theme is exciting and ambitious. Joining Lauzon to undertake the challenge of bringing it all to life is director and dramaturge Marjorie Chan, also artistic director of Cahoots, a theatre company dedicated to working with diverse artistic voices. Many things, Chan says, drew her to the project: knowing Jani Lauzon and her work with the Turtle Gals, the chance to tell a story that has thus far had little opportunity to be heard, but also the combination of theatre with opera. Chan herself is well known as an opera librettist. “When we started to work on this project,” she says, “I often felt like my worlds were starting to come together.”

When I asked Chan about the inter-mixure of play and opera, she said that to her it is like an opera within a play. “In terms of the actual opera that was performed on the Met stage in 1918, we are, in the play, looking at its creation from both the time when it was created and from our modern perspective in 2018,” she explains. “We are poking at it from all different sides and different times so that pieces of the opera are consistently being performed throughout the entire evening.”

One of the challenges of getting this right is casting, particularly with the very specific demands for each character. Acclaimed for her warm strong mezzo-soprano voice and experience in contemporary opera, Marion Newman, of Kwagulth and Sto:lo First Nations as well as English, Irish and Scottish heritage, was an obvious choice for Tsianina, Chan says. Newman has been an integral part of the project since the workshop in 2014. Opposite her, as the composer Charles Wakefield Cadman, is versatile performer and director Richard Greenblatt, known, perhaps most famously, for his two-man show...
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time – contains images and concepts that today would be recognized as problematic. A challenge for the creative team and company will be balancing this intriguing and daring 1918 world with the more familiar world of 2018, and focusing the play in performance so that the audience will receive it in the way the playwright intends.

Chan says that Lauzon is “gifted in layering all these complex ideas in a really articulated, clear way.” According to Chan, the play is about Tslanina Redfeather at the turn of the century but “it is also about this young Métis man in an opera program, and what it means for him to encounter and be impacted by this music. That’s the beauty of how we find the ways to leak the music in and take it out, to stay with the emotional journey of the young Métis opera singer.”

Intriguingly, when I suggest that there was a time travel element to be experienced, Chan says that they are aiming for something even more complex: “the thought that if we might expand what we know around us we could reach it; that they are existing at the same time.”

Ultimately, says Chan, the goal of the team is that “the audience should be able to come in and experience the journey of a young man reaching back into his culture – and reclaiming culture and music that belongs to him.”

I Call myself Princess plays September 9 to 30, at Native Earth Performing Arts’ Aki Studio, Toronto.

MUSIC THEATRE QUICK PICKS

▶ SEP 28 & 29, 7:30PM: Sound of the Beast. Theatre Passe Muraille (followed by a national tour): Donna-Michelle St. Bernard, who collaborated so wonderfully with Tapestry Opera last season on the Persian inspired Tap Ex: Forbidden, is the solo artist here as emcee “Belladonna the Blest,” and, using a combination of hip-hop, spoken word and storytelling, tells truth to power with a brutally honest take on policing in Black communities.

▶ SEP 18 to 29: Grand Theatre. Prom Queen: The Musical. The High School Project – Grand Theatre London, 471 Richmond St., London. The Grand Theatre’s annual high school project aroused controversy earlier this year in the city of London because it tells the true story of Marc Hall, who in 2002 wanted to take his boyfriend to the school prom. Originally developed at Sheridan’s Canadian Musical Theatre Project, the show has earned rave reviews elsewhere and here will have a large cast of real high school students, 50 onstage and 30 backstage.

▶ SEP 13 to OCT 7: Musical Stage Company. Dr. Silver: A Celebration of Life. Heliconian Hall, 35 Hazellton Ave., Toronto. The latest creation by the talented Johnson sisters, Britta and Anika, this co-production with Mitchell Cushman’s Outside the March company promises to be “immersive” and very different from your usual musical. At the historic, tiny, Heliconian Hall in Yorkville.

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.
NEW SEASON OF GREAT CONCERTS

1. Saturday November 10  8 pm
   Verdi Overture to Luisa Miller
   Dvořák Slavonic Dance, Op. 46
   Arvo Pärt Cantus in Memoriam
   Benjamin Britten
   Schumann Symphony No. 3 (Rhenish)

2. Saturday December 15  8 pm NIGHT AT THE OPERA
   Favorites from Johann Strauss Jr., including Overture to Die Fledermaus
   Auf Der Jagd Polka | A Night in Venice Overture | Overture to The Gypsy Baron
   Unter Donner und Blitz Polka | Tritsch-Tratsch Polka | The Blue Danube Waltz
   Lehár Overture to The Merry Widow

3. Saturday February 2  8 pm
   TANGO! a collaboration featuring PAYADORA TANGO ENSEMBLE
   Robert Horvath Tangos for Orchestra
   Piazzolla The Four Seasons
   (arr. Carlos Franzetti)

4. Saturday March 9  8 pm
   Debussy Prelude to the Afternoon of a Faun
   Stravinsky The Rite of Spring
   Erik Kremre Tone Poem for Symphony Orchestra

5. Saturday May 25  8 pm SEASON FINALE
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From the brutality of the Janáček, we felt a sense of calm was needed to balance the tumultuous story of Tolstoy. Golijov’s Tenebrae acts as the fulcrum to the album. It takes the quiet serenity of the cosmos, and intersperses it with the chaos and conflict of the Middle East, drawn from the composer’s experiences closely tied to each. The experience of seeing the world as a tiny blue dot at the planetarium contrasted with the devastating violence in Israel and led Golijov to write this piece that brings light to a world often shrouded in darkness.

Finally, the Mendelssohn Op.80 string quartet closes the album. This work is a sharp contrast to all of his others and was written towards the end of the composer’s short life. Having lost his sister unexpectedly, Mendelssohn was swimming in grief, unable to write music from the sheer weight of the tragedy. In an attempt to elevate himself from the loss, he took to composing to channel the hurt, frustration and anger of the departure of his family member and dearest friend. The nostalgia of the slow movement evokes the tenderness of their relationship which launches the listener back to the turmoil of his mourning in the fourth and final movement. Even in his darkest days,
extra time to hear us. He graciously took time out of his busy schedule to coach us on our repertoire for a few upcoming competitions. We kept in contact over the next few years and as our time studying at the Colburn School came to an end we were looking for possible residency programs for which to apply. At this point David recommended us for an opportunity to work with the Emerson at Stony Brook University. We were incredibly fortunate to get to study with the Emerson String Quartet for the next two years.

The Emerson Quartet has played an instrumental role in the development of our quartet. Not only have they provided us with profound musical insight, but they have offered us advice on everything that makes the life in a string quartet work.

**On The Horizon**

**Toronto Symphony Orchestra.** The TSO’s post-Ondřej’s journey begins in earnest September 20 to 22 with interim artistic director Sir Andrew Davis conducting. The program brackets Jacques Hétu’s *Variations concertantes* with Berlioz’s rarely heard *Fantasy on Shakespeare’s The Tempest from Lello, or The Return to Life* and his *Symphonie fantastique*, one of the cornerstones of the orchestral repertoire. The parade of guest conductors begins on September 26 and 29 with the TSO debut of Ukrainian conductor Kirill Karabits, the chief conductor of the Bournemouth Symphony Orchestra. The program includes Karabits’ countryman Valentin Silvestrov’s *Serenade for String Orchestra*, Rachmaninoff’s *Symphony No.3*, and charismatic Scottish violinist Nicola Benedetti as the soloist in Prokofiev’s *Violin Concerto No.2* with its lovely middle movement. The ever-popular Mahler *Symphony No.5* is coupled with Ravel’s jazz-tinged *Piano Concerto In G* on October 3 and 4. Spanish pianist Javier Perianes is the soloist; artistic leader and chief conductor of the Trondheim Symfoniorkester, South Korean-native Han-Na Chang makes her TSO debut.

**Royal Conservatory (RCM):** The Academy of St Martin in the Fields Chamber Ensemble get the RCM-Koerner Hall regular season underway on October 3, with music by Nielsen, Françaix (his *Octet* for clarinet, bassoon, horn and string quintet) and Beethoven (his celebrated Septet for clarinet, bassoon, horn, violin, viola, cello and bass). Worth hearing alone for the distinctive timbre the unusual instrumentation produces. When Yannick Nézet-Séguin and his Orchestre Métropolitain made their exciting Koerner Hall debut in April 2015, they brought the cello phenom Stéphane Tétreault; for their return visit, October 5, to augment a program that includes Sibelius’ *Symphony No.1* and Nicolas Gilbert’s *Auril*, it’s the well-established pianist Nicholas Angelich who will be the soloist in Rachmaninoff’s first work composed after leaving Russia for good, the *Piano Concerto in G*. Finally, on October 6 and 7, the TSO’s new music director, Gianandrea Noseda, leads the impressive new lineup of the TSO’s symphony orchestra with works by Rachmaninoff and Sibelius.

**Music in the Afternoon.** Francis Poulenc’s invigorating, amusing, noble and otherworldly *Trio for Oboe, Bassoon and Piano* is the best-known example of music written for this unusual combination of instruments. No double reed player can resist its charms, so it’s no wonder that the Poulenc Trio (pianist Irina Kaplan Lande, bassoonist
Bryan Young and oboist James Austin Smith) named themselves for its composer. They launch the 121st season of the Women’s Musical Club on October 4 in Walter Hall, with a modernist program of music by Schnittke, Viet Cuong, Shostakovich, Previn and their namesake (whose famous trio they will perform) should enliven the first afternoon of the new month.

Summer continues. It’s still summer for the Prince Edward County Chamber Music Festival. Artistic directors, the enterprising New Orford String Quartet, open this year’s edition on September 7 with Mozart’s “Dissonance” quartet along works by Burge and Ravel. André Laluplante’s ambitious program on September 9 includes Schubert’s delightful Sonata in A Major D664 and a significant Liszt component: Three Sonetti del Petrarca, from Années de pèlerinage, deuxième année: Italie and his revolutionary masterpiece, the Sonata in B Minor. September 15 violinist Mark Fewer heads a jazz evening heavy on Ellington, with pianist David Braid and bassist Joseph Phillips. The next afternoon it’s Fewer with his classical pals doing a variety of chamber music headed by Dvořák’s Piano Quintet Op. 81.

CLASSICAL & BEYOND QUICK PICKS

SEP 20, 8PM: Brampton-native Jarred Dunn, a former assistant to, and collaborator with, the well-known author, pianist and teacher David Dubal, performs works by Szymanowski, Debussy, Górecki, Liszt and Chopin in his recital at Gallery 345.

SEP 23, 2PM & SEP 29, 2PM: Pocket Concerts launches their sixth season of chamber music in an intimate setting with Montreal-based violinist, Andrea Tyneec and Pocket Concerts co-director pianist Emily Rho in music by Beethoven, Sokolovic and Debussy. In his Strings Attached column in our Summer 2016 issue, Terry Robbins praised Tyniec’s faultless technique and outstanding musicianship.

SEP 27, 7:30PM: Gallery 345 presents Payadora Tango Ensemble-member, Rebekah Wolkstein, performing music from Norway on the nine-string Hardanger fiddle. Tom King is the collaborative pianist.

OCT 7, 8PM: Marc-André Hamelin’s virtuoso program for Music Toronto’s new season continues his current examination of Samuel Feinberg with the Russian pianist-composer’s Sonata No. 3, Op. 3 and showcases old favourites like Alexis Weissenberg’s charming Six Arrangements of Songs Sung by Charles Trenet. Busoni’s arrangement of Bach’s famous Chaconne and Mario Castelnuovo-Tedesco’s Cypresses bring out Hamelin’s astonishing technique, which of course also supports the Chopin Polonaise-Fantaisie and Scherzo No. 4 that conclude the recital.

Jarred Dunn is the managing editor of The WholeNote.
Beat by Beat | Early Music

Quintessential Encounters

MATTHEW WHITFIELD

The world of classical music can seem impenetrable to an outsider, requiring an extensive knowledge of history, languages, and an ear that is attuned to the code-like subtleties of prolonged instrumental and vocal works. With monumental multi-movement symphonies sometimes spanning well over an hour and operas (often in languages other than English) extending past the four-hour mark, it can be intimidating to take the plunge and immerse oneself in such an art form for the first time.

One way of getting one’s feet wet is through an increasing number of high-quality, entry-level venues for alternative classical music exploration, from indie opera pub nights to nightclub-based instrumental concerts. (And you can have a drink in hand throughout!)

Another is that, to help break down this seemingly impenetrable art form into more manageable units, many large symphonic groups have introduced a second kind of concert to their seasons – smaller in scale – featuring chamber-sized ensembles and shorter works that enrich and entertain both the aficionado and newcomer alike. One relatively recent addition to Toronto’s early music scene is Tafelmusik’s Close Encounters series, launched in 2016 and based, till now, in Heliconian Hall and the Royal Conservatory’s Temerty Theatre, with the aim of creating an up-close-and-personal encounter with Baroque and Classical repertoire in an informal style, with introductions from the musicians themselves. Although designed to be accessible and informative, these are definitely not low-calorie concerts; recent performances have included works by Biber, Mozart, Couperin and Rameau, pillars of the early music repertoire.

The increasing popularity of Close Encounters has meant that demand for seats at Heliconian Hall has outstripped supply, leading Tafelmusik to seek a new venue. This year’s Close Encounters series will be held, in addition to Temerty Theatre, at the Church of the Holy Trinity, the fourth Anglican church built in Toronto, which has been a premier venue for live music for many years, participating in Toronto’s annual Nuit Blanche and presenting a weekly series of classical, choral and jazz concerts throughout the year, as well as a popular dramatization of the Christmas story that has run every December since 1937.

As a concert hall, the Holy Trinity boasts a magnificent acoustical space and a wonderful pipe organ, a three-manual German-style Casavant tracker instrument built in 1970 for Deer Park United Church. As one of Toronto’s most significant orchestral groups, Tafelmusik undoubtedly considered many spaces as possible venues for their Close Encounters series, and the decision to move to Holy Trinity was not an arbitrary one. The ensemble has a surprisingly long connection with this church, beginning with their earliest concerts in the late 1970s. According to double bassist Alison Mackay:

“In the spring of 1979, a fledgling orchestra created by visionary founders Kenneth Solway and Susan Graves presented a concert of works by J.S. Bach performed on ‘original instruments.’ Within the ensemble were Kenny and Susan playing the baroque oboe and bassoon, and principal violist Ivars Taurins.

“Charlotte Nediger and I, who had not yet met, were in attendance at Holy Trinity Church by the Eaton Centre, and the event must have made a strong impression on both of us, since almost 40 years later we can each recall exactly where in the church we were sitting! (And in a fitting tribute to our anniversary we [will] host our chamber series Close Encounters at Holy Trinity this season.) Within a few months the orchestra had been christened ‘Tafelmusik’ and eventually moved to Trinity-St. Paul’s Church. I played in my first concert later that first...
year, and was soon joined by Charlotte and Dutch cellist Christina Mahler in a decades-long relationship of music-making and friendship at the bass end of the orchestra.

This year’s Close Encounters opening concert, “Quintessential Boccherini” on October 3, features violinists Elisa Citterio and Cristina Zacharias, violist Brandon Chui, and cellists Christina Mahler and Allen Whear performing the music of Luigi Boccherini, an often-overlooked 18th-century cello virtuoso. The French violinist Cartier once wrote, “If God wished to speak to man through music, he would choose Haydn. If he wanted to listen to the music himself, he would choose Boccherini.”

Luigi Boccherini

Boccherini was one of the most sensual composers of the 18th century, exploiting the colours and textures of string instruments and imbuing them with the flavour of Spain, where he worked for the Infante Don Luis. One of Boccherini’s most innovative creations was the two-cello quintet, conventionally called the “cello quintet.” Boccherini wrote over one hundred of these quintets (110, for the trivials), which often feature a virtuoso cello part accompanied by the standard string quartet (two violin, viola and cello.) Boccherini would, of course, take the challenging part for himself and leave the second part for a secondary, lesser player! Boccherini also pioneered the double bass quintet, supplementing the traditional string quartet with a double bass, creating a much wider range of sound and greater depth to the bass line, taking the range of a typical string quartet and extending it downwards.

Since Boccherini, cello quintets have come from the pens of composers such as Schubert, Glazunov, Milhaud and Respighi, all written while Boccherini was an unknown name, a mere footnote to the history of 18th-century music. Much of Boccherini’s music follows the model of Joseph Haydn and was neglected after his death, with the dismissive sobriquet “Haydn’s wife,” introduced in the 19th century to illustrate Boccherini’s similarity to the great Austrian composer. It wasn’t until the late 20th century that Boccherini’s works were rediscovered and performed “for the first time,” many of them by the appropriately named Boccherini Quintet. Since then, Boccherini’s music has been performed increasingly frequently, gradually gaining the respect it deserves both for its musical quality and brilliant ingenuity.

In Other News...

Each September marks the beginning of a new musical season, a gradual reawakening of musicians and their ensembles as they return from various summer performances, seminars, programs and (maybe) a vacation or two. Although the concert calendar is rather sparse this month, there are a few exciting presentations on tap that will undoubtedly whet your early music appetite.

Although the Toronto Masque Theatre closed their curtains for the last time earlier this year, we look forward to exploring Confluence, a company of artists dedicated to intimate, thought-provoking and entertaining presentations. Led by TMT mastermind Larry Beckwith, Confluence launches on September 16 at St. Thomas’s Anglican Church, promising food, drink and many performances. This event will provide a window into the newest endeavours being undertaken by some of Toronto’s most renowned and capable performers.

In addition to their Close Encounters chamber concert at Holy Trinity, Tafelmusik opens their 40th season on September 20 at Koerner Hall, with a performance of Mozart’s 40th Symphony. While this music needs little introduction, Mozart’s ebullient and sparkling Violin Concerto in D Major K218 with Elisa Citterio as soloist, the launch of a new cycle of Mozart concerts that will keep listeners enchanted all year long.

Scaramella opens their 2018/19 season on October 6 with a tribute to “Rabbie Burns, the Bard of Ayrshire,” with selections from the Scots Musical Museum (1787-1803), a collaboration between Burns and music engraver James Johnson. These old Scottish tunes became wildly popular internationally, with many songs such as Auld Lang Syne and My Love’s like a Red, Red Rose still cherished today. Singers Nils Brown and Donna Brown will lead a team of versatile instrumentalists whose classical and folk music interests collide, and the show will also include readings by Tam “O’ Shanter champion and Burns aficionado, Ronnie O’Byrne.

While New York may officially be The City That Never Sleeps, the same can be said of our musical scene here in Toronto. This magazine is full of some of the finest artists on the continent, and I encourage you to explore its contents in depth and go to as many concerts and events as you can! It may be tiring to return to work and school, but music has a way of inspiring above and beyond even the most exhausting daily grind. Have any questions or want to share your thoughts? Drop me a line at earlymusic@thewholenote.com.

Robert Burns

EARLY MUSIC QUICK PICKS

> SEP 8, 7:30PM: Prince Edward County Chamber Music Festival. Choir of Studio de musique ancienne de Montréal. St. Mary Magdalene Anglican Church, 335 Main St., Picton. A wonderful opportunity to hear a fine early music group performing Renaissance masterworks, including Tallis’ stunning Lamentations. This concert will certainly be worth the drive!

> SEP 21, 8PM: SweetWater Music Festival. Opening Night Gala: Party Like It’s 1689. Historic Leith Church, 419134 Tom Thomson Lane, Leith. Savour the beautiful scenery of the Bruce Peninsula and take in this delightful medley of Italian Baroque gems, including music by the great Barbara Strozzi and Antonio Vivaldi.

Matthew Whitfield is a Toronto-based harpsichordist and organist.

Barbara Strozzi

the wholenote.com
Beat by Beat | In with the New

Pianist Christina Petrowska Quilico

The Current Within the Music

WENDALYN BARTLEY

For the opening column of the new season, I thought I’d take a look at two new CDs being released by the prolific and virtuosic Canadian pianist Christina Petrowska Quilico. The first CD, Soundspinning, offers a series of older works composed by her friend and colleague, the late Ann Southam. It will be released on the Canadian Music Centre’s (CMC) Centrediscs label, with the official launch happening on September 25 at the CMC in Toronto. The second CD, Global Sirens, on the Fleur de Son/Naxos label, features the music of 15 different internationally-based composers and includes a total of 19 compositions, including two works by Canadians.

Southam: Petrowska Quilico is well known for her interpretations of Southam’s music, having already released seven CDs of Southam’s compositions including Glass Houses, Pond Life and Rivers, each one released as box sets. However, this recent CD is unique, as it consists of a number of rarely heard Southam works from 1963 to 1999. As Petrowska Quilico told me in our recent interview, Southam used to joke: “I love it when you root around in my old pieces and come up with something new.” When it came to choosing repertoire and creating an order for this new CD, Petrowska Quilico crafted it with careful attention to the flow of changes in mood and tempo between the works, indicating that in a sense she was creating a sonata in a very unorthodox way – a sonata whose contrasting movements were being fashioned from the different Southam compositions.

The album opens with Stitches in Time, composed in 1979 and revised in 1999. This work is comprised of two small collections of pieces: three pieces in Sonocycles and eight in Soundspinning. They are all short and fast pieces that reflect Southam’s love of nature, and are precursors to the larger Rivers and Glass Houses works. Petrowska Quilico spoke about how they were harder to play than they look, and have no indications regarding phrasing, dynamics or pedalling. Because of the 30-year working relationship she had enjoyed with Southam, this didn’t create a stumbling block for her. She approached them in a similar way to Rivers, accentuating hidden melodies and altering the tempos to create a more shimmering effect, making each one shine with its own unique characteristics. During their work together in preparing the Rivers CD, Southam had told her trusted Petrowska Quilico’s musical judgment completely. And even though they are fast virtuosic pieces, they still require control, which Petrowska Quilico admits may seem like a bit of a contradiction.

She follows this intense, fast-flowing opening cycle of pieces with Slow Music (1979), a more meditative work composed using Southam’s signature 12-tone row, one that she used repeatedly for many of her pieces. One distinguishing feature of Southam’s approach to working with the serial technique was the freedom and openness she allowed herself, in comparison to the more strict approach used by composers such as Webern or Boulez. Altitude Lake is next, described by Petrowska Quilico as “massive” due to the presence of so many large chords that suggest images of immense landscapes and intense weather activity. It was written in 1963 at the same time as Southam began working in the electronic music studio at the University of Toronto. (As an aside: Southam also began teaching electroacoustic composition in 1966 at the Royal Conservatory of Music in a small studio in the sub-basement that she and composer John Mills–Cockell started up, offering drop-in classes for $10 each.) The score that Petrowska Quilico had of this early piece was handwritten and was so hard to read that she had to use a magnifying glass. Once she figured out the notes, she discovered how much she loved the piece, describing it as “a real treasure. It was written so early in such a different style, that you’d never realize it was her.”

The next few works are a series of Southam’s jazz-inflected pieces: Three in Blue (1965), Five Shades of Blue (1970) and Cool Blue; Red Hot (1980), all of which Petrowska Quilico selected due to her own love of playing jazz. The concluding work on the CD is Remembering Schubert from 1993 – a piece that also appears on the CBC album Glass Houses: The Music of Ann Southam, performed by pianist Eve Egoyan, who also enjoyed a special bond with the composer. Petrowska Quilico spoke about how joyful and fluid Southam’s music is, and how the composer loved watching the light refracting on the water. She described playing Southam’s works as being similar to performing pieces by Chopin and Liszt, all of which require fast fingers. “If you don’t have good technique and are not in control, it will sound heavy, choppy and muddy. At the same time, you can’t think about the technique or all the notes you’re playing, otherwise you won’t be able to get through it. You have to think about the long line.”

Global Sirens: Petrowska Quilico has spent a good deal of her career promoting the music of women composers, and this love and commitment is reflected in her second CD coming out this fall – Global Sirens. Her desire with this CD is “to show the great wealth of women’s compositions. Not to denigrate men’s compositions, but we hear more of them than we do the women,” she said. Arising out of the research she’s undertaken for her York University Gender and Performance course, she has uncovered many lost compositions and composers, a selection of which are on the CD. Primarily these are works that span the 20th century, and include composers from numerous backgrounds. One such example is the opening piece Langsamer Waltz composed by Else Fromm-Michaels, whose compositions were banned during the Nazi period because her husband was Jewish. Other composers represented include Else Schmitz-Gohr and Barbara Heller, also from Germany, Ada Gentile (Italy), Priaulx Rainier (South Africa), Peggy Glanville-Hicks (Australia) and French composers Lili Boulanger and Germaine
Tailleferre, who was one of Les Six along with Milhaud, Poulenc and others. The two Canadians represented are Larysa Kuzmenko and Sophie-Carmen Eckhardt-Gramatté. Petrowska Quilico has included four pieces by American composer Meredith Monk, whose music she loves, as well as Wireless Rag (1909) by Adaline Shepherd, a woman who was forced by her husband to give up composing, until she was able to resume her creative life after his death (an event which made her quite happy, Petrowska Quilico remarked). Shepherd had great success with her rag *Pickles and Peppers*, which sold over 200,000 copies in 1906 and was used as a theme song by William Jennings Bryan during his presidential campaign in 1908.

This little slice of Shepherd’s experience offers us just a glimpse at the hostile environment many women composers faced in the past. But what about now? I asked what she thought about the current climate for women music creators in Canada and Toronto. She began by recounting the story of performing Violet Archer’s *Piano Concerto No.1* in 1982. At that time, an entry in an American encyclopedia had listed it as one of the major concertos written in Canada – it had been composed in 1956 – and despite this acknowledgement, the piece had only received one performance in 1958 under the baton of Victor Feldbrill with the CBC Symphony. This was something that was quite upsetting to Archer, and so Petrowska Quilico set out to perform it again and eventually released it as a recording. It’s now available on the Centrediscs album *3 Concerti*, which also includes works by Alexina Louie and Larysa Kuzmenko. On the subject of gender parity in programming, Petrowska Quilico feels that music composed by women should definitely be played more often, and concerts should include a good balance of pieces by both genders, as well as older works along with newer ones. “Let’s make sure we don’t forget the women and Canadian composers of the past, and sprinkle them through the programs.” The problem, she stated, is that the emphasis is on premieres, and it is often a fight to get women’s music played more than once.

In looking at the overall scope of Petrowska Quilico’s prolific career, the question that comes to mind is how she manages to do it all. Her discography alone is extensive – 50 CDs with four JUNO nominations. Many of these recordings are from live performances – and even when in the recording studio, her preference is to record with only one or two takes. Regarding her technique, earlier in her career she undertook a process of slowly relearning everything, which was particularly important after suffering a broken wrist. She described how...
she approaches her touch on the keyboard as being like Zen meditation. “The fluidity comes from the fingertip – that’s where you have to focus your energy. All extra movements such as in the elbows take away from the energy you need to play a line. The body needs to be aligned, and you need to be both flexible and strong at the same time.” Another important aspect that she learned early on was the importance of maintaining the electrical current within the music itself, a current that begins with the first note and continues up until the last one. Keeping the energy moving requires focus on the melodic line. “No matter how many chords and notes, what is important is the melodic line.” All the training, practice and inner focus come together for the performance – and these two new CDs will be a welcome addition to her ongoing contribution to Canadian musical life.

**IN WITH THE NEW QUICK PICKS**

| SEP 8, 7:30PM: | CMC Centrediscs, Bekah Simms’ impurity chains CD launch, Canadian Music Centre. In the spirit of celebrating new CDs by women creators, this launch marks the first recording of Simms’ music that abounds with the sounds of 21st-century chaos. Combining both acoustic and electroacoustic soundworlds, Simms weaves references to diverse traditions, from folk to concert. |
| SEP 12, 8PM: | Guelph Jazz Festival. SUNG RA, Guelph Little Theatre. Rory Magill’s take on the legendary Sun Ra with his own Rakestra Arkestra combined with Christine Duncan and the Element Choir. |
| SEP 16, 8PM: | Guelph Jazz Festival. Allison Cameron and Ben Grossman. These two eclectic composers join forces to perform improvisations on a wide array of instruments and objects, percussion, and electronics. |
| SEP 21, 6PM & 8PM: | Music Gallery and Musicworks, The Brodie West Quintet “Clips” album release + Wow And Flutter. Join hosts Fahmid Nibesh and Joe Strutt for an interactive look-back at the 40-year legacy of Musicworks magazine & CD, to be followed by the music of the Brodie West Quintet for their Clips album release and the improvisations of the Wow & Flutter trio |
| SEP 27, 12PM: | Canadian Opera Company, Awasaakwaa (Beyond, on the Other side of the Woods), Richard Bradshaw Amphitheatre. A solo recital by acclaimed Ottawa First Nation composer and performer Barbara Croall, presenting her own compositions for voice and pipigwan (Anishinaabe cedar flute). Croall is currently preparing for a major performance piece about Saint Kateri Tekakwitha, a Mohawk woman who was made a saint. More details about that coming later this fall. |
| OCT 6, 8PM: | New Music Concerts, Linda Bouchard’s Murderous Little World, Betty Oliphant Theatre. NMC begins its new season with this music and theatre performance work, directed by Keith Turnbull with texts by Anne Carson. Combining an electronic score with live performers who double as actors, this event promises an emotional experience full of artistic electricity and intellectual prowess. |

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**Beat by Beat | On Opera**

**Hadrian Heads Up a Season of Premieres and Rare Treats**

**CHRISTOPHER HOILE**

Judging from the playbills that opera companies have announced so far, the 2018/19 season looks to be an exciting one. Nearly every company, large or small, has a rarity or world premiere on offer to spice up the year.

**Hadrian**: The most anticipated of these is the world premiere of Hadrian by Rufus Wainwright to a libretto by Daniel MacIvor. This is the first new opera that the Canadian Opera Company (COC) has commissioned for the main stage since The Golden Ass in 1999 by Randolph Peters to a libretto by Robertson Davies. Strangely enough, Hadrian also has a Roman theme, in that it focuses on how the grief of the Emperor Hadrian (reigned 117-138AD) for his lover Antinous begins to distract him from affairs of state. For the premiere, the COC has assembled a starry cast that includes Thomas Hampson as Hadrian, Isaiah Bell as Antinous, Karita Mattila as Plotina, the widow of Hadrian’s predecessor, and Ben Heppner as Dinarthus. Johannes Debus conducts and Peter Hinton directs. The opera runs from October 13 to 27.

The COC fall season begins with the Canadian debut of Robert Carsen’s production of Tchaikovsky’s Eugene Onegin. Gordon Bintner sings the title role and Joyce El-Khoury the role of Tatiana, the young woman infatuated with Onegin. Johannes Debus conducts the opera, which runs from September 30 to November 3.

The COC’s remaining operas are standard repertory but with some spicy casting – Richard Strauss’ Elektra running January 26 to February 22, Mozart’s Così fan tutte running February 5 to 23, Puccini’s La Bohème running April 17 to May 22 and Verdi’s Otello running April 27 to May 21. Elektra will be of special interest since it stars two former COC Brunnhildes – Christine Goerke as the vengeful Elektra and Susan Bullock as her hated mother Klytämnestra. Otello should also be exciting with Russell Thomas in the title role and with Gerald Finley as Iago.
Opera Atelier begins its season with two one-act operas it has never paired before. The first is Actéon (1683) by Marc-Antoine Charpentier and the second is Pygmalion (1748) by Jean-Philippe Rameau. Colin Ainsworth sings both title roles, Mireille Asselin sings Diana in the first and Amour in the second and Allyson McHardy sings Juno in the first and Céphise in the second. The double bill runs from October 25 to November 3 in Toronto and will later tour to Chicago and Versailles.

OAT's spring opera is Mozart's Idomeneo (1781), but the draw for many people will be the return of soprano Measha Brueggergosman to the Toronto stage after a ten-year absence to sing the role of Elettra as she did when OA premiered this production in 2008. The rest of the cast is just as noteworthy. Colin Ainsworth sings Idomeneo, Wallis Giunta is Idamante, Meghan Lindsay is Ilia and Douglas Williams is Neptune. As usual Marshall Pynkoski directs and David Fallis conducts the Tafelmusik Baroque Orchestra. The opera runs from April 4 to 13, 2019.

Tapestry Opera has much in store. From September 13 to 16 it presents Tapestry Briefs, in which four singers present short operas by four composers and four librettists. On March 29 and 30 it presents Songbook IX, a collection of highlights from Tapestry’s 39 years of opera creation.

Tapestry also will present two new full-length operas. The first is Hook Up by Chris Thornborrow to a libretto by Julie Tepperman, running from January 29 to February 9. The opera looks at the difficulties encountered by three friends when they discover sexual freedom at university, along with questions of shame and consent. The opera features three singers best known for work in musicals rather than opera – Alicia Ault, Nathan Caroll and Jeff Lillico. The second is Shanawdithit by Dean Burry to a libretto by Yvette Nolan. The opera tells of Shanawdithit (1801-1829), who was the last recorded surviving member of the Beothuk Nation in Newfoundland. In the last months of her life she created a series of drawings that expressed the loneliness of survival and her lost history. Kwagulth and Stó:lo First Nations, English, Irish and Scottish mezzo-soprano Marion Newman sings the title role, with the rest of the cast and the performance dates in May 2019 to be determined.

Toronto Operetta Theatre presents two of operetta’s greatest hits with Johann Strauss, Jr.’s Die Fledermaus running from December 28, 2018, to January 2, 2019, and Franz Lehár’s The Merry Widow running from April 23 to 28, 2019. In between these blockbusters,
however, on March 3, TOT presents a major rarity in the form of Ivor Novello’s operetta Perchance to Dream (1945), the only work for which he wrote both the music and the libretto. The operetta tells the usual story of the inhabitants of the same house, Huntersmoor, in three different historical periods – the Regency, the Victorian age and in 1945. Though a huge success in Novello’s day, it has seldom been revived, though many will know its most famous song, We’ll Gather Lilacs.

**Vera Causa:** While we have focused so far on opera in Toronto, it’s worth noting that recently small opera companies have been sprouting up across Ontario. One of these is Vera Causa Opera, based in Cambridge and serving what has become known as the Golden Triangle, Ontario’s answer to California’s Silicon Valley. For VCO the 2018/19 season is its most ambitious since it was founded by artistic director Dylan Langan in 2015. It begins with the 1884 rarity Le Villi (The Fairies), Puccini’s very first opera, which happens to be based on the same story that provided the scenario for Adolphe Adam’s ballet Giselle (1841). The opera will have three performances in Waterloo from November 16 to 18.

VCO’s second production is the world premiere of Langan’s own opera Dracula, to be performed in Cambridge on February 15, Waterloo on February 16 and Guelph on February 17. The company’s third production is Donizetti’s L’Elisir d’amore, to be performed in the same three cities in the same order from April 5 to 7. VCO’s season concludes with its Canadian Opera Fest, which will include two brand new operas performed in the same three cities from June 14 to 16.

**Busy September:** In addition to the 2018/19 seasons above, September itself is very busy for local opera. Opera by Request, the concert opera company where the singers choose the repertory, is presenting an encore of its successful performance of Donizetti’s Anna Bolena on September 7, with Antonina Ermolenko as Anna and John Holland as Enrico VIII. On September 28, OBR presents Wagner’s Der fliegende Holländer, with Peter Bass as the Dutchman and Brigitte Bogar as Senta. On September 14 it presents Mozart’s Don Giovanni, with Norman E. Brown as the reprobate and John Holland as Leporello. Then OBR takes the opera on tour – first to Ottawa on September 16, then to London on September 22 and finally to Windsor on September 30. This is a great way to serve cities that once had or never had professional opera available.

Opera has returned sporadically to the Hamilton area because of the Brott Music Festival. But a new company, SOLO, or the Southern Ontario Lyric Opera, is presenting its second fully-staged opera in the area, with Verdi’s Rigoletto on September 16 in Burlington. Jeffrey Carl sings Rigoletto, Allison Cecilia Arends is his daughter Gilda and Romulo Delgado is the lecherous Duke of Mantua. SOLO founder and artistic director Sabatino V acca conducts.

**Paper Canoe and Cahoots:** Also in September, running from September 9 to 30, is a play from Paper Canoe and Cahoots Theatre that ought be of interest to those curious about early North American opera. The play is I Call myself Princess by Jani Lauzon, about a modern-day Métis student who encounters the opera Shanewis: The Robin Woman, which was written for Creek/Cherokee mezzo-soprano Tsiianina Redfeather (1882-1985). The opera premiered at the Metropolitan Opera in New York in 1918 and was later performed in Denver and Los Angeles. Lauzon’s play features music from Shanewis composed by Redfeather’s creative partner Charles Wakefield Cadman (1881-1946), an American composer in the early 1900s who was part of a musical movement which sought to use Indigenous music to create a distinct North American musical identity. The question the play raises is similar to some of the issues encountered in the recent COC production of Harry Somers’ 1967 opera Louis Riel – namely, “How can we engage with tensions between representation, inspiration and cultural appropriation?” Mezzo-soprano Marion Newman sings the role of Tsiianina, Richard Greenblatt plays Cadman, Marjorie Chan directs and Jerod Impichchaaha’a’ Tate conducts.

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.

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**CHRISTMAS CONCERT**

**Sunday, January 13, 2019 at 3:00 PM**

Islington United Church 25 Burnhamthorpe Rd., Toronto

Traditional and contemporary Ukrainian Christmas carols and New Year’s songs.

**LET OUR SONG TAKE WING**

**Sunday, April 7, 2019 at 3:00 PM**

Humber Valley United Church 76 Anglesey Blvd., Toronto

A spring concert featuring music of Ukrainian Canadian composers. The beautiful melodies and lyrics convey memories of Ukraine and its rich folk traditions.
First Step?
Start a Choir.
That’s What Annegret Did.

BRIAN CHANG

All it takes is one person with initiative and a few friends to start a choir.” The speaker is Lucas Harris, current artistic director of the Toronto Chamber Choir (TCC). The person he is talking about is Annegret Wright whose initiative it was, five decades ago, to get the TCC started. Not many arts organizations can sustain themselves for decades, and 50 years is a remarkable feat, requiring not just loyalty to an organization’s founder but also the ability to change. Harris is now at the helm, taking the TCC into its golden jubilee, but “past conductors, Elizabeth Anderson, Mark Vuorinen and David Fallis are all heroes of mine,” says Harris, “and I’m honoured to feature them in this concert.” Together on September 29, the combined forces of these impressive artistic leaders should make the start of the TCC’s 50th anniversary season a celebration to remember.

Harris reaches me by email, providing a glimpse into how the choir retains its awareness of its history. The choir’s archivist, Sharon Adamson, has kept meticulous records, he explains. These include “the choir’s complete membership history, every concert performed, every venue rented, every work sung, every soloist/section lead/instrumentalist hired over the choir’s entire history.” He gives me statistics that can be drawn from the archival work: 177 concert programs, 1500 works performed, 418 members across the decades, 357 instrumentalists hired, and five artistic directors. Impressive.

The work for this concert began last season, and the programming reflects Harris’s awareness of its past. He has programmed “hits by the choir’s all-time favorite composers, including Monteverdi, Purcell, Bach, Britten and more,” he says. There’s even a chorus from Schütz’s Musikalische Exequien (Funeral Music) that was in the very first TCC concert.
**PAX CHRISTI CHORALE’S 2018–19 SEASON**

**Slavic Devotion**
Stirring music of devotion by great Russian and Ukrainian composers

**England’s Golden Age**
A capella masterpieces from the reign of Henry VIII and Elizabeth I

**Miziwe... (Everywhere...)**
The world premiere of the oratorio by Barbara Croall

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concert. Other homages include Fallis leading Healey Willan’s three Marian motets. Elizabeth Anderson, a frequent guest conductor of the choir, began rehearsing the concert in March. Harris describes her as “a seasoned church musician with amazing ears (and perfect pitch) and is brilliant at firing up the group to learn music quickly.” As they head back to rehearsals, they’ve already got a head start.

“Because it’s a best of/greatest hits… it’s a lot of repertoire we already know. We started last season when we had some down time,” shares David Barber, a longtime singer in the choir. Barber has also created a new work for the choir, Guaymecan, adding something new to the mix. It is meant to just feel old, though, and fits right into the mix of the flavors that make up the typical repertoire of the choir. “It starts with the Introit of the Gregorian chant and actually goes through the history of the music that this choir sings, all in about five minutes,” continues Barber. He describes the song as including flavors and techniques akin to Machaut, Tudor, Byrd, Tallis, Purcell and much more. This combination of the old and the new fits well for the choir.

It’s a unique value proposition that TCC offers that other choirs don’t. Barber describes the versatility: “We’re one of the few choirs that specializes in early music, with a bridge to the contemporary when we can find a connection. Certainly, it’s been a specialty of this choir.”

Harris has further thoughts on the longevity of the choir and what it has to offer. “I think that the most important factor keeping our music-making fresh is the enormous amount of repertoire there is to explore … even just within Baroque and Renaissance music,” says Harris. Much can be said about the bridging of the old and the new in creative ways.

Under Harris’s leadership, the ensemble is embracing some innovative programming. With a modernization of the “Kaffeemusik” format, the choir’s Sunday afternoon performances have taken on a new life with multimedia, narrators and actors. The goal is “to explore something broader than just the music … to add historical and/or social context to the music,” shares Harris. He’s excited about previous forays into Eastern European and Scandinavian music, and a special focus on female composers prior to Clara Schumann.

“We’re also partnering with more diverse artists in order to explore beyond our usual repertoire,” he continues. The list of upcoming guests is impressive and exciting. The Nathaniel Dett Chorale, soprano/conductor Teri Dunn, tenor Charles Daniels, musicologists, and even First Nations language specialists are part of the plans. Harris continues to look both to the old and the new in programming.

“There is still so much more music out there to explore … I’m keenly aware of this every time I visit a good music library and just pull volumes of music off the shelves. Even after two decades of specializing in early music, I humbly realize that I have only experienced the tip of an iceberg,” he says.

The rest of the season will include many more collaborations and explorations of new and challenging programs. For now though, it’s a chance for the ensemble to take 50 years of history and have a great time. “The goal is to bring the TCC family together and celebrate its history,” says Harris. “It is really about celebrating the TCC’s extended family by bringing together as many former members, directors, soloists/section leads and other friends.” It’s a big family too, with over 400 members from seasons past and 17 years of an apprentice program with the Rosedale School for the Arts. Alumni of the choir have been invited to join in the program, and will beef up some of the performances in the second half of the concert. “Even more than the music itself, I’m looking forward to this as a community event,” says Harris. “It will be a gathering of people whose love of early music caused them to be connected to this extraordinary organization at some point in their lives.”

Fifty years ago, all it took was a few friends around Annegret Wright to start a new choir. 177 concert programs and 1500 works performed later, the Toronto Chamber Choir begins its 50th anniversary season in fine style and esteemed company – with the prospect of much more ahead.

_The Toronto Chamber Choir presents “Music & Friendship”_  
September 29 at 8pm at Trinity-St. Paul’s Centre, Toronto. See more
about upcoming performances of the Toronto Chamber Choir at torontochamberchoir.ca.

Honorary Mention

The Toronto Symphony Orchestra opens its season with a rarely heard choral presentation of Fantasy on Shakespeare’s The Tempest from Lélio, or The Return to Life by Hector Berlioz. The Toronto Mendelssohn Choir joins the TSO under interim artistic director Sir Andrew Davis. September 20 and 22 at 8pm; September 21 at 7:30pm. Roy Thomson Hall, Toronto.

A choir for you!

At the start of every season I always encourage readers to get out there and join. Whether you sing or not, there’s a choir for you in this city. The WholeNote maintains a database of choirs across the region known as the Canary Pages – available on thewholennonote.com under the “Who’s Who” tab. Here are just some of the many options:

- Accessible Community – City Choir
- Adult Female – Penthelia Singers
- Adult Male – Forte - Toronto Gay Men’s Chorus
- Barbershop – Toronto Northern Lights
- Casual – Choir! Choir! Choir!
- Chamber Choir – Exultate Chamber Singers
- Contemporary – That Choir
- Early Music – Toronto Chamber Choir
- East York – VOCA Chorus of Toronto
- Etobicoke – Etobicoke Centennial Choir
- Everyone – Univox
- Gospel – Toronto Mass Choir
- Inclusive – Singing Out!
- Mississauga – Mississauga Festival Choir
- Opera – Toronto City Opera Chorus
- Richmond Hill – Chorus York
- Rock – newchoir
- Scarborough – Ruckus; the UTSC Alumni and Community Choir
- Social Justice – Echo Women’s Choir
- Youth (Mississauga) – Resonance Youth Choir (See Mississauga Festival Choir)
- Youth (Toronto) – Toronto Youth Choir

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

Fifty years ago, all it took was a few friends around Annegret Wright (far left) to start a new choir.
Beat by Beat | World View

Rebooting the Beat:
Thoughts on the “World Music” Tag

ANDREW TIMAR

J

ust past mid-August my WholeNote editor called. Fall on the doorstep, it was time to fine-tune stories for my September column. “What do you have?” he asked. “I am wondering if it’s time for a terminology reboot” I replied. (My column has been called “World View” and the beat I cover has been described as “world music” for a decade or more, even before I took over from my pioneering predecessor columnist Karen Ages.) What got me thinking about all this is that I’d been busy all summer attending, playing in and following online stories of festivals which could be tagged with the “world music” moniker.

To begin with, in June I toured with Toronto’s Evergreen Club Contemporary Gamelan (ECCG) representing Canada at the International Gamelan Music Festival in Munich, Germany. Cheekily dubbed “Indonesia # Bronze.Bamboo.Beats,” the experience proved both exhilarating and exhausting. For ten days the Munich Municipal Museum hosted for the first time what turned out to be Europe’s largest gamelan festival. There was a two-day symposium, over 300 participants giving 40 concerts and 28 workshops at six venues, in an environment that was much more about a global community sharing a passion for music rather than a commercial enterprise. Not a single band was selling an album or T-shirt.

On public display all over downtown Munich was the face of the transnational contemporary gamelan music scene. Far from its birthplace on the islands of Java and Bali in Indonesia, European audiences witnessed live performances of gamelan music which had been adopted and adapted by people all over the globe. What was emotionally and artistically powerful to hear was how some of those diasporic musical adaptations and personalizations (including those by 35-year-global-gamelan-scene veterans ECCG - Canadians who are musically rather than ethnically connected to Indonesian culture) have been in turn absorbed and indigenized by Indonesian innovators. It was in turns unexpected and inspiring to personally experience all this in the Bavarian home of Oktoberfest. Is this one face of “world music” in practice today?

Then on the August 17 weekend I attended the Small World Music Festival (SWMF) at Harbourfront Centre. This year it celebrated the 30th anniversary of the first North American WOMAD (World of Music Art and Dance) which took place at the same venue. WOMAD, the world’s most influential global music event … became a landmark event during its [five-year] tenure at Harbourfront,” according to Small World. “The ear-opening inspiration it provided led directly to the formation of Small World Music. Three decades on, we explore this legacy and how it resonates in multicultural 21st-century Toronto.”

I had not only visited WOMAD during its landmark first year here but had also helped arrange an Evergreen Club Gamelan concert on August 14, 1988 and then played in it. So at some level my interest in this year’s SWMF was personal. Keen to get beyond the autobiographical, though, I checked out two SWMF panels and a workshop, on the afternoon of August 18, 2018. The “WOMAD 30” panel, made up of people who were involved in it on various levels, looked back at that first 1988 music festival that in the words of its Facebook events page, “changed the perception of music in Toronto.” Moreover, in terms of live music, it introduced the “world music” brand, then barely one year old, imported from the UK to Canada.

The second panel “A Post-Genre World” asked some big questions: How do artists, audiences and industry work together in the post-genre world? How are livelihoods and bottom lines affected by a multi-fractured or multi-faceted music space? How does genre affect the creative process?” I found the answers offered in both panels memory-jogging, thought-provoking and compelling.

World Music: the double birth of a term

I’ve weighed in on various occasions in this column on the notion of world music, its promoters, detractors, its problems and its origins.

It’s helpful to keep in mind that the term “world music” entered the musical lexicon on two separate occasions, on two continents, serving two quite different purposes and masters.

Its academic origins appeared around 1962, coined and promoted by American ethnomusicologist Robert Brown, professor at Wesleyan University. He meant it as an inclusive term to be used in university music education to describe “living music” and to be used to “foster awareness and understanding of the world’s performing arts and cultural traditions through programs of performance and teaching.” That once-academic term got a marketing refresh a quarter century later, however, at a June 1987 gathering of record label bosses, retailers and producers in the Empire of Russia, a now-defunct London pub. Why was a new marketing tag so necessary that these thirsty English professionals had to put their pints down?

In a succinct 2011 story in The Guardian, journalist Caspar Llewellyn Smith reported that “Charlie Gillett who was present that evening, recalled one example of the problem at hand: in the US, Nigeria’s King Sunny Ade would be filed under reggae, while in the UK, he ‘was just lost in the alphabet, next to ABBA.’ After several proposed terms were vetted, ‘world music’ stuck and ‘11 indie labels put in £3,500 between them to introduce newly labelled sections in record stores.’”

At its commercial birth, “world music” was all about labelling, increasing album visibility, genre identity, market share - and thus hopefully sales - in international brick and mortar record stores. (It doesn’t take a Cassandra to observe that it’s a very different world in 2018, when there are many fewer physical shops and when some musicians and presenters increasingly embrace the possibility of a post-genre musical future.)
Genre vs post-genre: late 20th century record store racks

Back in the last two decades of the 20th century, genre still proudly ruled Toronto’s imposing multi-department, multi-floor record (and then also cassette tape) shops. Following London’s lead, there was a wholesale switchover for many records to the World Music label from what previously were marked Folk or International record shelves.

I well recall schlepping numerous times up the creaky upper level wooden stairs of Sam the Record Man’s flagship Yonge St. store to its upper floors. My mission as Evergreen Club Gamelan’s artistic director and Arjuna label manager was to chart the (to be frank, modest) sales of our LP North of Java (1987). I did the same for its CD remix name-sake when it was released in 1992, making sure it wasn’t buried too deeply on the shelf.

What was on that album? All the compositions were by younger-generation Canadian composers. All the musicians were Canadian, it was recorded in a Scarborough, Ontario studio, and the label was registered in Ontario by ECG. While gamelan degung instruments were featured on most cuts, some made prominent use of decidedly non-gamelan sound sources like a synthesizer, electric bass and field recordings, as in the case of my work North of Java. Nevertheless, Sam’s didn’t rack it in the substantial Classical Canadian section on the first floor. Now I understand the album was a novelty, being the first Canadian gamelan disc. But this (to my mind) quintessential Canadian album in that retail environment was displayed not with Canadian music, but in the World Music section among other albums with which it had little in common, a long, long walk up.

World music: contesting and defending the term

My North of Java album story reveals the difficulties retailers faced when attempting to apply the new world music marketing tool. In that case it was misinterpreting a product with multiple layers of cultural and music genre affiliation, racketing it by default, I assume, in the World Music section.

The commercial use of world music on one hand fuelled consumer interest in sounds from outside the Western mainstream both on recordings and in live concerts, yet on the other hand it posed the risk of ghettoization, of “othering,” the world’s myriad individual music traditions. Such risks have been articulated in recent decades by numerous voices raised in consternation over the term, seeing it as a polarizing factor.

Rock star David Byrne, an early world music adopter, was also thereafter an early dissenter. In his strongly worded October 1999 New York Times article provocatively titled Why I Hate World Music, he summed up some of the problems he saw in the way it had been commercially applied and then received by consumers: “In my experience, the use of the term world music is a way of dismissing artists or their music as irrelevant to one’s own life ... It’s a way of relegating this ‘thing’ into the realm of something exotic and therefore cute, weird but safe, because exotic is beautiful but irrelevant ... It groups everything and anything that isn’t ‘us’ into ‘them.’ This grouping is a convenient way of not seeing a band or artist as a creative individual ... It’s a label for anything at all that is not sung in English or anything that doesn’t fit into the Anglo-Western pop universe this year.”

Many in the business took notice of Byrne’s passionate denunciation. The following March, Ian Anderson, musician, broadcaster and the editor of Roots published a lengthy rebuttal in his magazine. In it, he explored many crannies of the topic, including the different resonances world music had in America, UK, France, and among African musicians and audiences. He summed up with, “It’s not all positive, but World Music (or Musique du Monde in neighbourly Paris) is way ahead on points. It sells large quantities of records that you couldn’t find for love or money two decades ago. It has let many musicians in quite poor countries get new respect (and houses, cars and food for their families), and it turns out massive audiences for festivals and concerts. It has greatly helped international understanding and provoked cultural exchanges. ... I call it a Good Thing.”

Pierre Kwenders, the early-career Congolese-Canadian singer and rapper is not impressed with arguments for the term’s usefulness. Shortlisted for the 2015 JUNO Award for World Music Album of the Year and the September 2018 Polaris Prize, Kwenders called out the marketing term on the CBC show q on August 24, 2018. His point comes close to the one I made in the case of North of Java. “What is world music? What is that ‘world’ we put in that box? It’s ridiculous [for example] that classical music from India is put in the same category as the music I make ... it doesn’t make any sense. I believe I’m making pop music and it should be put in the pop music category.”

Despite all these concerns, there is still a Grammy Award for Best World Music Album today. Ladysmith Black Mambazo won it earlier this year. Moreover the terms world fusion, ethnocultural music, worldbeat and roots music have been touted as less controversial alternatives, but with modest commercial or popular traction.

As I wrote at the outset of this article, this column has been called “World View” and this beat has been described as “World Music” for over a decade. Is it time for a change? I, and my editor, welcome your comments.

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.
Swinging into September with Harrison Squared

STEVE WALLACE

Jazz Takes A Holiday: As with most things, when the dog days of summer hit, jazz slows down a bit, particularly after the festival season ends in early July. There was still jazz to be heard at the usual Toronto venues in July and August, but many of the gigs I attended or played were sweaty, sparsely attended affairs, owing to so many people being away on vacation or simply trying to dodge the stickiness of the city. Even The WholeNote takes a break and it was certainly a slow summer for me and many of my colleagues in terms of work, but I didn’t mind so much because a lot of the time it was too hot to play jazz, or even think about it.

But now that September is suddenly upon us and the jazz programs resume at York University, Humber College and U of T, live jazz will be back in full swing, pun intended. The two are not unrelated; increasingly, the Toronto jazz scene is impacted and shaped by the young musicians studying and playing the music, interacting with so many of the city’s veteran jazz players – the usual suspects – teaching it. There have always been promising young players on the Toronto scene – I myself was one of them over 40 long years ago – but I can’t remember a time when there were so many as now, and their presence will be felt at the clubs in September and the coming months.

For one thing, the students form a large and enthusiastic audience at jazz gigs, and for another, Monday nights at The Rex will again feature student ensembles from U of T and Humber playing short sets. This allows for a wide array of styles ranging from the contemporary to the traditional ("traditional" now meaning "bebop," not Dixieland.) I plan on attending these regularly and I urge Toronto jazz fans to do so as well. Not only to support the students, which is important, but because these evenings offer a kind of one-stop-shopping opportunity to hear varied and interesting music played by talented young people who represent the future of jazz. Well-known Toronto players not only direct these groups but often play in them as well. This interplay between the young and old(er) can produce satisfying musical results; jazz is grown this way.

I want to touch upon one group that has sprung out of this student-teacher cooperation which will play a couple of times in September and which I find interesting, despite the fact that I’m in it: Harrison Squared. It’s named after two young men who graduated from the U of T jazz program in April: drummer Harrison Vetro and tenor saxophonist Harrison Argattof, with tenor saxophonist Mike Murley and me cast as the mentoring oldsters. Not that either of these young men need mentoring, as both are well on their way as advanced players: we all simply enjoy playing together. We’ll be playing at The Rex on September 1 and on September 30 at The Emmett Ray, another venue where young Toronto players can be heard frequently and to advantage. There are plans to record early in 2019, which I look forward to.

The group hatched out of a chance encounter between Harrison Vetro and me in early 2016 at U of T. His drum teacher, Nick Fraser, was on tour and asked me if I would teach Vetro a lesson, reasoning that he might benefit from some pointers from a veteran bassist. We worked on a few tempos and rhythmic feels and I liked his drumming straight away: it was quiet but intense, creative yet swinging. About halfway through the lesson he asked if it would be okay if his friend Harrison Argatoff joined us on saxophone for a few tunes. Glad of some melodic content I said sure thing, while wondering what was up with all the Harrisons all of a sudden – my ensemble that year had a very fine guitarist in it named Harrison Bartlett. Like Vetro, Argatoff is a thinking, creative player, very much in the Lennie Tristano/Warne Marsh vein. I cautioned Argatoff not to play so far behind the beat and told Vetro not to follow him when he did so, but otherwise I really enjoyed the instant musical chemistry between us. We resolved to get together and play again but scheduling made this difficult, so finally the two Harrisons took the bull by the horns, landing a gig at The Rex in September of 2016 and asking Murley and me to join them; thus was a band born. We didn’t rehearse, just agreed on a selection of standards and some out-of-the-way jazz originals. The gig had a very open, spontaneous feeling and was immensely satisfying – having played together on countless occasions, Murley and I enjoyed the stimulus of playing with fresh partners and the Harrisons upped their game playing with such muscular and experienced veterans!

In their own words, here are Vetro and Argatoff on what they’ll be up to musically in the near future:

Harrison Vetro: “I’m leading my own project called Northern Ranger. I will be releasing a CD under this name on October 20 at Gallery 345 in Toronto. It has been funded by the U of T Faculty of Music Undergraduate Association. The album features Lina Allemano, Harrison Argatoff and Andrew Downing, as well as a few others. This is a student-teacher project and we had Nick Fraser come into the studio as a producer. It was a lesson in leading a band, making decisions as a band leader, using studio time efficiently.

The Northern Ranger album is inspired by the Canada 150 celebration and is a series of compositions following my cross-Canada travels in 2016 and 2017. My curiosity for Indigenous music propelled me to visit specific locations within the six Indigenous cultural areas in Canada: Arctic, Subarctic, Northwest Coast, Plateau, Plains and the Eastern Woodlands. My compositions offer a new perspective on the landscape of Canada.

Proceeds from this album will assist outreach programs for youth with limited access to music education. I have a tour booked for this album release and will be performing at The Jazz YYC (Calgary) and Yardbird Suite (Edmonton) winter jazz festivals, as well as The Bassment in Saskatoon and some other dates on the east coast this November. I have also been invited by Jazz YYC to give an improvisation workshop in a high school on one of the reserves in the Calgary area.

I also have a residency at the Tranzac on the fourth Wednesday of every month, where I will present new music.”

Harrison Argatoff: “Having graduated from U of T this past spring, my current plan is to continue making music in Toronto. This fall I’m excited to be releasing my first CD, Dreaming Hears the Still, a collaboration between pianist Noah Franche-Nolan and myself. The CD exclusively features our original repertoire, most of which uses precise
composition as a framework for improvisation. I am also currently working on music for my solo saxophone project and the Harrison Argatoff Quartet (both of which are in their infancy). Having grown up a Doukhobor in the interior of British Columbia, teachings of pacifism, communal music making and respect for life and nature have deeply affected my personal and artistic endeavours. I’m currently focusing on developing a modern approach to music through original composition for a variety of ensembles, and also for solo performance.

My music combines the study of free improvised music, traditional jazz music and contemporary classical music.”

As their words indicate, both young men are interesting and dedicated creative young musicians and I hope many of you will come out to hear them in action with Murley and me at The Emmett Ray on September 30, as well as in their own future ventures.

Toronto’s young jazz players and students will also be taking a significant part in two September music events. One, the Toronto Undergraduate Jazz Festival (TUJF), taking place September 4 to 8 at The Frog pub, Mel Lastman Square and Jazz Bistro, is devoted entirely to them. And, as in the past, young players will have a role in the upcoming Kensington Market Jazz Festival, September 14 to 16. Both of these festivals are covered in detail elsewhere in this issue.

Miss Aretha. A brief word on Aretha Franklin, whose recent death packed a momentous, end-of-an-era kick in the gut even though we knew it was coming. Her music transcended musical genres, politics, international boundaries and even race; only a handful of artists have made so many feel so good for so long. As we mourn her passing, we can only feel grateful to have had her here on earth with us for so many years. Few thought of her as a jazz artist but her early records made so many feel so good for so long. As we mourn her passing, we can only feel grateful to have had her here on earth with us for so many years. Few thought of her as a jazz artist but her early records

Wallace 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.

Beat by Beat | Bandstand

Herbert L. Clarke and the Leather Company Band

During 2017 it seemed that most community ensembles focused their programming on music which, in some way or other, related to the fact that it was Canada’s sesquicentennial. This year, when we took our usual WholeNote summer break for July and August, focusing on anniversaries seemed to have tapered off somewhat. Then, out of the blue, we learned of two very special anniversary-themed events in the region.

Anglo Canadian Leather Company Band

The first of these events was in Huntsville to celebrate the hundredth anniversary of the arrival in town of Herbert L. Clarke to take on the leadership of the Anglo-Canadian Leather Company Band. The company, also known as the Anglo-Canadian Tannery, was, at that time, the largest tannery in the British Commonwealth. Charles Orlando Shaw, an American businessman who had built the Bigwin Island Resort, moved to Huntsville, bought the tannery and built it to prominence.

As it happens, Shaw, who had also been a keen cornet player in earlier years, discovered groups of tannery workers getting together to make music in their off time. For Shaw it sparked the idea of getting back to his playing cornet again after having abandoned the instrument for some years. Over a period of time a band gradually developed. After a while the tannery workers were given free musical instruction and time off to practise. Then at some stage, he purchased an old school building and had it converted to a band hall.

In those days many companies sponsored company bands, so it was not that surprising that Shaw, a keen amateur musician, would want a top company band. What was unusual was the lengths he was prepared to go to improve the band. It is reported that within a few years, money was no object when it came to buying instruments or hiring instructors; as a result, 100 years ago, the Anglo-Canadian Band was considered the “best industrial band in North America.”

But Shaw wanted a big name in the music world in his band. In the early part of the 20th century it would be a rare band concert which did not include significant solos to highlight the dazzling talents of the soloist. Therefore, it was not surprising that Shaw, a cornetist himself, sought out a top cornetist for his band. Luckily one was close at hand.

In the decade from 1910 to 1920 one of the world’s most renowned cornet virtuosos was Herbert L. Clarke. Clarke’s father was choirmaster, organist and bandmaster of the band at Jarvis St. Baptist Church in Toronto. Clarke was a member of the band of the Queen’s Own Rifles, touring the world as a featured soloist with leading bands of the day. Yet, after many years as featured soloist with the band of John Philip Sousa in Washington D.C., in 1918 Clarke was lured to Huntsville, Ontario by Shaw to be the leader and featured soloist with that band. The sum that Clarke was paid was anything but typical – amazing, in fact, for the year 1918 – rumoured to be somewhere between $15,000 and $18,000 per year!

To celebrate the 100th anniversary of Clarke’s arrival in Huntsville, and as a tribute to the Anglo-Canadian Leather Company Band itself, two special band concerts titled “Brilliance” took place in late July and August.

As their words indicate, both young men are interesting and dedicated creative young musicians and I hope many of you will come out to hear them in action with Murley and me at The Emmett Ray on September 30, as well as in their own future ventures.

Toronto’s young jazz players and students will also be taking a significant part in two September music events. One, the Toronto Undergraduate Jazz Festival (TUJF), taking place September 4 to 8 at The Frog pub, Mel Lastman Square and Jazz Bistro, is devoted entirely to them. And, as in the past, young players will have a role in the upcoming Kensington Market Jazz Festival, September 14 to 16. Both of these festivals are covered in detail elsewhere in this issue.

Miss Aretha. A brief word on Aretha Franklin, whose recent death packed a momentous, end-of-an-era kick in the gut even though we knew it was coming. Her music transcended musical genres, politics, international boundaries and even race; only a handful of artists have made so many feel so good for so long. As we mourn her passing, we can only feel grateful to have had her here on earth with us for so many years. Few thought of her as a jazz artist but her early records made so many feel so good for so long. As we mourn her passing, we can only feel grateful to have had her here on earth with us for so many years. Few thought of her as a jazz artist but her early records

Wallace 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.
Huntsville’s centennial year, and containing many programs and photographs of the band from as early as 1915, and numerous reviews of the band’s performances from the Toronto Daily Star and The Mail and Empire.

This year’s 100th-anniversary program featured concerts on July 21 and 22 in Huntsville’s Algonquin Theatre, under the direction of Neil Barlow with a core group from the Muskoka Concert Band, augmented by some 30 talented musicians from other parts of Ontario and the USA.

As one might expect, the featured solo number was for a cornet solo. In Clarke’s day the standard method from which brass musicians honed their craft was Arban’s Tutor. (Author Jean Baptiste Arban was a virtuoso cornetist and teacher in Paris.) To this day, over 100 years, later Tutor is still the preferred method book; and perhaps the most popular all-time solo work for cornet is Arban’s variations on the traditional Italian work The Carnival of Venice. Since Clarke was noted for his performances of Carnival of Venice, I thought that this might be the solo selection, but I should have realized that, at this concert, the solo work would be a Clarke composition. It was Clarke’s From the Shores of the Mighty Pacific, performed by Robert Venables, one of the top freelance cornet and trumpet players in Canada, best known in the local band world for his work with the Canadian Staff Band of the Salvation Army and with the Hannaford Street Silver Band.

The Anglo-Canadian Leather Company band was officially formed in 1914 just before war broke out. For six years this band was the feature at the Canadian National Exhibition at a time when most feature bands were, more often than not, highly paid professionals. By 1926, Shaw realized that he would not be able to raise his great dream band to the even higher status he aspired to, and the band was broken up.

Rebel Heartland

In another form of anniversary event, over the weekend of September 22 and 23, the Newmarket Citizens Band will be joining in “Rebel Heartland,” a 2018 re-enactment of the 1837 Upper Canada Rebellion, under the auspices of a committee, comprised of the Newmarket Historical Society, Heritage Newmarket and the Elman W. Campbell Museum. Some of the events will be in the downtown core and some at Fairy Lake Park.

Established in 1872, the band has a long history in the community and was thrilled to be asked to participate in this historic re-enactment in their hometown.

On Saturday morning, the band will be part of the drama on Main Street, where the rebels recruit followers at the Farmer’s Market and William Lyon Mackenzie makes a rousing speech encouraging armed rebellion against the colonial government. On Saturday afternoon a battle re-enactment will take place at Fairy Lake Park. This will be followed by the capture, trial and subsequent “hanging” of rebel leaders, Samuel Lount and Peter Matthews, in front of the Old Town Hall.

On Sunday, social life in the colony will be on display at Fairy Lake. There will be demonstrations, church services, a boxed lunch social and entertainment. That’s where the Newmarket Citizens Band comes in again. Clothed in period dress, the band will host daily concerts showcasing music that would have been familiar to residents of the day. In addition, the concerts will also include smaller ensembles, to represent how music was commonly shared in the community in 1837. For more information go to newmarketcitzensband.ca

Seasonal Changes

Here it is almost fall, and that means seasonal changes for some bands. For the Uxbridge Community Concert Band, a summertime-only group, Saturday, August 25, was the final concert of their 2018 season. Last year the band’s founder and music director Steffan Brunett took a year away to travel and to study composition. With no one to take the helm, there was no band in 2017. Now, after a year’s hiatus, the band has a well-organized committee in place to share the administrative load. Brunett can now concentrate on his job as artistic director. As a simple but effective example: rather than place the whole load of collecting and filing the season’s music on one person, the band has an “End of Season Music Sorting Party”.

As previously reported, there are also seasonal changes in the air for New Horizons Bands. After many years at the helm, Dan Kapp, founder and director of the Toronto groups, has retired and moved to Wolfville Nova Scotia with his wife Lisa. Now settling in, he already has New Horizons plans for Wolfville, and also intends to study composition at Acadia University.

With his departure, the Toronto New Horizons groups now have an executive committee with Randy Kligerman, a member of the original Toronto NHB at the helm as president, and with a number of conductors. Head of education, and director of the senior band, is Donna Dupuy, who may be contacted at nhbteducation@gmail.com. As in past years, they will have an open evening for prospective band members. Previously billed as “The Instrument Petting Zoo,” this year the event is being called “The Instrument Exploration Workshop.” It will take place at Long and McQuade’s Bloor Street store on Thursday, September 13, at 6:30. These workshops are for those who have never played an instrument and for those who currently play an instrument, but would like to try playing a different one, bassoon to piccolo, in a fun, non-stressful environment. For more information go to newhorizonsbandtoronto.ca.

Having started a few years later than in Toronto, The New Horizons Band of York Region, with Doug Robertson at the helm as conductor, will be starting their season in a similar fashion. Their “Test Drive a Musical Instrument” event takes place on Thursday, September 6, at 7pm at the Cosmo Music store in Richmond Hill. Come out and “test-drive” 17 different instruments. Experienced players from the NHBYR as well as Cosmo Music staff will be on hand to help you get a sound out of any of the 17. Regular music classes begin the week of September 10. For more information contact nhbyrdirector@gmail.com.

Yet another band starting up, after a summer break, is Resa’s Pieces Band. Started 20 years ago by Resa Kochberg, Resa’s group’s evolution over the years has been different from that of the New Horizons groups. Rather than a number of concert bands rehearsing at different levels, Kochberg, over time, started different kinds of groups. Now, there are also Resa’s Pieces Strings and Resa’s Pieces Singers, sometimes performing separately, and sometimes jointly. For more information on all these groups contact conductor@resaspieces.org.

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

HONG KONG ORATORIO SOCIETY
VANCOUVER ORATORIO SOCIETY
Saturday, June 22, 2019 at 8 p.m.

Chan Wing-Wah, Symphony No. 9 “Choral”
(world première)
Scriabin, Symphony No. 1
The WholeNote listings are arranged in five sections:

**GTA (GREATER TORONTO AREA)** covers all of Toronto plus Halton, Peel, York and Durham regions.

**BEYOND THE GTA** covers many areas of Southern Ontario outside Toronto and the GTA. Starts on page 47.

**MUSIC THEATRE** covers a wide range of music types: from opera, operetta and musicals, to non-traditional performance types where words and music are in some fashion equal partners in the drama. Starts on page 49.

**IN THE CLUBS (MOSTLY JAZZ)** is organized alphabetically by club. Starts on page 51.

**THE ETCETERAS** is for galas, fundraisers, competitions, screenings, lectures, symposia, masterclasses, workshops, singalongs and other music-related events (except performances) which may be of interest to our readers. Starts on page 53.

**A GENERAL WORD OF CAUTION.** A phone number is provided with every listing in The WholeNote—indeed, we won’t publish a listing without one. Concerts are sometimes cancelled or postponed; artists or venues may change after listings are published. Please check before you go out to a concert.

**HOW TO LIST.** Listings in The WholeNote in the four sections above are a free service available, at our discretion, to eligible presenters. If you have an event, send us your information no later than the 8th of the month prior to the issue or issues in which your listing is eligible to appear.

**LISTINGS DEADLINE.** The next issue covers the period from October 1 to November 7, 2018. All listings must be received by 11:59pm, Saturday September 8.

**LISTINGS** can be sent by email to listings@thewholenote.com or by using the online form on our website. We do not receive listings by phone, but you can call 416-323-2232 x27 for further information.

**LISTINGS ZONE MAP.** Visit our website to search for concerts by the zones on this map: thewholenote.com.

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**A. Concerts in the GTA**

**Sunday September 2**
- 6:00: Ashkenaz Festival. Salome: Woman of Valor. Frank London, composer and trumpeter; Adrena Karaicik, poet and performer; Harbourfront Centre Theatre, 255 Queens Quay W. 416-973-4000. $36/$30(adv).

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**Monday September 3**

- 3:00: Ashkenaz Festival. Enrico Fink. Michele Bonifati, electric guitar; Brigitane Room, Harbourfront Centre, 255 Queens Quay W. 416-973-4000. $36/$30(adv).


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**Tuesday September 4**
- 7:00: Toronto Undergraduate Jazz Festival (TUJazz). 2018 Festival. Caity Gryge Quartet (7pm); Anthony D’Alessandro Trio (8:30pm). The Frog: A Firkin Pub, 4854 Yonge St., North York. info@tujazz.com. Free.


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**Wednesday September 5**
- 7:00: Toronto Undergraduate Jazz Festival (TUJazz). 2018 Festival. Robert Lee Group (7pm); AJ Ing Quartet (8:30pm). The Frog: A Firkin Pub, 4854 Yonge St., North York. info@tujazz.com. Free.

- 8:00: Acoustic Harvest. Black Umdalos. Beach United Church, 140 Wineva Ave. Illian. wauthier@gmail.com. $25/$22(adv).

- 8:00: Tongue in Cheek Productions. Schubert Winterreise. Alain Couble, bass; Jason Howard, baritone; Doug MacNaughton, baritone; Giles Tomkins, bass-baritone; Trevor Chartrand, piano; and others. Lula Lounge, 1565 Dundas St. W. 416-588-0307 or tonguenincheikproductions.com. $35; $25(arts).

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**Thursday September 6**
- 7:00: Toronto Undergraduate Jazz Festival (TUJazz). 2018 Festival. Sophia Smith Quartet (7pm); Anthology Project (8:30pm). The Frog: A Firkin Pub, 4854 Yonge St., North York. info@tujazz.com. Free.

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**Friday September 7**
- 6:00: Toronto Undergraduate Jazz Festival (TUJazz). 2018 Festival. Luan Phung Quintet (6pm); Mike Downs Trio (8pm). Mel Lastman Square, 100 Yonge St., North York. info@tujazz.com. Free.

- 7:30: Opera by Request. Anna Bolena. Donizetti. Antonina Ermolchenko, soprano (Anna Bolena); John Holland, baritone (Enrico VIII); Monica Zerbe, mezzo (Giovanna Seymour); Paul Williamson, tenor (Lord Percy); Meghan Symon, mezzo (Smeton); and others; William Shookhoff, music director and piano. College Street United Church, 452 College St. 416-456-6965. $20.

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**Saturday September 8**

- 7:30: Swing Out Music. Swing For Your Supper. Joel Sheridan, vocals; Attiia Fias, jazz piano. Relish Bar and Grill, 2512 Danforth Ave. 416-425-4668. PWYC ($15 suggested minimum); cash only.

- 7:00: Toronto Undergraduate Jazz Festival (TUJazz). 2018 Festival. Mel Lastman Square, 5100 Yonge St., North York. info@tujazz.com. Free.


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**Sunday September 9**
Tuesday September 11


Wednesday September 12


Thursday September 13

● 12:10: University of Toronto Faculty of Music. The Bedford Trio. Works by Mozart and Mendelssohn. Alessia Disimino, viola; Andrew Ascenzo, cello; and Jialiang Zhu, piano. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-978-3750. Free. Includes panel discussions and master classes.

Friday September 14

● 1:00: Miles Nadal JCC. Greatest Hits of Peder, Paul and Mary. If I Had a Hammer; Blowin’ in the Wind; Leaving on a Jet Plane; Puff the Magic Dragon; and other songs. Dwight and Sue, folk duo; Henry Lees. 750 Spadina Ave. 416-921-2115 x55. Free.

● 2:30: Formosa Singers. Angelic Harmony: The Voice of Formosa Singers. Julian Ching-Chun Su, conductor; Yu-Shan Tsai, piano; Emmanual Chamber Choir; Daphne Hsu, conductor. George Weston Recital Hall, 5040 Yonge St. 855-985-2787. 8:30-$100.

Saturday September 15

● 2:00: University of Toronto Faculty of Music. Choral Concert. Mysterious Barbaricen; Toronto Choralale; Marie Berard, viola; Russell Braun, baritone; Norine Burgess, mezzo; John Greer, piano. Judy Loman, harp; Turkwazi; and others. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-978-3750. Free. In support of World Suicide Prevention Day.

Sunday September 16

● 2:00: Gallery 345. Big and Bigger: The Large Ensemble Experience. Incandescent Cat-Dude; Dennis Kwok Tentet. 345 Sorauren Ave. 416-822-9781. $20; $10(st). Cash only.

Tuesday September 18


● 1:00: Cathedral Church of St. James. Music at Midday. Matthew Whitfield, organ. 65 Church St. 416-364-7865. Free.
Friday September 21


- 8:00: Tafelmusik. Mozart Concerto No.1. Ron Greidanus and Kathryn Tremills, piano duo. The Piano Hall, 157 Main St. 905-873-9909. $48. $20 adv. Also Sep 20, 21. 23(mat).


Saturday September 22

- 7:00: Brampton Chamber Music Concert Series. In Concert. Kochi Inoue and Penny Johnson, piano solos; St. Paul’s United Church (Brampton). 30 Mains St. S., Brampton. 905-450-9220. PWYC.

- 7:30: Toronto Messiaen Ensemble. PLAY. Mozart: Turkish March (instr; Gideon Gee-Bum Kim); Gee-Bum Kim: Siyaham (based on Zulu folk song); Rimsky-Korsakov: Flight of the Bumblebee; Schumann: Kinderszenen Op.15; Monti: Csárdás; and other works. Esther Choi, flute; Peter Pin-Chieh Chen, clarinet; Jhylle Jeolle Kee, violin; Yeon Woo Kim, violin; Andrew Accenzo, cello; and others; Gideon Gee-Bum Kim, artistic director/conductor. Eastmainster United Church, 310 Danforth Ave. torontomesiaen@hotmail.com. By donation.

- 9:00: Acoustic Harvest. A Cabaret Evening with John Sheard and Mary Kelly. Beach United Church, 140 Winona Ave. illian.wauthier@gmail.com. $25/$22(adv).

- 9:00: Georgetown Bach Chorale. Rachmaninoff Meets Tchaikovsky. Rachmaninoff: Piano Concerto No.2; Tchaikovsky: Piano Concerto No.1. Ron Greidanus and Kathryn Tremills, piano duo. The Piano Hall, 157 Main St. 905-873-9909. $48. $20 adv. Also Sep 20, 21, 23(mat).

Sunday September 23

- 2:00: Pocket Concerts. Season Launch. Beethoven: Sonata No.10 for violin and piano Op.99; Sokolovski: City Songs for violin and piano; Debussy: Beau Soir for violin and piano. André Sinec, violin; Emily Rho, piano, James and Michael, hosts. Near Broadview and Dun-das, (exact address will be given upon ticket purchase). 647-896-9295. $48; $30(10-35); $15(under 19); $10(special supporter). Reception to follow.

- 5:00: Tafelmusik. Mozart 40. Mozart: Violin Concerto D K.218; Mozart: Bassoon Concerto in B-Flat; Mozart: Symphony No.40 in g. Dominic Teresi, bassoon; Eisa Citterio, violin and conductor. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $36 and up. Also Sep 20, 21, 23(mat).

- 4:00: Cathedral Church of St. James. Twelve-ticket. Ian Sadler, organ. 65 Church St. 416-364-7865. Free. Prelude Recital at 12:30. Also Sep 20, 21, 22.


Tuesday September 25


- 12:30: Pocket Concerts. Season Launch. Beethoven: Sonata No.10 for violin and piano Op.99; Sokolovski: City Songs for violin and piano; Debussy: Beau Soir for violin and piano. André Sinec, violin; Emily Rho, piano, James and Michael, hosts. Near Broadview and Dun-das, (exact address will be given upon ticket purchase). 647-896-9295. $48; $30(10-35); $15(under 19); $10(special supporter). Reception to follow.

- 5:00: Tafelmusik. Mozart 40. Mozart: Violin Concerto D K.218; Mozart: Bassoon Concerto in B-Flat; Mozart: Symphony No.40 in g. Dominic Teresi, bassoon; Eisa Citterio, violin and conductor. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $36 and up. Also Sep 20, 21, 23(mat).

Wednesday September 26


Thursday September 27

- 12:00 noon: Canadian Opera Company. World Music Series: Awasaakwaa (Beyond, on the Other Side of the Woods). Barbara Croall, voice/flute. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-364-7865. Free. Also Sep 29, 30. TSO Chamber Soloists (Sep 28 only).


- 12:30: York University Department of Music. Jazz @ Midday. Martin Family Lounge, Accolade East, York University, 4700 Keele St. 416-736-2100 x20005. Free.


Friday September 28

- 7:30: Opera by Request. Der fliegende Hölunder. Music and libretto by Richard Wagner. Peter Bass, baritone (The Dutchman); Steven Henricksen, baritone (Dalad); Bri-gitte Bogar, soprano (Senta); Sean Catheray, tenor (Erik); Oliver Dawson, tenor (Steersman); Kristine Dandavino, mezzo (Mary); William Shookhoff, music director and piano. College Street United Church, 452 College St. 416-455-2365. $20.


- 12:30: York University Department of Music. Jazz @ Midday. Martin Family Lounge, Accolade East, York University, 4700 Keele St. 416-736-2100 x20005. Free.

Sunday September 30


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

4:30: NIMMONS ‘N’ 95. Phil Nimmons & David Braid hosted by Heather Bambrick. MON OCT 1 music.utoronto.ca


8:00: Toronto Chamber Choir. Music and Friendship: A Half-Century of the TCC. The TCC celebrates its golden anniversary by gathering together former choir members, directors, and other friends. Barber: Gaudeamus (premiere); works by Bach, Purcell, Monteverdi, Schütz, Willan and others. Lucas Harris, Elizabeth Anderson, David Fallis and Mark Vuorinen, conductors; Stephanie Martin, chamber organ. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-763-1695. Freewill offering. Also Sep 30.

9:00: Toronto Symphony Orchestra. Romantic Rachmaninoff. Silvestrov: Serenade for String Orchestra; Prokofiev: Violin Concerto No.2; Rachmaninoff: Symphony No.3. Nicola Benedetti, violin; Kirill Karabits, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $34.75-$148. Also Sep 26.


1:00: Music and Friendship: A Half-Century of the TCC. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-763-1695. $30; $25(s); $15(d). Also Sep 30. Pre-concert chat with longtime choir members and former conductors.

2:00: Canadian Opera Company. Eugene Onegin. Music by Tchaikovsky. Gordon Bintner, bass-baritone (Eugene Onegin); Joyce El-Khoury, soprano (Tatyana); Oleg Tupiluk, bass (Prince Gremin); Jeanne Lamon and Daniel Taylor, conductors. Theatre of Early Music: Handel’s Dixit Dominus. Department of Early Music: Handel’s Dixit Dominus. In honour of Mary Ann Parker. Musicians from Tafelmusik, Theatre of Early Music, Schola Cantorum, and Collegium Musicum; Jeanne Lamon and Daniel Taylor, conductors. Trinity College Chapel, University of Toronto, 6 Hoskin Ave. 416-408-0208, $30; $20(under 30); $10(st); free(Academy).


7:30: University of Toronto Faculty of Music. Nimmons’ N 95: Phil Nimmons and David Braid. Interview and performance. Heather Bambrick, host. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208, $40; $25(s); $10(st).

7:30: University of Toronto Faculty of Music. Nimmons’ N 95: Phil Nimmons and David Braid. Interview and performance. Heather Bambrick, host. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208, $40; $25(s); $10(st).

12:00 noon: Nine Sparrows Arts Foundation. Lunchtime Chamber Music: Carolyn Farnand, violin, Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations welcomed.

Music & Friendship:

A Half-Century of the TCC

Toronto Chamber Choir

EUGENE ONEGIN
Tchaikovsky

SEP 30 – OCT 1, 2018

Toronto Symphony Orchestra

SUN 30 SEP AT 4

Choral Evensong
St Peter’s Choir, Erindale

plus Peach Tea and talk
MUSIC OF THE OXFORD MOVEMENT
Clement Carelse

ST OLAVE’S ANGLICAN CHURCH

Monday October 1


NIMMONS ‘N’ 95

Phil Nimmons & David Braid
go with Heather Bambrick

MON OCT 1
music.utoronto.ca

Tuesday October 2

12:00 noon: canadian Opera company.


HANDEL’S
Dixit Dominus

SEPTEMBER 30

7:30 PM
music.utoronto.ca

7:30: University of Toronto Faculty of
Music. Department of Early Music: Handel’s Dixit Dominus. In honour of Mary Ann Parker. Musicians from Tafelmusik, Theatre of Early Music, Schola Cantorum, and Collegium Musicum; Jeanne Lamon and Daniel Taylor, conductors. Trinity College Chapel, University of Toronto, 6 Hoskin Ave. 416-408-0208, $30; $20(under 30); $10(st); free(Academy).

BARBER: Messe Breve

MARC-ANDRÉ HAMELIN

October 2 at 8pm

Music Toronto
A. Concerts in the GTA


9:00: Royal Conservatory of Music. Koerner Hall 10th Anniversary Gala: Kathleen Battle, Soprano. Koerner Hall, Telus Centre, 273 Bloor St. W. For gala dinner and concert packages call 416-408-2824 x474. $100-$250.

Wednesday October 3


12:30: York University Department of Music. Music @ Middy: Student Showcase. Martin Family Lounge, Accolade East, York University, 4700 Keele St. 416-736-2100 x20054. Free. \n
Thursday October 4


Friday October 5


Saturday October 6

2:00: Tafelmusik. Close Encounters Chamber Series: Quintessential Boccherini. Boccherini: String Quintet. Elisa Citterio, violon; Cristina Zacharias, violin; Brandon Chui, viola; Christina Mahler, cello; Allen Wheat, cello. Church of the Holy Trinity, 19 Trinity Sq. 416-564-6337. $42. Also Oct 24 (at Tafelmusik). 


Cinemas: Fall for Jazz. University of Toronto Jazz Series welcome. 1585 Yonge St. 416-922-1167. Free. All are welcome.

October 4, 2018 | 1:30 PM

POULENC TRIO
James Austin Smith, oboe
Bryan Young, bassoon
Irina Kaplan Lande, piano
Tickets $45 416-923-7052 | wmct.on.ca


Sunday October 7

1:00 noon: Tafelmusik. Close Encounters Chamber Series: Quintessential Boccherini. Boccherini: First String Quintet. Elisa Citterio, violin; Cristina Zacharias, violin; Brandon Chui, viola; Christina Mahler, cello; Allen Wheat, cello. Church of the Holy Trinity, 19 Trinity Sq. 416-564-6337. $42. Also Oct 24 (at Tafelmusik).

TSO: Mahler Symphony 5
Javier Perianes, piano

WED, OCT 3 AT 8:00PM THU, OCT 4 AT 8:00PM

TSO.CA

7:30: Canadian Opera Company. Eugene Onegin. Music by Tchaikovsky. Gordon Sintner, bass-baritone (Eugene Onegin); Joyce El-Khoury, soprano (Tatyana); Vardui Abrahamaan, mezzo (Olgaa); Joseph Kaiser, tenor (Lansky); Oleg Tagutulko, bass (Prince Gremin); Robert Carsen, stage director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-385-8231. $35-$225. Opera runs Sep 30-Nov 3. Start times vary.


Saturday September 1


Wednesday September 5

● 12:00 noon: Midday Music with Shigeru. Bedford Piano Trio. Alessia Disimino, violin; Andrew Ascerzo, cello; Jialiang Zhu, piano. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $10 free (st).

Friday September 7


Saturday September 8

● 7:30: Prince Edward County Chamber Music Festival. Choir of Studio de Musique Ancienne de Montréal. Tallis: Lamentations of Jeremiah; and other works. St. Mary Magdalene Anglican Church, 335 Main St., Picton. 613-478-8416. $35.

Sunday September 9

● 2:00: Prince Edward County Chamber Music Festival. Piano Recital: André Laplante. Mozart: Piano Sonata No.4 in E-flat K282; and other works. St. Mary Magdalene Anglican Church, 335 Main St., Picton. 613-478-8416. $35.

Wednesday September 12


● 8:00: Guelph Jazz Festival. Sing Rza. Rakestar Arkestra; Rainbow Chorus of Waterloo-Wellington; Christine Duncan, director; Guelph Little Theate, 178 Morris St., Guelph. 877-520-2408. $15; $10 (sr/st/unwaged).

Thursday September 13

● 12:00 noon: Guelph Jazz Festival/College of Arts. In Concert. Agustí Fernández, piano. MacKinnon Bldg, Rm 107 (Goldschmidt Room), University of Guelph, 50 Stone Rd. E., Guelph. 519-763-4952. Free.

● 8:00 Don Wright Faculty of Music. Guest Artist Recital. Jean-Guy Boivert, clarinet; Philippe Prud’homme, piano. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3787. Free.

● 8:00 Guelph Jazz Festival. Double Bill: Nick Fraser Quartet with Tony Malaby and Amirtha Kidambi’s Elder Ones. Nick Fraser Quartet: Tony Malaby, saxophone; Elder Ones. Co-operators Hall, River Run Centre, 35 Woolwich St., Guelph. 877-520-2408. $20 (sr/st/unwaged).

Friday September 14

● 12:00 noon: Guelph Jazz Festival/Central Student Association. Thanya Iyana. Thanya Iyana, vocals; Alex Kisirier-Smibert, bass/electronics; Daniel Gélinas, drums and more. Popo Plaza, University of Guelph, 50 Stone Rd. E., Guelph. 877-520-2408. Free.


● 7:00: Guelph Jazz Festival. Four Corners. Friday Night Street Music Party. Heavyweights Brass Band; Sambra Squad; Surefire Street Band; The Shuffle Demons. Market Square, 1 Carden St., Guelph. 877-563-4952. Free. Until 12:00am.

● 7:30: Prince Edward County Chamber Music Festival. An Evening of Song. Mozart: An Chloé K524; Ridente la calma K152; Dans l’amour K179; and other works, in English. St. Mary Magdalene Anglican Church, 335 Main St., Picton. 613-478-8416. $35.

Saturday September 15

● 10:30am: Guelph Jazz Festival. In Concert. William Parker, bass and other instruments. Royal City Church, 50 Quebec St., Guelph. 877-520-2408. $15; $10 (sr/st/unwaged).

● 13:00: Guelph Jazz Festival. In Concert. KidsAbility Youth Ensemble; Cheledon Paterson, turntable. Market Square, 1 Carden St., Guelph. 519-763-4952. Free.

● 2:00: Guelph Jazz Festival. In Concert. Marielle Girov, piano/violin; Aaron Lumb, double bass; Jasper Stadhouders, guitar; This Is It: Satoke Fuji, piano; Natsuki Tamura, trumpet; Kazuaki Imai, drums. Co-operators Hall, River Run Centre, 35 Woolwich St., Guelph. 877-520-2408. $20 (sr/st/unwaged).

● 8:00 Guelph Jazz Festival. Double Bill: Agusti Fernandez & Yves Cuvry and Steve Swell’s Soul Travelers. Co-operators Hall; River Run Centre, 35 Woolwich St., Guelph. 877-520-2408. $30; $25 (sr/st/unwaged).

● 8:00: Guelph Jazz Festival. Surefire Sweat. Dave Chan, percussion; Larry Graves, drums/percussion; Alexander Brown, trumpet; Elena Kapelone, piano; Paul MacDougall, saxophone; Liam Smith, bass guitar; Mark Society, 1 Carden St., Guelph. 519-763-4952. Free.

● 8:00: Night Kitchen Too. In Concert. Invited musicians, poets and spoken word artists. Pinnacle Playhouse, 256 Pinnacle St., Guelph. 519-763-4952. Free.

Sunday September 16


● 2:00: Prince Edward County Chamber Music Festival. Ad Hoc Chamber Music. St. Mary Magdalene Anglican Church, 335 Main St., Picton. 613-478-8416. $35.

● 8:00: Guelph Jazz Festival. In Concert. Allison Cameron, multi-instrumental/objects; Ben Grossman, percussion/electronics. Silence, 46 Essex St., Guelph. 519-763-4952. $15; $10 (sr/st/unwaged).

● 8:00: Kitchener–Waterloo Chamber Music Society. Shoshana Telner, Piano. Ivanova: “In The Deep Heart’s Core” (Canadian Premiere); Liszt: Piano Sonata in B; shostako-vich; 24 Preludes Op.34. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $30; $20 (st).

Wednesday September 19

● 12:00 noon: Music at St. Andrew’s. Organ Recital. Thomas Schad, organ. St. Andrew’s Presbyterian Church (Barrie), 47 Owen St., Barrie. 705-726-1181. $10 free (st).

● 12:15: St. Andrew’s Presbyterian Church (Kitchener). Wednesday Noon-Hour Concert. Full House Brass. 54 Queen St. N., Kitchener. 226-647-3920. Free. Low-cost lunches available in foyer from 11:30am or bring your own.

Friday September 21

● 12:30: Don Wright Faculty of Music. In Concert. 12:30 at Concert Series. Sheng Cai, piano. VON Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3781. Free.

● 8:00: SweetWater Music Festival. Opening Night Gala: Party Like It’s 1868. Italian Baroque treats by Vivaldi, Merula, Simonetti, Legrenzi, Stravelli and Mealli. Suzie LeBlanc, soprano; Mark Fewer, violin; Mark Edwards, harpsichord; Matthias Maute, Rute. Historic Leith Church, 41934 Tom Thomson Lane, Leith. 519-371-2833. $120-$165 (festival passes); $50; $10 (st).

Saturday September 22

B. Concerts Beyond the GTA

Sunday September 26

12:15: St. Andrew's Presbyterian Church (Kitchener). Wednesday Noon-Hour Concerts. Annette Haas, singer-songwriter. 54 Queen St. N., Kitchener. 226-647-1290. Free. Low-cost lunches available in foyer from 11:30 am or bring your own.

8:00: Kitchener-Waterloo Chamber Music Society. Penderecki String Quartet; Anya Alexeyev, Piano; Shostakovich: Piano Quartet; Mozart: String Quartet No. 6 in B-flat K159; Haydn: String Quartet in F Op.77 No.2. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $25; $15(s). (15)

Wednesday September 26


12:15: St. Andrew's Presbyterian Church (Kitchener). Wednesday Noon-Hour Concerts. Annette Haas, singer-songwriter. 54 Queen St. N., Kitchener. 226-647-1290. Free. Low-cost lunches available in foyer from 11:30 am or bring your own.

Thursday September 27

7:30: Broth Music Festival. Viva Verdi. Selection of Verdi arias. Adrienne Pieczonka, soprano; National Academy Orchestra; Boris Brott, conductor. FirstOntario Concert Hall, 1 Summers Ln., Hamilton. 905-325-7664. $44, $39(sr); $25(Brott35); $16(s). (10)

Friday September 28

12:30: Don Wright Faculty of Music. Fridays at 12:30 Concert Series. Adam Ianetza, baritone; Sarah Bowker, piano. Don Wright Faculty of Music, University of Western Ontario, 1500 N.6th St., London. 519-661-3676. Free.

Saturday September 29

4:00: Don Wright Faculty of Music. Faculty Recital. Jana Sterling, Eb and Eb clarinet; Allison Wiebe Bensted, piano. Don Kuster Hall, Music Building, Western University, 1515 Richmond St. N., London. 519-661-3676. Free.

8:00: Gravenhurst Opera House. Oakland Stroke. 295 Muskoka Rd S., Gravenhurst. 705-687-5540. $40.

8:00: Monica Chapman. In Concert. Monica Chapman, vocals; Bartosz Hadala, piano. Niagara Symphony Orchestra, 251 9 St. E., Owen Sound. 519-371-2833. $120-$165(festival passes); $30; $10(st).

Owen Sound

McGill Symphony Orchestra

Dvořák: Carnival Overture Op.92; Chopin: Piano Concerto No.1 in e Op.11; Brahms: Symphony No.4 in Op.98; and other works. Ilya Poletaev, piano; Alexei Hauser, conductor. 390 King St. W., Kingston. 613-533-2424. $39; $32(faculty/staff); $16(s). (15)

2:30: Niagara Symphony Orchestra. A River Runs Through It. Smetana: The Moldau from M A Vlast; Mozart: Concerto for 2 Pianos No.10 K365; Debussy: Prélude à l’après-midi d’un faune; Debussy: La mer. Anagoonson and Kinton, piano duo; Bradley Thachuk, conductor. Partridge Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines. 905-888-0722. $69; $64(sr); $12(child); $33(30 and under); $20(arts worker); $55(s). (5)

8:00: Kitchener-Waterloo Chamber Music Society. Marcus Scholtes, Violin and Stephen Zurakowski, Guitar. Schubert: “Arpeggione” Sonata; Einaudi: Oltremare; Igesedman: Selected Latin duets; Piazzola: Tango duets; Zurakowski: Original solo guitar and guitar/ violin works; and other works. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $25; $15(s). (15)

Wednesday October 3

8:00: Kitchener-Waterloo Chamber Music Society. Tchaikovsky: Variations on a Rococo Theme; Kalinnikov: Symphony No.2. Kingston Symphony Orchestra; Joseph Johnson, cello. Isabel Bader Centre for the Performing Arts, 390 King St. W., Kingston. 613-530-2050. $35-$50; $25-$30(sr); $15-$25(st); $20-$50(child/Classically Hip).

Friday October 5

8:00: Don Wright Faculty of Music. Parsons & Poole Legacy Concert. Sara Davis Buechner. piano. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3676. $40/$15(adv).

Saturday October 6

11:00am: Don Wright Faculty of Music. Parsons & Poole Legacy Concert. Sara Davis Buechner. piano. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3676. Free.

8:00: Kitchener-Waterloo Chamber Music Society. Symphony String Quintet. Debussy: String Quartet; Bolcolm: Rags for String Quartet (“Graceful Ghost” and “Incur- sorator Rag”); Schubert: Cello Quintet in C Op.163. Lance Ouellette and Anita Walsh, violins; Ethan Finner, viola; Sarah Gans and Rebecca Morton, cellos. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $35; $20(st).

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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.

- **Ashkenaz Festival.** Salomé: Woman of Valor. Frank London, composer and trumpeter; Adeena Karasick, poet and performer. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. $36/$30(adv). Sep 2, 6pm.


- **Brott Music Festival.** Viva Verdi: Selection of Verdi arias. Adrienne Pieczonka, soprano; National Academy Orchestra; Boris Brott, conductor. FirstOntario Concert Hall, 1 Summers Ln., Hamilton. 905-525-7664. $44; $38(sr); $25(Brott/$35); $15(ex). Sep 27, 7:30pm.


- **Kathleen Battle headlines Koerner 10th anniversary gala.**

  - **National Ballet of Canada.** Fall for Dance North Festival: Paz de la Jolla. Music by Bohuslav Martinu. Justin Peck, choreographer; Sony Centre for the Performing Arts, 1 Front St. E. 1-855-972-7669. $15. Opens Oct 2, 7:30pm. Runs to Oct 6. Tues/Fri (7:30pm), Sat (2pm).

  - **Native Earth Performing Arts.** I call myself Princess. Written by Jani Lazon, music by Charles Wakefield Cadman. Marjory Chan, Stage Director, Jerold Impichchaachaala'Tate, Musical Director. Aki Studio Theatre, 383 Dundas St. E. 416-531-4102. $15-$30. Opens Sep 5, 2pm. Runs to Sep 30. Tues/Sat (8pm), Sun (2pm).

  - **Opera by Request.** Anna Bolena. Music by Gaetano Donizetti, libretto by Felice Romani. William Shookhoff, music director and piano. College Street United Church, 452 College St. 416-455-2365. $20. Sep 7, 7:30pm.

  - **Opera by Request.** Don Giovanni. Music by Wolfgang Amadeus Mozart, libretto by Lorenzo Da Ponte. William Shookhoff, music director and piano. College Street United Church, 452 College St. 416-455-2365. $20. Sep 14, 7:30pm.

  - **Opera by Request.** Der fliegende Holländer. Music and libretto by Richard Wagner. William Shookhoff, music director and piano. College Street United Church, 452 College St. 416-455-2365. $20. Sep 28, 7:30pm.

  - **Progressive Concert Productions.** A Tribute to Gershwin & the Music of the 30s and 40s. Regent Theatre, 50 King St. E., Oshawa. 905-721-3399. $39. Sep 29, 8pm.


  - **Theatre Anacaster.** You’re a Good Man, Charlie Brown. Music and lyrics by Charles Gesner; based on characters created by Charles M. Schulz. Old Firehall Arts Centre, 334 Wilson St. E., Ancaster. 905-304-7469. $30; $27(sr); $12(ex). Opens Sep 7, 7:30pm. Runs to Sep 22. Fri/Sat (7:30pm), Sun (2pm).

  - **Theatre Orangeville.** True Confessions from the Ninth Concession. Created and featuring Dan Needles and Ian Bell. Orangeville Town Hall Opera House, 87 Broadway, Orangeville. 919-542-3432. $44. Opens Sep 19, 2pm. Runs to Sep 23. Wed/Fri/Sat (7:30pm), Sun (2pm).

School’s Back 
So Time to Play!

COLIN STORY

It’s September, and, for students and faculty members of the Toronto jazz community, it’s time to head back to school. While not all who play jazz in Toronto teach or study, the scene is still very much tied to the academic calendar, and, as the pervasive humidity of summer gives way to the first crisp whispers of autumn, everyone is suddenly back in town, venues return to their regular post–festival–season programming, and a variety of new musical ventures are suddenly at hand. September heralds the coming of a new artistic year, and, in the spirit of yearly reassessment and rejuvenation, September prompts the jazz community to undertake new projects.

Despite the persistent sentiment that performance opportunities for jazz musicians are shrinking by the minute, it is reassuring that the past few years in Toronto have seen new jazz programming efforts in festivals, clubs and other venues. These larger efforts reflect the ideals found, at the best of times, in post-secondary music programs: namely, that new opportunities and resources should be developed not for the gains of the individual, but for the betterment of the community.

**TUJF:** One of the best examples of this community spirit comes in the form of the Toronto Undergraduate Jazz Festival, now in its fourth year (having had its inaugural run in 2015), running from September 4 to 8. Helmed by David M.J. Lee, Dave Holla and Eunsang Edwin Yu – all of whom attended post-secondary jazz programs in Toronto – the festival’s mandate is to “bring attention to the younger generation of musicians” in Toronto, with an emphasis on musicians currently enrolled in (or recently graduated from) post-secondary music programs at the University of Toronto, York University and Humber College. This mission is commendable, as it can take a considerable amount of time for young jazz acts to establish themselves and book the larger shows necessary to the process of audience development; by programming a number of these acts together, the TUJF has created both a valuable opportunity for musicians and a compelling package for audiences who, in other circumstances, might not connect with these performers for several years.

With main festival grounds at Mel Lastman Square and additional performances at Jazz Bistro, Memorial Hall, and The Frog: A Firkin Pub, all of the TUJF performances and masterclasses are open to the public and free to attend. In addition to performances from young musicians, Toronto jazz mainstays Mike Downes and Larnell Lewis are also playing with their respective bands. (Both Downes and Lewis, it should be noted, are also prominent jazz educators, and are on faculty at Humber College.) In addition to these performances, highlights from the festival include The Anthology Project, playing at 8:30pm on September 6, guitarist Luan Phung, playing with his quintet at 6pm on September 7, and Montreal pianist Marliou Buron, whose sextet will be playing at 6pm on September 8. Other notable attractions, according to the 2018 festival map: food trucks, a VIP section, and multiple bouncy castles. Check out listings in this issue of *The WholeNote* and tujazz.com for full schedule and additional information.

**Kensington Market Jazz.** September will also feature the third annual edition of the Kensington Market Jazz Festival, another relatively new enterprise started by local musicians looking to fill a gap in pre–existing jazz programming. Led by Molly Johnson, Ori Dagan, Genevieve Marentette, and Céline Peterson, the KMJF will take place from September 14 to 16, with a large number of different artists in various formats, from solo pianists (including Nancy Walker, Robi Botos and Ewen Farncombe) and guitarists (such as Margaret Stowe, Harley Card and David Occhipinti) to full big bands (including the John MacLeod Orchestra, the Brian Dickinson Jazz Orchestra and the Toronto Jazz Orchestra), with all manner of acts in between.

One of the most interesting aspects of the KMJF is its engagement with Kensington Market businesses in the creation of new performance spaces: while many shows will be taking place at venues that present music throughout the year, including Poetry Jazz Café, Supermarket and LOLA, a large number of shows will be held at businesses that are not regular music venues. Some, like the coffee shop Pamenar and the Hotbox Lounge and Shop, are venues that do host live events, although they do not usually present jazz. Other businesses, like the discount suit shop Tom’s Place, are functioning as special venues specifically for the festival.

Beyond the shows previously mentioned, highlights include Joanna Majoko, playing at 1pm on September 15, Tania Gill and Friends, playing at 5pm (also on September 15), and Anh Phung, who will be playing at 6pm on September 16. Please check out listings in this issue and kensingtonjazz.com for full schedule and please note that ticketed events are cash only (although the festival features both free and ticketed shows).

Apart from new programming at emergent jazz festivals, September sees the return of post–secondary ensembles to the Toronto club scene, with representation from U of T, York and Humber: U of T jazz ensembles resume their weekly slot on Mondays at 6pm at The Rex, the Humber College Faculty jazz jam will be taking place at 9:30pm on September 18 (also at The Rex), and the York Jazz Ensemble will be...
performing in the matinee slot on September 22 at Alleycatz. Beyond school-associated acts, there are several other exciting shows taking place throughout the month, including Sam Kirmayer, at Jazz Bistro, on the 16th; The Rex’s Annual Birthday Tribute to John Coltrane, with the Pat LaBarbera and Kirk MacDonald Quintet, on September 20, 21 and 22; Christine Duncan, Laura Swankey and Patrick O’Reilly at the Tranzac, on September 23; and the Nick Fraser Quartet at The Emmet Ray, on September 24.

September marks the beginning of a rich artistic cycle within the improvised music community that will play out through summer 2019. For the concert-going public – from the most casual fan to club regulars – September is a wonderful opportunity to become reacquainted with your favourite performers, check out a few new venues, and set the tone for the rest of the 2018/19 scholastic year, regardless of your own educational status. Enjoy.

**MAINLY CLUBS, MOSTLY JAZZ QUICK PICKS**

- **SEP 7, 6PM:** Toronto Undergraduate Jazz Festival: Luan Phung Quintet. Drawing from the work of Boulez and Schoenberg as well as the jazz tradition, guitarist Luan Phung brings his exciting quintet to Mel Lastman Square for a free show at the TUJF.
- **SEP 16, 6PM:** Kensington Market Jazz Festival: Anh Phung. Equally at home playing orchestral music and the music of Jethro Tull, flutist and singer Anh Phung performs at LOLA as part of the KMJF.
- **SEP 20 to 22, 9-30PM:** The Rex’s Annual Birthday Tribute to John Coltrane; Pat LaBarbera & Kirk MacDonald Quintet. An annual event at The Rex featuring master saxophonists Pat LaBarbera and Kirk MacDonald leading a world-class quintet, celebrating Coltrane's life and music.
- **SEP 23, 10PM:** Christine Duncan, Patrick O’Reilly, and Laura Swankey at The Tranzac. Leading improvising vocalist Christine Duncan is joined by guitarist Patrick O’Reilly and vocalist Laura Swankey for an evening of new music at The Tranzac.

Colin Story is a jazz guitarist, writer and teacher based in Toronto. He can be reached at www.colinstory.com, on Instagram and on Twitter.
**In the Clubs (Mostly Jazz)**

- **Monarch Tavern**
  - 12 Clinton St. 416-531-5833
  - themonarchtavern.com (full schedule)
  - Every Tues 9pm Vinyl Night $5; Every Thu 10pm Monarch Karaoke $5.
  - Sep 10 Martin Loomer & His Orange Devils Orchestra. Sep 15 Ian Moore.

- **N’awlins Jazz Bar & Dining**
  - 299 King St. W. 416-595-1958
  - nawlins.ca
  - All shows: no cover/PWYC. Every Tue 6:30pm Stacie McGregor; Every Wed 7pm The Jim Heinenman Trio. Every Thu 8pm Nothin’ But the Blues with Joe Bowden. Every Fri & Sat 8:30pm N’awlins All Star Band; Every Sun 7pm Brockie Blackburn.

- **Nice Bistro, The**
  - 117 Brook St. N., Whitby. 905-668-8839
  - nicebistro.com (full schedule)
  - Live jazz and dinner, $45 per person. Dinner from 6pm and music 7-8pm.

- **Old Mill, The**
  - 21 Old Mill Rd. 416-236-2641
  - oldmilltoronto.com
  - The Home Smith Bar: All shows. No cover. $20 food/drink minimum. All shows: 7:30-10:30pm
  - Sep 11 Lenny Solomon Trio. Sep 4 Gene DiNovi.
  - Sep 5 Allison Au Quartet. Sep 6 Arlene Smith Trio. Sep 7 Canadian Jazz quartet with Alastair Kay.
  - Sep 8 Brian Blain. Sep 11 John Sheerwood.
  - Sep 12 Anthony D’Alessandro Trio.
  - Sep 13 Bob Brough Quartet. Sep 14 Alana Bridgewater Trio.
  - Sep 15 Roberto Occhipinti Trio. Sep 18 Mark Eisenman. Sep 19 Emily Steinwall Quartet.
  - Sep 20 Bob DeAngelis Quartet. Sep 21 Mike Downes Trio.
  - Sep 22 Jocelyn Barth Trio. Sep 25 Adrean Farrugia.
  - Sep 26 Edwin Sheard Trio.
  - Sep 27 Barry Elmes Quartet.
  - Sep 28 Nancy Walker Trio. Sep 29 Yvette Tollar Trio.

- **Pilot Tavern, The**
  - 22 Cumberland Ave. 416-923-5716
  - thepilot.ca
  - All shows: 3pm. No cover.

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

- **Rex Hotel Jazz & Blues Bar, The**
  - 104 Queen W. St. 416-598-2475
  - therex.ca (full schedule).
  - Call for cover charge info.
  - Sep 12pm The Sinners Chair 3:30pm George Lake Big Band 7pm Justin Bacchus 9:45pm Harrison. Sep 12pm Excelsior Dixieland Jazz Band 9:30pm Club Django. 7pm Laura Swankey Group 9:30pm Tim Hamel Quinet.
  - Sep 5 3:30pm U of T Jazz Ensembles 9:30pm Trevor Hogg Trio Sep 6 6:30pm Eric West Quartet 9:30pm Montreal’s Deschamps.
  - Sep 6 6:30pm Gord Mowat’s Skeleton Crew 9:30pm Pat LaBarbera.
  - Sep 7 6:30pm Kevin Quain 9:30pm Tim Ries Group.
  - Sep 7 4pm Hogtown Sycophants 6:30pm Colleen Allen Band 9:45pm Manto Marques.
  - Sep 8 12pm The Sinners Chair 3:30pm Chris Hunt Tenet + 7pm Justin Bacchus 9:45pm Dave Young Quinet.
  - Sep 9 12pm Excelsior Dixieland Jazz Band 9:30pm Red Hot Rambler 7pm Laura Swankey Group 9:30pm Alexei Orecchin Septet.
  - Sep 10 6:30pm U of T Jazz Ensembles 9:30pm Socialist Night School.
  - Sep 11 6:30pm Eric West Quartet 9:30pm Gabriel Patalotch Group.
  - Sep 12 6:30pm Gord Mowat’s Skeleton Crew 9:30pm Tony Malaby w/Nick Fraser Group.
  - Sep 13 6:30pm Kevin Quain 9:30pm Paul Delfon’s Bucket of Fish Orchestra.
  - Sep 14 4pm Hogtown Sycophants 6:30pm Colleen Allen Band 9:45pm Pat Collins Group.
  - Sep 15 12pm The Sinners Chair 3:30pm Paul Reddick Blues 7pm Justin Bacchus 9:45pm O’Kane & Turcotte.
  - Sep 16 6:30pm Excelsior Dixieland Jazz Band 9:30pm Dr. Nick & The Rollercoasters 7pm Laura Swankey Group 9:30pm The North.
  - Sep 17 6:30pm U of T Jazz Ensembles 9:30pm The North.
  - Sep 18 6:30pm Eric West Quartet

**Jazz Vespers**

- **Sun, Sept 16 at 4:30pm**
  - Tribute To Cannonball Adderley
  - David Ristivo (piano), Matt Worosny (alto sax), Alexander Brown (trumpet), Neil Swainson (bass), Brian Barlow (drums and tribute talk)

- **Sun, Sept 30 at 4:30pm**
  - Mark Eisenman Trio
  - Mark Eisenman (piano), Paul Novotny (bass), Barry Elmes (drums)

- **Christ Church Deer Park, 1570 Yonge St. (north of St. Clair at Heath St.)**
  - Admission is free; donations are welcome.
  - 416-920-5211
  - www.thereselifehere.org

For more information about programs and services at CAMH please visit www.camh.ca or call 416-535-8501 or (1-800-463-6273).

CAMH is performing a research study on treatment for opioid use disorder. Participants are needed for evaluating treatment strategies. Participants will be compensated for their time.

Please call 416-535-8501 ext. 39225.

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Classical Music Club Toronto

Banjo and Mandolin Masterclass for Composers. This masterclass will be conducted by Amiaji Shalev and will explore the sonorities, textures, harmonic, melodic and polyphonic aspects using both traditional and modern music featuring bandoneón. The event is oriented to composers or arrangers and composition students from all genres. This event will also be livestreamed. Canadian Music Centre, 20 St. Joseph St. 416-961-6601. Free.

Memorials


Open Rehearsals

Sep 11 7:00: Chorus York. Open Rehearsal and Meet-&-Greet. Interested singers for all voice parts are invited to sit in on a rehearsal, meet the director, mingle with the choir, and enjoy some refreshments. Richmond Hill Presbyterian Church, 10066 Yonge St., Richmond Hill. For more information visit chorusyork.ca or call 905-884-7922.

Sep 17 7:30: Etobicoke Centennial Choir. Open Rehearsal. Interested singers for all voice parts are invited to sit in on a rehearsal, meet the director, and mingle with the choir. The choir also welcomes non-singing associate members and volunteers. Humber Valley United Church, 76 Anglesley Blvd., Etobicoke. For more information visit etobicokecentennialchoir.ca, email info@etobicokecentennialchoir.ca, or call 416-433-5459.

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Sep 10 & 17:30: Toronto Community Band. Open Rehearsal. Adult musicians (winds, brass and percussion) are invited to join with the Band as it begins its fall season of rehearsals under the direction of conductor Danny Wilkes. Lawrence Park Collegiate, 125 Chatsworth Dr. Please pre-regis-
ter at 416-481-8183 or www.tcbband.ca.

Sep 18 2:00: CAMMAC Toronto Region. Reading for singers and instrumentalists of Handel’s Israel in Egypt. Daniel Taylor, conductor. Christ Church Deer Park, 1570 Yonge St. 416-781-4745. $10; $0(members).

E - The ETCeteras

Galas and Fundraisers

Sep 13 00: University of Toronto Faculty of Music. Sound Knowledge Lecture Series. Sing Me a Song of Canada! Presented by Gordon Feota and followed by a brief Q & A. Walter Hall, 80 Queens Park. 416-978-3750. Free.

Sep 16 00: University of Toronto Faculty of Music. Sound Knowledge Lecture Series: Collaborative Improvisation, Music and Social Justice. Presented by Bina John and Nasim Ninikfas and followed by a brief Q & A. Walter Hall, 80 Queens Park. 416-978-3750. 100 + HST for the Series.


Sep 23 2:00: Classical Music Club Toronto. Marc-André Hamelin. Our program will explore the wide range of Canadian pianist Marc-André Hamelin’s recordings of works of the established repertoire, as well as the rarities of the 19th, 20th, and 21st centuries. For further information, visit theclassicalmusicclubtoronto.org or call John Sharpe at 416-898-2549. Annual membership: $25(regular); $10(sr/st). Free for first-time visitors. Donations accepted for refreshments.

Masterclasses

Sep 17 7:00: Gallery 345. Karrin Allyson Masterclass for Jazz Vocalists. Students will be accompanied by Rod Fleeman (guitar) and George Koller (bass). 345 Sorauren Ave. 416-480-1853. Refreshments included. $20(members). $10(sr/st). Free for first-time visitors. Donations accepted for refreshments.

Memorials


Open Rehearsals

Sep 11 7:00: Chorus York. Open Rehearsal and Meet-&-Greet. Interested singers for all voice parts are invited to sit in on a rehearsal, meet the director, mingle with the choir, and enjoy some refreshments. Richmond Hill Presbyterian Church, 10066 Yonge St., Richmond Hill. For more information visit chorusyork.ca or call 905-884-7922.

Sep 17 7:30: Etobicoke Centennial Choir. Open Rehearsal. Interested singers for all voice parts are invited to sit in on a rehearsal, meet the director, and mingle with the choir. The choir also welcomes non-singing associate members and volunteers. Humber Valley United Church, 76 Anglesley Blvd., Etobicoke. For more information visit etobicokecentennialchoir.ca, email info@etobicokecentennialchoir.ca, or call 416-433-5459.

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Who is OCTOBER’S Child?

MJ BUELL

Toe-a-tapping, he seems poised to take the stage and count the guys in!

But their clarinet-playing dad, Joseph, would have to wait a while for the family band, because in 1946 John was an infant, and Joe wasn’t even born yet!

A “rich” opportunity took him travelling, fresh out of college in 1967, and he’s been blowing his horns internationally ever since.

On the front-line of Toronto’s jazz scene since 1974, he’ll be celebrating Coltrane’s birthday at the Rex in Toronto, September 20-22 (9.30pm) and at the Jazz Room in Kitchener, Sept 23 (4pm).

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Following their 2016 release American Moments, featuring music of Foote, Korngold and Bernstein, the Neave Trio returns with an enchanting new disc entitled French Moments – Fauré, Debussy, Roussel (Chandos CHAN 10996 chandos.net). Formed in 2010 the trio is comprised of a American violinist (Anna Williams), a Russian cellist (Mikhail Veselov) and a Japanese pianist (Eri Nakamura).

Based in the United States, they are currently on faculty of the Longy School of Music of Bard College as Alumni Artists, Faculty Ensemble in Residence. French Moments features youthful works by Albert Roussel (1869-1937) and Claude Debussy (1862-1918) along with one of Gabriel Fauré’s (1845-1924) final works. Roussel’s Trio, Op.2 opens the disc with a barely perceptible rocking motif, waves gently reaching the shore, and gradually grows and swells into rollicking melodies and dramatic chiaroscuro. It was composed in 1902 while Roussel was still a student at the Schola Cantorum.

The charming Piano Trio in G Major was composed in 1880, begun when Debussy was just 17. At the time he was travelling as tutor and accompanist with the family of Tchaikovsky’s patroness Nadezhda van Meck. In her correspondence with Tchaikovsky she mentions Debussy’s criticism of German music as being “too heavy and unclear.” Although the trio does not have the impressionist sensibility for which his music would later be known, it “beats out this preference for lightness and clarity."

Fauré had retired from a lifetime of teaching at the Paris Conservatoire two years before he wrote his Trio in D Minor, Op.120 and at the time complained to his wife that “The trouble is that I can’t work for long at a time. My worst tribulation is a perpetual fatigue.” This is not evident in the music itself however, which is full of life. A somewhat melancholy opening quickly dissipates into rising melodies and gently soaring spirits within the minor key context. There are moments of turmoil along the way, but the trio ends joyously in a lively scherzo-like finale.

The Neave Trio is in fine form throughout, obviously thoroughly at home in this repertoire. It is easy to see why they continue to receive glowing praise wherever they perform. As part of its mission to “create a lively programme including smaller works by unknown and under-performed composers,” the Neave Trio champions new works and frequently collaborates with artists of all mediums, participating in multiple award-winning productions with dance companies and filmmakers. Evidently “Neave” is a Gaelic name meaning “bright” and “radiant” – an apt moniker for this shining ensemble.

The February 2018 issue of The WholeNote featured an intriguing cover showing two young men seemingly playing hockey with carbon fibre cellos, and an extended article about the cello duo VC2 comprised of Amahl Arulnandan and Bryan Holt (vc2cellioduo.com). Sara Constant’s interview with the pair (available online at thewholenote.com/index.php/newsroom/feature-stories/27616-cello-contagion-eastward-bound-with-v2) included discussion of their project Beethoven’s Cellists, which has now borne fruit in the form of a compact disc of the same name. The premise is that Beethoven’s colleagues were responsible for a number of design innovations for both cello and bow that have had a lasting influence on the instrument. Of particular note was Bernhard Romberg, and the disc opens with VC2’s very effective transcription for two cellos of Romberg’s Sonata No.1 in E Minor, Op.38. But the meat of the project is a number of newly commissioned works funded by Shauna Rolston Shaw, based in some way on Beethoven’s own writing for cello. The works featured on this disc are by Canadian composers Andrew Downing, Raphael Weinroth-Browne, Fjola Evans, Matt Brubeck and Hunter Coblenz, and draw respectively on Beethoven’s sonatas one through five. All of the composers are accomplished cellists and so the music is very idiomatic, but that’s about where the similarity ends. Each has a very different style and approach to the challenge and the offerings really do run the gamut. Very exciting and innovative additions to the cello repertoire performed with panache!

I have often mentioned my connection with New Music Concerts and the fabulous opportunity it has provided for meeting internationally renowned composers and musicians. Last year our season began with the presentation of the Meitar Ensemble of Tel Aviv performing works of Israeli composers and of their French, now Canadian, composer-in-residence Philippe Leroux. Another composer who has an ongoing relationship with the ensemble is the Boston-born Amos Elkana, who grew up in Jerusalem before returning to the USA at the age of 20 for studies at Berklee School of Music and the New England Conservatory. He later studied in Paris before finishing an MFA at Bard College, NY. The album Tripp, which features chamber and solo works by Elkana performed by members of Meitar, has been released on Albany Records (TROY1718 amoselkana.com). Elkana’s music is, for the most part, abstract. For instance, the title piece is based on a series of numbers which is used as a fractal to generate the structure and the proportions within it, so that “the macro and micro levels have the same proportions. Exactly as it is in fractal geometry where zooming into a part of the whole reveals that it looks exactly like the whole. While searching for a title I googled the number series… and a zip code of a small town in South Dakota came up… Tripp.” None of this is evident to the listener, however, and we are presented with a challenging and contrasted work where each of the flute, clarinet, violin, cello and piano and various combinations thereof are featured in turn.

This is followed by an intriguing work for solo violin and computer called Reflections. The computer, acting like a very sophisticated looping device, records the live violin performance and plays back and layers various segments at specified moments of the work through four speakers placed next to the performer on stage. The violin sounds are rarely processed and in most instances are hard to distinguish from the live performance. The effect is at times that of an ensemble of live violins playing in intricate counterpoint. It is very effectively achieved by Meitar violinist Yael Barolsky, to whom it is dedicated. The other works are for solo piano, solo clarinet, cello and electronics (recorded and processed spoken word), solo flute, and a minimalist celesta solo. An intriguing collection of smaller works by internationally acclaimed composer whose orchestral scores have been performed by the Berlin, Israel, Slovak Radio and Jerusalem Symphony Orchestras, as well as the Warsaw Philharmonic.
I recently read an article about the return of vinyl records and their sensual appeal – the physical pleasure of removing the large disc from its sleeve, the visceral appeal of dropping the needle onto the colourful vinyl platter, the warmth of the analog sound – and more or less dismissed it out of hand. I still have a functioning turntable, and several thousand LPs taking up space in my basement (and several dozen in more or less regular rotation in my living room), but I am not averse to digital technology. I don’t miss the clicks and pops so prevalent on vinyl recordings and I appreciate the high-end clarity of compact discs, and the convenient size and packaging of CDs. I suppose I will eventually come around to the convenience of compact discs, and the convenient size and packaging of CDs. I lent on vinyl recordings and I appreciate the high-end clarity of compact discs, and the convenient size and packaging of CDs. I dismiss it out of hand. I still have a functioning turntable, and several thousand LPs taking up space in my basement (and several dozen in more or less regular rotation in my living room), but I am not averse to digital technology. I don’t miss the clicks and pops so prevalent on vinyl recordings and I appreciate the high-end clarity of compact discs, and the convenient size and packaging of CDs. I

That being said, it actually was a pleasure to open a parcel recently from singer/songwriter Jonas Bonnetta, driving force behind the folk-rock band Evening Hymns, and find a limited edition white vinyl copy of his latest project. All This Here (jonasbonnetta.bandcamp.com). It is lush, quiet and gentle music, to my ear reminiscent of Brian Eno’s ambient compositions of the late 1970s of which I was quite fond. So when combined with the technology, the music provided quite a pleasant nostalgic mood. And I was surprised to find how I was drawn in by the expanse of white revolving on the turntable, and by the fact that there were, at least thus far, no distracting surface flaws. Parts of the music were originally composed for the film Strange and Familiar: Architecture of Fogo Island produced by Site Media and we find pieces with titles such as Deep Bay, Fogo, Island Harbour, Little Fogo and Joe Batt’s Arm. Bonnetta combines subtle field recordings with haunting instrumental lines performed by Anne Müller (cello) and Mika Posen (violin), providing piano, synthesizer and electronics himself. It is a wonderfully warm and relaxing listening experience that I highly recommend. And by the way, the LP comes with a digitaldownload card for those who prefer convenience.

Projecting a similar aesthetic, although coming from a different background, Jason Doell’s debut CD “…amid the cannon’s roar.” (jason-doell.com) presents a series of interrelated chamber and solo pieces which explore “the tensions of being a Canadian settler artist who has inherited the brutal legacy of the British colonial project.” Featuring mid-career artist Rob Macdonald on guitar, junctQín keyboard collective, and some of Toronto’s finest young musicians – pianist/harpischordist Wesley Shen, flutist Sara Constant, violinist Aysel Taghi-Zeda and cellist Amahl Arulanandam – the album includes the works “Our Lovèd Dominion Bless...,” “...we’ll do deeds to follow on our words...,” “And let our Empire be” and “...long to reign over us...” separated by three interludes called “casualties.” Neither the physical package nor the information sheet on the composer’s website give more detail about the concept of the album or the source material. The cover art – black and white representations of fireworks – in conjunction with the title, would seem to suggest some bombastic aspect to the music, but in fact it is something of the opposite of that: slow and contemplative in what I have come to think of as the “Arraymusic School” as reflected in the work of composers such as Linda Carlin Smith, Martin Arnold and John Mark Sherlock.

Within this context, this is very thoughtful and introspective music, but there’s obviously a programmatic aspect here that notes would have helped to elucidate. That being said, Doell, who was the recipient of the 2014 Toronto Emerging Composer Award, has found his own unique voice and this disc provides a welcome introduction to his vision.

Doell is currently the operations manager of Continuum Contemporary Music, an organization also known for fostering emerging composers. As we find out later on in this issue in Ted Parkinson’s review of the new Toronto Jazz Orchestra CD, Continuum’s former manager Josh Grossman, now the artistic director of the TD Toronto Jazz Festival, is also an accomplished composer in his own right. This all bodes well both for Continuum, and for the well-being of the Toronto music scene.

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

David Olds, DISCoveries Editor
discoveries@thewholenote.com

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

Don’t just take our word for it... Hear it for yourself!

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Beethoven’s Cellists VC2 Cello Duo
The debut album from VC2 Cello Duo. Beethoven’s Cellists features five new works from Canadian cellist-composers, inspired by Beethoven’s groundbreaking cello sonatas.

French Moments Neave Trio
Neave Trio’s French Moments (Chandos) features the only known piano trios by French masters Debussy, Fauré, and Roussel. “exquisite phrasing ... delicate touch” – WQXR
TERRY ROBBINS

What is there left to say about James Ehnes? Canada’s superstar violinist is back with another outstanding CD, this time featuring live concert performances of two recent violin concertos written for him. Ludovic Morlot leads the Seattle Symphony Orchestra in the May 2017 performance of the Aaron Jay Kernis concerto, while Cristian Măcelaru is the conductor with the Detroit Symphony Orchestra in the March 2017 performance of James Newton Howard’s work (Onyx 4189 onyxclassics.com).

Both concertos essentially follow the traditional form of extended first movement (in the Kernis it’s a Chaconne), contemplative slow movement (for Howard “the centrepiece” of his concerto) and a fast, dazzlingly virtuosic finale.

These are accessible, strongly tonal and highly effective works. Ehnes, naturally, is superb throughout, with terrific orchestral support. His regular recital partner Andrew Armstrong joins Ehnes for Bramwell Tovey’s Stream of Limelight, written for the violinist’s 40th birthday.

English violinist Thomas Bowers adds another outstanding set to the list of Bach’s Six Sonatas & Partitas with Sei Solo (Navona NV6159 navonarecords.com).

The recordings grew from a series of church concerts of the works that Bowers undertook across England in 2013. His insightful notes show how deeply he has thought about this music, but his performances make it even clearer. Tempos are predominantly relaxed and spacious but never drag, although even allowing for observation of all repeats the total time – 3CDs and 160 minutes – is by far the longest of my 12 sets.

Bowers uses gut G, D and A strings on his 1659 Amati and says that this approach to style and historical context “has been to acknowledge them but to move away from them when they felt limiting or too fixed. I feel that this music transcends limitations of epoch and style.”

Recorded on six single days between November 2013 and February 2016 in Abbey Road Studios, these are warm, contemplative and deeply rewarding performances.

Boston Baroque’s concertmaster Christina Day Martinson is the outstanding soloist on a new set of Biber The Mystery Sonatas with Martin Pearlman, Michael Uteman and Michael Leopold the excellent continuo (Linn CKD 501 linrecords.com).

This truly extraordinary work from the 1670s sets unique challenges for the violinist, with all but the first of the 15 sonatas employing scordatura; no two sonatas having the four violin strings tuned to the same set of notes. A final solo passacaglia returns to the original standard tuning.

The open strings are played here before each sonata, excellent booklet notes explaining the resulting issues and effects. Martinson’s faultless and sensitive playing shows just how powerful and emotional these astonishing works can be.

Helen Callus is the outstanding soloist in British Music for Viola and Orchestra, a welcome reissue of recordings originally released in 2006 on the ASV label. Marc Taddei conducts the New Zealand Symphony Orchestra (Naxos 8.573876 naxos.com).

All four works are associated with Lionel Tertis, the player most responsible for the viola’s emergence as a solo instrument. The Vaughan Williams Suite for viola and small orchestra and York Bowen’s Viola Concerto in C Minor Op.25 were written for and premiered by him; he premiered Herbert Howell’s Elegy for viola, string quartet and string orchestra and was the dedicatee of the Walton Viola Concerto in A Minor, played here in the 1961 revised version.

Extremely attractive works, a lovely solo sound, fine orchestral playing and excellent sound quality make for a delightful CD.


A pupil of Viotti, Rode eschewed mere virtuosic writing for a more idiomatic style, Eichhorn noting that for Rode virtuosity meant ease and sovereign control, his manner “honest and always musical; what he is aiming for is verve and brilliance.”

Those are just about perfect descriptions of Eichhorn’s exceptional playing here.

His father’s Scottish heritage adds to the strong personal connections Joshua Bell feels for the two Max Bruch works on his new CD Bruch Scottish Fantasy with the Academy of St Martin in the Fields (Sony Classical 19075 84200 2 sonymusicmasterworks.com).

The other work here, the Violin Concerto No.1 in G Minor Op.26, was the first major concerto the 11-year-old Bell learned; moreover, he first recorded the work over 30 years ago with this same Academy and its founder Sir Neville Marriner. In 2011 Bell was named music director of the ensemble, the only person to hold this post since Marriner founded the group in 1958.

It’s clearly a perfect match if this superb CD is anything to go by; there’s glorious sound throughout from soloist and orchestra, and a lovely recorded resonance.

The Austrian violinist Benjamin Schmid is the soloist in Bela Bartók Die Violinkonzerte with Hungary’s Pannon Philharmonic Orchestra under Tibor Bogányi (Gramola 99138 gramola.at).

The first of Bartók’s two concertos was written in 1907–08 and inspired by the composer’s feelings for the young violinist Stéfi Geyer, to whom he gave the manuscript; it remained unplayed and virtually unknown until a few years after her death in 1956, although the first of the two movements was published – slightly altered – in 1912 as the first of Two Portraits Op.5. It’s a lovely work with a rhapsodic first movement and a second that shows the early influence of Bartók’s folk music studies.

The Violin Concerto No.2 was written for Zoltán Székely in Hungary in 1937–8, prior to Bartók’s 1940 move to the United States. The middle movement in particular has a wistful introspection that seems redolent of a beloved but changing country, soon to be left
behind forever.
There’s suitably rapturous playing throughout from all involved.
Two works closely associated with death are featured on Mendelssohn Bartholdy/Schubert, a new CD from the Viennese Minetti Quartett (Hänssler Classic HC18021).
Mendelssohn wrote his String Quartet No.6 in F Minor Op.80 while in the depths of despair after the sudden death of his beloved sister Fanny. All the customary grace and brilliance is there, but with an ever-present sense of brooding and darkness, and a heart-wrenching Adagio third movement.
Schubert’s String Quartet in D Minor D810 “Death and the Maiden” may have been completed in 1826 when Schubert was in a healthier frame of mind, but the first two lengthy movements were written in 1824 when the composer was facing the prognosis of an early death.
From the nervous, unsettled opening of the Mendelssohn through to the final scampering Presto of the Schubert this is wonderfully nuanced, sensitive and passionate playing on a simply outstanding CD.
There’s more Mendelssohn on Mendelssohn Bartholdy Double Concerto, with violinist Lena Neudauer and pianist Matthias Kirschnereit performing the Concerto in D Minor for Violin, Piano and String Orchestra and Neudauer taking the solo role in the Concerto in D Minor for Violin and String Orchestra (cpo 555 197-2 naxos.com). The Südwestdeutsches Kammerorchester Pforzheim under Timo Handschuh provides the excellent orchestral support.
The Double Concerto is an astonishing work from 1823, when Mendelssohn was only 14. It has a simply gorgeous slow movement and a dazzling Allegro molto finale.
His D Minor Concerto from the previous year lay unknown for 130 years until Yehudi Menuhin discovered and promoted it in 1952. The manuscript contains only sketches for the finale and the version recorded here is a later revision by Mendelssohn, making it difficult to know exactly how much of the original childhood work remains.
Neudauer’s playing is outstanding, with technical assurance and fluency matched with a warm, sensitive tone. Kirschnereit is an excellent partner in the Double Concerto.
Few violinists have greater experience in the contemporary field than Peter Sheppard Skærved, whose new CD Henze Violin and Viola Works features compositions spanning 53 years in the career of the German composer Hans Werner Henze (Naxos 8.573886).
The 1946 Violin Sonata is a lovely piece with a particularly attractive Nocturne second movement. Roderick Chadwick is the pianist for this and two works from 1979, the Pollicino: Violin Sonatina and the quite challenging Viola Sonata which Skærved describes as having an “emotionally shattering quality.”
Skærved worked with Henze on the latter’s Solo Violin Sonata, including the revised version in his 1999 recording of Henze’s unaccompanied works. Here, however, he reverts to the 1977 original, “rough, more violent” version of the work, which he admits to preferring.
Two short unaccompanied pieces for solo violin, both written as memorials to friends, complete the disc: Für Manfred (1989) and Peter Doll zum Abschied (1999).
Three concertos for violin and cello are featured on the excellent Double Concertos Brahms/Rihm/Harbison, with violinist Mira Wang and cellist Ian Vogler supported by the Royal Scottish National Orchestra with conductor Peter Oundjian (Sony Classical 19075836752 sonyclassical.de).
Wolfgang Rihm’s single-movement Duo Concerto was written for Wang and Vogler in 2015. Its strongly tonal opening setting the scene for a dialogue between the soloists that Rihm describes as a single voice singing to its heart’s content.
John Harbison’s Double Concerto was written for the duo in 2010 and has three movements of quite dissimilar musical language that work from “misunderstandings” to a final close accord.
The Brahms Double Concerto in A Minor Op.102 is the central work on the CD. It’s given a performance that is solid and thoroughly enjoyable.
There’s some superb guitar playing on J. S. Bach English Suites Nos.4–6 Arranged for Two Guitars by the Montenegrin Guitar Duo of Goran Krivokapić and Danijel Cerović (Naxos 8.573676).
The excellent transcriptions are an absolute delight; the playing is warm and bright, with accuracy, agility, articulation, definition and clarity, all beautifully captured by the top-level Naxos team of Norbert Kraft and Bonnie Silver at the St. John...
The complete 6 String Quartets of the English composer Alan Ridout are available on a new CD from the Coull Quartet (Omnibus Classics CC5014). Ridout was only 61 when he died in 1996. His quartets, from the last decade of his life, are well-crafted, attractive works with hints of the influence of Shostakovich, Bartók, Tippett and Britten, and more than support the description of Ridout’s music as “always playable, clear to listen to, beautifully fashioned and idiomatically written.”

The Coull Quartet, formed at London’s Royal Academy of Music in 1974 and with two original members still present, gives beautiful performances on a CD which is a significant addition to the 20th-century English string quartet discography.

Finally, Naxos has issued the four outstanding volumes of the Sarasate Complete Works for Violin and Piano, featuring the remarkable violinist Tianwa Yang and pianist Markus Hadulla, as a box set (8.504054). The individual CDs were originally released in 2006, 2007, 2012 and 2014, the latter two reviewed in this column in May 2012 and March 2014 respectively.

With a retail price of around $32, this is an excellent and welcome opportunity to acquire a simply terrific series. Hopefully Naxos will do the same with Yang’s equally outstanding four CDs of the Sarasate Complete Music for Violin and Orchestra.

Anderson & Roe are no garden variety piano duo. Their new recording Mother — a musical tribute (SWR Music SWR19058CD swrmusic.de) is ample evidence of their stunning ability to arrange and reinvent well-known tunes in ways that leave you breathless. Covering an established song or piano work always runs the risk of leaving the listener wishing you hadn’t tried in the first place. Anderson & Roe, however, possess the highest form of originality combined with a gob-smacking keyboard technique that reimagines Lennon/McCartney, Paul Simon, Louis Armstrong and Freddie Mercury with both skill and panache. Their advanced understanding of structure and form in everything imaginable from fugues to gospel blues reveals their deep respect for the material as well as a womb of pure genius in which their arrangements are conceived. Grieg, Dvořák, Schubert and Brahms fare equally well in this duo’s creative hands. You should be running out to get this disc, right about now.

Leslie Howard’s ‘99-CD set of Liszt’s piano music released in 2011 to mark Liszt’s bicentenary included a three-volume “New Discoveries” series. Continuing scholar research since then has turned up more manuscripts and other early editions, compelling Howard back into the studio to record a fourth volume for the series, Liszt: New Discoveries Vol. 4 (Hyperion CDA68247 hyperion-records.co.uk).

The disc’s program includes familiar titles appearing as early versions and sketches. Also, there are some tantalizing fragments listed simply as Album-Leaf that offer clues to the origins of some of Liszt’s later thematic ideas. Leslie Howard writes superb notes for this series and explains why the very substantial opening track is, by far, the most important discovery in this set. Hungarian Rhapsody No.23 Sz42/23 appears to have been erroneously divided into two halves long ago, because of a formatting difference in the manuscript. Howard presents it in its original extended form. Scheduled for release in late September, Volume 4 promises to be in high demand for serious Liszt collectors.

With a mere handful of recordings in his discography, Pavel Kolesnikov’s regularly glowing reviews make his newest release, Beethoven (Hyperion CDA68237) a highly anticipated event.

Kolesnikov plays the Sonata in C Sharp Minor “Moonlight” Op.27 No.2 with a seductive intimacy that makes you strain to hear

Chrysostom Church in Newmarket.

Volume 1 of this outstanding two-CD set is available on Naxos (8.573473).

Canadian pianist Réa Beaumont’s recording Timeless (Shrinking Planet Productions SP0093 reabeaumont.com) includes works by Philip Glass, John Adams, Srlul Irving Glick and others, as well a couple of her own compositions. Beaumont’s program is designed to show how “music changes our perception of time.” John Adams’ China Gates, for example, is composed without a time signature and is one of several whose flow supports the recording’s “Timeless” title.

Toronto Symphony Orchestra affiliate composer Jordan Pal’s Study Toronto Symphony Orchestra affiliate composer Jordan Pal’s Study in White is the longest work on the program. Beaumont brings an impressive sustained energy to the gradually building intensity of this country from sunrise on the Atlantic coast to sunset on the Pacific, the pieces offer poetic and emotional portrayals of very specific places. Sometimes as localized as a Park Bench in Joliette and Victoria Harbour, the works focus intently on Finley’s personal experiences in these places. Even the more broadly conceived ones like North of 60 and Red River Dreams contain Finley’s unique language formed during many years as a pianist, composer and artistic director of the Westben Arts Festival. He writes with the simple yet mysterious introspection of Satie but is equally capable of enormously powerful orchestral gestures reminiscent of Rachmaninov and Stravinsky. Finley’s music can’t escape the reality that his Canadian experience has been principally shaped by the land. And he aptly opens his notes with words from Emily Carr that describe Canada as “something sublime that you were born into.”

Richmond, British Columbia
Howard Shelley appears as pianist and conductor with the Ulster Orchestra in his latest recording *The Classical Piano Concerto Vol. 5* (Hyperion CDA68211). The series is a companion to Hyperion’s earlier one, *The Romantic Piano Concerto*. You can expect to find all the usual works in this series but it’s interesting to find Jan Ladislav Dussek among the first recordings. As odd as it may sound, hearing music of the period that isn’t either Haydn or Mozart is actually refreshing. If not downright exciting, it sets aside the habitual assumption that those two composers had said it all. Dussek wrote with a natural clarity and showed a refined elegance in his orchestral scoring that comes across as a lightness of character lacking nothing in harmonic richness.

Shelley is a demonstrated master at this genre, having recorded most of his 150 discs with small ensembles and chamber orchestras. His performance of Dussek’s *Concerto in G Minor Op.49* is utterly beautiful. The second movement, for example, is wonderfully conceived and emotionally planned, and Shelley’s unerring judgement makes it hard to describe the powerful, moving effect he creates with the ensemble.

Steven Osborne has a long relationship with Hyperion. After nearly two decades and 27 releases, his most recent, **Sergei Rachmaninov Études-tableaux Opp.33 & 39** (Hyperion CDA68188), broadens his discography still further. The *Études-tableaux* are small compositions over which Rachmaninov admitted spending far more time and effort than his larger-scale works. The composer claimed that such concise expression required a higher degree of economy and precision. And although he discreetly admitted to having general programs in mind for these pieces, he deliberately never revealed them, leaving the music to be heard absolutely.

In this disciplined context, Osborne performs impressively. He’s a very direct player, moving straight to the emotional heart of any given phrase or thematic idea. Moreover, Rachmaninov packs his *Études-tableaux* with emotion, requiring dramatic changes in expression that Osborne manages masterfully.

Jonathan Plowright’s latest CD **Suk: Piano Music** (Hyperion CDA68198) features works from a ten-year period bridging the late-19th and early-20th centuries. Josef Suk may be a lesser-known composer, but Plowright shows his music to be of surprising substance. As a pupil (and eventual son-in-law) of Dvořák, Suk’s musical pedigree was superb, though somewhat overshadowed by the critical reception of contemporaries like Janáček.

Plowright understands Suk’s language, capturing his moods and characterizations in an articulate and playful way. *Spring Op.22a* and *Summer Impressions Op.22b* are an unfinished attempt at a “Seasons” set, yet reveal the composer’s remarkable gift for portraying time and place in music. Similarly, Plowright performs *Piano Pieces Op.7* and *Moods Op.10* beautifully, leaving the strong impression that there is an expressive kinship between Suk and his older contemporary Edward Grieg.

Among the numerous ways Nicolas Horvath has distinguished himself is with his commitment to the music of Erik Satie. His latest installment in this series, **Satie – Complete Piano Works Vol.3** (Grand Piano GP763 grandpianorecords.com) continues his 2014 project using the new Salabert edition. This edition corrects many errors by earlier publishers as well as others arising from Satie’s sometimes lax proofreading. Nearly half the disc includes world premiere recordings of the Salabert edition. *Airs à faire fuir* No.2, in particular, stands out as the first recording of Satie’s more chromatic revision of an earlier effort. Horvath plays Cosima Wagner’s 1881 Érard with its antique aural charm. In spite of the subtle technical compromises he is forced to make on this instrument, he nevertheless creates a sublimely haunting singing quality with his touch.

Alessio Bax’s latest recording **Beethoven Piano Concerto No.5; Southbank Sinfonia; Simon Oliver** (Signum Classics SIGCD325 signumrecords.com) proves how beautiful small can be. The Southbank Sinfonia is a small ensemble of 32 emerging young professionals whose performance with Bax turns the monumental *Emperor*...
Concerto into a private and intimate experience. Bax scales back his playing accordingly and brings out the hidden charm sometimes lost in recordings by larger orchestras. The collaboration is more a pas de deux than a traditional contest of strength. It’s an altogether beautiful interpretation.

The disc includes Beethoven’s Contredanses WoO 14, of which the seventh reveals a thematic source for the origin of the Eroica symphony. Bax also plays an early teenage composition (WoO53) deeply reflective of Beethoven’s admiration for Bach, as well as a delightfully crisp Polonaise Op.89.

Hailed by music writer Harold Schonberg at the peak of his career as “one of the best pianists around today,” American pianist Byron Janis last year celebrated the 70th anniversary of his first recording for RCA at age 19 with the release of Byron Janis Live On Tour (byronjanislive.com). This disc is the first of three planned releases and covers American and European tours from the years 1978 to 1999. Most of the program is Chopin but it also includes some Liszt and Haydn – as well as a piano duo recording with Cy Coleman of Paganini Variations, which begin with the familiar theme but quickly evolve into a jazz and blues style that has the partygoers audibly excited by their originality and brilliance. Disc 2 of the series “Live from Leningrad” will cover the early 60s when Janis was a US Cultural Ambassador helping to start the thaw of the cold war.

Goran Filipec wears an impressive chestful of medals representing his pianistic achievements. Competitions, concert tours and recordings occupy much of his time and the laudatory reviews that follow him everywhere where he performs explain why he appears as one of the distinguished pianists on the Naxos Complete Music of Liszt series. The new addition to this colossal project is Volume 49, Franz Liszt Dances (Naxos 8.53705 naxos.com).

The disc’s program offers an array of dances: valses, csárda, a mazurka and more. Filipec’s playing is, of course, brilliant. He captures, early on, the mood that Liszt wants to establish for each dance. This is sometimes modal, sometimes purely technical but most often introduces itself as a lyrical idea. Filipec identifies and artfully exploits each access point to the spirit of these dances. His touch is generally light, somehow floating above the keys. But he convincingly delivers bravura and power whenever Liszt requires it.

VOCAL

Bach – Pour Luther: Cantatas 76; 79; 80 Brunet; Taylor; Gagné; Blumberg; Montréal Baroque; Eric Milnes ATMA ACD2 2407 (atmaclassique.com)

A glorious capture from June 2016 at the Église Saint-Augustin, Mirabel in Quebec, this new ATMA Classique recording features some of Johann Sebastian Bach’s most beloved religious work. Duke Ellington's sacred output aside, this body of Bach’s work arguably presents the greatest blending of the artistic with the spiritual, wherein artistic intentions are done explicitly as an article of faith and a testament to devotion.

Bach’s music is simultaneously ornate with specific detail (representing his faith) and straightforward in its clarity of purpose and messaging. To translate these intentions with creativity and respect is no easy task, but Eric Milnes – period music scholar, performer and conductor – does that and so much more when bolstered by a supremely talented group of Canada’s early music performers (who often band together as part of Montréal Baroque for that city’s annual early music festival).

The decision to use four vocalists (Hélène Brunet, Michael Taylor, Philippe Gagné and Jesse Blumberg) to sing the chorus portions of these cantatas imbues a resonant tonal clarity to the recording, while representing an admirable blend of musicological scholarship and creative decision making. Well-conceived and creatively inspired, this disc is a valuable addition to ATMA’s goal of releasing Bach’s entire body of sacred cantatas – and one that maintains their high standard of recording.

Handel – Acis and Galatea Lucy Crowe; Allan Clayton; Benjamin Hulett; Neil Davies; Jeremy Budd; Early Opera Company; Christian Curnyn Chandos, Chaconne CHSA 0404 (2) (chandos.net)

Acis and Galatea is a masque in one act, first performed in 1718 at Cannons, the summer residence of James Brydges, the Earl of Carnarvon. The text is anonymous (it is generally thought to be by John Gay, Alexander Pope and John Hughes), but it is ultimately based on an episode in Ovid’s Metamorphoses. Brydges employed a number of musicians, including five singers: a soprano, three tenors and a baritone. That unusual formation fits Acis and Galatea (a second soprano is needed for the initial and concluding choruses).

The work begins with a celebration of the pastoral life. The sea nymph Galatea loves the shepherd Acis. Their happiness comes to an abrupt end when the Cyclops Polyphemus, after a disastrous attempt to woo Galatea, kills Acis. After lamenting that death Galatea celebrates the transformation of the dead Acis into the living river flowing from Mount Etna to the sea. That of course represents the metamorphosis that completes the shape of the work.

There have been some successful earlier recordings. My own favourite has always been the Arkiv disc under John Eliot Gardiner, in which Norma Burrowes sings an absolutely luminous Galatea. On this new recording, Lucy Crowe is also very fine in the part. Orchestral accompaniment is excellent and special mention should be made of the soprano recorder part (Ian Wilson) in Hush, ye pretty warbling choir!

Hans de Groot

Lili Boulanger – Hymne au Soleil: Choral Works Orpheus Vokalensemble; Michael Alber Carus 83.489 (carus-verlag.com)

Although largely eclipsed by her older sister, the influential pedagogue, Nadia, composer Lili Boulanger produced a small body of astonishingly brilliant work in her tragically all-too-short life comparable to virtually anything written in 20th-century France. Such was the impact of her oeuvre that had she lived even a little longer than her 24 years, it’s almost certain that she would have become one of the century’s greatest composers.

The short choral works collected together on Hymne au Soleil present Boulanger – a devout Catholic – in a meditative and spiritual state, pouring a deeply religious intensity into this music. The crowning glory of...
this selection of 15 works is Psalme XXIV (Psalm 24), a declamatory cry of jubilation for multi-part chorus and tenor soloist (Davide Flor), in which powerful brass-like writing and modal harmonies provide a raw, primordial edge. just as fine a piece is Soir sur la plaine, in which soprano Sonja Bühler, tenor Joachim Steckfuß and baritone Christos Pelekanos solo as the chorus joins in this highly personal creation of great solemnity that resembles Fauré in its harmonies, if not in its music.

An overwhelming sense of mystery pervades this music – there are hints of plainsong – suggesting a deeply felt awe at the power of God’s presence. The Orpheus Vokalensemble, directed by Michael Alber – with pianist Antonii Baryshevskyi – create a dramatic atmosphere bringing out the richly varied sonorities of each piece with subtlest and restraint.

Raul da Gama

Gabriel Fauré – Intégrale des mélodies pour voix et piano
Hélène Guilmette; Julie Boulianne; Antonio Figueroa; Marc Boucher; Olivier Godin
ATMA ACK 2741 (atmaclassique.com)

➤ ATMA’s new set of Gabriel Fauré’s mélodies offers a fresh approach to one of the most glorious collections of songs by a single composer. These songs are – not surprisingly – frequently recorded. But this complete set is the first to pay particular attention to their historical circumstances. The results are illuminating – and gorgeous.

Each of these 108 songs has been recorded in its original key, by a singer with the voice type Fauré specifically had in mind. To hear the songs with the colour and pitch Fauré intended is, for me, revelatory. The piano is French, an Érard made in 1859, just two years before Fauré wrote his first song. The pitch has been lowered to A435, which was then standard. What’s more, the songs are presented in the order Fauré wrote them. This chronological pathway through these songs, following the lead of the still-wonderful landmark Ameling-Souzay-Baldwin set from 44 years ago, remains the most effective way to approach them. More recent collections tend to group the songs by theme, relinquishing an invaluable opportunity to show how Fauré’s music evolved throughout his long, ground-breaking career.

The five musicians here – all Canadians, all from Quebec – capture Fauré’s idiomatic style in truly memorable performances. Mezzo-soprano Julie Boulianne gives such a sumptuously nuanced performance of the early Au bord de l’eau (At the water’s edge) that when she sings “to feel love in the face of all that passes away,” you experience the lovers’ doubts just as forcefully as their longings. In Clair de Lune (Moonlight), the first of Fauré’s magnificent settings of Verlaine, tenor Antonio Figueroa finds just the right balance between ardour and serenity to evoke fountains sobbing with ecstasy in the calm moonlight. Pianist Olivier Godin elicits sublime colours from Fauré’s unsettling piano part.

Baritone Marc Boucher, artistic director of this mammoth project, suffuses the dreamy melodic lines of En Sourdine (Muted) with profound care for the text and elegant phrasing. His tenderness is utterly moving, even when his voice shows some unsteadiness. It takes a singer as expressive as soprano Hélène Guilmette to penetrate the recitative-like rhythmic patterns and distilled chromatic harmonies of Reflets dans l’eau (Reflections in the water) and reveal the enthralling melodic arc of this late masterpiece.

The informative booklet notes by Jacques Bonnaire are given in French and English. But the texts, unfortunately, appear only in the original French (or English in the case of the rarely heard Mélisande’s Song), without translations.

Pamela Margles

Marc Blitzstein – The Cradle Will Rock
Opera Saratoga; John Mauceri
Bridge Records (bridgerecords.com)

➤ On June 16, 1937, the evening of the scheduled premiere of Marc Blitzstein’s The Cradle Will Rock, Blitzstein, the producers, director Orson Welles, singers, musicians and ticketholders found the theatre padlocked, a reaction to Blitzstein’s anti-capitalist opera. Welles was undeterred: an unoccupied theatre and piano were rented and the opera, minus orchestra, sets and costumes, was performed with Blitzstein at the piano, the cast singing from the audience.

This, the first complete recording of Blitzstein’s original score, is from 2017 performances by Opera Saratoga in Saratoga Springs, New York. Blitzstein’s music for his self-written libretto, a bitter satire on America’s corruption by capitalism, was clearly influenced by Kurt Weill’s acerbic scores for The Threepenny Opera and The Rise and Fall of the city of Mahagonny.

Set in “Steeltown, USA,” the arrest and court appearance of anti-union protestors, mistaken by police for pro-union activists, provides the frame for flashbacks revealing how Mr. Mister, the steel factory’s owner, controls all the city’s institutions, while ordering the fatal bombing of union headquarters. Union leader Larry Foreman, ordering the fatal bombing of union headquarters, while Mr. Mister, the steel factory’s owner, controls all the city’s institutions, while ordering the fatal bombing of union headquarters. Union leader Larry Foreman, arrested for making a speech, sings that when organized labour’s “wind blows...the lords and their lackeys...in the nice big cradle” will find that “the cradle will rock.”

Conductor John Mauceri elicits exuberant, 1930s-style performances from the large cast and orchestra. The 2-CD set also includes an archival recording of Blitzstein (who died in 1949) recounting the events of that now legendary opening night, adding significantly to the documentation of this iconic 20th-century opera.

Michael Schulman

Notorious RBG in Song
Patrice Michaels; Juang-Hao Huang
Cedille CDR 90000 178 (cedillerecords.org)

➤ Marking the 25th anniversary of Ruth Bader Ginsberg’s appointment to the US Supreme Court, this recording honours an 85-year-old champion of equal rights who continues to vigorously oppose injustice in an environment of increasingly reactionary conservatism. The title, Notorious RBG, a famous meme (and play on the late rapper Notorious B.I.G.), stuck to Ginsberg after her 2013 dissent in response to a rollback of voting-rights protections.

This recording features works by five American composers celebrating Ginsberg’s family and professional life. Family is, after all, at the heart of this project. Cedille Records is Ginsberg’s son James’ label. Soprano and daughter-in-law Patrice Michaels is the ardent album performer and composer of the nine-part cycle The Long View, which gives us a deeply personal glimpse into Ginsberg’s life as daughter, wife, mother, lawyer, academic and public figure. Composer Lori Laitman’s setting of Wider Than the Sky by Emily Dickinson, was performed as a tribute to Ginsberg on her 80th birthday. Canadian composer Vivian Fung’s Pot Roast à la RBG is a lighthearted play on the judge’s domestic life, while Stacy Garrop’s My Dearest Ruth poignantly recalls the farewell letter written by Ginsberg’s late husband. The final piece, You are Searching In Vain for a Bright Solution, is an aria from Derrick Wang’s comic opera Scalia/Ginsberg, celebrating the unlikely friendship of two colleagues able to find common ground despite oppositional viewpoints. A tribute to the intelligence and humanity of this phenomenal woman.

Dianne Wells

THE WHOLENOTE
CLASSICAL AND BEYOND

Lachrimae John Dowland
Nigel North; Les Voix humaines
ATMA ACD2 2781 (atmaclassique.com)

Nigel North. To whom else would you turn to play the lead lute part in a Renaissance consort? Fifty years of playing and teaching, whether or not for solo lute, continue to enhance his reputation. And so it is that ATMA Classique has engaged North to perform alongside Les Voix humaines, themselves a group of exceptional viol players.

This CD interleaves Dowland’s seven passionate pavans, those prefaced Lachrimae, with some popular pieces, e.g., Captaine Piper his Galliard. The latter features skillful treble viol playing, belying the idea that this piece can only be played by the Elizabethan consort of six instruments. However, this collection is centred around the pavans. The players’ interpretation of the “usual” Lachrimae incorporates every possible nuance that Dowland could have introduced, North’s lute playing adding to the treble line’s existing intricacies. The introspective Lachrimae is followed by the sprightly Earle of Essex Galliard, giving our minds time to refresh before hearing the next pavan; this model is repeated throughout the CD.

Of course, which pavan is the most meaningful must be in the listener’s mind. Lachrimae Cementes does indeed have a tortuous, drawn-out quality, as does Lachrimae Tristes. Perhaps these two pavans are even more thoughtful than the aforementioned usual Lachrimae. Finally, bear in mind that two of the viols in this recording were created by Henry Jaye in the early-17th and by Barak Norman in the late-17th century. We continue to enhance his reputation.

Michael Schwartz

J.S. Bach – Sonatas for Flute and Harpsichord
Stephen Schultz; Jory Vinikour
Music & Arts CD-1295 (musicandarts.com)

Of the four sonatas on this disc, two are almost certainly by Bach: the B Minor and the A Major. The other two are given as “attributed to Bach.” The case of the E-flat Major is particularly interesting. It used to be attributed to Bach’s son Carl Philipp Emanuel but it has since been established that the work is based on a trio sonata by Quantz. The B Minor sonata is the finest work on this disc with its long-breathed melodies and its large intervals. Schulz and Vinikour are fine players and in the B Minor sonata they are at their best.

Hans de Groot

Beethoven – Trio Concerto; Trio Op.11
Anne Gastinel; Nicholas Angelich; Gil Shaham; Andreas Ottensamer; Frankfurt Radio Symphony; Paavo Järvi
Naïve V 5418

Like a stepchild, Beethoven’s Triple Concerto in C Major from his middle period (Op.56) is much under-rated and seldom played – but it is in fact the most difficult and challenging of all Beethoven’s concertos. One of the reasons is that there are three soloists working almost independently and it is very difficult to find a balanced sound, yet they are still very much a team, like soldiers in a battle. My perennial favourite has been the Karajan on EMI (Oistrakh, Rostrropovich, Richter), one of the great recordings of the last century, but this new issue with a stellar team of soloists and up-to-date sound on the French Naïve label is a worthy successor.

In the long and arduous first movement the cello is the real hero. French cellist Anne Gastinel leads all the charges, introducing all the new themes that are always different and very beautiful. Gil Shaham is one of the world’s best violinsists today and he is the star in the heavenly Largo. The Finale, in Tempo alla Polacca, is delightful and intensely rhythmical in 3/4 time, where conductor Paavo Järvi is full of good humour and jollity (a bit unlike his world-famous but rather austere father Neeme Järvi). The piano part here serves as a connective tissue rather than a leader, but blends in gracefully as played by Nicholas Angelich, the third soloist.

Rounding out the CD, a delicious early Clarinet Trio (Op.11) interestingly includes Andreas Ottensamer, principal clarinet of the Berlin Philharmonic, and that’s no mean credit.

Janos Gardonyi

Schubert – Symphony No.3; Orchestral Songs
Andrea Ludwig; Symphony Nova Scotia;
Bernhard Gueller
Symphony Nova Scotia SNSM001 (symphonyns.ca)

Franz Schubert’s Symphony No. 3 (1815) initially struck me as too slight to be the main work on this Symphony Nova Scotia disc. But an early Romantic sensibility already animated the 18-year-old composer, and I have changed my mind. The light themes of the opening movement undergo minor-key twists in the development, and the Allegretto also contains interesting key digressions. The last movement’s perpetual motion for me anticipates the tremendous energy of Schubert’s finale to the Symphony No. 9 in C Major (featured in William Forsythe’s wonderful ballet The Vertiginous Thrill of Exactitude). Here, Symphony Nova Scotia conductor Bernhard Gueller brings out comparable energies, including confident, incisive playing from the excellent Symphony Nova Scotia strings. And congratulations to the solo winds for sensitive phrasing in the lyrical middle movements.

Orchestral song came to the fore later in the 19th century. Its early proponent Hector Berlioz’s tremendous orchestration of Schubert’s Der Erlkönig appears here, along with Max Reger’s more subdued version. In all the songs, mezzo-soprano Andrea Ludwig conveys text and mood movingly and unfailingly – just listen to the Anton Webern-orchestrated Du bist die Ruh! Canadian composers Brian Current (Im Abendrot/At Dusk) and Kati Agócs (Ständchen/Serenade) fulfilled orchestration commissions successfully for this disc. Current’s use of string tremolo harmonics gives an intriguing otherworldly effect to Im Abedrot, while Agócs deploys piquant winds and an orchestral buildup in her moving Ständchen. The disc is a triumph for all involved.

Roger Knox

Vaughan Williams – Piano Concerto; Oboe Concerto; Serenade to Music; Flos Campi Songs
Schubert – Symphony No.3; Orchestral Songs
Andrea Ludwig; Symphony Nova Scotia;
Bernhard Gueller
Symphony Nova Scotia SNSM001 (symphonyns.ca)

I was present at the TSO concert in which these works were played. At that time a CD release was promised and here it is. It does not disappoint. There are four works
Ex Tempore
Charke - Cormier Duo
Leaf Music LM220 (leaf-music.ca)

▶ Flutist Derek Charke and guitarist Eugene Cormier perform with intelligence and passion in their debut release. Both teach at Acadia University, and are well respected Maritime musical personalities. Here they play, produce, engineer and master terrific, clear, stylistically diverse music.

The track Ex Tempore, composed by Charke, is a composed/improvised work for bass flute and guitar that lives up to its title. Note-bending during lengthy dramatic extended-technique bass flute phrases is heard against the guitar-driven rhythm and tonality, all in a spontaneous yet controlled direction, until the final satisfying guitar tone fades. Turning back the clock, Cormier’s arrangement of four Scarlatti harpsichord sonatas allows the duo’s tight ensemble playing to shine especially in the slow, true-to-Baroque quality. Sonata in F Major, K.296, L.198. Likewise the Presto of the Sonata in F Major K.445, L.385 features melodic interchanges between the instruments and well-placed lower guitar detached notes. Cormier arranges Peter Maxwell Davies’ 1980 Farewell to Stromness into a straightforward Scottish folk music-tinged piece with Celtic subtleties.

Nesya’s arrangement makes for a sensitive performance of Debussy’s piano classic La fille aux cheveux de lin, while Mosoczi’s take on Handel’s four-movement Sonata in A Minor HMV 362, Op. 1, No. 4 showcases detached note effects. Machado’s Musiques populaires brésiliennes are six 1980s works for flute and guitar based on traditional Brazilian music encompassing toe-tapping, happy sounds. This is a fabulous debut!

Hans de Groot

Overture
Michael Bridge
Independent MB2001
(michaelbridgemusic.com)

▶ Canadian accordionist Michael Bridge triumphs technically and musically in all styles in his debut solo album, a recent CBC Album of the Week.

Bridge plays two different accordions, a Pigini Nova acoustic free bass, and a Roland digital instrument. His acoustic accordion features single tones on the left hand, allowing for wide pitch range/combination possibilities. Both Makkonen’s original Tango Toccata and Friedrich Lips’ transcription of Khachaturian’s Tokkata are virtuosic accordion repertoire mainstays. Their tricky technical and dynamic challenges are performed with ease. Bridge’s composition Intoxicating features upbeat, tango-flavoured dance qualities. All the other tracks are Bridge arrangements. A solid contrapuntal feel, balance of lines, precise ornamentation and steady rhythms make his transcription of Bach’s French Suite No.5 a contemplative listen. Avetisyan’s Tzaghgatz Baleni is a lush dramatic tune with the same mood transcending into Cohen’s widely covered Hallelujah, as an interesting low-pitched start soars higher for more grounded accordion vocalizations. Mancini’s Moon River drifts from simple line statement to flourishes, left-hand chords and a rubato feel fitting to Bridge’s personal take.

Listeners unfamiliar with the Roland’s synthesizer abilities will be shocked to hear how close to the original full symphonic sound one accordion played by one performer in one take is in Tchaikovsky’s 1812 Overture, the more laid-back jazz band drums and bass in Garner’s Misty, and the brief self-explanatory Orchestral Tuning.

As an accordionist myself, what I really appreciate and admire in Bridge’s playing is his conviction, tenacity and dedication in all he plays. Bravo!

Roger Knox

Tiina Kiik

La Patrie/Our Canada – Canadian Orchestral Music 1874-1943
Symphonova Orchestra; Shelley Katz
Centrediscs CMC CD 25618 (musiccentre.ca)

▶ Bringing unrecorded music to life is exciting, but this disc’s innovative means make it miraculous! Remarkable UK-based Canadian conductor and inventor Shelley Katz leads the Symphonova Orchestra, employing proprietary technologies developed for digital baton control and acoustic design that augment the playing of solo musicians up to the sound of a full orchestra. La Patrie/Our Canada: Canadian Orchestral Music 1874-1943 shows Symphonova making significant and intriguing heritage repertoire available to us for the first time. One example is Ernest MacMillan’s Overture (1924, written for the Toronto Symphony), a substantial post-Romantic work with a Scottish tinge, beautifully harmonized and orchestrated, with sound convincing enough that I was fully drawn into the work.

In the disc’s opener, Calixa Lavallée’s charming concert overture La Patrie (first performed in 1874), it took time to adjust to the string tone: cooler and with less bow presence than that of an orchestra section. But after that, listening went smoothly: Rodolphe Mathieu’s early atonal Trois Préludes (1912-15) are attractive with a hint of mystery; I was ready for the convincing string writing in Georges-Émile Tanguay’s Pavane (1936) and Murray Adaskin’s Serenade for Strings (1934). And now gaps in our knowledge of major Canadian composers are being filled with Violet Archer’s witty, never-played Capriccio for Hand Timpani (1939) and John Weinzeig’s radio suite Our Canada (1943). Seeking out archival-quality orchestral recordings of seldom-heard works I’m used to. But acoustically this CD brings more listening pleasure, and I look forward to listening again.

Tiina Kiik

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Korngold – Violin Concerto; Much Ado About Nothing; Suite Op.23
Benjamin Schmid; Wiener Philharmoniker; Seiji Ozawa
Oehms Classics OC 537 (oehmsclassics.de)

This is a set of live performances from the Salzburg Festival of 2004 entirely devoted to Erich Wolfgang Korngold, a composer of extraordinary talent, whose music was forbidden in the Nazi era. He escaped Austria in 1937 and settled in the USA and had a successful career in Hollywood writing film scores, but gave it up and continued writing symphonic and chamber music of the highest calibre, as proven by this recording. Korngold was also the last bastion of tonality, continuing the Romantic vein of Richard Strauss and Mahler as opposed to Schoenberg, Webern and Berg, the atonals.

I came to Korngold via his opera Die Tote Stadt (1920) a post-Romantic masterpiece that haunted my imagination for years, but his Violin Concerto is a later work written in 1947 and I would rate it after the Sibelius as one of the best in the 20th century. It starts off with an enchanting, heavenly melody on the solo violin that makes us fall in love with it immediately. And the love affair lasts through the wonderful first movement and the ensuing extraordinary harmonies of the celestial Romance and exuberant Finale. It was premiered by Jascha Heifetz, but here Benjamin Schmid gives a more subtle interpretation with his “Lady Jeanne” Stradivarius that “sings and pipes, hops and thrills, languishes yearningly and sings dreamily.” Not to mention the Wiener Philharmoniker under Seiji Ozawa’s subdued and brilliantly integrated support in a performance to be cherished through the ages.

In the chamber Suite Op.23, with a left-hand-only piano part, Korngold is playing with traditional forms in an entirely original manner but with “imagination full of powerful imagery” and “sweet melodies that suggest a R. Strauss-Puccini even Lehár connection.” (Gottfried Kraus)

Gloria Coates – Piano Quintet; Symphony No.10 “Drones of Druids on Celtic Ruins”
Kreutzer Quartet; Roderick Chadwick; CalArts Orchestra; Susan Allen
Naxos 8.559848 (naxos.com)

Gloria Coates’ mesmerizing music combines Penderecki’s complex textures from the 1960s – glissandos, clusters and microtones – with the trance-inducing repetitions of age-old ritual music, as adopted by today’s “mystical minimalists.” Coates, who turns 80 this October, was born in Wisconsin but has lived in Munich since 1960. She’s composed prolifically across all genres, including 16 symphonies and ten string quartets, many available on Naxos CDs, her abstract-expressionist paintings reproduced on their covers.

In the four slowish movements of her 22-minute Piano Quintet (2013), the Kreutzer Quartet, half of them quarter-tune higher than the others, sustains solemn, wordless, monkish chants over spordadic bass chords from pianist Roderick Chadwick, evoking a bell tolling each stanza.

Coates’ 36-minute, three-movement Symphony No.10 (1989), subtitled Drones of Druids on Celtic Ruins, is scored for brass and percussion, the second movement for percussion alone. Coates writes of “reading how the Celts keened and clapped over their dead with wild, trembling voices.” The symphony ends, she says, “with frightening keening and anxious drumming that seem to harbour the screams and crying of the banshees.”

Every movement of the Quintet and the Symphony has a title taken from Emily Dickinson’s poems. Coates describes how they connect to the music, but I couldn’t hear the connections, hearing only her truly enthralling sonorities. Moreover, not being mystically inclined, I found that even these, eventually, became somewhat tedious.

Hear her unique music, judge for yourself.

Michael Schuman

John Harbison – Symphony No.4; Carl Ruggles – Sun-Treader; Steven Stucky – Second Concerto for Orchestra
National Orchestral Institute Philharmonic; David Alan Miller
Naxos 8.559836 (naxos.com)

The University of Maryland-based National Orchestral Institute Philharmonic brings together outstanding young musicians who, based on this disc, produce exceptional results. Contemporary American music expert David Alan Miller conducts the orchestra in Carl Ruggles’ classic Sun-Treader (1931) followed by two works by Pulitzer Prize-winning composers dating from 2004: John Harbison’s five-movement Symphony No.4 and the late Steven Stucky’s three-movement Second Concerto for Orchestra. The highly dissonant Ruggles even now has an abrupt in-your-face quality, though the composer’s road to completion was long. Achieving consistency of melodic, harmonic and rhythmic aspects in a new idiom is difficult, yet Ruggles achieved it. Great brass buildups to a brutal refrain of pounding timpani symbolize the sun’s power in “giant steps,” alternating with briefer moments of repose. Kudos to the excellent brass and percussion players.

I have always enjoyed Harbison’s bracing music and the Symphony No.4 demonstrates his expanded orchestral mastery. After an invigorating Fanfare, the Intermezzo features enticing pitched percussion and harp in dialogue with declamatory strings, leading to paradisiacal wind and string solos. But a jumpy Scherzo interrupts; the following Threnody is the work’s emotional core.

From Harbison to Stucky we arrive at an overtly virtuosic orchestral showcase of first-rate music-making in every sense of the word – Ravel carried much further! In the Second Concerto for Orchestra, the precision and energy of conductor Miller and the orchestra, and the beauty and variety of sound pictures realized, are breathtaking.

Roger Knox

Specter – The Music of George Antheil
Duo Odéon (violin/piano)
Sono Luminus DSL-92222 (sonoluminus.com)

Praised in 1927 by Ezra Pound, who spoke of him in the same glowing terms as he did the painter Pablo Picasso, sculptor Henri Gaudier-Brzeska and writer Wyndham Lewis – members of the Vorticists – George Antheil was hailed as revolutionary for his methods of harmonic conception. According to Pound, Antheil was annoyed with the term “architecture” when applied to music; he instead preferred the term “mechanisms” to describe his unique structural style.

Antheil, however, remained on the fringe of French music of the early 20th century and, despite attempts by performers to redress this situation, much of Antheil’s music remains very much in the shadows. This impressive disc might just change the equation if enough commercial muscle is put behind its promotion. Duo Odéon, comprising violinist Hannah Leland and pianist Aimee Fincher, have – first and foremost – selected important
The dramatic Sonatina for Violin and Piano, together with the diabolically challenging Concerto for Violin and Orchestra – originally written for Poulenc’s violinist-mistress Olga Rudge – and the lyricism of Valses from Specter of the Rose present Duo Odeon in devastatingly good form throughout.

Every layer of Antheil’s inventive orchestration can be heard in Leland’s fiery double-stops which make the music leap off the page, and with the remarkable physicality of Fincher’s pianism, Duo Odeon brings Antheil’s genius to life again in an utterly memorable performance of his works.

Raul da Gama

John Robertson – Symphony No.1
Janáček Philharmonic Orchestra; Anthony Armoré
Navona Records NV6167 (navonarecords.com)

Volume 2 in The WholeNote summer 2018 issue. Flicker Art Collaboratory has now released all three albums on CD, prompting me to explore the fascinating, multivalent music on Volumes 2 and 3. Newby’s discography reaches back to the early 1990s when he co-founded the group Trance Mission. The San Francisco world fusion quartet incorporated elements of fourth world, ethno-ambient, improvisation and jazz, releasing four albums. Faint echoes of some of those elements still reverberate in Newby’s music today. In addition, his compositions make reference to 20th-century modernism, various branches of electronic sound synthesis and acousmatic music, plus his in-depth studies and performance of Balinese and Javanese gamelan music.

Emergence Trilogy Vol.2: Elegia
Flicker Ensemble
Flicker Art Collaboratory FAC 201702

Emergence Trilogy Vol.3: Spectral (Golden) Lyric
Flicker Ensemble
Flicker Art Collaboratory FAC 201703 (store.cdbaby.com/Artist/FlickerEnsemble)

Judging from this CD, the music of Kingston-based John Robertson has long been unfairly neglected in his adopted country. Arriving in Canada from New Zealand in 1967, Robertson, who turns 75 this October, was a late bloomer, receiving no significant public performances until 1987, when the Nepean Symphony presented his Variations for Small Orchestra, Op.14.

The 18-minute Variations opens with an original theme filled with quirky pauses, syncopations and intervallic leaps. The six variations that follow feature prominent solos for clarinet, trumpet, French horn and timpani. There’s a tango and a waltz leading to a triumphant finale containing reminiscences of earlier variations.

Robertson’s 34-minute Symphony No.1, Op.18 dates from 1988 but was unheard until a 2014 performance in Bulgaria. Two brightly scored, energetic movements bookend a gorgeous slow movement, music that should be welcomed by Canadian orchestras and audiences.

The 25-minute Suite for Orchestra, Op.46, was premiered in 2010 by the London (UK) Gay Symphony Orchestra. The opening Fanfare for brass and percussion is followed by the Waltz, at first wistful as played by woodwinds and strings, becoming rousing when the rest of the orchestra joins in. Elegy, the longest movement, again shows Robertson’s lyrical gift, while the March ends the Suite in celebratory fashion.

In these neo-Romantic works, Robertson displays a sound of his own – colourful and inventive scoring, unpretentious and essentially cheerful. This music deserves to be heard and heard again.

Michael Schulman

thewholenote.com

Newby’s ambitious Emergence Trilogy, consisting of three albums of his compositions, online. I reviewed Chambers:

Volume 1 in The WholeNote summer 2018 issue. Flicker Art Collaboratory has now released all three albums on CD, prompting me to explore the fascinating, multivalent music on Volumes 2 and 3. Newby’s discography reaches back to the early 1990s when he co-founded the group Trance Mission. The San Francisco world fusion quartet incorporated elements of fourth world, ethno-ambient, improvisation and jazz, releasing four albums. Faint echoes of some of those elements still reverberate in Newby’s music today. In addition, his compositions make reference to 20th-century modernism, various branches of electronic sound synthesis and acousmatic music, plus his in-depth studies and performance of Balinese and Javanese gamelan music. Elegia showcases Newby’s quest for discovering complexity and multicultural identities in his work. It extends to the instrumentation of the five works here. Swarm I is scored for string octet, Snark for muted trumpet and orchestra; Swarm II for string octet and brass; Khôra for Pauline Oliveros for mixed ensembles, and Crépuscule for Barbara for prepared piano and strings.

Unusually, the effect of the works varies tremendously. For example, the asymmetrical melodic motifs – methodically organized via numerical sequences found in English bell ringing – in Symmetries II, movement IV of Khôra for Pauline Oliveros, are performed exclusively on the Semara Dana. A type of Balinese gamelan, it’s the sole work for gamelan on these albums. The sensuously recorded Crépuscule for Barbara directly appropriates the piano preparations from John Cage’s Sonatas and Interludes (1946-48). Newby then cannily adds what sounds like pizzicato and harmonics played on high orchestral strings. The result is an elegant Cagean tribute – with a Newby twist.

The last album, Spectral (Golden) Lyric, with ten works in total, is even more eclectic in instrumentation than the others. The brief Orchid March, scored for Chinese erhu, guzheng and percussion, is another

instrumental cultural outlier. On the other hand, given that these Chinese instruments effectively perform Newby’s personal compositional language, this work exemplifies his 21st-century transcultural musical aesthetic. Adopting a less overt approach, Newby has given several works titles borrowed from Javanese gamelan performance practice. There are four (spectral) pathetan, a palaran, and the last string quartet is titled Toccata and Imbal. Imbal refers to a technique in Javanese gamelan music in which two or more players perform interlocking melodies, thereby producing a dense, highly energized musical texture.

Newby’s Toccata and Imbal was for me the particular high point of these three exhilarating albums.

Andrew Timar

The Great Book of Flute Sonatas Vol. 5 – Soviet and Hungarian Works
Gergely Ittzés; Péter Nagy; József Gábor Hungaroton HDC 32777

The mid-career Hungarian flute virtuoso, teacher and composer Gergely Ittzés lists over 20 albums on his bio. Perhaps the most ambitious item is his seven-volume CD set The Great Book of Flute Sonatas, beginning with J.S. Bach’s Flute Sonata in B Minor. Volume Five is dedicated to four mid-20th-century Soviet and Hungarian flute and piano sonatas. Except for the well-known neoclassical Prokofiev Flute Sonata in D Major (1943) they are new to me. Ittzés superbly renders the lyricism of the Prokofiev, as well as in sonatas by Edison Denisen (1929-96) and Otar Taktakishvili (1924-89). But it’s the László Lajtha album opener that is the real discovery for me here.

Hungarian composer, ethnomusicologist and conductor Lajtha (1892-1963), a younger contemporary of Bartók and Kodály, produced a considerable body of high-quality work. His Sonata en concert flute and piano (1958) is surprising, dramatic – almost cinematic in scope. After WWII, performances of Lajtha’s compositions were effectively repressed by Hungary’s Communist regime due to Lajtha’s anti-Soviet views (especially his support for the 1956 Revolution). In recent years however his place among leading 20th century Hungarian composers has begun to be restored.

Lajtha’s Sonata is a sheer bravura delight. I hear echoes of his Magyar folk music research, his Parisian composition studies, evocative tone painting, as well as the
influence of the advanced early 20th-century harmonic language of his illustrious Hungarian compatriots. The Sonata concludes with a light-handed musical joke. No spoiler alert here: you’ll have to listen to Ittza’s brilliant rendition of this gem to enjoy it.

Andrew Timar

John Adams

Berlin Philharmoniker; Gustavo Dudamel; Alan Gilbert; Kirill Petrenko; Sir Simon Rattle

Berlin Philharmoniker Recordings BPHR 170141 (berliner-philharmoniker-recordings.com)

This set of recordings is uniquely presented in an elegant, creatively designed package of quality. In his forward, Simon Rattle writes “John Adams is the Berliner Philharmoniker’s first official composer in-residence during my 15 years as chief conductor of the orchestra. We have known each other for more than 30 years. I was in my late 20s when I first became aware of his music. Ed Smith, who ran the City of Birmingham Symphony Orchestra with me, played me Harmonium. It made a huge impression on me. It’s one of his earliest works for orchestra and chorus and it packs a huge and ecstatic punch. His music has unbelievable energy and joy and hunger for life that transmits itself to people of all ages... John is such an open, generous, self-deprecating person that it’s sometimes hard to believe that he is a great composer as well. He’s managed to keep a special depth of humanity, and I think that comes through in the music.”

There are seven works in this collection, including the three larger works on CD, all duplicated with extras and documentaries on the Blu-ray video discs. Harmonielehre, for orchestra is conducted by Adams and the dramatic symphony, Scheherazade.2 has Adams in charge with an astounding Leila Josefowicz, violin. The Gospel According to the Other Mary is an oratorio in two acts devised by Peter Sellars who selected the texts. Rattle conducts three prime soloists, three countertenors, chorus and orchestra.

It is predictable that a conversation between Adams and Sellars would be both fascinating and enlightening as they discuss The Gospel According to the Other Mary. The meaning and message of the oratorio’s text and its impact inevitably leads to reflections on much of the world today.

Here is what the others batoners did: Alan Gilbert, Short Ride in a Fast Machine and Lollapalooza; Gustavo Dudamel, City Noir; Kirill Petrenko, The Wound-Dresser.

This is a most enjoyable creative concept, with authoritative performances in state-of-the-art sound and vision.

Bruce Surtees

JAZZ AND IMPROVISED

YUL

Alex Lefaivre Quartet

Multiple Chord Music (alexlefaivre.com)

YUL, a new release from bassist/bandleader Alex Lefaivre, is a modern jazz album whose compositions take inspiration from the “dreamy, hazy summer vibes” and “gritty, metropolitan edge” of Montreal, the city in which Lefaivre is based. For those unfamiliar with Lefaivre, he has been an active member of the Canadian music scene for over a decade, both as part of the award-winning Park X Trio, and as a founding member of the independent jazz label Multiple Chord Music.

Joining Lefaivre on YUL are Erik Hove, alto saxophone, Nicolas Ferron, electric guitar, and Mark Nelson, drums (Lefaivre plays electric bass throughout). It speaks both to the open quality of Lefaivre’s compositions and to the group’s instrumentation that there is ample room for each player’s individual voice to come through clearly, and, consequently, for a compelling group dynamic to emerge.

This is certainly the case on the album’s first track, the medium-slow 3/4 time The Righteous, which features dynamic solos from Ferron and Hove, set atop patient, supportive comping from Lefaivre and Nelson. Even during YUL’s most bombastic moments – such as the breakbeat-heavy song The juggernaut – there is considerable attention to balance and to dynamic detail. The album closes with the title track, a 5/4, straight-eights song that contains some of the most exciting moments of the outing from all four band members, including a short, memorable drum solo from Nelson.

YUL is a cumulative success – reflecting Lefaivre’s mature, cohesive musical vision.

Colin Story

Got A Light?

Jeremy Ledbetter

Alma Records ACD61582 (jeremyledbetter.com)

Got A Light?, released internationally in July by Toronto-based Alma Records, is the debut album from the Jeremy Ledbetter Trio, which includes electric bassist Rich Brown and drummer Larnell Lewis, in addition to pianist/bandleader Ledbetter. If it is somewhat surprising to read the phrase “debut album” in relation to this group of musicians, attribute the feeling to each trio member’s ubiquity on the local (and international) jazz scene; Ledbetter, Brown and Lewis all perform frequently in a variety of popular creative projects, both individually and together.

Musically, the group shares some DNA with the Michel Petrucciani Trio and the Michel Camilo Trio; similarities can be found in the Ledbetter Trio’s technical firepower, use of electric bass and, especially in the case of the Camilo trio, a propensity for Latin jazz grooves. Moreover, as demonstrated on the title track of Got a Light?, it is the trio’s highly developed sense of dynamic control that provides an effective counterpoint to bouts and maturity way beyond her years. Courage, because it is an enormous leap of faith for an emerging soloist to expose her musicality in the intimacy of a series of duets with pianists several years her senior. Her instrument’s voice has an elegant sensibility. And her maturity is suggested by the elevated sense of gravitas and erudition of her playing; the stretching out to explore ideas with melodic and harmonic invention that many – even established players – might find challenging.

Her reinvention of the traditional pop song-turned-standard Dear Old Stockholm – almost always associated with Stan Getz and his iconic version – is quite breathtaking. Here De Villiers explores – through gorgeous forays into the song’s choruses with Taurey Butler – playful, elegant and ingenious harmonic exchanges that elevate the warmth of her saxophone playing to new levels. In I Loves You Porgy, De Villiers engages François Bourassa with intense, elementally seductive balladry. Of the tracks she shares with her father, Burt De Villiers, the poignant Canadian Sunset is truly alluring, one in which saxophonist and pianist provide a perfectly judged musical context for a song with many heart-on-the-sleeve moments.

All in all, À travers le temps... reflects De Villiers’ determination to never play a note or phrase that does not have songful significance; hers is already a unique, expressive voice.

Raul da Gama

À travers le temps...

Chantal De Villiers; Burt De Villiers; François Bourassa; Taurey Butler

Independent CDVD42018 (chantaldevilliers.com)

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of high-speed improvisational flurries. This sense of contrast works on a larger scale, too: Got a Light? is paced well, as gentle, contemplative pieces like Her New Wings (with vocalists Elliana Cuevas and Leila Ledbetter) and Suspirito (with bata drummer Reimundo Sosa) are balanced against the up-tempo 7/8 About Climbing Mountains, and The Pepper Drinker, the album’s burning penultimate song. A bold, exciting album, Got a Light? feels less like a debut than a coherent artistic statement from an experienced band.

Colin Story

20
Toronto Jazz Orchestra
Independent TJ0004 (theto.com)

► One of the more exhilarating jazz listening experiences is the sound of a well-rehearsed big band firing on all cylinders and this is what we get with the Toronto Jazz Orchestra album 20. The recording and production is impeccable, so we hear the full aural effect of the dynamics from a tight rhythm section with clear bass, drums and piano fills, to full brass and saxophone harmonies. The album title refers to the band’s 20-year history, and where previous releases included several live recordings and used different Canadian composers, 20 was recorded completely in the studio and features the compositions and arrangements of artist-director Josh Grossman. An album highlight is 4 PN, a tribute to jazz icon Phil Nimmons on his 90th birthday. This piece’s four movements encompass several moods, from straight ahead swing, to an introspective third movement (Birdsong) and a very funky final section (Flat 10 Strikes Again). The first movement, The Land of 2 and 4, contains an excellent bop trumpet solo by James Rhodes that has a touch of Jack Sheldon to it. Ben Ball’s drum solo navigates us to the second movement, Under a Treeful, which contains a wonderful and idiosyncratic clarinet solo from Paul Metcalfe that I believe Nimmons would appreciate. Overall, 20 is full of catchy melodies and arrangements that leverage the big band palette of sounds; the ensemble and solo musicianship is excellent. We can hope there are at least another 20 years in this band’s future.

Ted Parkinson

My Heart Away
Avery Raquel
GKM GKM1035 (averyraquel.com)

► Avery Raquel is clearly an artist for whom superstardom is just a matter of time – shorter than one might think, judging by the results of her performance on My Heart Away. On this disc Raquel reveals herself as an artist of the first order, broadening out from the run-of-the-mill pop repertory which many of her generation are stuck in. Her instrument is gorgeous: lustrous, precise and luminously powerful. Her musicianship is fierce as she digs into the expression of each word of the lyrics she writes and sings.

Raquel is accompanied here by a constellation of Canadian superstars – producer and guitarist Greg Kavanagh, pianist Adrean Farruga, bassist Ross MacIntyre, drummer Joel Haynes and Ben Riley – to name just a few of those who flesh out the music here. Together they create the defining moments on the powerful ballad Who I Am.

The music on the disc recalls the heyday of Motown and Stax recordings with benchmark performances of vocal music characterized as soul. However, none of this work would soar quite so high into the rarefied realm of music were it not for Raquel’s genuine gifts. The manner in which songs speak to her leads one to believe that the connection is powerful and personal. How she responds to these narratives is nothing short of miraculous and each performance is a stardom is just within her reach. Lamenting the results of her turbulent past, Raquel reveals herself as an artist of the first rank.

Raul da Gama

Here and Now
Sandro Dominelli; Rez Abbasi; Chris Tarry
Chronograph Records CR-067 (chronographrecords.com)

► Here and Now, a new album from Edmonton-based drummer/bandleader Sandro Dominelli, is something of an international affair. Recorded in New Jersey, it employs the talents of New Jersey bassist Chris Tarry, a Canadian expat now based in the Garden State, and guitarist Rez Abbasi, a Manhattanite by way of California and Pakistan. Such time-zone-crossing projects, even when well executed, can sometimes suffer from a lack of intimacy, but thankfully, this is not an issue for Here and Now. Released this summer on Alberta’s Chronograph Records, Dominelli’s new album is a follow-up to The Alto Sessions, which also features Tarry and Abbasi, released independently in 2010.

Here and Now begins with the title track, a medium-tempo, straight-eights song that showcases the group’s well-developed chemistry, with compelling solo moments from Abbasi and Dominelli. The swinging D.H., written in tribute to bassist Dave Holland, balances rhythmic melodies with moments of eerie harmony. This vibe is ramped up on Through the Trees, a 16-bar blues that sees Abbasi making full use of his textural capabilities. Alternative Facts is a funky, backbeat-driven odd-metre song, with a powerful, overdriven solo from Abbasi. Exodus (the theme from the film of the same name, composed by Ernest Gold), the album’s last track, gives Dominelli a chance to show off his brushwork.

Here and Now is worth a listen because Tarry, Abbasi and Dominelli are all strong players with interesting instrumental voices; it is worth a second listen because the trio succeeds in creating a meaningful, unique group dynamic.

Colin Story

Tipping Velvet
Sheldon Zandboer
Chronograph Records CR 063 (sheldonzandboer.com)

► While many contemporary pianists seem to delve into the piano’s more percussive aspects today, Calgary’s Sheldon Zandboer is of the school of piano virtuosos who subscribes to the view that it pays to forget sometimes that the mechanics of the instrument involve hammers striking strings. His is a style of pianism that is given to the teasing caresses of the keys. Not surprisingly this produces music – melodies and harmonies from right and left hands – that is exquisitely velvety in its tone and eloquently phrased. Throughout, Tipping Velvet displays inventive discourse progressing in nuanced measures.

Risks abound, but they are always in the service of the music’s spirit and they always pay off. Combining a darkness of theme with a wickedly humorous unveiling of the musicians, Snakes and Liars, for instance, ends up being one of the sunniest pieces on the recording. A similar conundrum exists at the beginning of Tear in a Smile; its illusionary nature resolved once again, in the translucent longing, for-spring atmosphere of Zandboer’s delicate keyboard hands.

Zandboer’s musical gems are a must-listen not only for his exquisite pianism, but also for the majestic work of Bob Tildesley’s trumpet, especially when the mute is employed and notes are squeezed out of the bell of his horn.
The performances of bassist George Koller and drummer Andy Ericson crackle with genius and I Will Wait soars heavenward, not least because of the blithe spirit of vocalist Johanna Sillanpaa.

Raul da Gama

Sweet Sister Suite by Kenny Wheeler
Scottish National Jazz Orchestra featuring Laura Jurd & Irini Arabatzi
Spartacus Records STS026 (snjo.co.uk)

The late legendary Canadian trumpeter and composer Kenny Wheeler (1930–2014) was a quiet, complex genius. Although perhaps not a household name, Wheeler was held in incredible esteem by the global jazz/music cognoscenti (including John Dankworth, Dave Holland, Bill Frissell and Lee Konitz). His rhythmically and harmonically revolutionary compositions and arrangements have been performed worldwide – including in the United Kingdom – the place that he called home after 1950.

The recent release of Wheeler’s emotional and autobiographical work recorded by the Scottish National Jazz Orchestra (produced by, and under the direction of Tommy Smith) is a magnificent tribute, worthy of the great, humble man himself. Wheeler’s music is propelled by the contributions of trumpet, flugelhorn and voice – rendered here by skillful trumpet/flugelhornist Laura Jurd and vocalist Irina Arabatzi (although one could easily imagine the luminous voice of Wheeler’s longtime collaborator, Norma Winstone).

There are eight compositions in the Suite, beginning with Sweet Sister, which features heartbreakingly beautiful horn work by the gifted Jurd, and a pitch-perfect and gymnastic vocal line from Arabatzi, segueing into fine rhythm section work and culminating in sumptuous, swinging, contrapuntal, jazz-puro, big-band ear candy. Also outstanding is Keeper of the Light. The moving lyric reflects Wheeler’s journey into the realm of his most secret self, illuminated by a potent sax solo from Smith and equally potent playing by the entire talented ensemble.

Wheeler’s massive (and always modestly given) contribution to contemporary jazz is evident in every note of this recording – which is a stunning celebration of the man and his work.

Lesley Mitchell-Clarke

Intaglìos
Tricia Edwards
Independent TE1117 (triciaedwards.ca)

What happens when you fuse a solid classical music background with a newfound love of jazz and Cuban music? Tricia Edwards’ Intaglìos, that’s what! With a master’s degree in piano performance, studies at the Banff Centre and Salzburg’s Mozarteum, and several years performing chamber music while living in the Middle East in the 90s, the Calgary-based pianist launched her “second musical act” in the mid-2000s, having discovered the joy of jazz. Ultimately she found her way to some of the finest musicians heating up Calgary’s Latin music scene, three of whom appear on the album.

What makes this CD especially delightful is that while Edwards beautifully explores her affection for Latin music in seven original and terrific tracks, along with three covers, she clearly hasn’t forgotten her first love. I counted at least six neat little nods to the classical repertoire. On track seven alone, the fabulous and driving String Theory, which Edwards says was inspired by watching her cats at play, there are playful passages from Grieg’s Piano Concerto in A Minor and Mozart’s Turkish Rondo; and I’m pretty sure there are some bars of Bach, too.

Track one, Truncricket, owns its inspiration, in part, to the percussive energy of Ginastera, and the final track, the gorgeous, ballad-like Alegría, offers some lovely and lilting piano work, including a few notes from Debussy’s Clair de lune.

With Intaglìos, Edwards honours the genres of classical, jazz and Latin music, imprinting upon them her unique style and a lifetime of experiences.

Sharna Searle

This World of Dew
Aaron Shragge; Ben Monder
Human Resource
(humanresourcerecords.com)

Released in July 2018 on Human Resource Records, This World of Dew is the third duo recording from trumpeter Aaron Shragge and guitarist Ben Monder, following 2010’s The Key Is In The Window and 2012’s Arabesque. While Monder will likely be the more familiar name to jazz listeners, Shragge is a busy member of the improvised/creative music scene in New York, with notable recent performances at the Montreal Jazz Festival, L’Off Jazz Festival and the Festival of New Trumpet Music. A big part of Shragge’s sound on This World of Dew is, in fact, a new trumpet: the Dragon Mouth Trumpet features a slide in addition to valves, allowing the player access to new expressive avenues.

Whether he is playing the Dragon Mouth Trumpet, flugelhorn, or shakuhachi, melody is at the forefront of Shragge’s contributions to This World of Dew, from the beautiful opener, Companion, through the album’s titular suite and beyond. The recording is texturally captivating from beat one; even during moments of intensity, Shragge’s tone tends to be warm and breathy, which contrasts effectively with Monder’s electric guitar tone, which, even at its gentlest, maintains an articulate edge.

Beyond the suite, highlights include spare, linear improvisation on Roll The Dice, ethereal, organ-like sounds on It’s Ours, and the unsettling urgency of Blue Bird. Do not let the contemplative mood of This World of Dew fool you: Shragge and Monder have created captivating, intricate music that rewards the active listener with unexpected delights.

Colin Story

Brûlez les meubles
Louis Beaudoin-de-la-Sablonnière; Éric Normand; Louis-Vincent Hamel
Tour de bras/Circum-disc (circum-disc.com)

Guitarist Louis Beaudoin-de-la-Sablonnière has recorded with the jazz-rock band Gisèle, while drummer Louis-Vincent Hamel has distinguished himself in mainstream-modern jazz idioms. Electric bassist Eric Normand comes from further left in the spectrum, best known as leader of a free improvisation large ensemble, called GGRIL. Here the trio seeks a fresh approach to the jazz trio, under the comically radical rubric, Brûlez les meubles (Burn the furniture).

That’s just what they do, stripping their music down to its essential elements, rooting it in spare melodies, clear relationships of parts and close communication. The opening L’affaire digitale, composed by Normand, has a melody as etched as something played by Paul Bley, suggesting a Quebecois stylistic parallel, while Beaudoin-de-la-Sablonnière’s Le bonheur reduces the melodic shape of Mongo Santamaria’s already sparse Afro-Blue. It’s a gentle war on the rhetoric of much modern jazz, avoiding any approach focused on a tired harmonic language of convenience.

When the trio stretches out, it’s usually in a collective improvisation, like Eminence, which begins in a rubato reflection by Beaudoin-de-la-Sablonnière then gradually picks up tempo and form in a developed
dialogue that smoothly reshapes itself in a series of tempo and mood changes, including a particularly subtle bass solo at its conclusion.

By the CD’s end, the trio has established a broad expressive range and a remarkably compatible formal language built on elastic forms and detailed rhythmic interaction. It’s a particularly interesting patch in the national jazz quilt.

Stuart Broomer

In Transverse Time
Rova Saxophone Quartet
VICTO cd 131 (victo.qc.ca)

Victo is the recording arm of the venerable FIMAV festival, the annual celebration of radical musics presented in Victoriaville, Quebec since 1984. Under Michel Levasseur, the label has produced many CDs, whether to coincide with coming attractions or document exceptional concerts. In recent years, with the market in disarray, the label has limited itself to a single CD a year. The last two were of festival events, singular performances by Musica Elettronica Viva and Anthony Braxton. This year’s sole release was a prelude to Rova’s 2018 appearance, celebrating the saxophone quartet’s 40th anniversary in 2017, reached with only one personnel change (in 1988). The group has investigated game composition with John Zorn, performed a work composed for them by Terry Riley and explored John Coltrane’s Ascension in multiple forms, including a feature film recorded at the Guelph Jazz Festival.

In Transverse Time is a more intimate event, devoted to works by the quartet’s members – Bruce Ackley on soprano, Steve Adams on alto and sopranino, Jon Raskin on baritone and Larry Ochs on tenor – and playing to some of their greatest strengths, their openness to new concepts and their incredible sounds, bridging classical concepts of the quartet with stunning individual voices. Ackley’s soaring soprano, Raskin’s harmonic-rich baritone, Adams’ lyrical alto and Ochs’ blustery, vocalic tenor, filled with the breath of free jazz. Their voices have never been better framed in more immediate conversation, or more alive than they are here. It’s another annual Victo masterpiece.

Stuart Broomer

Both Directions at Once: The Lost Album:
Deluxe Edition
John Coltrane
Impulse! 80028228-02
(shop.musicvaultz.com)

For contemporary listeners saturated with collector’s editions with multiple takes of an artist’s every song, it’s hard to imagine a major label losing an album by John Coltrane, the most influential jazz musician of the last 60 years. Evidently that’s just what happened: destroyed by ABC Paramount in 1973, the unissued 1963 album exists only because of a separate mono review tape that Coltrane shared with his ex-wife, Naima. Suddenly there’s a studio session of his working quartet, complete with alternate takes, available from a period when the released Coltrane albums were Ballads and collaborations with Duke Ellington and singer Johnny Hartman.

Both Directions at Once catches Coltrane in transition, but Coltrane was in continuous, accelerated musical evolution from 1955 until his death in 1967. The material embodies his then-current interests: a hard-edged, compressed version of Impressions, a standoff of extended shamanistic transformations in live performances; One Up, One Down, similarly focused; an intensely brooding Nature Boy that would bloom fully two years later; a sprightly soprano saxophone theme, Untitled Original 11383; the swinging Villa and the 11-minute Slow Blues, both traditional and radical, literally two blues at once. It’s a considered guide to Trane’s musical thought on a day in March 1963.

The deluxe edition includes a second CD of alternate takes of most tracks and multiple takes of Impressions. If you’re considering The Lost Album, get this version. If you don’t need it now, you will.

Stuart Broomer

The Space Between Us
Ida Toninato; Jennifer Thiessen
Ambiances Magnétiques AM 236 CD
(actuellecd.com)

With its drone-inflected microtonalism, this session by Montreal-based baritone saxophonist Ida Toninato and viola d’amore/violist Jennifer Thiessen takes its cues from new music as much as jazz improvisation. As the duo’s performance undulates through seven constricted tracks, the development mixes sonorities and silences with studied extensions of the instruments’ conventional ranges. For instance, Toninato’s fat saxophone smears move swiftly from coloratura to chalumeau registers, the better to intersect with Thiessen’s flying spiccato or multiple-stopping sequences.

Additionally, it sounds at points as if processing or overdubbing is taking place, in order to produce a murmuring ostinato and hints of bassoon-like or French horn-like textures that evolve alongside the duo’s output. These doubled reed tones are sensed most readily on Magma/Suspension, where throaty tremolo tones are strikingly contrasting with the fiddler’s swift, razor-sharp sweeps. The most telling challenge to a conventional accompanist/soloist matrix is Space [Outer] Space. Here, cosmos infinity

Ken Waxman

The Wholenote
is evoked through barely moving textures, confirmed in their otherworldliness through emphasized sul ponticello bow strokes and pressurized reed snarls and buzzes, until both motifs finally combine. Although the CD is titled The Space Between Us, the profound musical connection established by Thiessen and Toninato confirms this gap is minimal at best.

**Ken Waxman**

**Concert Note:** Jennifer Thiessen and Ida Toninato play the Somewhere There Improvised Music Series on September 9.

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**POT POURRI**

**Night Chants – Native American Flute**

Gary Stroutsos

ARC Music EUCD2777 (arcmusic.co.uk)

My first child-hood memories of tangos were watching my parents and their friends put on the vinyl and dance enchantingly in living rooms and backyard lawns to the rhythmic, sultry melodies. I loved the sounds and later became enthralled with the extension of the style by Astor Piazzolla. Here are two releases which take tango even further.

Montreal-based Tango Yona is comprised of the amazing accordionist Yoni Kaston with Briga Dajzer and Daniel Fuchs (violins), Gael Huard (cello), Joel Kerr (bass) and lane Erkin (vocals). Their CD, Yiddish to the Heart, features heart-wrenching exploratory performances embracing tango qualities of Holocaust songs, and other songs from the 1920s to the 1960s. The emotionally charged Yiddish-language lyrics, juxtaposed against familiar tango qualities, create moving memorable music. Erkin is a dynamic performer, whether singing or speaking the heartrending mother’s love story A Mames Harris/A Mama’s Heart, against violin/accordion solos and a closing fast tango. Markovitchshine has a more traditional tango feel with superb vocal/violin interplay, deep resonant bass, and melodic accordion flourishes, with the dynamic vocals grappling with difficult labour camp existence. Like the more symphonic string sound under the vocal duet with Erkin and guest Damian Nisenson, Es Benkt Zikh/Yearning, the less evident tango backdrop lets the love lyrics lead. Contrasting touches of New York theatre surface, as a jazzy show tune leads to a strong tango and theatrical violin ending in Shpet Bay Nakht/Late at Night. Tango Yona deserves a standing ovation for their research and performances of these dramatic, diverse pieces.

**Yiddish to the Heart**

**Tango Yona**

Independent n/a (tangoyona.com)

**Tango Fado Duo**

Daniel Binelli; Pedro H. da Silva

Sorel Classics SC CD 012 (sorelmusic.org/Sorel/Recordings)

**Mobius**

David Clayton-Thomas

Antoinette & the SRG ANT549 (davidclaytonthomas.com)

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**Concert Note:** Tango Yona performs at the Ashkenaz Festival on September 2 at 3:00 in the Brigantine Room, Harbourfront Centre.

**Night Chants**

**Gary Stroutsos**

ARC Music EUCD2777 (arcmusic.co.uk)

A 35-year, 30-album career makes Seattle-based flutist Paul Horn (1930–2014) one of his mentors, Stroutsos has made his own mark exploring the music of Native American flutes. His passion for the stewardship of diverse cultures and the natural environment can be heard throughout the 16 tracks of Night Chants. All the music was composed and performed by Stroutsos on various Native American flutes with technical and musical assuredness and cultural sensitivity.

Stroutsos performs on a wide range of flutes here. They include Dakota 5-hole cedar and 6-hole cedar elk flutes, a Hopi rim flute, a Navajo 6-hole cedar flute, as well as river cane wind whistles and clay aerophones. The various timbral and tonal qualities evoked by each flute are vividly captured in the recording, enriching the overall contemplative mood. In addition, the introduction of occasional percussion and sounds of nature – such as bird song, night frog choruses and wind – pair beautifully with Stroutsos’ unacknowledged, unhurried flute melodies. Together they share a contemplative space that invites listeners into a particular and peaceful sense of place.

I began listening to Night Chants wondering if I would last an entire album of solo cedar flute. Given the rich musical-cultural journey Stroutsos takes us on, I’d gladly embark again soon.

**Andrew Timar**

**Mobius**

David Clayton-Thomas

Antoinette & the SRG ANT549 (davidclaytonthomas.com)

Veteran performer and multi-Grammy Award-winner David Clayton-Thomas has released a new album of original works. After veering off into covers on his last couple of albums, Clayton-Thomas has returned to what made him the force of Blood, Sweat & Tears and an inductee into the Songwriters Hall of Fame. Although a few of the songs venture into mellow territory, there is plenty of vintage Clayton-Thomas here – rockin’ and soulful. With co-writing and arranging from some of Toronto’s finest, like Lou Pomanti and George Koller (who also co-produces and plays bass), Mobius opens strongly with Back to the 6os. No wallow in nostalgia, it’s a call for young people to come together like they did at Woodstock – and like the Parkland protestors who took to the streets to express their outrage – to bring peace to the world. A great horn section and a lineup of musicians, who bring a diverse range of sounds and skills to the record, keep the tracks interesting. Eric St. Laurent’s work ranges from epic guitar god on the opening track to breezy bossa nova on Carnival, Hugh Marsh turns in a haunting violin solo on Long Night and Larnell Lewis’ funky drumming keeps all the tracks in the pocket. The roadhouse rocker Passin’ Thru is a fitting closing track and reminder of what made Clayton-Thomas the road warrior he is, still going strong after all.
Cathy Riches
A Woman’s Soul – A Tribute to Bessie Smith
Rory Block
Stony Plain Records SPCD1399
(stonyplainrecords.com)

With the release of her fine Bessie Smith-centric recording, five-time Blues Music Award-winning guitarist/vocalist Rory Block is kicking off a series of projects under the umbrella of “Power Women of the Blues.” The subsequent CDs will continue to honour a group of brave, feisty women (like Smith) who irrevocably disrupted and transformed the status quo of the musical and gender-biased landscape. Sadly, many of these blues icons have fallen into obscurity—and for some, their recordings have been lost in time altogether. Block first heard the recorded voice of Bessie Smith in 1964, when she was just a slip of a girl, living in New York City. Some years later, as a mature artist, Block is finally able to realize her creative dream and record this historic material with her own soulful, deeply respectful stamp and acoustic musical skill.

Block serves here as producer (along with Rob Davis), arranger, guitarist, vocalist and percussionist. She has devised a brilliant, ten-track program of Smith’s more familiar work, interspersed with rarely performed gems. Up first is a sassy take on Do Your Duty, featuring some excellent guitar work by Block, as well as her husky, sexy, powerful pipes. She adopts a lilting, almost Music Hall motif on the naughty, double entendre-laden Kitchen Man and swings her way through a lush and funky version of the Smith classic, Gimme a Pig Foot and a Bottle of Beer.

On every track, the authentic blues feel, the intricate guitar and percussion work (sometimes involving kitchen utensils) and Block’s multi-textured and irresistible vocal chops, deliver it all. No doubt, Miss Bessie Smith would be proud!

Lesley Mitchell-Clarke

Something in the Air
The Established Maturity of The Guelph Jazz Festival

KEN WAXMAN

A quarter of a century is an important milestone, even more so when the 25-year-old is a jazz festival rather than a person. Yet from its minimalist beginnings, the Guelph Jazz Festival (GJF) has managed to expand and intensify its programs. As befits a young adult, this year’s festival, September 12 to 16, features some new acquaintances as well as old friends in diverse settings.

One new visitor, who plays both a noon-hour solo concert at the University of Guelph’s MacKinnon building on September 13 and an evening duo on September 14 with Montreal alto saxophonist Yves Charuest at the River Run Centre’s Cooperators Hall, is Catalan pianist Agustí Fernández. Fernández is a sophisticated expert in such settings, as he proves on a duo CD with Swedish bassist Johannes Nastesjö, Like listening with your fingertips (Konvoj Records KOR 013 konvojart.com). Fernández, who can be as lyrical as he wishes when playing in any sized group, angles this musical partnership on the disc’s single improvised track by spending as much time as pseudo-percussionist as on the keyboard. Whacking the case, key frame and strung back of the instrument plus plucking, stopping and sliding the strings to create comparable reverberations, his actions match Nastesjö’s chunky thrusts and spiccato swells that are only a little less husky when bowed. The few times the pianist moves from soundboard stimulation to complete keyboarding, his cascading patterns feature speedy kinetics or high-frequency events. Eventually the two reach dynamic animation, where sul ponticello arco swallows from the bassist are decorated with single keystrokes from the pianist, like diamonds sparking on a jeweller’s bolster.

One musician who Fernández, and seemingly half of the international creative musicians, has played with often, is American bassist William Parker, who gives a solo concert on September 15 at Royal City Church. Besides double bass, Parker, who has played at the GIF many times, often expresses himself on a six-or-eight string doussin gouni and African wooden flute. Lake of Light – Compositions for AquaSonics (Gotta Let It Out GLOJ 19 CD gottaletitout.com), is even more unique in that it features Parker and three associates, Jeff Schlanger, Anne Humanfeld, both of whom are visual artists, and percussionist Leonid Galaganov, improvising with the AquaSonic, which can be both bowed like a string instrument or struck like an idiphone. The results are audacious, adventurous and atonal in equal measures. Each of the seven soundscapes reference sci-fi film soundtrack bleeps as much as they resemble polyphonic timbres from steel drums, wooden flutes, vibraphones, mridangams and güiros. On tracks like Lake of Light, Parker’s double bass prowess is such that each stroke brings out not only one tone but also all the pseudo-string’s squaling extensions. The most insolent and least percussive collaboration sounds like it could come from an offbeat string ensemble, with the finale both contrapuntal and chromatic. In contrast, Helium Butterfly is all steel-pan-like bangs and bops, with the echoes multiplying from piccolo-like airs and rushed mallet strokes into deepened riffs. These floating puffs, spiccato bowing and vibrating smacks join for the final track, Action. Here all players continuously rattle the idiphones so that wood and metal responses are directed towards group resonation.

Parker often works with trombonist Steve Swell, whose Soul Travelers combo shares the bill at Cooperators Hall September 14 with Fernández/Charuest. Tellingly, one of the trombonist’s newer CDs, Masters of Improvisation (Valid Records VR-1016 validrecords.com) lacks a bassist – but includes tenor saxophonist Kidd Jordan, pianist Joel Futterman and drummer Alvin Fielder, all of whom have played with Parker. Within the three live selections are prime instances of in-the-moment improvisation. Moving from slow boil to eruptive textures, the tunes unroll on a carpet of cymbal raps, pinpointed smacks and timed rolls from Fielder, as Futterman’s contrapuntal contributions move from laid-back comping to kinetic keyboard scramblers, while the saxophonist and trombonist intertwine textures like a 21st-century Archie Shepp-Roswell Rudd duo. Stuttering grace notes from Swell and undulating coloratura slurs from Jordan often define the theme. Deft enough to tunefully pivot 180 degrees on the final Saudust on the Floor, the quartet uses triple-tongued brassiness, reed overblowing and keyboard sprinkles to turn the tune into a close cousin of Lonely Avenue, with the percussion backbeat and gutbucket smears that are
Old Wine, New Bottles
Fine Old Recordings Re-Released

BRUCE SURTEES

Rafael Kubelík (1914–1996) was one of the finest conductors of the last century. He was the son of Czech violinist and composer Jan Kubelík (1880–1940), with whom he studied violin. At 14 he entered the Prague Conservatory studying violin, piano, composition and conducting, graduating at the age of 19. As a pianist he served as accompanist to his father, whom he adored, on a United States tour in 1935. In 1939 he became music director of the Brno Opera until November 1941 when the company was shut down by the occupying Nazis. The Czech Philharmonic Orchestra, however, was permitted to continue playing and Kubelík became its principal conductor. He refused to conduct Wagner during the occupation and declined to give the Hitler salute to the Nazi Reichsprotektor. He left Prague for obvious reasons and disappeared into the countryside. In 1945 he conducted the Czech Philharmonic’s first post-war concert and he helped found the Prague Spring Festival, a perennial event. Following the Communist takeover in Czechoslovakia he moved to England.

Kubelík was music director of the Chicago Symphony from 1950 to 1953, the Royal Opera House from 1955 to 1958 following Solti, then the Bavarian Radio Symphony from 1961 to 1979 following Eugen Jochum. During these appointments and after, he was a sought-after guest conductor in Europe, North America and Australia where I first heard him. I retain a vivid memory of that concert.

In his earlier years Kubelík recorded for EMI. Following his tenure in Chicago, where he recorded for Mercury, he appeared on other major labels with various orchestras but most significantly for DG. His entire catalogue of DG recordings has been assembled in Rafael Kubelík Complete Recordings on Deutsche Grammophon (4799559, 64 CDs, 2 DVDs, 120 page booklet). The works of the many composers represented in this set include the celebrated edition of the complete Beethoven Symphonies with nine different orchestras: London Symphony (1); Berlin Philharmonic (3); Concertgebouw (2); Bavarian RSO (7); Israel Philharmonic (4); Boston Symphony (5); Orchestre de Paris (6); Vienna Philharmonic (7); the Cleveland Orchestra (8) and finally back to Munich for his Bavarian RSO (9). The two Sevenths were recorded four years apart and the same movements are within seconds of each other.

Discs 27 to 36 contain the complete Mahler symphonies with the Bavarian RSO, recorded in 1967–70 in the Herkulessaal, Munich. Many times over this cycle, the performances leave the attentive listener with a new or better understanding of the composer. Quoting Daniel Barenboim, “I often thought I was missing something in Mahler until I listened to Kubelík. There is a lot more to be discovered in these pieces than just a generalized form of extrovert excitement. That is what Kubelík showed.”

Deservedly, there are 11 CDs of the music of Dvořák, including what many regard as the definitive collection of the complete symphonies...

There are the four Schumann Symphonies from Berlin and a haunting Gurrelieder and so much more. Glancing over the contents one can only be impressed by his repertoire. Composers represented include Bartók, Berg, Bruckner, Falla, Grieg, Handel, Janáček, Mozart, Orff, Smetana, Wagner and others. The two DVDs contain revelatory performances of Mozart’s 38th (VPO), Beethoven’s Second and Leonora III (Concertgebouw), the Eroica (BPO) and the Bruckner Fourth (VPO). As a bonus: “Scenes from a musical life,” an informative biography with conversations, rehearsals, etc.

Kubelík’s performances were never matter-of-fact. He drew music from the score without any excessive subjective hyperbole in tempi or accents or balances to make a point. This set will be a must-have for those who can appreciate his art. Noticeably absent are the four Brahms symphonies. He recorded them for Decca with the Vienna Philharmonic in 1956/57. The Dvořák-fest continues with the ever-uplifting Scherzo capriccioso Op.66 supported by the engaged conductor. Altogether, a most welcome and illuminating release. A real treat.

Another DVD of Leonard Bernstein has him directing an appropriately reduced Vienna Philharmonic in the Musikverein playing Haydn (Cmajor 746/108). There are three G-Major symphonies. No.94 “Surprise,” No.92 “Oxford” and the beautiful No.88. Adding the Sinfonia Concertante in B-flat Major makes a perfectly charming, undemanding 110-minute concert. Nothing sensational here, but does everything need to be?

Over the last few years, 2008 to 2015, LSO Live has released recordings of the three Rachmaninov Symphonies with Valery Gergiev conducting, recorded live in the Barbican Centre. They now come in a boxed set as three CD/SACD hybrid discs plus one Blu-ray audio disc of the symphonies and more (LSO 1500816). Gergiev would seem to be the right person to conduct the music of his countryman, even though there are others, including Russians, who have recorded all three Rachmaninov symphonies or individual entries. Back in the day, Eugene Ormandy and the Philadelphia Orchestra were the go-to recordings and were regarded as pretty well definitive. As an aside, Rachmaninov consulted with Ormandy while orchestrating the (included) Symphonic Dances Op.45. Gergiev takes these Rachmaninov scores very seriously and offers them boldly, without apology. Being accustomed to hearing a brazen First, I was quite taken aback by Gergiev’s assertive, majestic performance. The opulent, hour-long Second, the jewel of the cycle, is simply perfect... nostalgically beautiful throughout, particularly in the first and the third movement. Adagio. The Third was written some 30 years later and does not enjoy the same popularity. Also included are Rachmaninov’s Symphonic Dances and two Balakirev symphonic poems, Russìa and his acknowledged masterpiece, Tamara.

The performances are played with commanding conviction, enjoying full and brilliant sound. A winning edition. And think about this: when you acquire this set you own all these pieces three ways, on CD, on SACD and in Blu-ray 5.1 surround sound.

Our review in the last issue enthused over La Nilsson, containing her complete Decca/DG recordings. Now as a complement there is a DVD, Birgit Nilsson A League of Her Own, an exultation of her life and art (Cmajor 800008). This is a documentary, a solid 89 minutes with not a minute wasted on any item not pertinent to her life, development and career, with videos to the point. We see and hear her singing in many venues – the Vienna State Opera, the Salzburg Festival, the Met – and she talks about memorable incidences including encounters with Karajan, Knappertsbusch, Böhm, Rudolf Bing and producer John Culshaw. During the recording of Götternässung in Vienna, Nilsson is distinctly unhappy with the recorded balance between the orchestra and her voice, stating (correctly so) that in tuttis she does not soar above the orchestra as it is heard in the studio and the opera house. She quotes another scene not involving her that further illustrates that Culshaw always favours the orchestra. Culshaw agrees that he does and there is a tacit armistice. There are interviews with many of her colleagues, including her longtime special friend Plácido Domingo. A really interesting program.

Another significant DVD from a Cmajor is the video of Leonard Bernstein’s controversial Tristan und Isolde from Munich, recorded live in 1981 with the Bavarian RSO and Choir (746208, 3 DVDs). The Tristan is Peter Hofmann, Hildegard Behrens is Isolde, Yvonne Minton is Brangäne, Bernd Weikl is Kurvenal. It was Bernstein’s lingering tempi that bothered many upon its CD release on Philips, particularly in the Prelude. Being there and seeing him rapt by the music, his
Celebrating the Life of Peter Longworth

October 7 2018

Sometimes unexpected sad news sweeps through a community like a sharply drawn inbreath, collectively held while the news is absorbed, then individually released as, one by one, people respond to what they have heard. Such was the case at the end of June when news of the death of pianist Peter Longworth, at age 53, from kidney cancer was announced.

Among the first to respond, on June 29, was music writer Hye Won Cecilia Lee, in a post for the musical blog Ludwig van Toronto which not only gave details of his musical life and spoke to his role in the community, but also reposted from social media the responses of a range of individuals in the music community whose lives have been shaped by their interactions with Longworth, as collaborator, colleague, mentor, teacher and friend over the course of Longworth’s almost three decades of teaching at Toronto’s Royal Conservatory of Music, and his active life as a musician, as soloist and as a chamber player.

One of that circle of musicians, pianist Richard Herriott, who called to tell me that Sunday October 7 at 4pm, in Mazzoleni Hall at the Royal Conservatory, there will be a concert for Peter Longworth, celebrating his life. This way, Herriott said, WholeNote readers who knew him, personally or through his music, would hear about the event in time to be there if they want to.

As Peter Longworth’s wife, violinist/violist Sheila Jaffé explained it to me, the event will consist mostly of music, “as the best way to express Peter’s effect on his community, and for the musicians who will be participating to expressing his effect on us.”

How many people will want to attend is impossible to gauge. Since Mazzoleni Hall seats only 237 people, an Eventbrite page has been set up where up to 200 people can “buy” a free ticket to be assured a chair. “I am not sure what the policy is on standing room yet,” Jaffé says, “but I would encourage people to come even if there is no more room. I intend to try to provide screens in the lobby in case there are too many people.”

The choice of Mazzoleni Hall is apt. “Peter performed in Mazzoleni Hall a great deal,” Jaffé says. “He spent most of his time at the Royal Conservatory, having worked there for so long. The hall is intimate and ideal for chamber music. Peter loved chamber music deeply. He and I shared that. I can speak for him with confidence about his love for it. We both loved nothing better than sharing the music we love with the people we love. At our wedding, we played music instead of dancing! So music is the best way to celebrate his life and mourn his untimely death.”

The nature of the event and the way it has come together speak to the place that Longworth occupied in his musical community — in his various capacities. “He was open, curious and eloquent as a person and as a pianist” Jaffé says. “His powerful drive as a musician attracted those who had the opportunity to work and perform with him and I think many of his collaborators would agree that he ‘carried’ the performance in a way that made his colleagues feel safe and free. As a teacher, he was attentive, curious, respectful, direct and ever learning. The way his career built itself over the years was a testament to his talents and nature. He led the way musically, unerringly — where a phrase goes, where the beat is, where a tune sits. Those who worked with him all know that. I think that with his passing, we are losing a great musical mind and heart. As a pianist and teacher, his colleagues and students depended on him greatly for guidance and inspiration. I think we will all feel his absence in our musical lives in the years to come, and realize what a large place he had in the community as a musical leader. His friends and family who are performing at the memorial will all be trying to communicate this and do justice to his musical expression in every way we can.

With limited time available, it will be impossible to let everyone play who wants to, she says, “so I tried to make a good enough selection without upsetting too many people. It is not easy and I hope no one will be insulted! Peter felt a great affinity for Brahms, so, safe to say, there will be Brahms on the program.”

Among the personal reflections compiled in the blog by Hye Won Cecilia Lee cited at the beginning of this piece of writing, violinist Mark Fewer wrote this:

“Peter Longworth was as great a friend as you could ever hope for. I was blessed to have known him for 31 years, during many of which he was indeed my best friend. He was like a brother and I loved him. “We both arrived in Toronto in 1987 — he from Chicago and I from St. John’s. In December of that year (I was 15, he was 23) he was recommended to me as an ‘accompanist’ for an audition I was taking. He was a far better pianist than I was a violinist, and his presence at the piano helped me that day — and in days and years to come — to succeed. Six years later we joined forces with cellist Thomas Wiebe and formed the Duke Piano Trio, which stayed intact until Peter’s passing. We were three very different people from three very different backgrounds. But music brought us together, and over the years our friendships deepened to the point where we felt (and behaved!) like family.

“As a musician, he was a fully engaged human. Every ounce of his being went into the notes he played. In rehearsing together, he loved discovering things in the score and seeing how they would sound. Sharing that delight with audiences was his greatest desire. Chamber music may have been his first musical love, but he was also a formidable soloist, with credits that included performances with the Chicago Symphony, the Vancouver Symphony, the Kitchener-Waterloo Symphony and countless others. The fact that he was best known as a collaborator is something I interpret symbolically as a reflection of his skills in friendship.

“If Peter experienced something he wished you to experience as well, he would say, ‘I recommend it, highly.’ Thank you, my dear friend for sharing your immense gift with us. Our hearts are broken, but from what you gave, we are better for it. For those who want to hear him again, your Brahms recording will give us your voice that we know so well. I recommend it, highly.”

David Perlman

WholeNote readers wishing to attend the event can find it at Eventbrite by searching “Celebrating the life of Peter Longworth.”
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SAT, SEP 22, 2018 AT 8:00PM

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Hétu: Variations concertantes (TSO Commission)
Berlioz: Symphonie fantastique

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WED, SEP 26, 2018 AT 8:00PM
SAT, SEP 29, 2018 AT 8:00PM
SEP 29 AT 6:45PM

Pre-concert performance by The TSO Chamber Soloists
Kirill Karabits, conductor
Nicola Benedetti, violin
Valentin Silvestrov: Serenade for String Orchestra
Prokofiev: Violin Concerto No. 2
Rachmaninoff: Symphony No. 3

Superstar violinist Nicola Benedetti, praised as a “powerhouse musician” for her Szymanowski concerto with the TSO in 2017, returns with Prokofiev’s warm and spirited Violin Concerto No. 2, in this exciting program of music by Ukrainian and Russian composers. Hailed in The Telegraph as “an inspired architect” with “an energizing presence,” Kirill Karabits, the Ukrainian-born Chief Conductor of England’s Bournemouth Symphony Orchestra, makes his TSO début.

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**Wednesday October 24, 2018**

**For Orbiting Spheres**

Missy Mazzoli (U.S.A.)  
*Sinfonia (for Orbiting Spheres)* (2016)*

Unsuk Chin (Korea)  
*Chorós Chordón* (2017)*

Charles Ives (U.S.A.)  
*The Unanswered Question* (1908)

Tristan Keuris (The Netherlands)  
*Sinfonia* (1974)

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**Wednesday November 28, 2018**

**North/White**

Anna Thoraldsdottir (Iceland)  
*Dreaming* (2005)*

Alexina Louie (Canada)  
*Take the Dog Sled* (2008)

R. Murray Schafer (Canada)  
*North/White* (1973)

Evie Mark and Akinisie Sivuarapik—Inuit throat singers

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**Sunday January 20, 2019**

**Constellations**

Toshio Hosokawa (Japan)  
*Concerto for Saxophone and Orchestra* (1999)*

Alison Yun-Fei Jiang (Canada)  
*River Memory* (2018)

Claude Vivier (Canada)  
*Orion* (1979)

Christopher Goddard (Canada)  
*Les tringles des sistres tintaient* (2019)**

Wallace Halladay—saxophone

Toshio Hosokawa—visiting guest composer

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**Sunday March 24, 2019**

**Grand Slam!**

Christopher Thornborrow (Canada)  
*Trompe l’œil* (2019)**

Maki Ishii (Japan)  
*Afro-Concerto* (1982)

Unsuk Chin (Korea)  
*Cello Concerto* (2006; rev. 2013)*

Ryan Scott—percussion

Joseph Johnson—cello

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**Friday April 5, 2019**

**New Wave Reprise**

Eugene Astapov (Canada)  
*New Work* (2019)**

Maria Atallah (Canada)  
*New Work* (2019)**

Quinn Jacobs (Canada)  
*New Work* (2019)**

Bekah Simms (Canada)  
*Cello Concerto* (2019)**

Christina Volpini (Canada)  
*New Work* (2019)**

Alison Yun-Fei Jiang (Canada)  
*New Work* (2019)**

John Rea—keynote speaker

Eugene Astapov—guest conductor

Alison Yun-Fei Jiang—guest conductor

Amahl Arulanandam—cello

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