

the WholeNote™

VOLUME 28 NO 6
SUMMER 2023

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STORIES
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ON OUR COVER

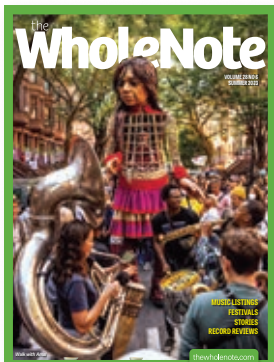


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HANDSPRING PUPPET COMPANY

Sounds of Harlem, from Little Amal walks NYC, September 26, 2022. The fifty-five New York walks were a co-production between The Walk Productions and St. Ann's Warehouse in association with Handspring Puppet Company (Sept 14- Oct 2, 2022). Starting at the Adam Clayton Powell Jr State Office Building Plaza on 125th Street, Amal was led through the streets of Harlem, drawn by the irresistible sounds of a jubilant second line procession, and welcomed by drumming students of the Harlem School of the Arts and The Kotchegna Dance Company who introduced her to the sights and pulse of their vibrant community. In partnership with National Black Theatre. See pg 10

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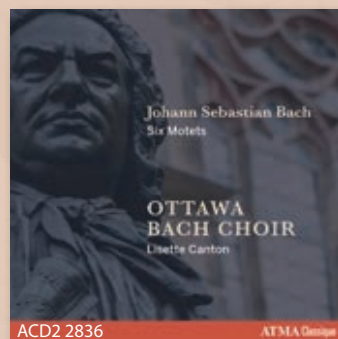
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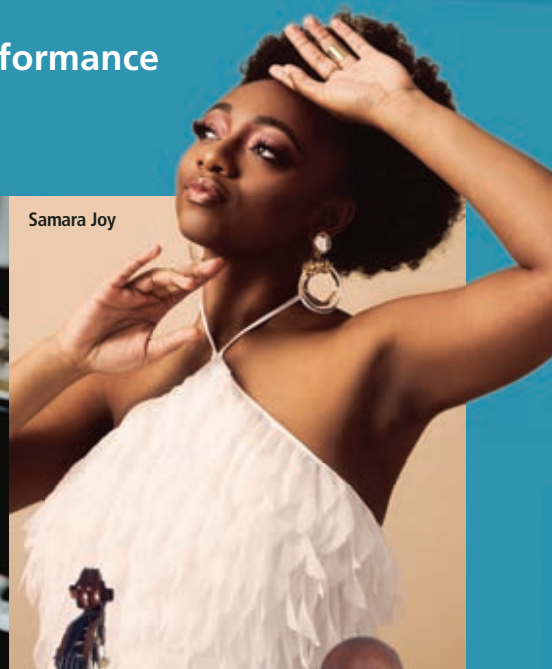
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UPCOMING DATES AND DEADLINES

Weekly Online Listings Updates

6pm every Tuesday for weekend posting

for Volume 29 No. 1 September 2023

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About Land

The *People, Yes* (1936) is a sprawling, 107-section, book length poem by US poet Carl Sandburg (1873-1960). In it there's a section that goes like this:

"Get off this estate."
"What for?"
"Because it's mine."
"Where did you get it?"
"From my father."

"Where did he get it?"
"From his father."
"And where did he get it?"
"He fought for it."
"Well, I'll fight you for it."

In 1988 two beloved colleagues and I sat around the kitchen table of a \$750 two-bedroom apartment, above a cheese store on Kensington Ave in Toronto. We were working on a book of texts and related activities designed "to bring creative play drama into New Brunswick junior high regular classroom settings," as the brief from our Toronto-based publisher described it. This poem was the opening text we chose for the book. It's a poem that has stuck with me ever since.

It's the word "*mine*" in the poem that makes it tick like a bomb. "*Ours*" in the same spot would have opened the door a tiny crack to the question "So who's we?" And "Who's we?", in turn could have led, down the line, to the far-fetched notion of forgiving our trespassers.

Let me explain how the previous two paragraphs relate to *The WholeNote's* more usual cheerful ruminations at this time of year on what awaits us musically in the bucolic summer ahead. Another fragment of text jumps to mind from Joni Mitchell's "Woodstock" – the last couple of verses in particular: arriving at Yasgur's farm half a million strong, with song and celebration everywhere, and daring to dream of "bomber jets riding shotgun in the sky turning into butterflies above our nation." This conjures the image of a profoundly hopeful metamorphosis: property owners at least temporarily taking down their "No trespassing" signs, in favour of greeting newcomers with the words "Welcome to this land" instead of "Get off this estate".

Who "owns the land" and what social responsibilities does land ownership bring along with it? These are questions that in my 48 years in Toronto have never felt more urgent. They were front-and-centre at a recent debate at Young People's Theatre, organized by the Toronto Arts Council, for candidates in the upcoming June 26 Toronto mayoralty by-election.

The lack of affordable housing was top of the list for all the participants in the debate. According to the fact sheet supplied by the organizers, half of the people in the city working in the arts earn less than \$30,000 a year. It's a fact that puts artists in good company, namely all the low-paid workers no longer able to afford to live in the city they help to keep liveable. Do the math: with the average price of a one-bedroom apartment in the city now around \$2,000, the \$30,000 per annum "average" arts worker wage has \$500 a month for everything else.

A shortage of affordable work and performance space follows close behind as an issue for artists, and for the venues they work in. It puts them in the company of hundreds, if not thousands, of independent small businesses, crippled by almost three years of COVID and now facing sky-rocketing rent increases as their leases come due – if anything steeper than in the residential sector.

Each candidate in the debate had things to say on the subject. Sadly, most were intent on explaining why their particular "magic bullet" solution was shinier than their rivals', rather than talking about the full scope of the crisis. Make no mistake, whoever wins the race will inherit a near-to-intractable problem of land ownership that we are running out of time to solve: the City's thousands of under-used properties; and developers and landlords with almost unrestricted power to charge whatever the market will bear. The fact that home owners and others secure in their tenancy have adjusted more easily to the idea of "digital community" over the course of the pandemic, has also eroded our collective sense of the importance for social cohesion of living in actual neighbourhoods.

“Everywhere there was song and celebration” is not sustainable as a purely digital thing.

Outside of ourselves: Let’s hear it for the curators, musicians and volunteers behind the “second season” now upon us – urban and rural, cheerfully bucolic and forward-looking alike, bringing a summer’s worth of music and art through real air: all over the place for those who can travel, and close to home for those who cannot. Let’s hear it for the opportunities they are creating: opportunities to get outside of our routine selves and usual comfort zones, both musically and in terms of rethinking our mindsets in regard to the land all this activity happens on.

The building where this issue of *The Wholenote* has been produced was until recently a single-story tear-down – long past its best-before date, for almost all of the 45 years I have known it. It has been home, in three or four storefronts, to a postcard shop, various small restaurants, a side by side husband-and-wife hair-dresser and barbershop, and to the Toronto Portuguese book store (in front of which, on Sundays, spilling out onto the street, crowds of workers, mostly men, would congregate to listen to radio broadcasts of football from Portugal’s *Primeira Liga*.) After the bookstore left, the largest storefront became an internet cafe, mostly catering to a Haitian and African Francophone diaspora, then a home for This Ain’t the Rosedale Library, a proudly independent Toronto book and magazine store for almost 30 years, then a knitting store (Yarns Untangled.)

During the pandemic a second floor was added – and that is where I am writing this from. Our second floor neighbours, so far, are the Kensington Market Jazz Festival, a local musician and community activist, and one space still to be occupied.

Before the street existed, this patch of land was in the middle of the Denison Estate – carved out of one of 32 100-acre Park Lots between the Humber and Don, awarded in 1793 by then Upper Canada Lieutenant-Governor John Graves Simcoe, to the gentry he hoped would help turn Muddy York into a fit place for European settlement.

We acknowledge that long before that time, T’karonto (The Meeting Place) was the traditional territory of many nations, including the Mississaugas of the Credit River, the Anishinaabe, the Chippewa, the Haudenosaunee and Wendat peoples, and remains so to this day. It is also home to many diverse First Nations, Inuit and Metis peoples.

We acknowledge further that Toronto is within the territory governed by the Sewatokwa’tshera’t (Dish with One Spoon) treaty between the Anishinaabe, Mississaugas and Haudenosaunee, which bound them to share the territory and protect the land, and that subsequent Indigenous Nations and Peoples, Europeans, and all newcomers have been invited into this treaty in the spirit of peace, friendship, and respect. In the spirit of reconciliation, we are grateful to work, sharing the healing power of art, on this land. 🍷

David Perlman can be reached at publisher@thewholenote.com

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- 2901** | August 29, for September 2023
- 2902** | September 26, for October & November 2023
- 2903** | November 28, for December/January 2023-24
- 2904** | January 30, for February/March 2024
- 2905** | March 26, April & May 2024
- 2906** | May 28, for Summer (June, July & August) 2024

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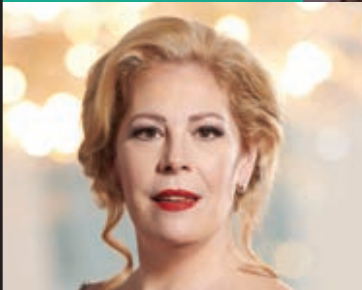
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VIDEO: ALIDE DASNOIS

“Don’t Forget About Us” WALK WITH AMAL at Luminato Festival

NATALIE FASHEH

“Amal” is an Arabic name, translated to English as “hope”. “Little Amal” is a 12-foot-tall puppet of a ten-year-old Syrian refugee girl, created by Handspring Puppet Company. “Walk with Amal” created by The Walk Productions has made Little Amal into a symbol for human rights, and specifically refugee rights: since July 2021, Little Amal has walked 9,000 km in 13 countries looking for her mother, following the same tremendously dangerous route that millions of refugees of the global majority take by foot.

Now Luminato Festival is bringing Little Amal to the Greater Toronto Area from June 7 to 11, for 13 Walk with Amal parades, spanning Brampton to Scarborough, and colouring Toronto’s concrete-and-condos aesthetic with vibrant, celebratory arts of all forms. Each walk will tell a particular story in Little Amal’s quest, and every walk will be a unique worthwhile experience, with completely different arts. If you are lucky enough to go see them all, you will have the opportunity to know the full theatrical journey of Little Amal’s story.

Why bring Little Amal to Luminato?

I chatted with Luminato Festival’s artistic director Naomi Campbell and producer Caroline Hollway about Walk with Amal.



TAKU KUMABE

Naomi Campbell

Campbell shares: “When I first heard of it... it had an attraction immediately to me, both as a beautiful art project that was obviously going to have a tremendous impact, and that was telling a really important story for our times. I got to experience the magic of the creature herself in New York in the fall. It’s transformative.”

The other great appeal of the project, she says, is how many other people it can include. “We’re working with dozens of organizations and hundreds of artists. We can take her to different parts of the city. Anybody who happens to be passing by is just going to stop in their tracks and go ‘what is going on? Who is she? And can I participate?’ Professional artists, community artists and the general public can all be on the ground together at the same level, and be part of the same event.”

Hollway points out that half of the world’s refugees (15 million people), are minors. “I think we as a society really need to be thinking about how we embrace people who come to our shores. They come here because we are lucky enough to have land and a society that can welcome them.” The public is increasingly questioning the value

of the arts in our communities. Walk with Amal's grounding of art in life, art for everyone, and art as a medium for our communities' sustainability, is a reminder of its value.

Window into The Walks

This is possibly one of the most widespread arts events Canada has experienced: Multiple organizations – almost 100 collectively across the five days – are involved in each parade. For Luminato, Walk with Amal shows the power of creating cross-organizational support networks, for more widespread audience engagement and for more meaningful service to our communities.

Each parade has a lead artist who is curating it. Hollway described Luminato's process of bringing together partners for each location. They started with identifying the areas where most refugee families live. Then they invited refugee-inclusive organizations there to collaborate. Inevitably, each invited organization would ask Hollway to invite several more in their network, and the list of collaborators grew. Hollway was amazed at the pre-existing network of social, and governmental organizations already working together to support people with refugee status. Rather than asking whether or not they could join, Hollway asked "How would you like to be involved?" paving the way for participants to envision their own artistic collaborations for each walk.

This highly participatory, process-based approach to planning Walk with Amal is intriguing, in how it might allow more fruitful multicultural artistic collaborations.

Radical Joy

Joy and celebration are at the core of Walk with Amal, with energy and sheer artistic beauty. "She will be honoured with songs, gifts, and with flowers, and all sorts of things," Hollway said, because most participating organizations want to focus on the joy: "Those who migrate here also need to celebrate their lives. They need to have music, they need to have friends." This radical joy is what transports audiences to an alternative reality of what could be possible for our city.

A Syrian refugee I connected with offered this thought: "Just like little Amal, I've been roaming this earth for ten years looking for a place that I can call home again...she represents a whole generation of people who, in spite of their will, left everything they had ever known, and had to rebuild themselves, taking pieces of the countries they visited with them, in the hope of finding peace...The label 'refugee' does not define us. We are citizens of the world despite what we went through and where we came from. [Amal] reminds us that what people call 'casualties of war' are not just numbers. We are your neighbours, your friends, and possibly your family. Having a symbol like her gives us hope and makes us feel seen and heard despite the politics and the agendas."

In keeping with this focus on joy, the more sobering realities of difficult refugee migration are less explicit in the parades. So is there a danger that audiences will misunderstand the full extent of the refugee crisis? Luminato Festival has an education kit on its website,

which deepened my compassion toward migrants. However, it does not offer insight into the difficulties, and particularly the racism, refugees of colour face.

In some of the Walks, Luminato is also partnering with War Child and Médecins Sans Frontières to provide educational and action information, including Médecins Sans

Frontières doctors occasionally demonstrating some of what they do in real time upon refugees' arrivals. How do you find a balance between radical joy and struggle?

What about Music?

"There cannot be a parade without music!" Campbell says. "I'm interested in Toronto not just being downtown. The range of communities that we have is so often expressed through so many different kinds of music in Toronto." She mentions the significance of having musical performances by professional artists with refugee status. Having racialized refugee artists on Luminato's stage provides a sense of worthiness and respect for the wealth of culture they bring to Toronto, stretching racial barriers despite their marginalization.

There is a great variety of musical genres and styles being showcased at each parade. There are various choirs involved in the walks, alongside instrumental ensembles and professional bands from across the GTA. The classical music industry typically assumes white euro-centric music-making to be the definition of excellence. Walk with Amal steps out of the holds of this white aesthetic idealism, with classical musicians being only a part of the overall professional music programming. This pluralism in artistic curation is a leap in the right direction, showing the possibility of leaning into what makes Toronto – the most multicultural city in the world – so beautiful.

What is Little Amal's legacy?

This question is on the Walk with Amal website, so I posed it to Campbell and Hollway. "We've done some blind dating" Campbell gleefully shares, talking about how Walk with Amal includes them connecting organizations that would otherwise not meet, in the hope that this would spark future collaborations between them. How can hope, as a fine sentiment, translate into action for social legacy in the city, specifically in regard to the organizations in the 13 parades?

Campbell points me to an insight expressed by Amir Nizar Zuabi, artistic director of the Walk: "There are places that this 12-foot-tall

Migrant route to Germany



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▶ Based in Cape Town, South Africa, Handspring Puppet Company was founded in 1981 by Adrian Kohler and Basil Jones (pictured here) along with Jon Weinberg and Jill Joubert and is widely known for the creation of the life-sized horse puppets for the play *War Horse* which won five Tony Awards in 2013 and played to about 8 million people worldwide. They created Little Amal to walk thousands of kilometres in order to shine an urgent light on the reality of millions of young refugees.

puppet, not a real person, has had access to in terms of people in power – people [who] will meet a puppet of a ten-year-old girl,” Zuabi says. “But will they meet a real ten-year-old girl who’s just arrived from across the ocean and who is without support and home?”

The insight applies to organizations like Luminato as well, Campbell says: “The challenge that arises is being as inclusive of actual refugees as they have been of Little Amal. It also applies to the public: upon encountering Little Amal, will they then have enough curiosity to search about refugee experiences?” Hollway concurs: “I think it does all come back down to that little tagline, ‘Don’t forget about us’.”

Indeed this is the hope, especially for refugees of colour. Yet, in this post-pandemic era are we – Luminato, and all of us artists – called to do more than hope? Will the entrenched music and arts institutions involved in welcoming Little Amal start systematically including refugees of the global majority in ways beyond arbitrarily welcoming them into spaces that still hold racist expectations of assimilation, tokenization, or othering? What is Luminato’s own responsibility, if any, in ensuring that the entrenched organizations it invited into its Walk with Amal will make concrete changes to their exclusionary practices once she leaves?

Without a doubt, the act of organizing Walk with Amal has already impacted the city. What will Luminato’s role be in turning Little Amal’s impact into a social and institutional legacy? If we define culture as what we collectively value, what we preserve, and how we treat each other in community, is artistically commenting on a social issue enough? Or are we in a new era, when artists and arts leaders are called into a new purpose to propel society’s culture into new directions? The arts are forms of expression: in our current world, to have spaces for free expression is to have power – to nurture democracy. Luminato has the opportunity to pave a new way forward for the role of arts and culture in our social and political fabric, simply by carrying on what it has started here.

“Don’t Forget About Us”

Walk with Amal leaves us with this plea: “Don’t Forget About Us”. Luminato has sparked an important conversation – by bringing Little Amal here, and by demonstrating the beauty and feasibility of pluralistic festival leadership. Now I ask you to do your part: attend the parades; be mesmerized, be transported to new possibilities, be connected with others, and be viscerally affected, so that perhaps you won’t forget.

Little Amal will surely be welcomed into Toronto, and with her magical presence will remind us of the refugees of colour we ought to welcome with open arms in our neighborhoods. Upon her departure, how will we ensure, in our lives and workplaces, that she, and those she represents, will not be forgotten? What will we each make of Little Amal’s legacy? ●

See below for Amal’s Toronto journey

WALK WITH AMAL TORONTO: June 7 to 11 2023

WED 7:

Union Station, 5-7:30pm – *A New City, a New Experience*

Little Amal is greeted at Union Station and led to Nathan Phillips Square by drummers and butterflies. Includes Dreamwalker Dance Company with Phil Davis, Joshua “Classic Roots” DePerry, Isaiah Gilson, Digging Roots, Queer Songbook Youth Orchestra, Kuné Music Collective, Doctors Without Borders/Médecins Sans Frontières, Immigration, Refugees and Citizenship Canada (IRCC), Institute for Canadian Citizenship, National Ballet of Canada

THURS 8:

Scarborough, noon-1pm – *The Scarborough Scene*

At Albert Campbell Square Amal is introduced to the five stations of Hip Hop, giving her joy and confidence in herself and her purpose. Includes Randell Adjei and R.I.S.E. Edutainment, Toronto Public Library, Fondation Michaëlle Jean Foundation.

University of Toronto, 2-3pm – *Graduation to Gratitude*

Searching for her friends Basil and Adrian from Handspring Puppet Theatre, Amal encounters refugee scholars and University of Toronto music students and is swept up in the University’s Convocation rituals. Includes therapeutic clowns Fern and Jazz, Lawrence Switzky & UTM Drama, Adrian Kohler & Basil Jones (Handspring Puppet Theatre), Jackman Humanities Institute, U of T Music Department, Red Pepper Spectacle Arts, The Hospital for Sick Children.



Regent Park 6-7pm – *Regent Park Community Stories*

Amal plays soccer at the Athletic grounds then checks out the neighborhood. On her way, she encounters the image of a Red Dress, and learns about missing Indigenous women and children through story and ceremony. Includes Herbie Barnes & Theresa Cutknife, MLSE Sports and Entertainment, Community Music Schools of Toronto (Regent Park).

FRI 9:

Brampton, noon-1pm – *Brampton’s Many Mothers*

Bramalea mothers respond in different ways to Amal's distress as she searches for her mother. Includes Sharada Eswar & Jumblies Theatre, Brampton Arts Organization, Brampton Multicultural Community Centre, Gather Round Singers, The Hive, Newcomer Bus, Brampton Library, Broadening Horizons.

Thorncliffe Park, 3:15-4pm – The Scents of Home

A pop-up book from the Thorncliffe Library reminds Amal of the scents of home. Includes Shadowland Theatre, Aga Khan Museum, TNO: The Neighbourhood Organization, STEPSpublicart, Thorncliffe Park Women's Committee, North York Arts, Toronto Public Library, East York Town Centre, Thorncliffe Park PS.

Rogers Centre, 6:15-7:30pm – Dancing the Seasons

After navigating bustling baseball fans, Amal encounters dozens of young dancers at Harbourfront, who introduce her, through their various styles of dance, to the four seasons in Canada. Includes Robert Binet, Canadian Opera Company, Harbourfront Centre.

SAT 10

Mississauga, 11am-noon – The Games of Home

Little Amal has been wanting to play the games she knows and loves from home, and finds fun with new friends in Mississauga. Includes Leen Hamo, The Canadian Arabic Orchestra, Frog in Hand Theatre, Mississauga Polish Day, Peel Multicultural Centre, Arab Community Centre.

Etobicoke, 3-4pm – Food is the Way to the Heart

Amal is hungry and searching for something familiar to eat. The residents of Mabelle Avenue offer a visual parade of favourite dishes. Including MABELLEarts, Arts Etobicoke, Newcomer Kitchen, COSTI, Montgomery's Inn.

Esplanade, 6:30-7:30pm – Finding Home, Walking in Audacious Hope

The Esplanade neighbourhood reenacts their rich history of home through stories, dance and pageantry in the streets of old Toronto, where Amal is met by rousing voices raised in song.

Includes KasheDance, Jamii Esplanade, Market Lane School, Nathaniel Dett Chorale, Performing Arts Lodge, St. Lawrence Market, Canadian Stage, TO Live.

SUN 11

The Bentway, noon-1pm – The Bentway Animal Parade

Racoons, blue birds, mice, foxes... oh my! Little Amal experiences urban wildlife in unexpected places and she is delighted, frightened, and everything in between. Includes The Bentway Conservancy, Red Pepper Spectacle Arts, Fort York Library.

Yonge-Dundas Square, 3-4pm – Walk for a Better Future

Amal looks for a break from the hustle and bustle of downtown Toronto, discovers a friend in need of her help and is reminded of the hope and resilience of hundreds of thousands of young people across the globe fighting for a better future. Includes Why Not Theatre, War Child Canada, Clay and Paper Theatre, Muse.

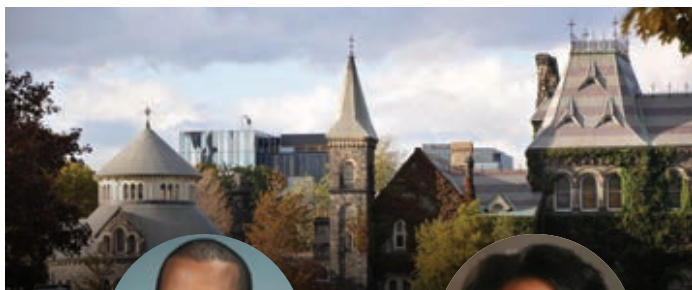
Waterfront, 6pm-7pm – Farewell Little Amal

Toronto bids farewell to their new friend when Little Amal leaves across Lake Ontario to continue her search for her mother, encouraged by dancers, musicians, wise words, sweet songs and even tiny puppets. Includes Common Boots Theatre, Globe Theatre, Ronnie Burkett Theatre of Marionettes, Orchestra Toronto, NAWA (Arabic Women's Choir), Sabbara, Doctors Without Borders/Médecins Sans Frontières, Waterfront Toronto.

Natalie Fasheh is a leader and artist with a focus on social impact, working with communities of varying ages and lifestyles as an administrator, choir conductor, teaching artist, composer, consultant and writer. nataliefasheh.com

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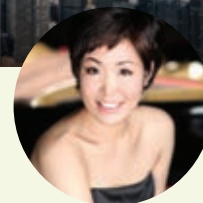
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Dr. Felicia Barber
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of Choral Conducting,
Adjunct, Yale University



Dr. Darryl Edwards
Professor, Voice
Studies, University of
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Dr. Joy Lee
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A SUMMER MUSICAL MIX

WENDALYN BARTLEY

Summer and Music Festivals make great partners. Now that concert life appears to be fully alive after the past few years of the enforced doldrums, the summer festivals are alive with several offerings of new music and Canadian compositions. I've picked out some of the upcoming highlights, both local and further afield.

Carmen Braden

I began by reaching out to Yellowknife composer Carmen Braden to speak about her upcoming performance at Ottawa's Chamberfest as well as her interest in soundscape composition. My initial encounters with her musical work were through our connections in the world of acoustic ecology and her past participation in CASE (Canadian Association for Sound Ecology). As she explained to me during our phone conversation, she had initially encountered the writings and ideas of R. Murray Schafer in her composition classes at Acadia University. "Instantly I felt I had found a community I didn't know I was looking for," she said. "It resonated so strongly with my love of my home environment and the outdoors and I had been trying to find a way to marry those interests with music. To find these people (both at CASE and in the World Forum for Acoustic Ecology) who had been creating and working as sound activists for years, developing the ideas of soundscape, soundmarks, and the power that sound has through history and memory – I felt like I was finding real community." Braden subsequently joined CASE, served on its board and was active in the organization for several years. Even though she's not as active currently, she regularly returns to these ways of listening and finding community as part of her practice as a composer.

Braden was born in Whitehorse in the Yukon, but her family moved back to Yellowknife when she was quite young and it is where she currently lives, raising her own young family. Her past experiences of listening to the endless repetition of sounds of nature such as waves on the shore or bird calls, have now come together with the different environment she is currently experiencing – the daily rhythms and patterns of life as a parent. Melding these two life experiences together is the inspirational force behind her new piece,



CARMEN BRADEN

Carmen Braden

You Know What's Coming, You Just Don't Know When. Says Braden: "Within repetitive patterns, there is usually something happening to break the cycle or shift things whether it's gradual or dramatic. The time I've spent looking for those patterns and listening for variations in nature has opened my ears to how kids are endlessly repetitive." Commissioned by violinist Mark Fewer, it received its premiere on May 4 at a concert presented by the Women's Musical Club of Toronto, and will receive its second performance as part of Ottawa's Chamberfest on July 25. It will be paired in the program with Ernest Chausson's *Concerto for Violin, Piano and String Quartet*, composed between 1888 and 1891. It was the instrumentation of Chausson's work that set the path for the creation of Braden's piece.

Continuing to talk about the influence of soundscapes in her compositional work, she mentioned her piece *See the Freeze, Hear the Thaw* that was performed in October of 2022 in Yellowknife by pianist Megumi Masaki, the new director of music at the Banff Centre. Using video and audio, the piece explores ice, using a series of recordings gathered in 2021 combined with people talking about ice including Elders speaking of the changing climate and interviews with young Yellowknife-based climate activists. Away from home at the time, Braden was feeling nostalgic for the sounds of the spring ice breakup. She shared that many people from home, knowing of her love for these beautiful sounds, were sending her recordings they'd made on their phones. "It feels like some of the work I did with CASE and in my own music has started to come back at me from others which is a really rewarding feeling."

Braden has a busy summer ahead of her. In June, at the time of the summer solstice, the Longshadow Music Festival, a festival she organizes and calls her "little passion project" will take place in Yellowknife June 15-17. With three days of concerts, it's a chance to allow for musical exploration while including works from the musical traditions that stand behind those pieces "that are more on the weird spectrum," Braden said. The Biglake Festival in Wellington, Prince Edward County, will premiere a work titled *The Crossover + The Exodus Suite* on August 21. This piece was commissioned by the Ensemble Made in Canada from Wesley Hardisty, a fiddler and composer from the Dene First Nation in the Northwest Territories. In this project, Braden takes on the role of arranger to bring the EMIC Quartet's classical background into his fiddle world.



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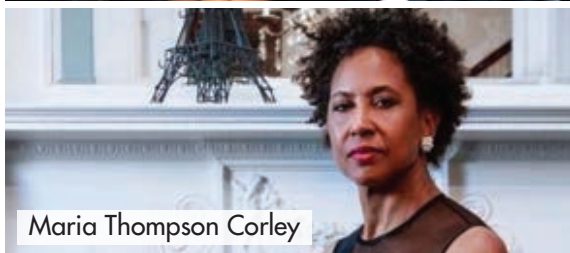
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Jason Doell

The Tone Festival

Among the many summer music festivals happening in Toronto will be the Tone Festival which runs June 2-28 and features an eclectic mix of experimental musics curated by Karen Ng and Tad Michalak. Among them, on June 18, there will be a celebration of Jason Doell's latest album entitled *Becoming In Shadows ~ Of Being Touched* which was released in late April. In my conversation with Doell, he explained that the June 18 performance will be similar to the music on the album, but not identical – an interesting detail which has everything to do with his creative process.

The initial stages of the project took place while he was at the Banff Centre in early 2020, working on an entirely different project. Each morning he would improvise at the piano as a way of beginning his day. When it came to lockdown time, he listened to what he had recorded during that time and decided it wasn't something he would want to release on an album. Instead, he began working with those sound files using a computer programming language called ChuckK, and in the process created his own composition assistant tool, designed to make decisions about the ordering and layering of the sounds. The results were "interesting and strange, weird and kind of beautiful," he said. After some editing and "composely nudging,"

the album was born. In the Tone Festival however, Doell will perform live on the piano, with the software recording in real time and "giving back in unexpected ways something for me to improvise with," he explained.

Doell has plans to take these experiments further with a series of collaborations with other artists "whose practices aren't quite the same as mine and who have different relationships to sound. We'll explore how we as collaborators interact with the system and what sort of results it yields. This could take the form of music for recordings, for use in installations, or the basis of a live performance. If I tried to write a chamber work for some of these folks I don't think we'd be as successful or as fulfilling for my relationship to music."

The Tone Festival will also include performances by White People Killed Them on June 24, a trio made up of electronic noise artist Raven Chacon, guitarist John Dieterich (both of whom are part of Doell's collaborative project) and drummer Marshall Trammell. The festival closes on June 28 with the Sun Ra Arkestra, renown for music that combines big-band swing, space-age jazz, singing, dancing and chanting, as well as its bright colours and Afro-pageantry.

From top:
Raven Chacon,
John Dieterich,
Marshall Trammell



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Isidore String Quartet
Photo: Jyang Chen



FREDERIC CARDIN/PAN360

Rituaels, performed at Montreal's St. Pierre Apôtre Church, Nov 2022

Luminato Festival

This year's Luminato festival highlights the world premiere of *Dragon's Tale* with music by Chan Ka Nin and libretto by Mark Brownell (June 15-18). Celebrating the origins of Dragon Boat racing, the piece intersects two different timelines and their protagonists as they struggle for freedom and independence: Qu Yuan in ancient China and Chinese-Canadian Xiao Lian in present-day Toronto. The setting, on Toronto's waterfront, will include the beating drums of dragon boat racing, a sport that emerged 2500 years ago among fishing communities along the Yangtze River in South-Central China. There are a number of origin stories related to the Dragon Boat Festival, among which the legend of the poet Qu Yuan is the best known.

Collingwood Music Festival

On July 13, at the Collingwood Music Festival, the Montreal-based string ensemble collectif9 will perform RITUAELS which brings together works ranging from the Middle Ages to the 21st century – with music from Hildegard von Bingen to Arvo Pärt to Canadian composers Nicole Lizée and Jocelyn Morlock. On the following day, July 14, Olivier Messiaen's epic work *Quartet for the End of Time* will be performed by the Gryphon Trio joined by clarinetist James Campbell. This spiritually moving work premiered at the Nazi prison camp Stalag VIII A in 1941, and explores Messiaen's relationship with the divine. This same work will also be performed by Mark Fewer (violin), Angela Park (piano), James Campbell (clarinet) and Thomas Wiebe (cello) at Stratford Summer Music on August 12.

The Elora Festival

On a final note, I couldn't resist mentioning a special July 8 program from Confluence Concerts, curated by Larry Beckwith. The story of the 19th-century virtuoso pianist and composer Clara Schumann will be brought to life with performances of her solo piano music and songs, narration by Tom Allen, and a performance of Clara's letters and diaries by actor Alison Beckwith. 🎧

Wendalyn Bartley is a Toronto-based composer and electro-vocal sound artist. sounddreaming@gmail.com

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TRIBAL CRACKLING WIND



Peter Chin dances *With All Being* at his new dance centre in Cambodia

trillionth i and me:

PETER CHIN'S TRANSNATIONAL VISION

ANDREW TIMAR

Emails from Cambodia

Earlier this year an email appeared in my inbox with an intriguing invitation. “Join us in celebrating Peter Chin’s last major work, featuring an international cast of dancers and musicians on June 23 and 24 at 8pm, and June 25 at 2pm at Harbourfront Centre Theatre.” The announcement continued, “*trillionth i* signifies the third eye and beyond, to the trillionth eye, in an embrace of endless ways of sensing, knowing and of being in the world...” and was signed off with “choreography and music composition by Peter Chin.”

A personal email followed soon after, from Chin’s bucolic Neang Kong Kental Dance Centre located in tropical Siem Reap, Cambodia (which he opened in 2021) inviting me to join a number of Cambodian musicians in this upcoming Toronto production. What instruments will I play in *trillionth i*? He mentions gongs, gongchimes, bamboo flutes and instruments typically reserved for ritual occasions. It’s a daunting list, but for the fact that it’s a Southeast Asian-flavoured music landscape we’ve visited together in several of his earlier productions, as we’ll see.

Multivalent

Though he has created over 40 original works for his inscrutably named company, Tribal Crackling Wind, the Jamaican-born, Toronto-based Peter Chin is not a household name in music circles, perhaps due to the range of his many and diverse talents. He has been variously described as a choreographer, dancer, singer, instrumentalist,

composer, designer, writer, director and performance artist. He’s all that, if four Dora Mavor Moore Awards, a Gemini Award and the 2006 Muriel Sherrin Award for International Achievement in Dance, among other accolades, is proof.

trillionth i: Production and Cast

I had questions, so on Mother’s Day I called Peter on Zoom leading with “What is *trillionth i*?”

“The research and creation of *trillionth i* began in 2017 but its production was delayed for years due to the pandemic,” he replied. “It’s an international dance work with live music performed by Cambodian, Mexican, plus Canadian artists – the latter of course also includes artists with diverse cultural backgrounds.” The 15-member cast includes Jennifer Dahl, Katherine Duncanson, Bonnie Kim, Andrea Nann, Carlos Rivera, Heidi Strauss, Andrew Timar, and Peter Chin (Canada); Marina Acevedo (Mexico); Chy Ratana, Chanborey Soy, Ros Sokunthea, Rasy Hul, Mouern Chanthly and Chea Ratanakitya (Cambodia).

“It’s a work with a global view” Chin explained, “but, given that the majority of artists are Cambodian, it has a distinctive Cambodian dance and music matrix through which it’s being created and shared. In fact, I’m very pleased my film spinoff titled *Trillionth i: Transmission* is receiving its Asian premiere at the Cambodia International Film Festival this month. It’s a tangible tribute on home turf to the talented contributing Cambodian artists.”

Flashback to the 80s

Interrupting the present story, I’m going to take the liberty to rewind to the 1980s, when I first met Peter Chin. He spent the first part of that decade at York University studying painting, sculpture, video and performance art with Vera Frenkel, music composition with James Tenney, piano with Casey Sokol and creative writing with bpNichol.

We had much in common: it wasn't that far from my own scene. I had studied with Tenney, provided music for a multimedia Frenkel performance, and casually gigged with Sokol at The Music Gallery. Before John Oswald and I launched *Musicworks* magazine in 1978, my writing was sophomoric. It was the sheer necessity of putting out an experimental music quarterly with international aspirations that incrementally lifted it to the next level.

Enter Gamelan and Composition

Seventeen years later I formed the community group Gamelan Toronto at the Indonesian Consulate General on Jarvis Street and Peter was there: an eager early adopter. Having already lived and travelled extensively in Indonesia however, it wasn't really much of a stretch for him. Like me, he had fostered a love for the country's myriad cultures and peoples. In Gamelan Toronto he took a leadership role singing in the small choir in his strong, focused tenor when the group co-hosted the Gamelan Summit 1997, Canada's first such festival.

Inspired by the group's dedication to the rich Javanese gamelan music tradition, it didn't take him long to choreograph and stage his works *Raturaja* (1997), *Bridge* (2001) and *Berdandan* (2005). They were followed by *Mind's Hammer* (2006) with himself as solo dancer and music played by Evergreen Club Contemporary Gamelan. More remarkable still, he also composed the scores for these works and



DAHLIA KATZ

The cast of Peter Chin's *You See Us*, at Harbourfront (Toronto) in November 2022

Where I Come In

To date, I've played in eight of Peter's concert and film productions. Though Sundanese and Balinese sulings (a family of bamboo ring flutes) are my mainstay, I've also played kacapi (20-string Sundanese zither) and a wide variety of gongs, bells, metallophones, cymbals and horns in them.

Our last show was *You See Us*, presented in the Older & Reckless dance series at the Harbourfront Centre Theatre last November. It was originally slated for 20 "older" dancers, three live musicians, and a soundtrack directed by Peter recorded in Cambodia. Frustratingly however, the cast was downscaled after, during rehearsals half the original dancers were sidelined by (hopefully) the last major COVID-19 spike. It came *that* close to being postponed yet again. Yet we regrouped and somehow managed to finish a beautiful, stirring work-in-progress version.

trillionth i: Big Questions, Challenges and a Premiere

Back to the upcoming production of *trillionth i*, Peter furnished further insights into the work's philosophical heart. It's a search for "our essential oneness," asking its "multigenerational cast from 8 to 72-years old ... to go beyond representation, to engage as dance and music ritual specialists..."

But to what end? Here we come to Peter's ultimate challenge to his performers. In his online Artist Statement he tasks us to perform "dance and music which literally makes a better world." I can't speak for the other performers but it's certainly not an everyday ask for a musician like me.

Performers and audience alike will have to wait until *trillionth i* premieres at Harbourfront to discover how much of Peter's ambitious vision this international cast can achieve over three rehearsal weeks in June. 🐼

Andrew Timar is a Toronto musician, composer and music journalist. He can be contacted at worldmusic@thewholenote.com.



ANDREW TIMAR

With Gamelan Toronto (Yvonne Ng, Peter Chin, Susiawan, Katherine Duncanson) at Gamelan Summit, November 1997

directed their musical performances – among Western choreographers a skill set as rare as snowballs in Java.

His early compositional talents, as he told me in this month's Zoom call, were fostered in a particularly musically rich Toronto grade and high school. "I began classical music training at St. Michael's Cathedral Choir School where for most of the 1970s I was active as a student chorister, pianist and organist. I started to compose polyphonic motets there, several of which were sung in St. Michael's Cathedral by the choir," he added.

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Illia Ovcharenko, July 6



Angela Hewitt, July 25

TSM's metamorphoses

PAUL ENNIS

Toronto Summer Music (TSM) returns July 6 to 29 with Metamorphosis as its motif and, appropriately enough, a butterfly as its graphic signature.

The festival began, in 2004 and 2005, as the Silver Creek Music Foundation, running two summer pilot programs in each of those first two summers: a series of one-or-two-week chamber music workshops in piano, strings and percussion; and a mini-series of public concerts by the Gryphon Trio, Scott St. John, Shauna Rolston, Lydia Wong and NEXUS, all centred around Walter Hall in the University of Toronto Faculty of Music's Edward Johnson Building. The seeds of the Fellows and Mentors program that is now at the heart of the TSM experience were sown right from the start. Two seasons later, with the arrival of Agnes Grossmann as TSM's founding artistic director, a Vocal Academy was added to the mix, and the key ingredients of TSM's recipe for success were in place.

Fellows and Mentors

The Metamorphosis metaphor works wonders in terms of the festival's growth: the TSM Academy features 23 Mentors and 28 emerging artists/Fellows (all attending tuition-free), and their interaction has become the lifeblood of both the Festival and the Academy. Fellows will rehearse and perform with Mentors from both the Chamber Music Institute and the Art of Song program in a series of eight Saturday ReGeneration concerts at Walter Hall; Academy Fellows will also perform in a series of free noon-hour concerts in Heliconian Hall (July 12-14 and July 26-28); and some will appear in TSM's 5pm Shuffle Hour free concerts (July 11-13 and 18-20), also at Heliconian Hall.

Adding to the vibrant mix, around 20 top-flight musicians are mentoring the Community Program that runs parallel to the Academy. Some of them will share the stage with Academy Mentors and other guest artists in the ambitious June 28 mainstage concert, titled Metamorphosis, at Walter Hall, and can also be heard on July 29 in free concerts featuring TSM Artists, Academy Fellows and Community Program participants (repertoire still to be announced).

Mainstage concerts

All in all, an astonishing 20 of the 23 TSM Academy Mentors (there is a full list on the TSM website – torontosummertime.com) will participate in the festival's mainstage concerts, either as established ensembles, or as part of the mixing and matching of musicians who don't usually get to play with each other, that is the hallmark of a well-curated summer festival. And of course there are other great musicians who will grace the TSM main stages as well, visiting Toronto as part of a number of summer festival appearances.

Take the festival's opening concert for example, at Koerner Hall on July 6. Ukrainian pianist Illia Ovcharenko, winner of the 2022 Honens International Piano Competition at age 21, stops by as part of a 17 concert swing between June 15 and September 10, including multiple concerts in France, Germany, Switzerland, Poland and the USA, and two return Canadian visits – to Domaine Forget at the end of July and Calgary, scene of last year's Honens triumph, in early September.

For the July 6 TSM opener, Ovcharenko will be joined by Honens music director, pianist Jon Kimura Parker, for a two-piano extravaganza tour of Beethoven's indelible "Moonlight" Sonata; the chamber version of Mozart's *Piano Concerto No.12*; Milhaud's rollicking *Scaramouche*; and a pair of two-piano works by Rachmaninoff and Liszt. Ovcharenko adds a special twist with two preludes by Levko Revutsky, a composer from his hometown.

Setting the tone for festive collaboration, their "supporting cast" for the concert includes TSM artistic director Jonathan Crow (violin), Academy strings Mentors Yura Lee (violin), Milena Pajaro-van de Stadt (viola) and Ani Aznavoorian (cello), and Community Academy strings Mentor Michael Chiarello (bass).

Piano plus

The next concert in Walter Hall on July 7 picks up in terms of mix-and-match music-making where the opening concert leaves off: with Crow, Lee, Pajaro-van de Stadt and Aznavoorian being joined by fellow Mentors pianists Charles-Richard Hamelin and Rachael Kerr (accompanist for the Community Academy choir). The concert features music by Clara and Robert Schumann, and their remarkable protégé, Johannes Brahms, who originally conceived his colossal



Bridge and Wolak, July 18

noun: **metamorphosis**;

plural noun: **metamorphoses**

1 The action or process of changing in form, shape, or substance

– The New Shorter Oxford English Dictionary

and profoundly dramatic *Piano Quintet* as a piece for string quintet (with two cellos) and then revised it for two pianos before its final metamorphosis into the *Piano Quintet*. Richard-Hamelin, musically evolving into one of our most sensitive chamber performers, plays the key Brahms piano role.

Solo piano in all its glory is on display in Koerner Hall on July 25, when Angela Hewitt, hailed by *The Guardian* as “the pre-eminent Bach pianist of our time,” presents a full evening of Bach’s ever-fresh music. Selections cover a wide range of repertoire, from the bold *Chromatic Fantasia and Fugue* to the joyous *Italian Concerto*.

Bach’s music is well served throughout the festival, starting with his *Goldberg Variations* – the 18th century’s most outstanding work in this form – which will be performed for string trio by Jonathan Crow, TSM Academy Mentor Juan-Miguel Hernandez (viola) and former

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2

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7:30 pm @ St. Paul L'Amoreaux

SAT
FEB
10

BEETHOVEN AND BRAHMS

7:30 pm @ The Salvation Army
Scarborough Citadel

SAT
APR
6

SONGS OF HOPE

7:30 pm @ St. Paul L'Amoreaux

SAT
APR
27

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7:30 pm @ The Salvation Army
Scarborough Citadel

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Ana Maria Martínez, July 10



BEA LABIKOVA

Teiya Kasahara, July 12

TSM Fellow, Cameron Crozman (cello), on July 13 in the Church of the Redeemer.

Book early if you don't want to miss the duo of Michael Bridge (digital accordion) and Kornel Wolak (clarinet) – as accomplished as they are antic – at Lula Lounge on July 18 as they rollick their way from Bach to Benny Goodman (by way of Chopin, Bechet, Moricone and Gershwin).

Finally, in the first of two appearances, New York-based Isidore Quartet offers up two cornerstone composers, Bach and Beethoven, in a July 19 Walter Hall performance that includes selections from Bach's *Art of the Fugue* and Beethoven's visionary *String Quartet Op.132*. Winners of a 2023 Avery Fisher Career Grant, and the 14th Banff International String Quartet Competition in 2022, the New York City-based string quartet was formed in 2019 with a vision to revisit, rediscover and reinvigorate the repertoire, espousing the Juilliard's idea of "approaching the established as if it were new, and the new as if it were firmly established." Two contemporary composers are also featured: Sri Lankan-born Canadian composer Dinuk Wijeratne's *Disappearance of Lisa Gherardini* (inspired by the theft of the *Mona Lisa* from the Louvre Museum in Paris in 1911) and the sublime *umbra*, by Aida Shirazi.

Vocal

Vocal music fittingly kicks off the first full week of the festival on Monday July 10 with a recital at Walter Hall by Grammy Award-winner, Puerto Rico-born soprano Ana María Martínez.

Fresh off an appearance at the Metropolitan Opera as Zerlina in Mozart's *Don Giovanni*, Martínez, along with fellow Art Song Mentor, pianist Craig Terry, offers up a fiery Spanish-language song recital on July 10 in Walter Hall, featuring composers such as de Falla, Rodrigo, Turina and Carlos Gardel, father of the tango.

As the festival draws towards a close, on July 27, Sondra Radvanovsky, who needs no introduction to Toronto audiences, brings her Carnegie Hall recital program to Koerner Hall, where she will be joined by American pianist and pedagogue Anthony Manoli, in a program including Rachmaninoff, Duparc, Richard Strauss and Verdi.

Between these two recitals, and one of the festival's more intriguing offerings, on July 12 Toronto-based Amplified Opera, in the person of interdisciplinary performer-creator, Teiya Kasahara (they/them), brings their show titled *The Butterfly Project* (or, The Ballad of Chō-Chō san) to Walter Hall – a reimagining of Puccini's famous opera, *Madama Butterfly*. Focusing on the Japanese melodies Puccini quotes in the score, *The Butterfly Project* highlights the original intention of these melodies, bringing them into the 21st century with live and recorded sounds, electronics and classical singing.

A Quartet of Quartets

In addition to the Isidore Quartet, there are three other string quartets featured in the festival. On July 11, TSM showcases a unique, multi-disciplined and all-Canadian event: the members of the



Ironwood Quartet, July 11

Ironwood Quartet, joined by Tai Chi Chuan players including prize-winner Jonathan Krehm, David Robert and Evonne Tan in a combined ode to the Chinese martial art and to Canadian artistry. Premiere works by Evan Mitchell, Kevin Lau and Alexina Louie, alongside a performance of *Parting Wild Horse's Mane* by one of Canada's most widely known composers, R. Murray Schafer, frame Tai Chi Chuan demonstrations of forms and weapons.

For their concert on July 14 in Walter Hall, the Miró Quartet performs two pieces from the traditional string quartet repertoire by Haydn and Brahms, which bookend two examples of the medium by contemporary Pulitzer Prize-winning American composers, making this recital a compelling mini-history of the chamber music medium.

The New Orford String Quartet headed by the concertmasters of Canada's top orchestras, the TSO (Jonathan Crow) and OSM (Andrew

Wan), returns July 26 to play Schubert's glorious – and final – exploration of the string quartet format, the fourth of Hungarian master Béla Bartók's *Six String Quartets* (1928) and Canadian composer Kelly-Marie Murphy's vibrant string quartet *Oblique Light*, a reflection on, to quote the composer, "How we experience light in a northern climate."

Metamorphosis

The final main stage concert – Metamorphosis, on July 28 in Walter Hall – brings together 16 musicians drawn from the Toronto Symphony Orchestra, Orchestre symphonique de Montréal and the Rosebud Quartet, in a program of powerful works showcasing the brilliance of the musicians assembled as performers and mentors for the festival and academy. The program begins with Francis Poulenc's cheeky *Sextet for piano and winds*, which reached its final form in 1939 after nearly a decade of revisions. Richard Strauss' *Metamorphosen Septet* (1945) is in equal measure filled with deep lament and optimism, written in response to the devastation of the Second World War, with both obvious and more layered references to Beethoven's *Symphony No. 3 "Eroica"*. The concert closes with a gem of the repertoire: Brahms' *Piano Trio No.1*, which ran a lengthy path to its final form. The first version, the one being performed on July 28, dates from 1854. No less than 35 years later, Brahms produced a thoroughly revised second version, which is now most commonly performed.

There is perhaps one more metamorphosis to talk about here – the one that will be on display in the Finale Concert on July 29, again in Walter Hall. It will feature Academy Fellows, Festival Artist Mentors and Community Program participants (with repertoire to be announced in July). On display should be a joyful demonstration of the changes brought about for all the participants – Fellows, Mentors, and Community Academy participants alike – by immersion in such a creative and collaborative event. TSM has come a long way. **●**

Paul Ennis is the managing editor of *The WholeNote*.

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The pipe organ is a unique musical instrument, each one composed of thousands of pipes ranging from the size of a pencil to the height of a three-story building, tens of thousands of mechanical and electrical components, and infinite sound combinations, all controlled by a single player. At once simple and complex, the organ operates by pushing wind through pipes; this wind is now generated by motor-driven air blowers, but was once operated by one or more people working the bellows, manually driving wind through the instrument.

Typically housed in churches and large concert halls, pipe organs are less easily found than pianos and much less portable than violins and oboes. Because of this the organ is often (mistakenly) considered a small, niche component of the larger classical music world, though this is far from the truth. In fact, the pipe organ continues to be a vital and consistent attraction for many musicophiles around the globe, its place in the musical lexicon continuing unbroken since the third century BC. Considered the “King of Instruments” by none other than Mozart himself, the pipe organ provides a range of dynamic and timbral variety that is unmatched by any other instrument, apart from a full symphony orchestra.

A Festival of Pipes

Three years ago, before the COVID-19 pandemic wrought havoc across the globe, members of the Royal Canadian College of Organists (RCCO) in Toronto were crafting a festival dedicated to all things pipe organ: its performers, builders, and, of course, the instruments themselves. This summer, the Festival of Pipes will at last be realized through a collaboration with the Organ Historical Society, welcoming participants from all over North America to celebrate Toronto's rich heritage of the pipe organ, featuring world-class Canadian musicians in historical venues.

Taking place between July 2 and 6, over 25 events are planned for the Festival of Pipes, including concerts and workshops at some of the city's finest churches. Notable highlights include: a tribute to Healey Willan on July 2, at the Church of St. Mary Magdalene where Willan crafted some of his most enduring and endearing compositions; a special tour of the Gabriel Kney organ at Roy Thomson Hall on July 4; Montreal organist Jean-Willy Kunz at St. Andrew's Presbyterian on July 5; and superstar Canadian organist Ken Cowan performing at Yorkminster Park Baptist Church on July 6.

A launching pad for young organists across the country, the RCCO National Organ Competition finals take place at Lawrence Park Community Church on July 5. The National Organ Competition was established to encourage and reward a high standard of organ playing and is open to Canadian organists, permanent residents and non-Canadian organists studying toward a degree or diploma in Canada, who are under the age of 30. Previous winners include Ryan Jackson, David Simon and RCCO Toronto President Aaron James.



Nathan Laube's recital at Metropolitan United Church is July 2.

Featured instruments

Featured instruments include the majestic Casavant organs in St. Paul's Anglican Church and Metropolitan United Church, which houses the largest pipe organ in Canada. "The Metropolitan instrument is one I know well after 36 years!" former Metropolitan United Minister of Music Patricia Wright says. "An event that I wouldn't miss, and urge delegates and the Toronto public to attend, is Nathan Laube's recital at Metropolitan United Church" on July 2.

In addition to these main festival dates and programming, there are a number of other events available before and after the primary sessions, including a trip to the South Simcoe Railway and a celebration at Steam Whistle Brewery, providing locals and tourists alike with both social and educational opportunities.

For those who are unable to make the full week-long commitment, there are day passes available to the Festival of Pipes, as well as individual concert tickets, so that everyone is able to attend the events that appeal most to them. With music ranging from Bach's inimitable organ masterpieces to Louis Vierne's astounding and grandiose *Messe Solennelle* for choir and two organs, there is something for everyone in this festival, its programming encompassing a tremendous range and variety of personal musical preferences.

A Festival of History

While pipe organs continue to be built regularly, The Festival of Pipes is a five-day festival specifically celebrating historic pipe organs of Toronto – instruments of great cultural and musical value. The city of Toronto boasts a wealth of extraordinary pipe organs which showcase the talents of Canadian pipe organ builders, whose works span the centuries, each with a sound palette unique to its design, construction and acoustic space. Names such as Casavant, Létourneau, Kney, Wolff and Wilhelm might not mean much to some, but to organists these names are as vital as Bechstein, Fazioli and Steinway are to pianists.

What, then, makes an organ historic? According to the Royal Canadian College of Organists, the instrument in question should be at least 100 years old and contain over 80% of its original materials and mechanics. The Organ Historical Society is less specific, though a strong emphasis on an original-condition instrument is a fundamental principle of its conservation efforts. According to the Historical Society, "Pipe organs that have been attributed with extraordinary aesthetic, artistic, documentary, historic, scientific, or social significance are a cultural inheritance to be passed onto future generations. Regardless of their age, it is the nature of such instruments to be both historic and artistic."



Ed McCall

With an abundance of such instruments to choose from, the Festival of Pipes organizing committee needed to narrow down the list of organs available to them. Organ Historical Society president Edward McCall, a University of Toronto graduate and former executive director of St. Michael's Choir School, outlines the process: "We started with a very long list of instruments in centre city and environs. Attention was paid to providing festival attendees with as much variety as possible."

Attendees can expect to hear a plethora of different instruments built by a range of

builders in different time periods, and a variety of instrumental styles including mechanical-action and electro-pneumatic. (In the former, the keys are directly connected to the pipes, while in the latter, the pipes and keyboards "communicate" through electronic relays.)

A Festival for Everyone

Unlike conventions that are designed for a narrow segment of the population, the Festival of Pipes is designed with a broad audience in mind, offering a series of events that cater to the amateur and professional organist, as well as those who are completely unfamiliar with the organ and its music. Workshops are available for church musicians and performing organists who are looking to improve their skills, while concerts and competitions provide opportunities for everyone to bask in some of history's most magnificent music performed by today's finest organists. For Wright, the chance to "see colleagues from across Canada and the US, to share ideas, offer support for challenges, and to enjoy socializing with those for whom the organ profession can be so isolating" is something to celebrate and look forward to.

In addition to this inclusively designed programming, McCall spoke to the organizers' decision to make the Festival a low-carbon, broadly accessible event. "We realized that [chartered] bus transportation within the city was problematic, so our focus was on selecting instruments that were easily accessible by foot and by TTC. Fortunately, many of the recitals will take place at venues that are within a 20-minute walk from the Chelsea Hotel [the Festival accommodation], and the remainder are just a TTC ride away." As the Festival press release states, "by using Toronto's state-of-the-art transit system, this promises to be an environmentally friendly, low carbon emission event as we move from venue to venue."

With a wealth of superb venues and a roster of spectacular performers, the Festival of Pipes is a wonderful opportunity for all who are interested in the pipe organ and its musical legacy. Featuring some of Toronto's most treasured and historical instruments, this event will illuminate the vast variety of builders and styles that have existed in Canada throughout the 19th, 20th and 21st centuries. For more information on this year's Festival of Pipes and to register, visit the Royal Canadian College of Organists website (<https://rcco.ca/Organ-Festival-Canada>) before June 15.

continues on next page

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AS EASY AS 1,2,3,4 ... Navigating an Organ Transplant

One of the historical instruments featured in the Festival of Pipes is the Hutchings/Stuart tracker-action organ at St. John's Norway, located at Woodbine and Kingston Road. I had the privilege of sourcing this instrument from its previous home in Winnipeg and overseeing its dismantling, shipping and reconstruction in Toronto – it was a sort of organ “transplant”, if you will.

Here is an outline of the process:

The organ is deconstructed – every pipe is removed and the motors and electrical components are dismantled



The parts are placed in crates and/or pallets for transportation



The organ is reassembled in its new location. This may require rearranging the location of pipes and other components, which does not affect the heritage status of the instrument (unless a number of new components are introduced).



The newly installed organ is voiced and tuned and is ready to play.



PHOTOS BY MATTHEW WHITFIELD

Matthew Whitfield is an Edmonton-based harpsichordist and organist.

MUSIC THEATRE

SOME ENCHANTED SUMMER

JENNIFER PARR



The beginning of the summer season is exploding with the openings of new musicals – shows previously delayed by COVID shut downs, new projects and classics revisited – with a little flood in late May, inconveniently early for our May 31 release, but worthy of mention nevertheless.

The Tides of May

First up is the world premiere May 26-27 of *The Lancashire Lass*, a new musical telling of the suffragette story by preeminent Canadian composer Leslie Arden. Developed over the last few years at Queen's University's DAN School of Drama and Music, excerpts from *Lancashire Lass* previewed at last year's Watershed Music Theatre Festival and this year appears in full. There are apparently no plans yet for a longer run as Festival artistic director Dean Burry says they are acting more as an incubator than producer. But I'm sure there will be other producers on hand for the birth of this new musical feminist story, seen through the eyes of Annie Kenney (1879-1953), an English working-class suffragette and socialist feminist who became a leading figure in the Women's Social and Political Union. watershed-musictheatre.com

At same time in Toronto's beautiful Koerner Hall (May 26-28) director Richard Ouzounian, who brought a stunning concert staging of Stephen Sondheim's *Follies* to Koerner Hall back in the fall of 2021, is dipping in, again, to the pool of Sondheim classics to bring us another concert staging, this time of *A Little Night Music* (based on Ingmar Bergman's film *Tales of a Summer Night*) most famous for the song, *Send in the Clowns*. Eric McCormack and Cynthia Dale again lead the starry cast, and this time are joined by Fiona Reid, Dan Chameroy, Chilina Kennedy, and others. rcmusic.com/events-and-performances/a-little-night-music

Opening on May 25 and running to June 4 is another world premiere, *Inge(new) in search of a musical*, an experimental new show from Evan Tsitsias (book & direction), Alexis Diamond (lyrics) and Rosalind Mills (music). Playing on the idea and concept of ingenue roles, the play sees three women meet at an audition and find themselves having to navigate a meta-theatrical world where past and present collide in absurd and mysterious ways. A very strong cast, including Astrid Van Wieren and Cory O'Brien from *Come from Away*, along with Elora Joy Sarmiento and Mairi Babb, brings the



▶ Leslie Arden's *The Lancashire Lass* (top), Annie Kenney and Christabel Pankhurst

show to life at the intimate Red Sandcastle Theatre in Toronto's East End. redsandcastletheatre.com

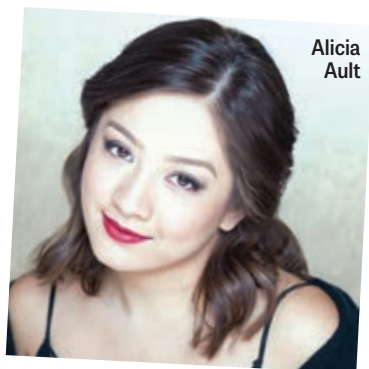
A third world premiere, and one that musical theatre fans have been waiting for three years to see, is the tango-infused, mother/daughter courtroom drama *Kelly v. Kelly* beginning previews on May 26 and running until June 18 at Canadian Stage Berkeley Street. Created by the exciting combination of Sara Farb (book) and Britta Johnson (music) *Kelly v. Kelly* is the third Johnson musical developed by the Musical Stage Company's Crescendo program. Eva Foote, who made a splash this spring in *Fall on Your Knees*, plays the daughter. Listen to an excerpt here. musicalstagecompany.com

Two for June

The Luminato Festival, now back in its traditional time slot in June, is showcasing another two world premieres – two operas that have been postponed repeatedly until now, thanks to the pandemic.

Dragon's Tale, celebrating the origin of dragon boat racing from acclaimed team Mark Brownell (book) and Chan Ka Nin (music) who gave us the award-winning opera *Iron Road*, is being presented by Tapestry Opera with Luminato at Harbourfront's outdoor Concert Stage. Reaching across time, the beat of the Dragon Boat's drum ties together exiled poet and politician Qu Yuan in ancient China with Chinese Canadian Xiao Lian in present day Toronto as she yearns for liberty and independence. Alicia Ault of the jazz trio The Ault Sisters stars as Xiao Lian. Tickets are free but should be booked ahead of time. June 15-18. luminatofestival.com/event/dragons-tale-2

The other Luminato opera world premiere (with many Canadian, and international sponsoring companies) is Volcano Theatre's new reworking of Scott Joplin's 1911 opera *Treemonisha* at the Bluma Appel Theatre (St Lawrence Centre) June 6-17. *Treemonisha* is one of the few pieces set soon after the abolition of slavery, actually written by a survivor of that era, and Joplin's nearly lost opera fuses European classical music with the sounds of ragtime, folk and gospel to create a thrilling and distinct sound. The new reimagined version has been created by a predominantly



Alicia Ault

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JOHN LAUENER

Neema Bickersteth in a Volcano Theatre development workshop for Scott Joplin's *Treemonisha*

Black female creative team from across North America, working from the original surviving score. It tells a revolutionary story of a young Black woman who, in discovering the truth of her past and overcoming enormous personal loss, discerns her power to unify a divided people and lead her community towards a new future. Acclaimed soprano Neema Bickersteth leads the all-Black cast directed by award-winning Canadian director Weyni Mengesha, and Kalena Bovell conducts the first all-Black orchestra ensemble in Canadian opera history. luminatofestival.com/event/treemonisha/2023-06-10/

All Summer Long

If you are looking for a musical later in the season, there are several that will run all summer and/or into the fall. Top of my list is Arthur Laurents, Jule Styne and Stephen Sondheim's *Gypsy*, the famous musical tale of Gypsy Rose Lee with Shaw Festival actor and director Kate Hennig taking on the iconic role of Mama Rose. *Gypsy* runs from May 26 until October at Shaw's Festival Theatre. As part of the festival's summer offerings there is also a one-act concert of Rogers and Hammerstein songs *A Grand Night for Singing* playing from June 29 to September 30 on the BMO Stage. shawfest.com

At the Stratford Festival there are two contrasting musicals already in previews that will run through the summer to October 28. The first is Jonathan Larson's beloved *Rent*. His updated and New York-set take on Puccini's *La bohème* will mark actor Thom Allison's Festival Theatre directing debut. In complete contrast at the Avon Theatre is *Spamalot*, the outrageously silly but fun musical version (by Eric Idle and John du Prez) of Monty Python's iconic *Holy Grail* movie. stratfordfestival.ca

Back in Toronto the run of Lin Manuel Miranda's *Hamilton* at the Princess of Wales Theatre has been extended to August 20 and may be extended again. If you love musicals and haven't yet seen this, I highly recommend taking it in. The first half in particular is thrilling in its nonstop "change the world" storytelling, and with the superb 'Eliza' of Morgan Anita Wood in the current cast, the second half rises up to meet the first, although with a more sombre impact. mirvish.com/shows/Hamilton

Out at the Blyth Festival an iconic Canadian play trilogy, James Reaney's *The Donnellys*, is taking over the outdoor Blyth Festival Harvest Stage for a summer long run (June 22-Sept 3) in a new adaptation by director Gil Garratt. Yes, this is a play, but the director promises that it will be "filled to the brim with folk music" as well as "stage coaches and fire in the night" bringing to theatrical life the true story of the Donnelly family as their community becomes eroded by the rise of secret societies, conspiracy and betrayal. This is bound to be a hot ticket. blythfestival.com

Around and about

Summer is also a great time to explore small-town Ontario and



HILARY GAULD

Eric Craig, Hadley Mustakas, Berkley Silverman, and Trayvon Ward in *The Prom*

all the theatre that pops up in cottage country, usually for shorter runs. The biggest summer stock company, Drayton Entertainment, is presenting several musicals that will travel between different communities. Notably early in the season (June and July) Bob Martin (*Drowsy Chaperone*), Chad Beguelin and Matthew Sklar's *The Prom* tells the story of four theatre types who arrive to help a high school senior whose school has cancelled prom because she wanted to take a same sex date. It takes the stage alongside *Beautiful*, the story of Carol King's career, a brilliantly scripted jukebox musical that has earlier been in the Mirvish season via American touring companies. Former Shaw Festival actor Emily Lukasik takes on the role of Carol King. draytonentertainment.com

And speaking of Shaw, a late season opening of James Baldwin's searing drama *The Amen Corner* will apparently be filled with rousing songs performed by a gospel choir. In the expert hands of director Kimberley Rampersad, who made Marcia Johnson's *Serving Elizabeth* the hit of the Stratford Festival's outdoor season in 2021, this story of a teenage musical prodigy torn between his mother, the choir leader of his church, and his washed-up father with whom he shares a love of jazz, promises to be exciting. July 20-Oct. 8. shawfest.com

In Stratford outside the festival, the small but mighty Here for Now company is presenting, in association with the Stratford Symphony Orchestra, the world premiere of a new children's opera *Frog Song* by Taylor Marie Graham and SSO conductor William Rowson, July 26-August 12. Opera lovers may remember Rowson's tuneful work as part of Tapestry Opera's 2007 LibLab and Opera Briefs. herefornowtheatre.com

Meanwhile over in Gananoque at the Thousand Islands Playhouse currently celebrating its 41st season, the beloved Lerner and Lowe classic *The Sound of Music* will star Ellen Denny (who recently made a splash at Crow's Theatre in Toronto in the play *Red Velvet*) as Maria.

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Carmen by Georges Bizet, in collaboration with Opera by Request, August 11-20, 2023

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WWW.NOSTRINGSTHEATRE.COM



Anton May, Aadin Church, Jordan Goodridge and Joema Frith in *Beautiful: The Carole King Musical*



Kaeja d'Dance's *Porch View Dances*, from a previous summer.

July 4-August 6. 1000islandsplayhouse.com

In the dance world there are fewer productions to see in the summer, but two to watch for are Guillaume Côté's company Côté Danse making a short stay at Crow's Theatre with his work *X (DIX)* set to the sculptural sounds of American experimental band Son Lux, June 14-18, www.crowstheatre.com; and Kaeja d'Dance presenting their 12th Annual *Porch View Dances* August 9-13, literally weaving their way around and through the streets of Toronto's historic Seaton Village. kaeja.org/porch-view-dances

Finally, fans of new musicals and dance, as well as plays and combinations of all three, also know to keep an eye on the offerings at the Toronto Fringe (July 5-16 fringetoronto.com) and SummerWorks Festivals (August 3-13 www.summerworks.ca) as unexpected gems have been known to show up at both. **O**

Jennifer Parr is a Toronto-based director, dramaturge, fight director and acting coach brought up from a young age on a rich mix of musicals, Shakespeare and new Canadian plays.

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L'ELISIR D'AMORE

(THE ELIXIR OF LOVE) BY GAETANO DONIZETTI

August 24th, 26th, 28th | 7:30-10:15pm | NLPAP
August 27th | 2:00-4:45pm | NLPAP, Haliburton
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As the music heads outdoors

COLIN STORY

David Braid and Phil Nimmons in 2010. The “Champions’ Cabaret” at The Music Gallery celebrated the induction of Nimmons and several others as new Champions for Music Education, by the Coalition for Music Education.

On June 3, 2023, the clarinetist, composer, bandleader and educator Phil Nimmons celebrates his 100th birthday. Born in 1923 in Kamloops, Nimmons has been a major force on the Canadian jazz scene since the 1950s, when – following his formal music education, at both Juilliard in New York and at Toronto’s own Royal Conservatory of Music – he formed his much-venerated Nimmons ’n’ Nine group, with which he would go on to record nine albums, embark on innumerable tours, and perform regularly on CBC broadcasts.

I first encountered Nimmons when I was in the undergraduate program at Capilano University, when he and the pianist David Braid presented a masterclass in the midst of a duo tour. As a neophytic guitarist fresh out of high school, I expected Nimmons – who, in 2005, would have been a spry 82 years old – to be somewhat senatorial, a dignified, learned representative of a music that was not that much older than he was. (The first jazz recording, *Livery Stable Blues*, was recorded and released in 1917, a mere five years before Nimmons’ own birth.) After hearing some compelling duo playing from Nimmons’ ’n’ Braid, as the duo was styled (after the conventions of the famous Nimmons’ ’n’ Nine recordings), the two took some questions from a room full of young music students. One of my classmates asked how to deal with stage fright when improvising, which – for many developing jazz musicians – is a real issue that must be worked through. I think we all expected Nimmons to say something profound: something, perhaps, about cultivating a sense of calm, engaged presence when playing; about the body’s sympathetic nervous system; about creating an environment of trust and encouragement with one’s bandmates. What he actually said was – and I paraphrase, because it has been 18 years – “you just gotta do whatever you gotta do! Go for a walk, get your head right, have a snort of whisky – just learn how to get through the gig, no matter what it takes!” Which, of course, is profound in its own way.

Moving forward in time – after a transfer to the University of Toronto – I found myself in Nimmons’ fourth-year undergraduate jazz composition seminar. (Nimmons joined U of T as an instructor in 1973; he is currently the director emeritus of Jazz Studies.) After an impassioned warning against yawning in class, we started a semester of guided listening, compositional philosophy and assignments that were both open-ended and quite demanding. Fourth-year seminars being what they are, there were only about 12 of us in the class, and I chatted with a few of my cohort about the experience. Barbra Lica – singer, songwriter, master of deadpan quips – recalled that Nimmons gave us a duet project, an assignment in which we had to write a full piece for two monophonic instruments.

In previous years, we’d all had to write arrangements within specific musical parameters, e.g. orchestrating *All The Things You Are* for three horns and rhythm section. But to write an original composition for two instruments was different; it was a technically difficult

The Nimmons Tribute band: (l to r) Sean Nimmons, Kevin Turcotte, Mike Murley, Ethan Ardelli, Heather Bambrick, Jon Maharaj, Tara Davidson, William Carn, Alex Dean



TRACER NOLAN

task in which technique nonetheless had to follow our own compositional aims, rather than using someone else's composition as a vehicle for technical practice. Another memory: Mark Godfrey, bassist, composer and van-owner, reminded me that Nimmons would write us copious hand-written notes on any composition we turned in. He was also largely uninterested in any kind of rubric-based grading; I'm pretty sure that everyone in the class got an automatic A on every completed assignment. In short: he was kind and energetic; he treated us, undergrads that we were, with all the seriousness of valued musical colleagues, even when we did happen to be stifling yawns from staying up all night to finish his assignments.

In honour of Nimmons' centennial, several shows and special events will be taking place. The Nimmons Tribute group, which features the talents of Kevin Turcotte, Tara Davidson, Mike Murley, Alex Dean, William Carn, Jon Maharaj, Ethan Ardelli, Heather Bambrick and Phil Nimmons' grandson, the pianist, composer and arranger Sean Nimmons, will be performing at Lula Lounge, on May 30, at the Toronto Jazz Festival, on July 2, and at the Markham Jazz Festival, on August 20. In conjunction with Nimmons' birthday, the group will also be releasing their second album, *The Nimmons Tribute, Volume 2 -Generational*, on June 30, with a single preceding the full release on June 9. There will also be an on-air celebration of Nimmons, hosted by Laila Biali on the CBC on June 3.



▶ The Ostara Project will perform at TD Toronto Jazz on June 28: Jodi Proznick (bass), Amanda Tosoff (piano), Joanna Majoko (vocals), Rachel Therrien (trumpet), Allison Au (saxophone), Sanah Kadoura (drums), Jocelyn Gould (guitar).

The summer festival circuit

It is not long after the first stretch of warm, late-spring weather – the kind of weather that allows an individual to finally trust that a journey to the grocery store needn't be planned with all of the seriousness of an ice-climbing expedition – that a serious jazz fan's mind starts to contemplate the summer festival circuit. What international acts will be visiting? Which local artists will be playing? Will there be a spot to sit on the ground with good sightlines that isn't too close to the speakers and that will definitely not adversely affect one's sciatica? These are all important questions. Luckily, in southern Ontario, we have the luxury of enjoying a plethora of excellent festival offerings this summer, with, one assumes, a variety of seating options.

TD Toronto Jazz: The biggest, of course, is the aforementioned TD Toronto Jazz Festival (TJF), running from June 23 to July 2. As has been the case since 2017, TJF is mainly taking place in and around Yorkville, and most of its shows are available to audience members for free on outdoor stages. (A small number of shows are ticketed, and are taking place at venues such as Meridian Hall, the Elgin Theatre and Koerner Hall.) Because TJF has such an extensive lineup, there are options to satisfy many different musical tastes. Many of Canada's best and brightest will be performing, including the guitarist Debi Botos, on June 24 at 2:30pm; the jazz/hip-hop band re.verse, playing with vocalist Phoenix Pagliacci on June 27th at 8:45pm; and the Ostara Project, an interprovincial band helmed by BC bassist Jodi Proznick and Ontario-based pianist Amanda Tosoff, on June 28, at 6:45pm.



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Tania Gill's quartet will perform at the Something Else! Festival on June 24.

Those looking for the biggest names in international jazz can catch a double bill with the Brad Mehldau trio and the Avishai Cohen trio, on June 26, singer and guitar virtuoso George Benson, on June 27, and jazz's leading elder statesman, Herbie Hancock, on June 29. (Though, one hopes, in each of these cases, that aspiring concertgoers have already purchased tickets; these shows sell out fast.) Fans of R&B and hip-hop vocals can catch Canadian rapper Haviah Mighty – winner of the 2019 Polaris Music Prize and 2022 JUNO Award for Rap Album of the Year – perform on June 25 at 7:30pm, right before the American vocalist Ashanti, who will be on the same stage at 9pm.

At the other end of the TJF spectrum, for those who enjoy unexpected collaborations, who don't mind staying up late, and who enjoy the look of abject terror in an undergraduate jazz student's eyes when the tune they call is counted in at a much brisker tempo than they'd anticipated. The Pilot, on Cumberland St., is hosting a jam session that starts at 10pm every night throughout the festival's run. The jam begins with a set from the host band, which will be led by a different local bandleader each evening – including Jane Bunnett, on June 24; Ernesto Cervini with special guest Joel Frahm, on June 27; and Allison Au, on June 29.

Beaches Jazz: Though it may be the biggest, TJF is certainly not the only festival in town. The 35th annual Beaches Jazz Fest (BJF), long a fan favourite, comprises a number of different events throughout the month of July, including Sounds of Leslieville and Riverside, from July 6 to 9, the TD Mainstage at Woodbine Park, from July 20 to 23, and StreetFest, the quintessential BJF experience, in which Queen Street East transforms into a music festival, taking place from July 27 to 29. All of the BJF's events feature fantastic musicians, and tend to be programmed to appeal to a wide range of listeners.

Something Else! There are many other excellent festivals happening this summer throughout Ontario. The Something Else! Festival, presented by Zula Arts and Music, takes place at St. Cuthbert's Presbyterian Church in Hamilton from June 23 to 25, focused on open improvised music, with performances from the likes of guitarist Jessica Ackerley, trumpeter Ralph Alessi, and pianist Tania Gill. Brantford's **South Coast Jazz Music Festival** celebrates its tenth anniversary with a slate of shows happening from August 11–13, with crowd pleasers Alex Pangman, Mark Keslo & the Jazz Exiles and Platinum Blonde's Mark Holmes. Though not strictly a jazz festival, those who make the trek to Campbellford to the **Westben Centre for Connection & Creativity Through Music** can be sure to enjoy the organization's picturesque setting and its summer programming. Fans of easy-listening vocal jazz have plenty to choose from, including Emilie-Claire Barlow, on Friday, July 21; Jill Barber, on Saturday August 5; and Laila Biali and the Brian Barlow Big Band performing the music of Joni Mitchell on Sunday, August 2. **●**

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.

FESTIVAL ROUNDUP

FESTIVAL ROUNDUP

Three of Note



Jeremy Dutcher

Only in Collingwood (July 8 to 15)

Collingwood Music Festival's artistic director Daniel Vnukowski has programmed a jam-packed week of intriguing concerts. It begins July 8 when special guest tenor Jeremy Dutcher performs songs inspired by his Wolastoq First Nation roots. Dutcher's performance follows the National Academy Orchestra of Canada conducted by Alain Trudel playing a movement from Beethoven's *Pastoral Symphony* and Vivaldi's *Spring* from *The Four Seasons* and precedes a movement from Berlioz's *Symphonie Fantastique* and the third movement from Tchaikovsky's "*Pathétique*" *Symphony*, putting his songs at the centre of the concert. His music transcends boundaries: unapologetically playful in its incorporation of classical influences, full of reverence for the traditional songs of his New Brunswick home and teeming with the urgency of modern-day struggles of resistance.

This festival is like few others in its diversity. July 9, *Stories of the Underground Railroad*, with the Juno Award-winning Toronto Mass Choir, uses cutting-edge gospel music with Caribbean musical influences to tell those stories. The Dévah String Quartet follows on July 10 presenting a concert that begins with pieces of a Haydn quartet on acoustic instruments, jumps to jazz, and then on to amplified arrangements of artists and bands, including Guns N' Roses, Coldplay, U2, Taylor Swift, Lady Gaga and more. July 11, pianist Vnukowski joins Peter Stoll, one of Canada's most innovative and versatile clarinetists, for a program of classical and jazz masterworks ranging from the 18th century (Tartini and Mozart) to the 20th (Milhaud, Gershwin and Benny Goodman).



Beny Esguerra



James Campbell

July 13, fusing spoken word and hip-hop's cultural expressions with Colombian Afro-Indigenous música de gaita, two-time Juno-nominated multi-instrumentalist and lyricist Beny Esguerra and New Tradition Music perform, followed on July 13 by Montreal's visionary collectif9. July 14 the ever-popular Gryphon Trio joins Vnukowski and clarinetist James Campbell, artistic director of neighbouring Festival of the Sound, in a program featuring Olivier Messiaen's seminal, mysterious work *Quartet for the End of Time*. July 15, jazz chanteuse Adi Braun and her trio bring an eclectic week to a witty close with "Mad about the Boys", a salute to Cole Porter, Kurt Weill and Noel Coward.

Paul Ennis

Festival of the Sound (July 19 to August 5)

Proudly billing themselves as Canada's longest-running classical chamber music festival, Festival of the Sound came into being in 1979 at the initiative of international superstar pianist (and at the time local cottager) Anton Kuerti, and has flowered, since 1985 under the guidance of James Campbell who, remarkably remains at the helm 37 years later. "The Sound" is a festival where guest artists return year after year because of the opportunity the festival offers for cross-fertilization, among artists who rarely cross paths in the course of their "normal" professional lives. Final repertoire for these ad hoc collaborations comes together at a relatively leisurely pace, so check back on their website over the course of June for details.

continues on next page

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cont'd from p33

Some major pieces of the puzzle are however already in place. Three of Canada's best known pianists – Janina Fialkowska, Marc-André Hamelin and Angela Hewitt – will open the festival on July 19 in Mozart's *Concerto for Three Pianos K242*; the following day Eric Friesen will lead an informal conversation with them; and each will give a recital later in the Festival. Hamelin and the Penderecki Quartet will play Brahms' *Piano Quintet Op.34* – coincidentally the same piece that Charles Richard-Hamelin will be performing at Toronto Summer Music.

The Gryphon Trio, who guested with Campbell at Collingwood two weeks earlier, will also put in an appearance, on July 25, in the Festival of the Sound (July 19 – August 5) playing Beethoven, Dvořák and Schubert's much-loved *Trio No.1 D898*.

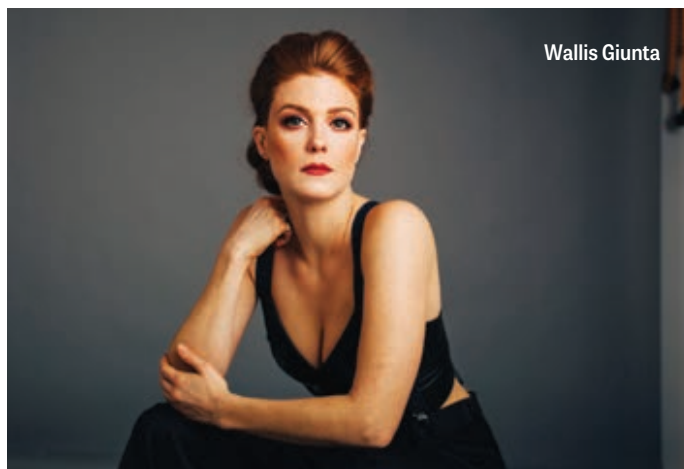
David Perlman

Ottawa Chamberfest (July 20 to August 3)

Grammy Award-winning violinist, James Ehnes, opens the Chamberfest July 20, leading the NAC orchestra's final concert of the season with a program of Bach's violin concertos.

One vocal concert double-header immediately leapt out of the calendar at me. On Friday July 28 at 7pm, in a program titled Wallis Giunta and Friends, Ottawa's own mezzo superstar returns from Vienna to Dominion-Chalmers Centre in a program of Ravel, Chausson, Berio, Bernstein and Mazzoli, with Honens 2006 Laureate Hinrich Alpers on piano. "The Ravel is incandescent, the Chausson erupts in bolts of passion, the Mazzoli sparks and shimmers, the Bernstein lights the room on fire, and the Berio is charged with a palpable energy, building to a lightning fast finale" Giunta writes.

Then at 9:30pm the same evening, in the festival's Chamberfringe series, soprano Patricia O'Callaghan performs a song cycle titled *Dark Butterflies*, inspired by ancient folk melodies of Sweden, Turkey, Ireland, Asia and more. Composed by pianist David Braid for O'Callaghan (who wrote the text), the cycle will here be performed in a new arrangement for soprano and piano trio with (who else?) the peripatetic Gryphon Trio.




TIM DUNK

Alpers comes into the Giunta recital having already played Beethoven's last six piano sonatas at Chamberfest – Nos.27, 28 and 29 on July 22; Nos.30, 31 and 32 on July 26. If you miss the last three, you have three days to get to Stratford Summer Music, where Alpers will be playing them Sunday afternoon, July 30.

Speaking of travel, nine days before the Ottawa Chamberfest begins on July 20, its artistic director, Carissa Klopoushak, will appear on the Walter Hall stage playing viola with the Ironwood Quartet as part of Toronto Summer Music. Collegial Canadians!

Paul Ennis

The WholeNote Who's Who (see page 49) provides web links to profiles of summer festivals, summer music education, Ontario choirs, and more, and will be updated regularly as our Directory members' plans for the summer, and beyond, are revealed. 



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Thursday June 1

- 11:00am: **Encore Symphonic Concert Band. Monthly Concert.** 35-piece concert band performing band concert music, pop tunes, jazz standards (2 singers) and the occasional march. Trinity Presbyterian Church York Mills, 2737 Bayview Ave. www.ensembleband.ca. \$10.
- 12:00 noon: **Canadian Opera Company. Voice Series: Prayers, Hopes, and Letters.** A program of arias and duets including music from Verdi's Otello, and Gounod's Roméo et Juliette. Charlotte Siegel and Ariane Cossette, sopranos. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.coc.ca/free-concert-series. Free.
- 12:00 noon: **Music at Met. Thursday Noon at Met Concert Series.** Works by Mozart, Brahms, Strauss, Rossini, and others. Veronika Anissimova, soprano; Ivan Jovanovic, piano. Metropolitan United Church, 56 Queen St. E. www.metunited.ca. Free. LIVE & STREAMED. With in-person only carillon recital at 11:30am.
- 7:00: **Danielle Basells. Little Bit a' Love Album Launch.** Jazz, pop, swing. Performers: Camilo Restrepo (7pm); Dizzy and Fay (7:30pm); Danielle Basells (8pm). Lula Lounge, 1585 Dundas St. W. www.eventbrite.ca/e/danielle-basells-little-bit-a-love-live-album-launch-tickets-574626682877. \$25; \$35 (general admission + CD).
- 7:00: **El Mocambo. Come As You Are Pride Kickoff.** Madison Violet with special guest Sarah Macdougall and an afterparty with DJ Secret Agent. 464 Spadina Ave. www.madisonviolet.com.
- 7:00: **Opera Revue. Debauchery at The Dakota.** Strauss: Meine Lippen; Weill: Youkali; Bizet: Toreador; Satie: Je te veux; Mozart: Là ci darem la mano. Danie Friesen, soprano; Alexander Hajek, baritone; Claire Elise Harris, piano; A'Slayna Von Hunt, Tucker, Bianca Boom Boom, and Thrasher, burlesque

- dancers. The Dakota, 249 Ossington Ave. 647-637-7491 or www.operarevueoperarevue.com/debauchery-at-the-dakota. \$20-\$30. Also May 31.
- 7:30: **ORGANIX Concerts/Istituto Italiano di Cultura Toronto. Italian Arts Festival.** Eugenio Maria Fagiani, organ. Basilica of Our Lady Immaculate, 28 Norfolk St., **Guelph**. 416-571-3680 or www.organixconcerts.ca. \$35; \$30 (RCCO/CIOC).
- 8:00: **Alliance Française de Toronto. Virtuosi by the Leleu Brothers.** Thomas Leleu, tuba; Romain Leleu, trumpet. Spadina Theatre, Alliance Française de Toronto, 24 Spadina Rd. www.alliance-francaise.ca/. \$18.
- 8:00: **Hugh's Room Live. Lester McLean @ 3030 Dundas West.** Hugh's Room, 3030 Dundas St. W. www.showpass.com/lester-mclean-3030-dundas-west. \$25 (live); \$10 (livestream). LIVE & LIVESTREAM.
- 8:00: **The Jazz Room. Francesco Cafiso with the Roberto Occhipinti Trio.** Jazz Room, Huether Hotel, 59 King St N., **Waterloo**. www.ticketscene.ca/events/43775. \$20. Also May 31 (7:30pm) at the Columbus Centre, Toronto.
- 8:00: **Toronto Symphony Orchestra. Brahms 2 + Benedetti Plays Marsalis.** Marsalis: Violin Concerto (Canadian Premiere); Brahms: Symphony No. 2. Nicola Benedetti, violin; Elim Chan, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$35. Also Jun 3.
- 8:30: **Fallsview Casino Resort. POP 2000 Tour.** Featuring Smash Mouth, Chris Kirkpatrick of *NSYNC, O-Town, Ryan Cabrera, and LFO. Fallsview Casino Resort, OLG Stage, 6380 Fallsview Blvd., **Niagara Falls**. 1-877-833-3110 or www.ticketmaster.ca.
- 8:30: **SING! The Toronto International Vocal Arts Festival. In Concert: Naturally 7 with Asian Riffing Trio.** The Concert Hall, 888 Yonge St. www.eventbrite.com/check-out-external?eid=472917818927. From \$25.



NATURALLY 7 W/ ASIAN RIFFING TRIO JUNE 1

SING!
THE TORONTO INTERNATIONAL
VOCAL ARTS FESTIVAL

Friday June 2

- 7:00: **Browntasaurus Records. Nick Maclean Quartet.** Featuring Brownman Ali, Nick Maclean, piano; Brownman Ali, trumpet; Bennett Young, bass; Jacob Wutzke, drums. Contxt, 254 Lansdowne Ave. 416-389-2643 or www.eventbrite.ca/e/nick-maclean-quartet-feat-brownman-ali-toronto-tickets-545543724967. \$20; \$15 (adv).
- 7:00: **Jazz at Durbar. Matt Pines Jazz Trio.** Matt Pines, piano; Peter Telford, double-bass; and Rebecca Enkin, vocals. Durbar Indian Restaurant, 2469 Bloor St. W. 416-762-4441.
- 7:30: **Canadian Opera Company. Pomegranate.** Music by Kye Marshall. Libretto by Amanda Hale. Canadian Opera Company Chorus & Orchestra; Rosemary Thomson, conductor; Jennifer Tarver, director. Canadian Opera Company Theatre, 227 Front St. E. 416-363-8231 or 1-800-250-4653 or tickets@coc.ca. From \$24. Also Jun 3, 4 (2pm). At 7:30pm unless otherwise noted.
- 7:30: **North Wind Concerts. Traverso-Palooza.** Works by Boismortier, Dornel, Quantz,

Hotteterre, Woollen, and the performers. Leslie Allt, Laura Chambers, Jin Cho, Anthea Conway-White, Alison Melville, and Emily Richardson, baroque flutes. Heliconian Hall, 35 Hazelton Ave. 416-305-1732 or www.bemusednetwork.com/events/detail/997. Pay-What-You-Wish.

- 8:00: **Massey Hall. Death Cab for Cutie: Asphalt Meadows Tour.** With special guest Lomelda. 178 Victoria St. www.tickets.mhrth.com/. From \$66. Also Jun 3.
- 8:00: **TONE Festival. RAWL / Naomi McCarrroll-Butler / Unguent.** Tibet Street Records, 102 Ossington Ave. www.tonetonoronto.com. \$15/\$12 (adv). Enter through back alley.

Saturday June 3

- 12:30: **Tafelmusik. Tafelmusik Baroque Summer Institute: Baroque Portraits.** An informal chamber recital by TBSI faculty members. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. www.tafelmusik.org/tbsi. Free. No tickets required.



MASS CHOIR EVENT (CONCERT AND WORKSHOPS)

W/ RETROCITY AND
LORRAINE SEGATO

JUNE 3

SING!
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VOCAL ARTS FESTIVAL

listings@theWholenote.com

Event listings are free of charge to artists, venues and presenters.

This issue contains event listings from June 1 to September 7, 2023.

IN THIS ISSUE

- **Live and/or livestream (date-specific daily listings for performances, workshops, etcetera)**
- **Directory of alternative venues (mainly clubs mostly jazz)**
- **Ongoing, On Demand and Other (not tied to a specific date)**

HOW TO LIST

1. Use the convenient online form at thewholenote.com/applylistings
2. Email listings to listings@thewholenote.com.
Please note, we do not take listings over the phone.

PLACEMENT

Listings are received every day and published in all media for which they are received in time.

- **WEEKLY LISTINGS UPDATE** (e-letter & online)
- **JUST ASK** (searchable online listings database)
- **PRINT** (see list of 2023/24 publication dates on page 9).

DEADLINES

Weekly Listings Update and Just Ask: Eligible listings received by 6pm Tuesday, each week, will be included in the following Sunday's e-letter, and simultaneously posted to our searchable online listings database.

Print: Our next print issue, Volume 29 no.1 covers September 2023. The print submission deadline for that issue will be **Tuesday August 15**. Please note: the Weekly listing e-letter typically looks 2-3 weeks ahead; the Just Ask database is searchable as far into the future as we have listings. Listings received for the Weekly Update prior to an upcoming print deadline do not need to be resubmitted unless there are changes.

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at thewholenote.com/newsletter

All other inquiries about WholeNote listings should be addressed to John Sharpe, Listings Editor at listings@thewholenote.com.

● 1:00: **SING! The Toronto International Vocal Arts Festival. 2023 Mass Choir Event (Concert and Workshops) feat. Retrocity.** Choirs, individuals, and world-class artists sing as one in the SING! Mass Choir. A full day of workshops, followed by an evening concert. The Concert Hall, 888 Yonge St. www.eventbrite.com/check-out-external?eid=593275933287. From \$12.50.

● 2:00: **Barrie Concert Band. Barrie Concert Band Goes Broadway.** Collier Street United Church, 112 Collier St., **Barrie.** 705-735-0720 or www.barrieconcertband.org/product-category/tickets. \$25; \$10(st).

● 2:00: **Grand Harmony A Cappella Chorus. Reaching New Heights.** Straighten Up and Fly Right; The Place Where the Lost Things Go; Nowhere To Go But Up/Let's Fly a Kite; With a Little Help from my Friends; Imagine. Maple Reserve Men's Quartet; Key of She Quartet; Rezonation Quartet; Vocal Vitality Ensemble. Community Christian Reformed Church, 1275 Bleams Rd., **New Hamburg.** 519-291-1656 or ghcshowtickets@gmail.com (e-transfer). \$30; \$15(st); Free(under 6). A fundraiser to assist with expenses to the Sweet Adelines International Stage in Louisville, KY in Oct 2023.

● 2:00: **The Jazz Project. Pass Me the Jazz!** They Say It's Spring; The Look of Love; Here Comes the Sun; Bass Singin' Blues; Pass Me the Jazz. Chamber choir (10 singers) plus jazz trio (piano, bass and drums). Church of the Transfiguration, 111 Manor Rd. E. 647-285-0338. \$25.

● 4:00: **ORGANIX Concerts/Istituto Italiano di Cultura Toronto. Italian Arts Festival.** Mario Ciferri, organ. Timothy Eaton Memorial Church, 230 St. Clair Ave. W. 416-571-3680 or www.organixconcerts.ca. \$45; \$40(RCCO/CIOC).

● 4:00: **Whistling Gardens. Arcady: Emerging Artists Recital in the Gardens.** Works by Ronald Beckett, Emma Verdonk, and Benjamin Gabbay. Sophia Korz, singer & songwriter; Roanna Kitchen, soprano; Olivia Maldonado, soprano; and Maria Milenic, mezzo; Benjamin Gabbay, piano. 698 Concession 3, **Wilsonville.** Tickets: info@arcady.ca or 519-428-3185 or in person at Whistling Gardens' Garden Centre. Tickets include a same-day pass to the botanical gardens and fountain shows. From \$37; \$15(under 18).

● 5:00: **Music Toronto. Celebration of Small Ensembles. (1) Far From Triumphant Court: Renaissance and Contemporary Songs Centred in Indigenous Storytelling.** duo nistwayr (Jonathon Adams, baritone; Jesse Plessis, piano; Lucas Harris, lute). Works by Dowland, Purcell, Crumb and Plessis. (2) Unspoken Poetry. Interro Quartet (Steve Sang Koh, violin; Eric Kim-Fujita, violin; Maxime Despax, viola; Sebastian Ostertag, cello). Works by Fanny Mendelssohn, Grażyna Bacewicz, Hildgard von Bingen, and Rebecca Clarke. (3) Colour You Like. Radia (Ryan Davis, viola) with the Gryphon Trio (Annalee Patipatana-koon, violin; Roman Borys, cello; Jamie Parker, piano). Aperture Room, Thornton-Smith Building, 340 Yonge St. www.music-toronto.com. \$90(3-concert pass); \$40(single); \$20(st/arts).

● 7:00: **Opera Sustenida. Il trovatore: The Movie - Live Launch & Concert.** Live performances from your favourite divas and special guest artists, tarot readings, audience Q&A, and a sneak peek at Il trovatore: The Movie. Opera Sustenida: Stephanie DeCiantis, soprano; Nicole Whitney Dubinsky, soprano; Daniella Theresia, mezzo; Suzanne Yeo, piano. Guests: Hassan Anami, tenor; Andrew Tees, baritone; and Dylan Wright, bass. Heliconian Hall, 35 Hazelton Ave. www.opera-sustenida.com/trovatore. \$45; \$65(VIP). Each ticket holder will also receive 1 Digital Viewer ticket to watch the full Il trovatore: The Movie running on YouTube - Jun 4-Jul 5.

● 7:30: **À La Mode Choir. In the Key of Arrr!** Works by Bengt Öllén, Loreena McKennitt, The Arrogant Worms, and Great Big Sea. Music Hall Hamilton, 24 Main St. W., **Hamilton.** 289-682-0385 or www.alamodechoir.com. \$30.

● 7:30: **Canadian Opera Company. Pomégranate.** See Jun 2. Also Jun 4(2pm). At 7:30pm unless otherwise noted.

● 7:30: **Etobicoke Centennial Choir. Musica Borealis: Music of Northern Lands.** Eriks Esenvalds: Northern Lights; Sibelius: This Is My Song (from Finlandia); Grieg: Ave Maris Stella; John Rutter: A Ukrainian Prayer; Paul Halley: Song for Canada; and other works. Karen MacLeod, soprano; Mélissa Danis, mezzo; Lauren Halasz, alto; David Finneran,

tenor; Carl Steinhauer, piano; Henry Renglich, conductor. Runnymede United Church, 432 Runnymede Rd. 416-779-2258 or www.etobicokecentennialchoir.ca. \$30.

● 7:30: **Hamilton Children's Choir. Illumini Feature Concert: Irresistible Revolution.** Guests: Hamilton You Poets. St. James Anglican Church, 137 Melville St., **Dundas.** www.eventbrite.ca. From \$28.

● 7:30: **Jubilate Singers. Dreams.** Rosephany Powell: I Dream a World; Victor Mio: A Dream Within a Dream; Sewepagahm: Sleepy Song; Ben Bolden: Tread Softly, Deborah Park: New Work (world premiere). Jubilate Singers; Ivan Jovanovic, piano; Isabel Bernaus, conductor. Church of St. Peter and St. Simon-the-Apostle, 525 Bloor St. E. 416-485-1988. \$30; \$20(sr); \$15(st).

● 7:30: **Kitchener Waterloo Community Orchestra. KWCO Features Kiwanis Festival Concerto Winners.** Mozart: 1st Movement from Piano Concerto No.23 in A K.488; Rachmaninoff: 1st Movement from Piano Concerto No.1 Op.1; Mozart: 1st Movement from Piano Concerto No.20 in d K.466; and symphonic works by Brahms. Angela Liang, piano; Anthony Vu, piano; Jonathan Zhao, piano; Kitchener Waterloo Community Orchestra. Knox Presbyterian Church, 50 Erb St. W., **Waterloo.** 519-744-2666. \$20(adults/sr); \$15(college/univ st); Free(high school st and younger). The KWCO strongly encourages the wearing of masks out of respect for the vulnerable members of our community.

● 7:30: **Opera by Request. Madonnazetti.** Carol McLeod, soprano. Other artists TBA. College St. United Church, 452 College St. 416-455-2365. Admission by donation.

● 8:00: **Acoustic Harvest. 25th Anniversary Celebration Fundraiser.** James Gordon, Mary Kelly, Chris McKhool & The Sultans of String, John Prince & A Piece of the Rock, Garnet Rogers, and others. St. Paul's United Church, 200 McIntosh St., **Scarborough.** www.acousticsharvest.ca or 416-729-7564. \$45/\$40(adv).

● 8:00: **Chamber Music Society of Mississauga. Moneka Arabic Jazz.** Living Arts Centre, 4141 Living Arts Dr., **Mississauga.** 647-892-8251 or www.chambermusicmississauga.org. \$15.

● 8:00: **Massey Hall. Death Cab for Cutie: Asphalt Meadows Tour.** With special guest Lomelda. 178 Victoria St. www.tickets.mhrth.com/. From \$66. Also Jun 2.

● 8:00: **North York Concert Orchestra. Unforgettable & Unfinished.** Ryan Trew: Come Closer; Schubert: Symphony No.8 in b D.759 "Unfinished"; Bernstein: Overture to Candide. Rachel Krehm, soprano. Pan Pacific Hotel Ballroom, 900 York Mills Rd., **North York.** 1-888-687-6926. \$30; \$25(sr); \$15(under 30).

● 8:00: **ORGANIX Concerts/Istituto Italiano di Cultura Toronto. Italian Arts Festival.** Eugenio Maria Fagiani, organ. Timothy Eaton Memorial Church, 230 St. Clair Ave. W. 416-571-3680 or www.organixconcerts.ca. \$45; \$40(RCCO/CIOC).

● 8:00: **Royal Conservatory of Music. Show One Presents: Polina Osetinskaya - Baroque Music from the Greatest Movies of All Time.** Bach: Italian Concerto in F; Bach: Chorale Prelude "Ich ruf zu dir, Herr Jesu Christ" ("I cry to you, Lord"); Bach: Toccata in e; Bach: Siciliano from Sonata No.2 in E-flat for flute and harpsichord (attributed to Bach); Bach: Passacaglia and Fugue in c; Handel: Sarabande from Suite No.4 in d; and other works

Music TORONTO

COSE

Celebration of Small Ensembles

June 3 at 5pm

Far From Triumphant Court
Unspoken Poetry
Colour You Like

music-toronto.com

Etobicoke Centennial Choir

Saturday, June 3, 7:30 pm
etobicokecentennialchoir.ca



musica borealis
music of northern lands

Jubilate singers

Isabel Bernaus conductor
Ivan Jovanovic piano

Dreams

GABRIEL FAURÉ
DEBORAH PARK
ROSEPHANYE POWELL
ROBERT SCHUMANN
SHERRYL SEWEPAGAHAM

Church of St. Peter & St. Simon
525 Bloor St. E.

Sat. June 3 7:30 pm

www.jubilatesingers.ca

MUSIC MONDAYS

Lunchtime Concerts

Mondays at 12:15

June 5 - A Celebration of Persian Music
June 12 - Warren Nicholson, guitar
June 19 - Odin Quartet with pianist Alex Panizza
June 26 - Ezra Duo
July 3 - Conrad Gold, organ

Admission: PWYC
Church of the Holy Trinity
www.musicmondays.ca

LIVE OR ONLINE | Jun 1 to Sep 7, 2023

by Handel, Purcell, and Rameau. Polina Osetinska, piano. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com. From \$48.

● 8:00: Toronto Symphony Orchestra.

Brahms 2 + Benedetti Plays Marsalis. See Jun 1.

● 8:00: **Voices Chamber Choir.** *Bach's Mass in B Minor*. In celebration of the choir's 25th anniversary. Ariel Harwood-Jones, soprano; Monica Zerbe, alto; Jeffrey Smith, tenor; Steven Henrikson, bass; Ron Ka Ming Cheung, conductor. St. Martin-in-the-Fields Anglican Church, 151 Glenlake Ave. 416-519-0528 or www.voiceschoir.com. \$30; \$25(sr/st-cash only).

Sunday June 4

● 2:00: **Canadian Opera Company.** *Pom-egranate*. See Jun 2.

● 3:00: **Chroma Vocal Ensemble.** *Let My Love Be Heard*. Chosen by members of the ensemble, this concert features some of our favourite choral pieces by Ešervalds, Gjeilo, Mealar, Pärt, Runestad, Eric Whitacre, and others. Mitchell Pady, conductor. St. Anne's Anglican Church, 276 Gladstone Ave. 647-828-8782 or www.chromavocalsemble.ca. From \$10.

● 3:00: **Orchestra Toronto.** *Crow and Rachmaninoff*. Joel Toews: Sleeping Giant (world premiere of the winning work in the Orchestra Toronto Prize in Composition); Bruch: Violin Concerto No.1 in g; Rachmaninoff: Symphony No.2 in e. Jonathan Crow, violin; Michael Newnham, conductor. George Weston Recital Hall, Meridian Arts Centre, 5040 Yonge St. 416-467-7142 or www.ticketmaster.ca. \$52. Pre-concert chat at 2:15pm.

● 3:00: **Toronto Choral Society.** *Songs From the Sea*. Vaughan Williams: A Sea Symphony (excerpts) and other works. Eastminster United Church, 310 Danforth Ave. www.torontochoralsociety.org/concert-tickets. \$30.

● 3:30: **Guelph Concert Band.** *A British Invasion!* A celebration of music from and inspired by jolly old England including works by Vaughan Williams and Holst and rock legends such as The Beatles and Queen. Members of the 7th Toronto Regimental RCA Band (Lt. Carina Lam, director); Tyler Wilkie, vocalist; Lauren Helmer, conductor. Salvation Army Citadel, 1320 Gordon St., **Guelph**. www.eventbrite.ca/e/a-british-invasion-tickets-599704611637. \$20; \$15(sr/st); \$45(Family Pass for 2 adults + 1-4 children); \$5(under 12).

● 4:00: **ORGANIX Concerts/Istituto Italiano di Cultura Toronto.** *Italian Arts Festival*. Giulia Biagetti, organ. Timothy Eaton Memorial Church, 230 St. Clair Ave. W. 416-571-3680 or www.organixconcerts.ca. \$45; \$40(RCCO/CIOC).

● 5:00: **Nocturnes in the City.** *Piano Recital*. Bach: Goldberg Variations BWV 988. Radka Hanakova, piano. St. Wenceslaus Church, 496 Gladstone Ave. 416-481-7294. \$25.

● 7:00: **Moosefest.** *Celebrating 5 Years of Roots Music Canada*. Performances by David Newland, KUNLE, Meredith Moon, Noah Zacharin, Tannis Slimmon, and others; David Newland & Andy Frank, hosts. Tranzac Club, 292 Brunswick Ave. www.eventbrite.ca. \$20 at the door or at Eventbrite.

● 8:00: **Opera Revue.** *Opera Revue at Reid's Distillery*. Works by Rossini, Weill, Mozart, Porter, and Donizetti. Danie Friesen, soprano;

Alexander Hajek, baritone; Spencer Kryzanowski, piano. Reid's Distillery, 32 Logan Ave. 647-637-7491 or www.operarevue.com. \$10.

Monday June 5

● 12:15: **Music Mondays.** *A Celebration of Persian Music: Ali Massoudi and Padideh Ahrarnejad*. Church of the Holy Trinity, 19 Trinity Sq. 416-598-4521 X223 or www.musicmondays.ca or musicmondayscs@gmail.com. PWYC (\$10 suggested).

● 1:00: **Mostly Madrigals.** *June 5 Singout*. One-hour outside a cappella vocal concert at the gazebo featuring 16th-century secular songs from England, France, and Italy. Esplanade Park, 1 The Esplanade, **Pickering**. Rain date is June 12.

Tuesday June 6

● 12:10: **Nine Sparrows Arts Foundation.**

Lunchtime Chamber Music. Bedford Trio. Yorkminster Park Baptist Church, 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.

● 1:00: **St. James Cathedral.** *Tuesday Organ Recital*. Nathan Jeffrey, organ. Cathedral Church of St. James, 106 King St. E. 416-364-7865 or www.stjamescathedral.ca. Free. Donations welcome.

● 8:00: **Luminato Festival/TO Live.** *Tree-monisha: A Musical Reimagining*. Music by Scott Joplin. Book & Libretto adapted by Leah-Simone Bowen. Bluma Appel Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. www.am.ticketmaster.com/tolive/treemonisha-events. Previews: from \$21. Regular: from \$30. Previews Jun 6, 7 & 8. Runs Jun 10, 11, 14-17.

Wednesday June 7

● 12:15: **St. Andrew's Presbyterian Church.** *Douglas Haas Legacy Concerts*. A silent film with organ accompaniment. Colin Cousins, organ. St. Andrew's Presbyterian Church (Kitchener), 54 Queen St. N., **Kitchener**. 519-578-4430. Free. Lunch available for \$10 - 11:30am-12:15pm. LIVE & ONLINE.

● 12:30: **Yorkminster Park Baptist Church.** *Noonday Organ Recital*. Daniel Norman, organ. 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.

● 1:00: **Tafelmusik.** *Tafelmusik Baroque Summer Institute: TBSI Orchestras & Choirs*. Showcasing the participants of TBSI in a splendid array of orchestral & choral music. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. www.tafelmusik.org/tbsf. Free. No tickets required.

● 8:00: **TONE Festival.** *Marc Ribot's Ceramic Dog (featuring Ches Smithn & Shahzad Ismaily) / Andy Moor / Adversarial Networks*. The Great Hall, 1087 Queen St. W. www.tonetoronto.com. \$30/\$25(adv).

● 8:00: **Toronto Symphony Orchestra.** *Symphonie Fantastique + Mozart*. See Jun 7. Also Jun 10.

Friday June 9

● 7:30: **Bravo Niagara! Festival of the Arts.** *Transfiguration: Valérie Milot and Stéphane Tétrault*. Valérie Milot, harp; Stéphane Tétrault, cello. FirstOntario Performing Arts Centre, Robertson Theatre, 250 St. Paul St., **St. Catharines**. www.bravoniagara.org. \$50; \$25(univ/college st); \$10(under 18).

● 7:30: **Canadian Children's Opera Company.**

The Nightingale of a Thousand Songs. Music by Serouj Kradjian. Libretto by Marjorie Chan. Meridian Arts Centre, Lyric Theatre, 5040 Yonge St., **North York**. www.canadianchildrensopera.com/thenightingale. \$43; \$32(sr/arts); \$26(18 years and younger/school & community groups). Please contact CCOC for student group pricing. School Previews: Jun 9(10am & 1pm). Performances: Jun 9(7:30pm); 10(3 & 7:30pm); 11(3pm).

● 7:30: **Opera by Request.** *L'elisir d'amore*. Music by Donizetti. Brittany Stewart, soprano (Giannetta); Alvaro Vasquez Roble, tenor (Memorino); Douglas Tranquada, baritone (Dulcamara); Sebastian Belcourt, baritone (Belcore); Diana DiMaura, mezzo (Adina); Claire Harris, pianist and music director. College St. United Church, 452 College St. 416-455-2365. \$20.

● 8:00: **Etobicoke Community Concert Band.** *Summer Fling*. Works by Glenn Miller, Benny Goodman, and others. Pentacle Woodwind Quintet; Deb Dowey, vocalist. Etobicoke Collegiate Auditorium, 86 Montgomery Rd., **Etobicoke**. 416-410-1570 or www.eccb.ca. \$15; Free(under 12).

● 8:00: **TONE Festival.** *Badge Époque Ensemble / Ben LaMar Gay / Masahiro Takahashi*. Nineteen Seventy Eight, 1978 Dundas St. W. www.tonetoronto.com. \$25/\$20(adv).

Saturday June 10

The Etobicoke Philharmonic hosts
A CULTURAL CABARET
Celebrating diversity in Etobicoke with music, dance, artisans

FREE
Etobicoke Philharmonic
Cotee Harper
Anir & Mohit Bhatt
Al Qahwa
CDH Live
Humber Jazz
Miss Coco and
Coco Collective

SATURDAY, JUNE 10
www.eporchestra.ca

● 10:30am: **Etobicoke Philharmonic Orchestra/Humber College.** *Cultural Cabaret*. Multi-cultural event with music, dance, artisans and more. Humber College Lakeshore Campus, 3199 Lakeshore Blvd. W. www.eventbrite.ca/cultural-cabaret-tickets. Free.

● 3:00: **Five at the First.** *The Folk Within Us*. Blas Galindo: Tres canciones; E. Gamboa: M'ijita; X. Montsalvatge: Cinco canciones negras; A. Ginastera: Cinco canciones populares argentinas; E. Braga: Cinco canções nordestinas do folclore brasileiro. Obsidiana Duo (Camila Montefusco, mezzo; Yolanda Tapia, piano). First Unitarian Church of Hamilton, 170 Dundurn St. S., **Hamilton**. 905-399-5125 or www.5atthefirst.com. \$5-\$20; Free(under 12).

● 7:00: **Univox Choir.** *Brighter Days*. An evening of song to welcome the warm embrace of



a summer night. Univox Choir; Malcolm Cody MacFarlane, conductor. Christ Church Deer Park, 1570 Yonge St. www.universe.com/BrighterDays. \$25; \$30(with a \$5 donation); Free(under 12).

● 7:30: **Counterpoint Community Orchestra.** *Innovation from Tradition*. Dvořák: Symphony No.9 in e Op.95 "From the New World"; Raum Kupala Night: Trumpet Concerto (World Premiere). Church of St. Peter and St. Simon-the-Apostle, 525 Bloor St. E. 416-762-9257 or hol12jo@sympatico.ca. \$20; \$12(18 and under). Masks strongly recommended.

● 7:30: **Tafelmusik.** *Tafelmusik Baroque Summer Institute: Grand Finale*. TBSI participants perform alongside the Tafelmusik Baroque Orchestra & Choir. Grace Church on-the-Hill, 300 Lonsdale Rd. www.tafelmusik.org/tbsf. Free. No tickets required.

● 8:00: **Nagata Shachu.** *FLOW* フロー. Nagata Shachu & Masayuki Sakamoto, taiko soloist. Hart House Theatre, 7 Hart House Circle. www.harthouse.universitytickets.com/w/event.aspx?id=1379&r=3e4cb36b5e64770ad79950b84dc0d05. \$35-\$45(adults); \$25-\$35(sr/st).

● 8:00: **Ontario Pops Orchestra.** *Movie Soundtracks and Popular Songs Concert*. Music from Star Wars, Star Trek, ET, Jurassic Park, Pirates of the Caribbean, and Lord of the Rings. Includes A Tribute to John Williams. Also: Beethoven: Symphony No.7 in A Op.92; Puccini: O mio babbino caro from Gianni Schicchi; Puccini: Vissi d'arte from Tosca; Bizet: Habanera from Carmen. Lyne Fortin, soprano; Carlos Bastidas, conductor. Trinity-St. Paul's Centre, 427 Bloor St. W. www.ontariopops.com. \$20-\$30.

● 8:00: **Toronto Symphony Orchestra.** *Symphonie Fantastique + Mozart*. See Jun 7.

Sunday June 11

● 2:00: **Avenue Road Music and Performance Academy.** *Marbin Matinees Concert Series: Say, Does Beethoven Tango? - A Cello and Piano Recital*. Works by Beethoven, Piazzolla, and Say. Mansur Kadirov, cello; Tristan Savella, piano. Avenue Road Music and Performance Academy, Gordon Lightfoot Concert Hall, 460 Avenue Rd. Seating is limited so pre-registration is required at www.avenueroadmusic.com or info@avenueroadmusic.com or 416-922-0855. Free. Donations are welcome. Salon concert setting. Reception

to follow.

- 3:00: **Smoke Show BBQ & Brew.** *The Metro Big Band.* Smoke Show BBQ and Brew, 744 Mount Pleasant Rd. 416-901-7469. \$10. Also Mar 12 & Jul 9.
- 4:00: **Coro San Marco.** *Caleidoscopio Musicale Italiano / Italian Music Kaleidoscope.* Joseph D. Carrier Art Gallery, 901 Lawrence Ave. W. cultural@villacharities.com or 416-789-7011 X248. \$15.
- 4:30: **SWEA Toronto.** *Jenny Lind Concert.* Josefina Mindus, soprano; Rebecka Elsgard, piano. Rosedale United Church, 159 Roxborough Dr. 905-751-5297. Suggested donation \$30. Light refreshments will be served after the concert.
- 4:30: **Toronto Chinese Orchestra.** *Soar: TCO 30th Anniversary Concert.* Liu Tianhua: Variations on Xinshuiling; Huang Xincui: Re-So-La-Re; Wang Chenwei: We Soar; Xu Changjun: New Dragon Dance; and Remembering Teresa Teng. Toronto Chinese Orchestra; Students of the Community Music Schools of Toronto (formerly Regent Park School of Music); Bobby Ho, percussion. Trinity-St. Paul's Centre, 427 Bloor St. W. www.torontochineseorchestra.com/wp/concerts/soar-tco-30th-anniversary-concert. \$30; \$25(sr/st).



Métis Traditions in Story and Song

June 11 7:30pm

bfschoir.org

- 7:30: **Brampton Festival Singers.** *Métis Traditions in Story and Song.* A choral concert with songs that reflect on our Indigenous peoples' contributions to Canada. Guests: Brampton Children's Chorus and St. Roch's High School Choir. St. Joseph of Nazareth Church, 290 Balmoral Dr., Brampton. 647-529-6752 or www.bfschoir.org or at the door. \$20.

Monday June 12

- 12:15: **Music Mondays.** *Plucked Music from Caccini to Bach.* Bach: Suite in D BWV 1007 for solo guitar; and works by Caccini, Gesualdo and Dowland. Warren Nicholson, guitar. Church of the Holy Trinity, 19 Trinity Sq. 416-598-4521 X223 or www.musicmondays.ca or musicmondayscs@gmail.com. PWYC (\$10 suggested).

Tuesday June 13

- 12:10: **Nine Sparrows Arts Foundation.** *Lunchtime Chamber Music.* Sophie Lanthier, flute. Yorkminster Park Baptist Church, 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.
- 1:00: **St. James Cathedral.** *Tuesday Organ Recital.* Sarah Johnson, organ. Cathedral Church of St. James, 106 King St. E. 416-364-7865 or www.stjamescathedral.ca. Free. Donations welcome.
- 3:00: **Fallsview Casino Resort.** *Meno-pause The Musical 2: Cruising Through 'The Change'.* Fallsview Casino Resort, Avalon Theatre, 6380 Fallsview Blvd., Niagara Falls. 1-877-833-3110 or www.ticketmaster.ca. . Runs from Jun 13-18. Dates and times vary.
- 8:00: **TONE Festival.** *New York Review of Cockucking / Laura Swanwick & Patrick O'Reilly / Del Stephen.* Nineteen Seventy Eight, 1978 Dundas St. W. www.tonetoronto.com. \$15/\$12(adv).

Wednesday June 14

- 12:15: **St. Andrew's Presbyterian Church.** *Douglas Haas Legacy Concerts.* Phoenix Trio (Wendy Wagler, flute; Cathy Anderson, cello; Beth Ann De Sousa, piano). St. Andrew's Presbyterian Church, 54 Queen St. N., **Kitchener.** 519-578-4430. Free. Lunch available for \$10 - 11:30am-12:15pm. LIVE & ONLINE.
- 12:30: **ORGANIX Concerts.** *Organ Concert.* Blackwood Duo: Peter Anthony Togni, organ; Jeff Reilly, clarinet. Our Lady of Sorrows Catholic Church, 3055 Bloor St. W. 416-571-3680 or www.organixconcerts.ca. Free will offering. Also Jun 16(7:30pm) - Lawrence Park Community Church.

Thursday June 15

- 12:00 noon: **Music at Met.** *Thursday Noon at Met Concert Series.* Contemporary Canadian organ music including works by Brenda Portman, Watson Henderson, Halley, and others. Matthew Fraser, organ. Metropolitan United Church, 56 Queen St. E. www.metunited.ca. Free. LIVE & STREAMED. With in-person only carillon recital at 11:30am.
- 8:00: **Hugh's Room Live.** *Music of the Great Lakes in Concert: A Songbook for the Canadian Indigenous.* Andrew McAnsh: Music of the Great Lakes. Revival Bar, 783 College St. www.showpass.com/music-of-the-great-lakes. \$35.
- 8:00: **Soundstreams/Tapestry Opera.** *Dragon's Tale.* Music by Chan Ka Nin. Libretto by Mark Brownell. Soundstreams' Choir 21; David Fallis, music director. Harbourfront Centre, Concert Stage, 235 Queens Quay W. www.soundstreams.ca. \$20-\$75. Also Jun 16(8pm), 17(8pm), 18(2pm).

Friday June 16

- 5:30: **Canadian Opera Company.** *Nature's Perspective.* An original opera created and performed by youth from across the GTA. Discover how a mischievous fox, confident rabbit, and a strong bear learn to trust humans, and how their allyship helps the clan find a solution to a major challenge. Canadian Opera Company Teaching Artists Rodyson Tse, Meredith Wolting, and Isabella Fassler; Musicians of the COC Orchestra. Evergreen Brick Works, 550 Bayview Ave. Free. Registration is not required.
- 6:00: **Markham Village Festival**

Committee. *Markham Village Music Festival.* Five multicultural stages, Beatbox Showcase, vendors, Barkham dedicated to dogs, Kidz Zone, Largest outdoor music festival in York Region. Markham Village Music Festival, 132 Robinson St., **Markham.** www.markham-festival.com.

- 7:30: **ORGANIX Concerts.** *Organ Concert.* Blackwood Duo: Peter Anthony Togni, organ; Jeff Reilly, clarinet. Lawrence Park Community Church, 2180 Bayview Ave. 416-571-3680 or www.organixconcerts.ca. From \$35. Also Jun 14(12:30pm) - Our Lady of Sorrows Catholic Church.
- 7:30: **Toronto Symphony Orchestra.** *Yuja Wang's Rachmaninoff.* Knights, Evans, Ramirez: New Works (World Premieres/TSO Commissions); Shostakovich: Symphony No.1; Rachmaninoff: Piano Concerto No.3. Yuja Wang, piano; Gustavo Gimeno, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$35. Also Jun 17(8pm), 18(3pm).
- 8:00: **Music Gallery.** *Duo Chichorium: Elemental.* Centred on themes of connection to oneself, to each other; to technology, and to nature. Jasmine Tsui and Louis Pino: Elemental Suite (world premiere); and other works. Duo Chichorium, percussion. Music Gallery at 918 Bathurst, 918 Bathurst St. Tickets: www.showclix.com/event/DuoChichoriumor 416-204-1080. \$15(adv); \$10(st/arts workers/Music Gallery members).
- 8:00: **Soundstreams/Tapestry Opera.** *Dragon's Tale.* See Jun 15. Also Jun 17(8pm), 18(2pm).

Saturday June 17

- 10:00am: **Markham Village Festival Committee.** *Markham Village Music Festival.* See Jun 16.
- 2:00: **Avenue Road Music and Performance Academy.** *Marbin Matinees Concert Series: Everything's Coming Up Gabi.* Don't Rain on My Parade from Funny Girl; Somewhere That's Green from Little Shop of Horrors; and other works. Gabi Epstein, vocalist; Mark Camilleri, piano. Avenue Road Music and Performance Academy, Gordon Lightfoot Concert Hall, 460 Avenue Rd. Seating is limited so pre-registration is required at www.avenueroadmusic.com or info@avenueroadmusic.com or 416-922-0855. Free. Donations are welcome. Salon concert setting. Reception to follow.
- 4:00: **Whistling Gardens.** *Playful Fox Presents A Garden Concert Tribute to Andrew Lloyd Webber.* Works by Andrew Lloyd Webber. 698 Concession 3, **Wilsonville.** Tickets: 519-428-3185 or in person at Whistling Gardens' Garden Centre. Tickets include a same-day pass to the botanical gardens and fountain shows. \$35; \$25(st 17 and under).
- 7:30: **North York Concert Orchestra.** *Candide.* Music by Leonard Bernstein. Semi-staged operetta with soloists, chorus, and orchestra. East End United Church, 310 Danforth Ave. www.nycoc.ca. \$50; \$40(sr); \$30(under 30). Also Jun 18(3pm).
- 8:00: **Grand Bizarre Supper Club.** *Electric Night with Lebanese DJ Rodge: Live in Toronto.* 15 Saskatchewan Rd. www.eventbrite.com/e/dj-rodge-in-toronto-tickets-618244735647. \$65; \$100(VIP).
- 8:00: **Soundstreams/Tapestry Opera.** *Dragon's Tale.* See Jun 15. Also Jun 18(2pm).
- 8:00: **Toronto Symphony Orchestra.** *Yuja Wang's Rachmaninoff.* Knights, Evans,

Ramirez: New Works (World Premieres/TSO Commissions); Shostakovich: Symphony No.1; Rachmaninoff: Piano Concerto No.3. Yuja Wang, piano; Gustavo Gimeno, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$35. Also Jun 16(7:30pm), 18(3pm).

Sunday June 18

- 2:00: **Chamber Music Hamilton.** *In Concert.* Nadejda Vlaeva, piano; and Michael Schulte, violin. Art Gallery of Hamilton, 123 King St. W., **Hamilton.** chambermusic-hamilton@gmail.com or 905-627-1627 or at the door. \$35. Free admission to the Art Gallery of Hamilton.
- 2:00: **Soundstreams/Tapestry Opera.** *Dragon's Tale.* See Jun 15.
- 3:00: **North York Concert Orchestra.** *Candide.* Music by Leonard Bernstein. Semi-staged operetta with soloists, chorus, and orchestra. East End United Church, 310 Danforth Ave. www.nycoc.ca. \$50; \$40(sr); \$30(under 30). Also Jun 17(7:30pm).
- 3:00: **Toronto Symphony Orchestra.** *Yuja Wang's Rachmaninoff.* See Jun 16. Also Jun 17(8pm).
- 7:30: **Cuckoo's Nest Folk Club.** *Hannah Shira Naiman With Nathan Smith.* Chaucer's Pub, 1222 Carling St., **London.** Tickets: www.ticketscene.ca/events. \$25.
- 8:00: **Hugh's Room Live.** *Connie Kaldor.* Revival Bar, 783 College St. www.showpass.com/connie-kaldor-revival. \$40.
- 8:00: **TONE Festival.** *Jason Doell LP Release / New Hermitage / meimei.* Array Space, 155 Walnut Ave. www.tonetoronto.com. \$15/\$12(adv).

Monday June 19

- 12:15: **Music Mondays.** *Chamber Music Concert.* Haydn: Finale from String Quartet in B-flat Op.76 No.4 "Sunrise"; Mozart: Allegro molto from String Quartet No.19 in C K.465; Beethoven: Allegro from String Quartet No.4 in c Op.18 No.4; Runcie: Gioco con parafrasi variegate from String Quartet No.2; Brahms: Rondo - Allegro from Piano Quartet No.1 in g Op.25; and other works. Odin Quartet; Alex Panizza, piano. Church of the Holy Trinity, 19 Trinity Sq. 416-598-4521 X223 or www.musicmondays.ca or musicmondayscs@gmail.com. PWYC (\$10 suggested).

Tuesday June 20

- 1:00: **St. James Cathedral.** *Tuesday Organ Recital.* Peter Nikiforuk, organ. Cathedral Church of St. James, 106 King St. E. 416-364-7865 or www.stjamescathedral.ca. Free. Donations welcome.
- 8:00: **Toronto Symphony Orchestra.** *The Music of Alan Menken.* Katie Rose Clarke, Jordan Donica, Montego Glover, Matt Doyle, vocalists; Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$62. Also Jun 21(2 & 8pm), 22.

Wednesday June 21

- 12:10: **Nine Sparrows Arts Foundation.** *Lunchtime Chamber Music.* Kay Tozawa, violin. Yorkminster Park Baptist Church, 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.
- 12:15: **St. Andrew's Presbyterian Church.** *Douglas Haas Legacy Concerts.* Beethoven: Piano Sonata No.14 in c-sharp Op.27 No.2 "Moonlight"; Debussy: Étude pour les arpèges composés; Liszt: Un sospiro from Trois études

LIVE OR ONLINE | Jun 1 to Sep 7, 2023

de concert S.144; Fauré: Impromptu in D-flat Op.86bis. Koichi Inoue, piano. 54 Queen St. N., **Kitchener**. 519-578-4430 or www.standrewskw.com. Free. Lunch available for \$10 - 11:30am-12:15pm. LIVE & ONLINE.

● 2:00: **Toronto Symphony Orchestra**. *The Music of Alan Menken*. Katie Rose Clarke, Jordan Donica, Montego Glover, Matt Doyle, vocalists; Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$47. Also Jun 20(8pm), 21(8pm), 22(8pm).

● 8:00: **Elora Singers/Music at Met**. *Considering Matthew Shepard*. Craig Hella Johnson: *Considering Matthew Shepard*. Elora Singers, Mark Vuorinen, conductor. Metropolitan United Church, 56 Queen St. E. 519-846-0331 or www.elorasingers.ca/events. \$30. NOTE: This work includes direct quotations of the bigoted words of Westboro Baptist Church members, who picketed Shepard's funeral. Audience members are warned of strong language and the intense themes in the piece.

● 8:00: **TONE Festival**. *Zoh Amba & Chris Corsano / Farida Amadou / Ways*. Tranzac Club, 292 Brunswick Ave. www.tonetoronto.com. \$20/\$15(adv).

● 8:00: **Toronto Symphony Orchestra**. *The Music of Alan Menken*. Katie Rose Clarke, Jordan Donica, Montego Glover, Matt Doyle, vocalists; Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$62. Also Jun 20, 21(2pm), 22.

● 8:30: **Fallsview Casino Resort**. *Daughtry*. Fallsview Casino Resort, OLG Stage, 6380 Fallsview Blvd., **Niagara Falls**. 1-877-833-3110 or www.ticketmaster.ca.

Thursday June 22

● 12:00 noon: **Music at Met**. *Thursday Noon at Met Concert Series*. This is an outdoor recital, but the church will be open. Gordon Slater, carillon. Metropolitan United Church, 56 Queen St. E. www.metunited.ca. Free. LIVE & STREAMED.

● 7:00: **Toronto City Opera**. *Die Fledermaus*. Music by Johann Strauss II. In German with piano accompaniment and English super-titles. Spoken dialogue in English. Fleck Dance Theatre, Harbourfront Centre, 235 Queens Quay W. www.torontocityopera.com/tickets. \$55; \$65(premium); \$35(arts workers/35 and under). Also Jun 24(2pm), 25(2pm).

● 8:00: **Toronto Symphony Orchestra**. *The Music of Alan Menken*. Katie Rose Clarke, Jordan Donica, Montego Glover, Matt Doyle, vocalists; Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$62. Also Jun 20, 21(2 & 8pm).

Friday June 23

● 8:00: **Kindred Spirits Orchestra**. *A Scottish Fantasy*. Prokofiev: Russian Overture; Bruch: Scottish Fantasy; Prokofiev: Symphony No.7. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., **Richmond Hill**. 905-604-8339. \$20-\$40.

Saturday June 24

● 2:00: **Avenue Road Music and Performance Academy**. *Marbin Matinees Concert Series: Fireworks and Favourites*. Works by Paganini, Chopin, and others. Sora Sato-Mound, violin; Dayou Kim, piano; with Victoria

Kogan. Avenue Road Music and Performance Academy, Gordon Lightfoot Concert Hall, 460 Avenue Rd. Seating is limited so pre-registration is required at www.avenueroadmusic.com or info@avenueroadmusic.com or 416-922-0855. Free. Donations are welcome. Salon concert setting. Reception to follow.

● 2:00: **Toronto City Opera**. *Die Fledermaus*. See Jun 22. Also Jun 25(2pm).

● 7:30: **Leith Summer Festival**. *Bach to Benny Goodman*. Michael Bridge, accordion; Kornel Wolak, clarinet. Historic Leith Church, 419134 Tom Thomson Lane, **Leith**. <http://www.roxytheatre.ca> or 519-371-2833. \$40.

● 7:30: **Opera by Request**. *Otello*. Music by Gioacchino Rossini. Paul Williamson, tenor (Otello); Meagan Reimer, mezzo (Desdemona); Ernesto Ramirez, tenor (Rodrigo); Dillon Parmer, tenor (Iago); Abigail Veens-tran, soprano (Emilia); Dylan Wright, bass-baritone (Elmiro); Francis Domingue, tenor (Doge/Lucio/Gondolier); William Shookhoff, piano and music director. College St. United Church, 452 College St. 416-455-2365. \$20.

● 7:30: **RESOUND Choir**. *Raising Voices!* Works by Jaako Mantjarvi; Hindemith; Moses Hogan; Rosephanye Powell; Connor Koppin. RESOUND Choir & The Toronto Mass Choir. King Street Community Church, 611 King St. W., **Oshawa**. 905-576-9398 or www.raisingvoiceswresoundchoir.eventbrite.ca. \$35; \$15(st).

● 8:00: **Fallsview Casino Resort**. *Santana: 1001 Rainbows Tour*. Fallsview Casino Resort, OLG Stage, 6380 Fallsview Blvd., **Niagara Falls**. 1-877-833-3110 or www.ticketmaster.ca.

● 8:00: **Kindred Spirits Orchestra**. *Bruch & Prokofiev*. Prokofiev: Russian Overture; Bruch: Scottish Fantasy; Prokofiev: Symphony No.7. Glenn Gould Studio, 250 Front St. W. 905-604-8339. \$20-\$40.

● 8:00: **TONE Festival**. *White People Killed Them / Animateur / Not A Band*. Tranzac Club, 292 Brunswick Ave. www.tonetoronto.com. \$20/\$15(adv).

Sunday June 25

● 2:00: **Toronto City Opera**. *Die Fledermaus*. See Jun 22.

● 2:30: **Brott Music Festival**. *Vivaldi Four Seasons*. Cameron Wilson: Four Seasons (Ontario premiere); Vivaldi: Four Seasons. Joseph Lanza, violin; Jonathan Crow, violin; National Academy Orchestra; Alain Trudel, conductor. L.R. Wilson Concert Hall, McMaster University, 1280 Main St. W. **Hamilton**. www.brottmusic.com or 905-525-7664. \$59; \$54(sr); \$25(st); \$10(under 12). Includes entrance to the concert and an Indigenous cultural experience.

● 8:00: **TONE Festival**. *Caroline Davis' Alula / Madeleine Ertel*. The Rex, 194 Queen St. W. www.tonetoronto.com. From \$10.

Monday June 26

● 12:15: **Music Mondays**. *Classically Jazz*. Nikolai Kapustin: Sonata for Viola & Piano; and works by Gershwin and others. Ezra Duo: Jacob Clewell, violin & viola; Sasha Bult-Ito, piano. Church of the Holy Trinity, 19 Trinity Sq. 416-598-4521 X223 or www.musicmondays.ca or musicmondayscsg@gmail.com. PWYC (\$10 suggested).

CONSIDERING MATTHEW SHEPARD



WED JUN 21 | 8:00 PM
METROPOLITAN UNITED CHURCH

A powerful oratorio by
Craig Hella Johnson
on the life and death
of Matthew Shepard

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Kindred Spirits Orchestra

Kristian Alexander | Music Director

A SCOTTISH FANTASY

Friday, June 23, 2023, 8 pm

Richmond Hill Centre for the Performing Arts

PROKOFIEV, *Ouverture russe*
BRUCH, *Scottish Fantasy*
PROKOFIEV, *Symphony No. 7*



Kristian Alexander | conductor



Andrew Sords | violinist

905.787.8811
10268 Yonge St.
RHCentre.ca



Canada
Ontario



Tuesday June 27

- 12:10: **Nine Sparrows Arts Foundation.** *Lunchtime Chamber Music.* Akiko Britz-McKibbin, flute. Yorkminster Park Baptist Church, 1585 Yonge St. www.yorkminster-park.com. Free. Donations welcome.
- 1:00: **St. James Cathedral.** *Tuesday Organ Recital.* Minne Veldman, organ. Cathedral Church of St. James, 106 King St. E. 416-364-7865 or www.stjamescathedral.ca. Free. Donations welcome.
- 7:00: **Tafelmusik.** *Stelle cadenti / Shooting Stars.* A musical journey celebrating the captivating lives and works of famous composers. Schubert Trio: in B-flat D.471; Mozart: Movements from Divertimento in E-flat K.563; Noferi: Trio in E-flat Op.15 No.3; Boccherini: Trio in A Op.14 No.3. Julia Wedman, violin; Patrick G. Jordan, viola; Michael Unterman, cello. Columbus Centre, Joseph D. Carrier Gallery, 901 Lawrence Ave. W. www.eventbrite.ca/e/tafmusik-stelle-cadenti-shooting-stars-tickets. \$30; \$20(Sr/st/Tafelmusik subscribers).
- 7:30: **Aspirare Vocal Collective.** *Emergence: Like a River.* Ian Cusson: ziibiwan (like a river) (world premiere); Osvaldo Golijov: Coral del Arricife; Eriks Ešensvalds: Rasa. Rosedale Presbyterian Church, 129 Mt. Pleasant Rd. 204-588-8011 or www.aspirarevocal.com. From \$10.
- 8:00: **Toronto Concert Orchestra.** *Off to the Races.* Works by Scott Joplin, Leroy Anderson, Aaron Copland, Liza McLellan, and others. Palais Royale, 1601 Lake Shore Blvd. W. www.tcomusic.ca/presale-2023/. Pre-sale now on.
- 8:30: **Ontario Pops Orchestra.** *Around the World in One Day.* Celebrating Multicultural Day in Canada. Felipe Tellez: El condor pasa; and works from Argentina, France, USA, Spain, Peru, Ireland, Czech Republic, Italy, Korea, South Africa, and Canada. Giovanni Ruiz, soloist; Carlos Bastidas, conductor. Mel Lastman Square, 5100 Yonge St., **North York.** www.ontariopops.com. Free.

Wednesday June 28

- 7:30: **Fallsview Casino Resort.** *Counting Crows Banshee Season Tour '23 with special guest Dashboard Confessional.* Fallsview Casino Resort, OLG Stage, 6380 Fallsview Blvd., **Niagara Falls.** 1-877-833-3110 or www.ticketmaster.ca.
- 8:00: **TONE Festival.** *Sun Ra Arkestra / Tender Buttons.* The Great Hall, 1087 Queen St. W. www.tonetoronto.com. \$50/\$40(adv).

Thursday June 29

- 12:00 noon: **Music at Met.** *Thursday Noon at Met Concert Series.* This is an outdoor recital, but the church will be open. Ellen Dickinson, carillon. Metropolitan United Church, 56 Queen St. E. www.metunited.ca. Free. LIVE & STREAMED.
- 7:30: **Brott Music Festival.** *Carmina Burana.* Barbara Assiginaak: Kikzootaad-wak Suite (world premiere); Orff: Carmina Burana. Bach Elgar Choir; National Academy Orchestra; Alain Trudel, conductor. Boris Brott Great Hall, FirstOntario Concert Hall, 1 Summers Ln., **Hamilton.** www.brottmusic.com or 905-525-7664. \$59; \$54(sr); \$25(st); \$10(under 12). Includes entrance to the concert and an Indigenous cultural experience.
- 7:30: **Toronto Symphony Orchestra.**

Marvel Studios' *Black Panther in Concert.* Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$55. Also Jun 30.

Friday June 30

- 7:30: **Canadian Music Centre.** *David Zhang Solo Composition Concert.* In celebration of Canada's 156th Anniversary. Canadian Music Centre, Chalmers Performance Space, 20 St. Joseph St. www.cmccanada.org.
- 7:30: **Toronto Symphony Orchestra.** *Marvel Studios' Black Panther in Concert.* Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$55. Also Jun 29.
- 8:00: **Fallsview Casino Resort.** *John Fogerty.* Fallsview Casino Resort, OLG Stage, 6380 Fallsview Blvd., **Niagara Falls.** 1-877-833-3110 or www.ticketmaster.ca.
- 8:00: **Tafelmusik.** *Shooting Stars: Tafelmusik Baroque Orchestra at the McMichael.* A musical journey celebrating the captivating lives and works of famous composers. Schubert Trio: in B-flat D.471; Mozart: Movements from Divertimento in E-flat K.563; Noferi: Trio in E-flat Op.15 No.3; Boccherini: Trio in A Op.14 No.3; and other works. Julia Wedman, violin; Patrick G. Jordan, viola; Michael Unterman, cello. McMichael Canadian Art Collection, 10365 Islington Ave, **Kleinburg.** www.mcmichael.com/event/tafmusik-baroque-orchestra-shooting-stars. \$50; \$40(McMichael Members/Tafelmusik subscribers).

Saturday July 1

- 2:00: **University of Toronto.** *Canada Day Carillon Recital.* Ellen Dickinson, carillon. Soldiers' Tower, University of Toronto, 7 Hart House Circle. 416-978-3845 or www.alumni.utoronto.ca/soldierstower. Free. Outdoor event, rain or shine. Seating available.
- 8:00: **Kindred Spirits Orchestra.** *Canada Day Celebration.* Music from movies, Broadway and light classics. Unionville Millennium Theatre, 150 Main St., **Unionville.** 905-604-8339. TBA.

Sunday July 2

- 2:00: **Arraymusic.** *Public Workshop: Improvisation with Allison Cameron.* Array Space, 155 Walnut Ave. www.arraymusic.ca. Free. Donations accepted. Also May 28 & Aug 6.
- 7:00: **Fallsview Casino Resort.** *Rodrigo y Gabriela: In Between Thoughts... A New World Tour.* Fallsview Casino Resort, Avalon Theatre, 6380 Fallsview Blvd., **Niagara Falls.** 1-877-833-3110 or www.ticketmaster.ca.

Monday July 3

- 12:15: **Music Mondays.** *Amazing Organ Pipes.* Conrad Gold, organ. Church of the Holy Trinity, 19 Trinity Sq. 416-598-4521 X223 or www.musicmondays.ca or musicmondayscs@gmail.com. PWYC (\$10 suggested).
- 8:00: **ORGANIX Concerts.** *Organ Concert.* Chelsea Chen, organ. Cathedral Church of St. James, 106 King St. E. 416-571-3680 or www.organixconcerts.ca. From \$35.

Tuesday July 4

- 8:00: **Toronto Concert Orchestra.** *Beautiful Scars: Tom Wilson.* Folk, rock, and strings. Tom Wilson, vocalist; Darcy Hepner, guest conductor & arranger; members of Tom Wilson's band; and members of the Toronto

TO SUMMER MUSIC

PART OF THE TORONTO SUMMER MUSIC FESTIVAL

metamorphosis

Jonathan Crow, Artistic Director

JULY 6 - 29



Parting Wild Horse's Mane
July 11

The Butterfly Project
July 12



Tradition
July 21

Tango in the Dark
July 24



Darkness and Light
July 26



Buy your tickets now!
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LIVE OR ONLINE | Jun 1 to Sep 7, 2023

Concert Orchestra. Palais Royale, 1601 Lake Shore Blvd. W. www.tcomusic.ca/presale-2023. Presale now on.

Wednesday July 5

● **1:00: Mostly Madrigals.** *July 5 Singout.* One-hour outside a cappella vocal concert at the gazebo featuring 16th-century secular songs from England, France, and Italy. Humber Bay West Park, 2225 Lake Shore Blvd. W., **Etobicoke**. Rain date is July 12.

Thursday July 6

- **11:00am: Encore Symphonic Concert Band.** *Monthly Concert.* 35-piece concert band performing band concert music, pop tunes, jazz standards (2 singers) and the occasional march. Trinity Presbyterian Church York Mills, 2737 Bayview Ave. www.encoreband.ca. \$10.
- **12:00 noon: Music at Met.** *Thursday Noon at Met Concert Series.* This is an outdoor recital, but the church will be open. Ellen Dickinson, carillon. Metropolitan United Church, 56 Queen St. E. www.metunited.ca. Free. LIVE & STREAMED.
- **7:30: Brott Music Festival.** *PopOpera.* An evening of PopOpera arias, ensembles, orchestral overtures, and other works. National Academy Orchestra; Alain Trudel, conductor. L.R. Wilson Concert Hall, McMaster University, 1280 Main St. W., **Hamilton**. www.brottmusic.com or 905-525-7664. \$59; \$54(sr); \$25(st); \$10(under 12).

TO SUMMER MUSIC

OPENING NIGHT!

Jon Kimura Parker,
Illia Ovcharenko,
and friends

July 6



tosummermusic.com

● **7:30: Toronto Summer Music Festival.** *Opening Night!* Beethoven: Piano Sonata No.14 in c-sharp Op.27 No.2 "Moonlight"; Mozart: Piano Concerto No.12 in A K.414 (chamber version); Milhaud: Scaramouche Op.165b; Levko Revutsky: 7 Preludes for Piano Op.7 Nos.1 & 2; Rachmaninoff: Suite No.2 Op.17, for 2 pianos; and other works. Illia Ovcharenko, piano; Jon Kimura Parker, piano; Yura Lee, violin; Jonathan Crow, violin; Milena Parjaro-van de Stadt, viola; Ani Aznavoorian, cello; Michael Chiarello, double bass. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or www.tosummermusic.com. From \$20. Discounts are available to those over

65 and under 35. Champagne reception for entire audience after concert.

Friday July 7

- **7:00: Brookside Music Association.** *Festival of the Bay: The Fretless.* Trent Freeman, fiddle/viola; Karmnel Sawitsky, fiddle/viola; Ben Plotnick, fiddle/viola; and Eric Wright, cello. Midland Cultural Centre, 333 King St., **Midland**. 705-527-4420 or www.midlandculturalcentre.com. \$30.
- **7:30: Toronto Summer Music Festival.** *Brahms & Schumann.* Robert Schumann: Adagio and Allegro Op.70; Clara Schumann: Three Romances for Violin and Piano Op.22; Brahms: Six Pieces for Piano Op.118 Nos.1 & 2; Brahms: Piano Quintet in F Op.34. Yura Lee, violin; Jonathan Crow, violin; Milena Parjaro-van de Stadt, viola; Ani Aznavoorian, cello; Charles Richard-Hamelin, piano; and others. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208 or www.tosummermusic.com. Discounts are available for those over 65 and under 35. From \$20.

Saturday July 8

- **1:00: Toronto Summer Music Festival.** *ReGeneration.* ReGeneration Concerts feature Academy Fellows alongside their Mentors. Visit www.tosummermusic.com for repertoire updates in June. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. Tickets at 416-408-0208 or www.tosummermusic.com. From \$20. Also at 4pm and 7:30pm.
- **7:30: Leith Summer Festival.** *Penderecki String Quartet.* Works by Mozart, Schulhoff, Brahms. Historic Leith Church, 419134 Tom Thomson Lane, **Leith**. <http://www.roxy-theatre.ca> or 519-371-2833. \$40.
- **7:30: Ontario Cross-Cultural Music Society.** *Dancing in the Summer.* J. Strauss II: On the Beautiful Blue Danube; Zequinha de Abreu: Tico Tico; Vivaldi: Summer from The Four Seasons; Fauré: Pavane (arranged for flute choir); Andrew Lloyd Webber: Memory from Cats; and other works. OCMS Choir and Orchestra. Trinity Anglican Church (Aurora), 79 Victoria St., **Aurora**. www.ocms-ca.com/concert or info@ocms-ca.com. \$30; \$20(sr/st).
- **4:00: Toronto Summer Music Festival.** *ReGeneration.* ReGeneration Concerts feature Academy Fellows alongside their Mentors. Visit www.tosummermusic.com for repertoire updates in June. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. Tickets at 416-408-0208 or www.tosummermusic.com. From \$20.
- **9:00: Fallsview Casino Resort.** *Steve Miller Band.* Fallsview Casino Resort, OLG Stage, 6380 Fallsview Blvd., **Niagara Falls**. 1-877-833-3110 or www.ticketmaster.ca.

Sunday July 9

- **3:00: Smoke Show BBQ & Brew.** *The Metro Big Band.* Smoke Show BBQ and Brew, 744 Mount Pleasant Rd. 416-901-7469. \$10. Also Mar 12 & Jun 11.

Monday July 10

- **12:15: Music Mondays.** *Aspiration and Inspiration.* Joan Tower: Big Sky; Donizetti: Piano Trio in E-flat; Ravel: Piano Trio. Trio

Coriolis: Rebecca Morton, cello; Tomoko Inui, piano; Jung Tsai, violin. Church of the Holy Trinity, 19 Trinity Sq. 416-598-4521 X223 or www.musicmondays.ca or musicmondayscs@gmail.com. PWYC (\$10 suggested).

TO SUMMER
MUSIC

ANA MARÍA MARTÍNEZ
July 10

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- **7:30: Toronto Summer Music Festival.** *Ana María Martínez.* A recital of Spanish-language songs by Falla, Montsalvatge, Ponce, and others. Ana María Martínez, soprano; Craig Terry, piano. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208 or www.tosummermusic.com. From \$20.

Tuesday July 11

- **5:00: Toronto Summer Music Festival.** *Shuffle Hour.* One-hour casual concert featuring Festival artists and next-generation

MUSIC
MONDAYS

Lunchtime Concerts
Mondays at 12:15
July 3 - Conrad Gold,
organ
July 10 - Trio Coriolis
July 17 - Ensemble
Elatós
July 26 - Clara Yoon,
Julia Tom & Megan
Chang
July 31 - TCO String
Quartet, Marco Verza
Admission: PWYC
Church of the Holy Trinity
www.musicmondays.ca

stars. Heliconian Hall, 35 Hazelton Ave. 416-408-0208 or www.tosummermusic.com. Free. Also Jul 12, 13, 18, 19, 20.

● **7:30: Toronto Summer Music Festival.** *Parting Wild Horse's Mane.* Evan Mitchell/Wu Style: Music for 13 Form Spear (world premiere); Kevin Lau: String Quartet No.4 (world premiere); R. Murray Schafer: String Quartet No.6 "Parting Wild Horse's Mane"; Alexina Louie: Music for Fast Form and Double Sword (world premiere). Ironwood Quartet: Jessica Linnebach, violin; Emily Kruspe, violin; Carissa Klopoushak, viola; Rachel Mercer, cello. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208 or www.tosummermusic.com. From \$20. Discounts are available for those over 65 and under 35.

● **8:00: Toronto Concert Orchestra.** *Mozart's Letters.* Readings of letters written by Mozart intertwined with his music. Mozart: Sinfonia Concertante for Violin, Viola and Orchestra in E-flat K.364; and other works. Alyssa DiMarco, soprano; Huachu Huang, violin; Laurence Schaufele, viola. Palais Royale, 1601 Lake Shore Blvd. W. www.tcomusic.ca/presale-2023/. Presale now on.

Wednesday July 12

- **11:00am: Toronto Summer Music Festival.** *TSM Kids Concert.* One-hour concert for ages 5-12. Joanne Kellam, host. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208 or www.tosummermusic.com. Free. Also Jul 19.
- **12:00 noon: Toronto Summer Music Festival.** *Academy Noon Concert.* Featuring Academy Fellows. Heliconian Hall, 35 Hazelton Ave. 416-408-0208 or www.tosummermusic.com. Free. Also Jul 13, 14, 26, 27, 28.
- **5:00: Toronto Summer Music Festival.** *Shuffle Hour.* One-hour casual concert featuring Festival artists and next-generation stars. Heliconian Hall, 35 Hazelton Ave. 416-408-0208 or www.tosummermusic.com. Free. Also Jul 11, 13, 18, 19, 20.
- **7:30: Toronto Summer Music Festival.** *The Butterfly Project.* A re-imagining of Puccini's Madama Butterfly into The Butterfly Project 蝶々さんのプロジェクト (or; The Ballad of Chō-Chō san). Teiji Kasahara 笠原 貞野, interdisciplinary artist; Andrea Wong, sound artist; Aria Umezawa, director. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208 or www.tosummermusic.com. From \$20. Discounts are available for those over 65 and under 35.
- **8:00: Huntsville Festival of the Arts.** *Choir! Choir!* Fleetwood Mac Singalong. Nobu Adilman and Daveed Goldman, creative directors. Algonquin Theatre, 37 Main St. E., **Huntsville**. www.huntsvillefestival.ca/event/choir-choir-choir. \$37(non-member); \$31.45(member); \$20(youth). Also Jul 13.

Thursday July 13

- **12:00 noon: Toronto Summer Music Festival.** *Academy Noon Concert.* Featuring Academy Fellows. Heliconian Hall, 35 Hazelton Ave. 416-408-0208 or www.tosummermusic.com. Free. Also Jul 12, 14, 26, 27, 28.
- **5:00: Toronto Summer Music Festival.** *Shuffle Hour.* One-hour casual concert featuring Festival artists and next-generation stars. Heliconian Hall, 35 Hazelton Ave. 416-408-0208 or www.tosummermusic.com. Free. Also Jul 11, 12, 18, 19, 20.

● 7:30: **Brott Music Festival. *La traviata*.** Music by Giuseppe Verdi. National Academy Orchestra; Alain Trudel, conductor. Ancaster Memorial Arts Centre, 357 Wilson St. E., **Ancaster**. www.brottmusic.com or 905-525-7664. \$59; \$54(sr); \$25(st); \$10(under 12). Also Jul 14. Pre-concert chat 6:30 with Dawn Martens in the Voortman Studio Theatre.

TO SUMMER MUSIC

THE GOLDBERG VARIATIONS

July 13



tosummermusic.com

● 7:30: **Toronto Summer Music Festival. *The Goldberg Variations*.** Bach: Goldberg Variations BWV 988 (arr. Dmitry Sitovsky). Jonathan Crow, violin; Juan-Miguel Hernandez, viola; Cameron Crozman, cello. Church of the Redeemer, 162 Bloor St. W. 416-408-0208 or www.tosummermusic.com. \$95; \$50(under 35). All proceeds from this concert go towards supporting the TSM Academy – Emerging Artist Program.

● 8:00: **Huntsville Festival of the Arts. *Choir! Choir! Fleetwood Mac Singalong*.** Nobu Adilman and Daveed Goldman, creative directors. Algonquin Theatre, 37 Main St. E., **Huntsville**. www.huntsvillefestival.ca/event/choir-choir-choir. \$37(non-member); \$31.45(member); \$20(youth). Also Jul 12.

Friday July 14

● 12:00 noon: **Toronto Summer Music Festival. *Academy Noon Concert*.** Featuring Academy Fellows. Heliconian Hall, 35 Hazelton Ave. 416-408-0208 or www.tosummermusic.com. Free. Also Jul 12, 13, 26, 27, 28.

● 6:00: **Taste of the Middle East. *Summer Festival 2023*.** Nathan Phillips Square, 100 Queen St. W. www.linktr.ee/taste-of-themiddleeasttoronto. Free.

● 7:30: **Brookside Music Association. *Festival of the Bay: Collectif9*.** Hildegard von Bingen: O vis aeternitatis; Arvo Pärt: Psalm and Summa; Nicole Lizée: Another Living Soul. Chloé Chabanoie, John Corban, Robert Margaryan, and Elizabeth Skinner, violins; Scott Chancey and Xavier Lepage-Brault, violas; Jérémie Cloutier and Andrea Stewart, cellos; Thibault Bertin-Maghit, double-bass. Midland Cultural Centre, 333 King St., **Midland**. 705-527-4420 or www.midlandcultural-centre.com. \$30.

● 7:30: **Brott Music Festival. *La traviata*.** Music by Giuseppe Verdi. National Academy Orchestra; Alain Trudel, conductor. Ancaster

Memorial Arts Centre, 357 Wilson St. E., **Ancaster**. www.brottmusic.com or 905-525-7664. \$59; \$54(sr); \$25(st); \$10(under 12). Also Jul 13. Pre-concert chat 6:30 with Dawn Martens in the Voortman Studio Theatre.

● 7:30: **Toronto Summer Music Festival. *Miró Quartet*.** Haydn: Quartet No.50 in B-flat Op.64 No.3; George Walker: Lyric for Strings; Kevin Puts: Home for String Quartet; Brahms: String Quartet No.1 in c Op.51. Miró Quartet: Daniel Ching, violin; William Fedkenheuer, violin; John Largess, viola; Joshua Gindele, cello. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208 or www.tosummermusic.com. From \$20. Discounts are available for those over 65 and under 35.

Saturday July 15

● 1:00: **Toronto Summer Music Festival. *ReGeneration*.** Concerts feature Academy Fellows alongside their Mentors. Visit www.tosummermusic.com for repertoire updates in June. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. Tickets at 416-408-0208 or www.tosummermusic.com. \$20. Also 4pm & 7:30pm.

● 4:00: **Whistling Gardens. *Dancing Around The World & Through The Ages*.** New Vintage Winds. 698 Concession 3, **Wilsonville**. Tickets: 519-428-3185 or in person at Whistling Gardens' Garden Centre. Tickets include a same-day pass to the botanical gardens and fountain shows. \$22.60(adult/youth); Free(child 4 and under).

● 8:00: **National Arts Centre. *Choir! Choir! Choir! Epic Queen Singalong - We Will Choir You!*** Nobu Adilman and Daveed Goldman, creative directors. National Arts Centre Southam Hall, 53 Elgin St., **Ottawa**. www.ticketmaster.ca/event/31005E68A6203739. From \$17.

Monday July 17

● 12:15: **Music Mondays. "Femmetastique".** Lera Auerbach: Trio No.2 "The mirror has three faces"; and other works. Noémie Raymond-Friset, cello; Matthew Cohen, viola; Zheni Li-Cohen, piano. Church of the Holy Trinity, 19 Trinity Sq. 416-598-4521 X223 or www.musicmondays.ca or musicmondays@gmail.com. PWYC (\$10 suggested).

● 7:30: **Toronto Summer Music Festival. *Quotations*.** Kevin Lau: If Life Were a Mirror...; Alice Hong: ...for not all is lost; Brahms: Violin Sonata No.1 in G Op.78; R. Strauss: Violin Sonata in E-flat Op.18. Jonathan Crow, violin; Philip Chiu, piano. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208 or www.tosummermusic.com. From \$20. Discounts are available for those over 65 and under 35.

Tuesday July 18

● 5:00: **Toronto Summer Music Festival. *Shuffle Hour*.** One-hour casual concert featuring Festival artists and next-generation stars. Heliconian Hall, 35 Hazelton Ave. 416-408-0208 or www.tosummermusic.com. Free. Also Jul 11, 12, 13, 19, 20.

● 7:30: **Toronto Summer Music Festival. *Bach to Benny Goodman*.** Bach, S. Rachmaninoff, Bridge & Wolak: Violin Partita in E; Bach, Bridge & Wolak: Rock Bach; Sydney Bechet: Petite fleur; Chopin: Mazurka in B-flat

Op.7 No.1; Bach, Bridge & Wolak: Digital Stardust (Sicilienne); and other works. Michael Bridge, accordion; Kornel Wolak, clarinet. Lula Lounge, 1585 Dundas St. W. Tickets at 416-408-0208 or www.tosummermusic.com. \$20. Reserve pre-concert dinner at 416-588-0307 or www.lula.ca.

● 8:00: **Toronto Concert Orchestra. *Gatsby!*** Come dressed in your flapper best and enjoy the best of the roaring 20s and beyond! Maya Killtron, vocalist; TCO dance band. Palais Royale, 1601 Lake Shore Blvd. W. www.tcomusic.ca/presale-2023/. Presale now on.

Wednesday July 19

● 11:00am: **Toronto Summer Music Festival. *TSM Kids Concert*.** One-hour concert for ages 5-12. Joanne Kellam, host. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208 or www.tosummermusic.com. Free. Also Jul 12.

● 5:00: **Toronto Summer Music Festival. *Shuffle Hour*.** One-hour casual concert featuring Festival artists and next-generation stars. Heliconian Hall, 35 Hazelton Ave. 416-408-0208 or www.tosummermusic.com. Free. Also Jul 11, 12, 13, 18, 20.

● 7:30: **Brott Music Festival. *Jeans 'n' Classics: All Out 80s*.** Martin MacDonald, conductor. Liuna Station, 360 James St. N., **Hamilton**. www.brottmusic.com or 905-525-7664. \$64; \$59(sr); \$40(st).

● 7:30: **Toronto Summer Music Festival. *Isidore String Quartet*.** Bach: Selections from The Art of the Fugue BWV 1080; Aida Shira: umbrā; Dinuk Wijeratne: Disappearance of Lisa Gherardini; Beethoven: String Quartet No.15 in a Op.132. Isidore String Quartet: Adrian Steele, violin; Phoenix Avalon, violin; Devin Moore, viola; Joshua McClendon, cello. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. Tickets at 416-408-0208 or www.tosummermusic.com. From \$20. Discounts are available for those over 65 and under 35.

Thursday July 20

● 5:00: **Toronto Summer Music Festival. *Shuffle Hour*.** One-hour casual concert featuring Festival artists and next-generation stars. Heliconian Hall, 35 Hazelton Ave. 416-408-0208 or www.tosummermusic.com. Free. Also Jul 11, 12, 13, 18, 19.

● 7:30: **Brott Music Festival. *A Clear Day*.** Jazz, folk, and rock. Emilie-Claire Barlow, vocalist; Alain Trudel, conductor. Liuna Station, 360 James St. N., **Hamilton**. www.brottmusic.com or 905-525-7664. \$64; \$59(sr); \$40(st).

● 7:30: **Stratford Summer Music. *Opening Night Gala*.** Deantha Edmunds, Yolanda Bruno, Suba Sankaran, Dylan Bell, Lori Gemmell, Quatuor Despax, and others; Tom Allen, host. Avondale United Church, 194 Avondale Ave., **Stratford**. www.stratfordsummermusic.com. From \$40.

● 7:30: **Toronto Summer Music Festival. *TSM x BANFF*.** Telemann: Intrada from Suite for Two Violins in D TWV 40:108 "Gulliver's Travels"; Bartók: Selected Duos for Two Violins Sz.98; Dvořák: 4 Miniatures (Drobnosti) Op.75a B.149; Caroline Shaw: in manus tuas; Tchaikovsky: Souvenir de Florence Op.70. Isidore String Quartet: Adrian Steele, violin; Phoenix Avalon, violin; Devin Moore, viola; Joshua McClendon, cello. Guests: Min-Jeong Koh, violin; Jonathan Crow, violin; Barry

TO SUMMER MUSIC

TSM X BANFF July 20

tosummermusic.com

Shiffman, viola; Adrian Fung, cello. The Great Hall, 1087 Queen St. W. Tickets at 416-408-0208 or www.tosummermusic.com. \$50; \$20(under 35).

Friday July 21

● 7:30: **Brott Music Festival. *Practically Hip*.** Dean Hughes, vocalist; Charles Cozens, conductor. Liuna Station, 360 James St. N., **Hamilton**. www.brottmusic.com or 905-525-7664. \$64; \$59(sr); \$40(st).

● 7:30: **Toronto Summer Music Festival. *Tradition*.** Gabriela Lena Frank: Four Folk Songs; Iman Habibi: Relics; Jerry Bock: If I Were a Rich Man from Fiddler on the Roof (arr. Kelly Hall-Tompkins); Jerry Bock: Fiddler Rhapsody and Scherzo from Fiddler on the Roof (arr. Oran Eldor); Dvořák: Piano Quartet No.2 in E-flat Op.87 B.162. Jennifer Frautschi, violin; Kelly Hall-Tompkins, violin; Barry Shiffman, viola; Matthew Zalkind, cello; Philip Chiu, piano. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. Tickets at 416-408-0208 or www.tosummermusic.com. From \$20. Discounts are available for those over 65 and under 35.

Saturday July 22

● 11:00am: **Toronto Summer Music Festival. *Xenia @ TSM: The Rolston String Quartet*.** Family-friendly, accessible concert embracing neurodiversity and disability. Works by Knox and Haydn and a performance Seven Miniatures, an original work written by seven composers who identify as being neurodivergent or having a disability. The Rolston String Quartet featuring guest violist Rory McLeod. Meridian Hall, 1 Front St. E. 416-408-0208 or 647-896-8295 or www.tosummermusic.com. From \$5. This event has been designed to be accessible to people who face barriers to attending typical events, especially children and their families.

● 4:00: **Toronto Summer Music Festival. *ReGeneration*.** Repertoire and further details to be announced in June. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. Tickets at 416-408-0208 or www.tosummermusic.com. \$20. Also 7:30pm.

● 7:30: **ORGANIX Concerts. *Organ Concert*.** Renée Anne Louprette, organ. Our Lady of Sorrows Catholic Church, 3055 Bloor St. W.

416-571-3680 or organixconcerts.ca. From \$35.

● **7:30: Toronto Summer Music Festival.** *ReGeneration*. Repertoire and further details to be announced in June. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. Tickets at 416-408-0208 or www.tosummermusic.com. \$20. Also 4pm.

● **9:00: Fallsview Casino Resort.** *Donny Osmond*. Fallsview Casino Resort, OLG Stage, 6380 Fallsview Blvd., **Niagara Falls**. 1-877-833-3110 or www.ticketmaster.ca.

Sunday July 23

● **2:30: Leith Summer Festival.** *30th Anniversary Celebration: The Gryphon Trio*. Historic Leith Church, 419134 Tom Thomson Lane, **Leith**. <http://www.roxytheatre.ca> or 519-371-2833. \$40.

● **3:00: Brott Music Festival.** *A Note for Every Grape*. Goff Richard: An Homage to the Noble Grape; and other works. Chamber Ensembles from the National Academy Orchestra; Alain Trudel, conductor. Sue-Ann Staff Estate Winery, 3210 Staff Ave., **Jordan Station**. www.brottmusic.com or 905-525-7664. \$127. Food and wine included.

● **3:00: Stratford Summer Music.** *Autwickshaw and Penderecki String Quartet*. Avondale United Church, 194 Avondale Ave., **Stratford**. www.stratfordsummermusic.ca. From \$40.

● **8:00: Fallsview Casino Resort.** *Shine-down: Revolutions Live Tour*. Fallsview Casino Resort, OLG Stage, 6380 Fallsview Blvd., **Niagara Falls**. 1-877-833-3110 or www.ticketmaster.ca.

Monday July 24

● **12:15: Music Mondays.** *Romanticism from Germany to Argentina*. Mendelssohn: Piano Trio in d; Piazzolla: The Four Seasons of Buenos Aires. Clara Yoon, violin; Julia Tom, cello; Megan Chang, piano. Church of the Holy Trinity, 19 Trinity Sq. 416-598-4521 X223 or www.musicmondays.ca or musicmondayscsg@gmail.com. PWYC (\$10 suggested).

● **7:30: Toronto Summer Music Festival.** *Tango in the Dark*. Explores PointeTango's mix of ballet and tango and tells a story of two lovers discovering each other as they journey through a city transformed by the shadows of nightfall. Payadora: Elbio Fernandez, vocals; Rebekah Wolkstein, violin; Drew Jurecka, bandoneon; Joseph Phillips, double-bass; Robert Horvath, piano; Pointe Tango: Erin Scott-Kafadar & Alexander Richardson, dancers. Isabel Bader Theatre, 93 Charles St. W. Tickets at 416-408-0208 or www.tosummermusic.com. Discounts are available for those over 65 and under 35. From \$20.

Tuesday July 25

● **7:00: Brookside Music Association.** *Festival of the Bay: Lafayette String Quartet & James Campbell*. Haydn: String Quartet in C Op.20 No.2; Kelly-Marie Murphy: For Fragile Personalities in Anxious Times; Brahms: Clarinet Quintet in b Op.115. James Campbell, clarinet; Lafayette String Quartet: Ann Elliott-Goldschmid, violin; Sharon Stanis, violin; Joanna Hood, viola; Pamela Highbaugh Aloni, cello. Midland Cultural Centre, 333 King St., **Midland**. 705-527-4420 or www.midlandculturalcentre.com. \$30.

TO SUMMER MUSIC

ANGELA HEWITT
July 25



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● **7:30: Toronto Summer Music Festival.** *Angela Hewitt*. An all-Bach program. Toccata in c BWV 911; French Suite No.5 in G BWV 816; Chromatic Fantasia & Fugue in d BWV 903; Overture in the French Style BWV 831; Italian Concerto BWV 971. Angela Hewitt, piano. Koerner Hall, TELUS Centre, 273 Bloor St. W. Tickets at 416-408-0208 or www.tosummermusic.com. From \$20. Discounts are available for those over 65 and under 35.

● **8:00: Toronto Concert Orchestra.** *Leading Lady*. Mendelssohn: Symphony No.4 in A Op.90 "Italian"; and other works. Beste Kallender, mezzo; Sharon Lee, conductor. Palais Royale, 1601 Lake Shore Blvd. W. www.tco-music.ca/presale-2023/. Presale now on.

Wednesday July 26

● **12:00 noon: Toronto Summer Music Festival.** *Academy Noon Concert*. Featuring Academy Fellows. Heliconian Hall, 35 Hazelton Ave. 416-408-0208 or www.tosummermusic.com. Free. Also Jul 12, 13, 14, 27, 28.

● **7:30: Toronto Summer Music Festival.** *Darkness and Light*. Kelly-Marie Murphy: Oblique Light; Bartók: String Quartet No.4 in C Sz.91, BB 95; Schubert: String Quartet No.15 in G Op.161 D.887. New Orford String Quartet: Jonathan Crow, violin; Andrew Wan, violin; Sharon Wei, viola; Brian Manker, cello. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. Tickets at 416-408-0208 or www.tosummermusic.com. Discounts are available for those over 65 and under 35. From \$20.

Thursday July 27

● **12:00 noon: Toronto Summer Music Festival.** *Academy Noon Concert*. Featuring Academy Fellows. Heliconian Hall, 35 Hazelton Ave. 416-408-0208 or www.tosummermusic.com. Free. Also Jul 12, 13, 14, 26, 28.

● **7:30: Brott Music Festival.** *Symphonie Fantastique!* Vivier: Orion; Ravel: Piano Concerto in G; Berlioz: Symphonie fantastique; Ravel: Boléro. Elisabeth Plon, piano; National Academy Orchestra; Alain Trudel, conductor. L.R. Wilson Concert Hall, McMaster University, 1280 Main St. W., **Hamilton**. www.brottmusic.com or 905-525-7664. \$59; \$54(sr); \$25(st);

\$10(12 and under).

● **7:30: Highlands Opera Studio.** *Richard Margison Masterclass Series*. Highlands Opera Studio 2023 professional program participants. St. George's Anglican Church, 617 Mountain St., **Haliburton**. www.highlandsoperastudio.com/event. \$10. Also Jul 28 & 29.

TO SUMMER MUSIC

SONDRA RADVANOVSKY
July 27



tosummermusic.com

● **7:30: Toronto Summer Music Festival.** *Sonda Radvanovsky*. Purcell: When I am laid from Dido and Aeneas; Handel: E pur così in un giorno ... Piangerò la sorte mia from Giulio Cesare; Duparc: Chanson triste; Duparc: Extase; Duparc: Au pays où se fait la guerre; and works by Rachmaninoff, Liszt, R. Strauss, Verdi, Donaudy, and others. Sonda Radvanovsky, soprano; Anthony Manoli, piano. Koerner Hall, TELUS Centre, 273 Bloor St. W. Tickets at 416-408-0208 or www.tosummermusic.com. Discounts are available for those over 65 and under 35. From \$20.

Friday July 28

● **12:00 noon: Toronto Summer Music Festival.** *Academy Noon Concert*. Featuring Academy Fellows. Heliconian Hall, 35 Hazelton Ave. 416-408-0208 or www.tosummermusic.com. Free. Also Jul 12, 13, 14, 26, 27.

● **7:00: Brookside Music Association.** *Festival of the Bay: Festival of the Sound Ensemble*. C. P. E. Bach: Quartet in a for flute, viola, cello ad lib, piano; Beethoven: Serenade for flute, violin, and viola; Dvořák: Piano Trio No.4 in e Op.90 B.166 "Dumky". Ariane Brisson, flute; Eva Aronian, violin; Isaac Chalk, viola; Carson Becke, piano; Cameron Crozman, cello. Midland Cultural Centre, 333 King St., **Midland**. 705-527-4420 or www.midlandculturalcentre.com. \$30.

● **7:30: Highlands Opera Studio.** *Richard Margison Masterclass Series*. Highlands Opera Studio 2023 professional program participants. St. George's Anglican Church, 617 Mountain St., **Haliburton**. www.highlandsoperastudio.com/event. \$10. Also Jul 27 & 29.

● **7:30: Toronto Summer Music Festival.** *Metamorphosis*. Poulenc: Sextet for Piano and Wind Quintet FP 100; R. Strauss: Metamorphosen TrV 290 AV 142; Brahms: Piano

Trio No.1 in B Op.8. Aaron Schwebel, violin; Sheila Jaffé, violin; Keith Hamm, viola; Leana Rutt, cello; Andrew Wan, violin; Rémi Pelletier, viola; Emmanuelle Beaulieu Bergeron, cello; Desmond Hoebig, cello; Michael Chiarello, bass; Michelle Cann, piano; Stéphane Melmin, piano; Sarah Jeffrey, oboe; Dakota Martin, flute; Eric Abramovitz, clarinet; Samuel Banks, bassoon; Gabriel Radford, horn. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. Tickets at 416-408-0208 or www.tosummermusic.com. From \$20. Discounts are available for those over 65 and under 35.

● **8:00: Summer Opera Lyric Theatre.** *Don Giovanni*. Music by W. A. Mozart. Jo Greenaway, music director. Alumnae Theatre, 70 Berkeley St. 416-366-7723. \$28; \$22(sr/st). Also Aug 2(2pm), Aug 3(8pm), Aug 5(8pm).

● **9:00: Fallsview Casino Resort.** *Deon Cole Live*. Fallsview Casino Resort, OLG Stage, 6380 Fallsview Blvd., **Niagara Falls**. 1-877-833-3110 or www.ticketmaster.ca.

Saturday July 29

● **2:00: Summer Opera Lyric Theatre.** *Julius Caesar*. Music by Georg Frederic Handel. Suzy Smith, music director. Alumnae Theatre, 70 Berkeley St. 416-366-7723. \$28; \$22(sr/st). Also Jul 30(2pm), Aug 2(8pm), Aug 4(8pm).

● **2:30: Niagara Symphony Orchestra.** *Bubbly, Tea, and Symphony*. Includes: Bubbly on arrival, sandwiches and cakes, complimentary wines and bubbly during the afternoon, a selection of teas, silent auction, and live auction. Live performance by members of the Niagara Symphony Orchestra. WilLOWmere Haven, 250 St. Paul St., **St. Catharines**. 905-687-4993 www.canadahelps.org/en/charities/the-niagara-symphony-association/events/bubbly-tea-symphony/. \$125. Proceeds to support the NSO's educational and youth programs.

● **7:30: Toronto Summer Music Festival.** *TSM Finale*. Repertoire and performers to be announced in July. Featuring Academy Fellows, Festival Artist Mentors, and Community Program participants. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. Tickets at 416-408-0208 or www.tosummermusic.com. From \$20. Discounts are available for those over 65 and under 35.

● **7:30: Highlands Opera Studio.** *Richard Margison Masterclass Series*. Highlands Opera Studio 2023 professional program participants. St. George's Anglican Church, 617 Mountain St., **Haliburton**. www.highlandsoperastudio.com/event. \$10. Also Jul 27 & 28.

● **8:00: Summer Opera Lyric Theatre.** *Dialogues of the Carmelites*. Music by Francis Poulenc. Helen Becqué, music director. Alumnae Theatre, 70 Berkeley St. 416-366-7723. \$28; \$22(sr/st). Also Aug 1(8pm), Aug 5(2pm), Aug 6(2pm).

● **9:00: Fallsview Casino Resort.** *Peter Frampton: Never Say Never Tour*. Fallsview Casino Resort, OLG Stage, 6380 Fallsview Blvd., **Niagara Falls**. 1-877-833-3110 or www.ticketmaster.ca.

Sunday July 30

● **2:00: Summer Opera Lyric Theatre.** *Julius Caesar*. Music by Georg Frederic Handel. Suzy Smith, music director. Alumnae Theatre, 70 Berkeley St. 416-366-7723. \$28; \$22(sr/st).

Also Jul 29(2pm), Aug 2(8pm), Aug 4(8pm).
● 3:00: Stratford Summer Music. *Hinrich Alpers.* Avondale United Church, 194 Avondale Ave., **Stratford**. www.stratford-summermusic.ca. From \$40.

Monday July 31

- 12:15: **Music Mondays.** *A Tribute to Maestro Kerry Stratton.* Mozart: Clarinet Quintet in A K.581; Maria Molinari: Loss, for string quartet; Stravinsky: Three Pieces, for solo clarinet; Molinari: Non ti appartiene; Daniele Colla: Requiem for Kerry Stratton, for soprano, string quartet, and clarinet. Marco Verza, clarinet; Toronto Concert Orchestra String Quartet. Church of the Holy Trinity, 19 Trinity Sq. 416-598-4521 X223 or www.musicmondays.ca or musicmondayscs@gmail.com. PWYC (\$10 suggested).
- 7:30: **Highlands Opera Studio.** *Why Choose Opera (Pay-What-You-Can Community Event).* Hear the 2023 participants sing their personal favourite music – other than opera – and talk about what brought them to opera. Highlands Opera Studio 2023 professional program participants. Abbey Gardens, 1012 Garden Gate Dr., **Haliburton**. www.highlandsoperastudio.com/event/why-choose-opera-2023. Pay-What-You-Can.

Tuesday August 1

- 8:00: **Summer Opera Lyric Theatre.** *Dialogues of the Carmelites.* Music by Francis Poulenc. Helen Becqué, music director. Alumnæ Theatre, 70 Berkeley St. 416-366-7723. \$28; \$22(sr/st). Also Jul 29(8pm), Aug 5(2pm), Aug 6(2pm).
- 8:00: **Toronto Concert Orchestra.** *Pandora's Piaf.* Pandora Topp, vocalist. Palais Royal, 1601 Lake Shore Blvd. W. www.tcomusic.ca/presale-2023/. Presale now on.

Wednesday August 2

- 2:00: **Summer Opera Lyric Theatre.** *Don Giovanni.* Music by W. A. Mozart. Jo Greenaway, music director. Alumnæ Theatre, 70 Berkeley St. 416-366-7723. \$28; \$22(sr/st). Also Jul 28(8pm), Aug 3(8pm), Aug 5(8pm).
- 7:00: **Avenue Road Music and Performance Academy.** *Summer Concert Series: Duo Mezzopiano Presents Histoires Naturelles.* Ravel: Histoires naturelles with projected stop-motion animation from Emily Ellis. Duo Mezzopiano: Máiri Demings, mezzo; Zain Solinski, piano. Avenue Road Music and Performance Academy, Gordon Lightfoot Concert Hall, 460 Avenue Rd. www.avenue-roadmusic.com or info@avenueroadmusic.com or 416-922-0855. \$40.
- 7:00: **Brookside Music Association.** *Festival of the Bay: 8 Cellos.* Vivaldi: Concerto Grosso Op.11 No.3 for 4 cellos (arr. L. Varga); Erroll Garner: Misty for 3 cellos (arr. H. Browning); George Harrison: Something for 4 cellos (arr. E. Donald); Duke Ellington: It Don't Mean a Thing If It Ain't Got That Swing for 4 cellos (arr. N. Byrne); Metallica: Nothing Else Matters for 4 cellos (arr. Top-pinen/Yoon). Cellists from the Sound: Paul Marleyn, Cameron Crozman, Simon Fryer, Rachel Mercer, Pamela Highbaugh Aloni, Ethan Allers, Vinci Chen, and Jacob MacDon-ald. Midland Cultural Centre, 333 King St., **Midland**. 705-527-4420 or www.midlandculturalcentre.com. \$30.
- 8:00: **Summer Opera Lyric Theatre.** *Julius Caesar.* Music by Georg Frederic Handel.

Suzy Smith, music director. Alumnæ Theatre, 70 Berkeley St. 416-366-7723. \$28; \$22(sr/st). Also Jul 29(2pm), Jul 30(2pm), Aug 4(8pm).

Thursday August 3

- 7:30: **Brott Music Festival.** *Jesus Christ Superstar.* Music by Andrew Lloyd Webber. Book and lyrics by Tim Rice. Alain Trudel, conductor; Lou Zampogna, stage director. Boris Brott Great Hall, FirstOntario Concert Hall, 1 Summers Ln., **Hamilton**. www.brottmusic.com or 905-525-7664. \$69; \$64(sr); \$25(st); \$10(12 and under).
- 7:30: **Highlands Opera Studio.** *From Opera to Broadway.* Favourite solos and ensembles from opera and musical theatre! Highlands Opera Studio 2023 professional program participants. St. George's Anglican Church, 617 Mountain St., **Haliburton**. www.highlandsoperastudio.com/event/from-opera-to-broadway-2023. \$32.50.
- 8:00: **Fallsview Casino Resort.** *Darius Rucker Starting Fires Tour with special guests Drew Holcomb and The Neighbors.* Fallsview Casino Resort, OLG Stage, 6380 Fallsview Blvd., **Niagara Falls**. 1-877-833-3110 or www.ticketmaster.ca.
- 8:00: **Summer Opera Lyric Theatre.** *Don Giovanni.* Music by W. A. Mozart. Jo Greenaway, music director. Alumnæ Theatre, 70 Berkeley St. 416-366-7723. \$28; \$22(sr/st). Also Jul 28(8pm), Aug 2(2pm), Aug 5(8pm). Aug 04 9:00: **Fallsview Casino Resort.** *Matt Rife.* Fallsview Casino Resort, OLG Stage, 6380 Fallsview Blvd., **Niagara Falls**. 1-877-833-3110 or www.ticketmaster.ca. Also Aug 5. Age restricted to 18+.

Friday August 4

- 8:00: **Summer Opera Lyric Theatre.** *Julius Caesar.* Music by Georg Frederic Handel. Suzy Smith, music director. Alumnæ Theatre, 70 Berkeley St. 416-366-7723. \$28; \$22(sr/st). Also Jul 29(2pm), Jul 30(2pm), Aug 2(2pm).

Saturday August 5

- 1:00: **Mostly Madrigals.** *August 5 Singout.* One-hour outside a cappella vocal concert at the gazebo featuring 16th-century secular songs from England, France, and Italy. Woodbine Beach, 1675 Lake Shore Blvd. E. Rain date is Aug 12.
- 2:00: **Summer Opera Lyric Theatre.** *Dialogues of the Carmelites.* Music by Francis Poulenc. Helen Becqué, music director. Alumnæ Theatre, 70 Berkeley St. 416-366-7723. \$28; \$22(sr/st). Also Jul 29(8pm), Aug 1(8pm), Aug 6(2pm).
- 7:30: **Highlands Opera Studio.** *Celebrations!* A concert highlighting important musical anniversaries past and present. Highlands Opera Studio 2023 professional program participants. St. George's Anglican Church, 617 Mountain St., **Haliburton**. www.highlandsoperastudio.com/event/celebrations-2023. \$32.50.
- 8:00: **Summer Opera Lyric Theatre.** *Don Giovanni.* Music by W. A. Mozart. Jo Greenaway, music director. Alumnæ Theatre, 70 Berkeley St. 416-366-7723. \$28; \$22(sr/st). Also Jul 28(8pm), Aug 2(2pm), Aug 3(8pm).
- 9:00: **Fallsview Casino Resort.** *Matt Rife.* Fallsview Casino Resort, OLG Stage, 6380 Fallsview Blvd., **Niagara Falls**. 1-877-833-3110 or www.ticketmaster.ca. Also Aug 4. Age restricted to 18+.

Sunday August 6

- 2:00: **Arraymusic.** *Public Workshop: Improvisation with Allison Cameron.* Array Space, 155 Walnut Ave. www.arraymusic.ca. Free. Donations accepted. Also May 28 & Jul 2.
- 2:00: **Summer Opera Lyric Theatre.** *Dialogues of the Carmelites.* Music by Francis Poulenc. Helen Becqué, music director. Alumnæ Theatre, 70 Berkeley St. 416-366-7723. \$28; \$22(sr/st). Also Jul 29(8pm), Aug 1(8pm), Aug 5(2pm).
- 3:00: **Stratford Summer Music.** *Marika Bournaki and Julian Schwarz.* Avondale United Church, 194 Avondale Ave., **Stratford**. www.stratfordsummermusic.ca. From \$40.
- 8:00: **Fallsview Casino Resort.** *Incubus with Special Guest Badflower.* Fallsview Casino Resort, OLG Stage, 6380 Fallsview Blvd., **Niagara Falls**. 1-877-833-3110 or www.ticketmaster.ca.

Monday August 7

- 12:15: **Music Mondays.** *Tamar Ilana & Ventanas Quartet.* Church of the Holy Trinity, 19 Trinity Sq. 416-598-4521 X223 or www.musicmondays.ca or musicmondayscs@gmail.com. PWYC (\$10 suggested).
- 2:00: **University of Toronto.** *Simcoe Day Carillon Recital.* Naoko Tsujita, carillon. Soldiers' Tower, University of Toronto, 7 Hart House Circle. 416-978-3845 or www.alumni.utoronto.ca/soldierstower. Free. Outdoor event, rain or shine. Seating available.

Tuesday August 8

- 8:00: **Toronto Concert Orchestra.** *Royal at Royale!* Johann Strauss II: Emperor Waltz; Handel: Music for the Royal Fireworks HWV 351; Lully: Marche Royale; and Samuel Coleridge-Taylor: Legend (Konzertstück) Op.14. Palais Royale, 1601 Lake Shore Blvd. W. www.tcomusic.ca/presale-2023/. Presale now on.

Wednesday August 9

- 7:00: **Avenue Road Music and Performance Academy.** *Summer Concert Series: Duo Oriana Present How Like a Golden Dream.* Ravel: Histoires naturelles with projected stop-motion animation from Emily Ellis. Sinéad White, soprano; Jonathan Stuchberry, lute & theorbo. Avenue Road Music and Performance Academy, Gordon Lightfoot Concert Hall, 460 Avenue Rd. www.avenue-roadmusic.com or info@avenueroadmusic.com or 416-922-0855. \$40.
- 7:30: **Fallsview Casino Resort.** *I Want My 80's Tour with Rick Springfield and Special Guests.* Fallsview Casino Resort, OLG Stage, 6380 Fallsview Blvd., **Niagara Falls**. 1-877-833-3110 or www.ticketmaster.ca.
- 7:30: **Highlands Opera Studio.** *Pop Goes the Opera!* Various operatic arias and ensembles including works by Giuseppe Verdi celebrating the 210th anniversary of his birth. Highlands Opera Studio 2023 professional program participants. St. George's Anglican Church, 617 Mountain St., **Haliburton**. www.highlandsoperastudio.com/event/pop-goes-the-opera-2023. \$32.50.

Sunday August 13

- 4:00: **Stratford Summer Music.** *John Pizzarelli.* Avondale United Church, 194 Avondale Ave., **Stratford**. www.stratfordsummermusic.ca. From \$40.
- 5:00: **Canadian Opera Company.** *Showcase Performance: COC's Summer Opera Intensive.* Join us for the final showcase performance of this year's Summer Opera Intensive at the Canadian Opera Company, a highly specialized program providing a framework for young artists interested in exploring a career in opera. Ten emerging singers and two collaborative pianists. Canadian Opera Company Theatre, 227 Front St. E. Free. Register at www.coc.ca.
- 7:30: **Leith Summer Festival.** *Argentine Tango and Folk Music.* Payadora Tango Ensemble. Historic Leith Church, 419134 Tom Thomson Lane, **Leith**. <http://www.roxy-theatre.ca> or 519-371-2833. \$40.

Monday August 14

- 12:15: **Music Mondays.** *A Midsummer's Tale.* Paderewski: Légende Op.16 No.1; Clara Schumann: Four Pièces fugitives Op.15 No.1; Chopin: Ballade No.4; André Mathieu: Printemps canadien; Chen Yi: Duo De; Ravel: Gaspard de la nuit. Victoria Wong, piano. Church of the Holy Trinity, 19 Trinity Sq. 416-598-4521 X223 or www.musicmondays.ca or musicmondayscs@gmail.com. PWYC (\$10 suggested).
- 7:30: **Highlands Opera Studio.** *Casual Song Soirée.* A relaxed evening of favourite music chosen by the 2023 professional program participants. Highlands Opera Studio 2023 professional program participants. St. George's Anglican Church, 617 Mountain St., **Haliburton**. www.highlandsoperastudio.com/event/casual-song-soiree-2023. Pay-What-You-Can.

Tuesday August 15

- 3:00: **Fallsview Casino Resort.** *An Evening With Tony Orlando.* Fallsview Casino Resort, Avalon Theatre, 6380 Fallsview Blvd., **Niagara Falls**. 1-877-833-3110 or www.ticketmaster.ca. Also Aug 16(3pm & 8:30pm).

MUSIC MONDAYS

Lunchtime Concerts

Mondays at 12:15

Aug 7 - Tamar Ilana

Aug 14 - Victoria

Wong, piano

Aug 21 - Jesse

Dietschi Trio

Aug 28 - La

Fiammata Piano Duo

Sept 4 - Aaron

Hodgson & Nikola

Locatelli - trpts.

Admission: PWYC

Church of the Holy Trinity
www.musicmondays.ca

LIVE OR ONLINE | Jun 1 to Sep 7, 2023

● 8:00: **Toronto Concert Orchestra.** *Stratton Soloists.* Tchaikovsky: Serenade for Strings in C Op.48; Dvořák: Serenade for Strings in E Op.22; Samuel Bisson: Elegy (world premiere); and music by The Beatles, Elton John, and film soundtracks. Palais Royale, 1601 Lake Shore Blvd. W. www.tcomusic.ca/presale-2023/. Presale now on.

Wednesday August 16

● 3:00: **Fallsview Casino Resort.** *An Evening With Tony Orlando.* Fallsview Casino Resort, Avalon Theatre, 6380 Fallsview Blvd., **Niagara Falls.** 1-877-833-3110 or www.ticketmaster.ca. Also Aug 15(3pm), 16(8:30pm) 18(8:30pm).

Thursday August 17

● 7:30: **Highlands Opera Studio.** *Misha Booz's Realm.* Music by Andrew Balfour. Highlands Opera Studio 2023 professional program participants. Northern Lights Performing Arts Pavilion, 5358 County Rd. 21, **Haliburton.** www.highlandsoperastudio.com/event/mishaaboos-realm-aug-17. \$37.50. Also Aug 19.

Saturday August 19

● 7:30: **Highlands Opera Studio.** *Misha Booz's Realm.* Music by Andrew Balfour. Highlands Opera Studio 2023 professional program participants. Northern Lights Performing Arts Pavilion, 5358 County Rd. 21, **Haliburton.** www.highlandsoperastudio.com/event/mishaaboos-realm-aug-19. \$37.50. Also Aug 17.

● 8:00: **Fallsview Casino Resort.** *Kane Brown: Drunk or Dreaming Tour.* Fallsview Casino Resort, OLG Stage, 6380 Fallsview Blvd., **Niagara Falls.** 1-877-833-3110 or www.ticketmaster.ca.

Monday August 21

● 12:15: **Music Mondays.** *Jesse Dietschi Trio: Gradient.* Church of the Holy Trinity, 19 Trinity Sq. 416-598-4521 X223 or www.musicmondays.ca or musicmondayscs@gmail.com. PWYC (\$10 suggested).

● 7:30: **Highlands Opera Studio.** *Homecoming!* Various opera and musical selections. Highlands Opera Studio alumni. St. George's Anglican Church, 617 Mountain St., **Haliburton.** www.highlandsoperastudio.com/event/homecoming-hos-alumni-concert. \$32.50.

Tuesday August 22

● 8:00: **Fallsview Casino Resort.** *Train.* Fallsview Casino Resort, OLG Stage, 6380 Fallsview Blvd., **Niagara Falls.** 1-877-833-3110 or www.ticketmaster.ca.

● 8:00: **Toronto Concert Orchestra.** *Masquerade Night.* Masks of all types are welcome. Palais Royale, 1601 Lake Shore Blvd. W. www.tcomusic.ca/presale-2023/. Presale now on.

Thursday August 24

● 7:30: **Highlands Opera Studio.** *L'elisir d'amore.* Music by Gaetano Donizetti. Highlands Opera Studio 2023 professional program participants. Northern Lights Performing Arts Pavilion, 5358 County Rd. 21, **Haliburton.** www.highlandsoperastudio.com/event/lelisir-damore-the-elixir-of-love-by-gaetano-donizetti-aug-24. \$37.50. Also

Aug 26(7:30pm), 27(2pm), 28(7:30pm).

● 8:30: **Fallsview Casino Resort.** *One Vision of Queen featuring Marc Martel.* Fallsview Casino Resort, Avalon Theatre, 6380 Fallsview Blvd., **Niagara Falls.** 1-877-833-3110 or www.ticketmaster.ca.

Saturday August 26

● 4:00: **Whistling Gardens.** *A Garden Walk – Arcady Summer Concert & Silent Auction.* Ronald Beckett, conductor. 698 Concession 3, **Wilsonville.** Tickets: info@arcady.ca or 519-428-3185 or in person at Whistling Gardens' Garden Centre. Tickets include a same-day pass to the botanical gardens and fountain shows. \$37; \$15(under 18).

● 7:30: **Highlands Opera Studio.** *L'elisir d'amore.* Music by Gaetano Donizetti. Highlands Opera Studio 2023 professional program participants. Northern Lights Performing Arts Pavilion, 5358 County Rd. 21, **Haliburton.** www.highlandsoperastudio.com/event/lelisir-damore-the-elixir-of-love-by-gaetano-donizetti-aug-26. \$37.50. Also Aug 24(7:30pm), 27(2pm), 28(7:30pm).

● 8:00: **Fallsview Casino Resort.** *Joss Stone: 20 Years of Soul.* Fallsview Casino Resort, OLG Stage, 6380 Fallsview Blvd., **Niagara Falls.** 1-877-833-3110 or www.ticketmaster.ca.

Sunday August 27

● 2:00: **Highlands Opera Studio.** *L'elisir d'amore.* Music by Gaetano Donizetti. Highlands Opera Studio 2023 professional program participants. Northern Lights Performing Arts Pavilion, 5358 County Rd. 21, **Haliburton.** www.highlandsoperastudio.com/event/lelisir-damore-the-elixir-of-love-by-gaetano-donizetti-aug-27. \$37.50. Also Aug 24(7:30pm), 26(7:30pm), 28(7:30pm).

● 2:30: **Leith Summer Festival.** *La Fiamatta Piano Duo.* Historic Leith Church, 419134 Tom Thomson Lane, **Leith.** <http://www.roxy-theatre.ca> or 519-371-2833. \$40.

● 7:00: **Fallsview Casino Resort.** *Patti Labelle.* Fallsview Casino Resort, OLG Stage, 6380 Fallsview Blvd., **Niagara Falls.** 1-877-833-3110 or www.ticketmaster.ca.

Monday August 28

● 12:15: **Music Mondays.** *Heart to Heart.* Beethoven: Eight Variations on a Theme by Waldstein; Alice Ho: Heart to Heart; Schubert: Lebensstürme in A D.947; John Corigliano: Gazebo Dances. La Fammiata Piano Duo: Linda Ruan and Charissa Vandikas. Church of the Holy Trinity, 19 Trinity Sq. 416-598-4521 X223 or www.musicmondays.ca or musicmondayscs@gmail.com. PWYC (\$10 suggested).

● 7:30: **Highlands Opera Studio.** *L'elisir d'amore.* Music by Gaetano Donizetti. Highlands Opera Studio 2023 professional program participants. Northern Lights Performing Arts Pavilion, 5358 County Rd. 21, **Haliburton.** www.highlandsoperastudio.com/event/lelisir-damore-the-elixir-of-love-by-gaetano-donizetti-aug-28. \$37.50. Also Aug 24(7:30pm), 26(7:30pm), 27(2pm).

Friday September 1

● 8:00: **Intersection Music & Arts Festival.** *William Basinski with Special Guest Kuuma.* St. Anne's Anglican Church, 270 Gladstone Ave. Tickets and more info TBA.

Saturday September 2

● 2:00: **Intersection Music & Arts Festival.** *All-day Music Marathon.* Featuring local and visiting contemporary and experimental music performers, installation artists and vendors. Yonge-Dundas Square, 1 Dundas St. E. Tickets and more info TBA. Free.

● 7:30: **Tilman Lewis.** *Lewis / Furlong / Perera / Swankey.* Tilman Lewis, cello; Andrew Furlong, double-bass; Nilan Perera, guitar; Laura Swankey, voice. Tranzac Club, Southern Cross Lounge, 292 Brunswick Ave.

● 8:00: **Fallsview Casino Resort.** *Rod Stewart.* 6380 Fallsview Blvd., **Niagara Falls.** 1-877-833-3110 or www.ticketmaster.ca. From \$125.

Monday September 4

● 12:15: **Music Mondays.** *Intercâmbio: Brazilian and Canadian Works for Trumpets.* Schafer: Aubade and Nocturne from Wolf

MAINLY CLUBS

3030 Dundas West

3030 Dundas St. W. 416-769-5736
3030dundaswest.com

A large, airy space that plays hosts to concerts, events, and more, 3030 Dundas is home to a wide variety of music and a top-notch Trinidadian-Canadian food menu.

Burdock

1184 Bloor St. W. 416-546-4033
burdockto.com

A sleek music hall with exceptional sound and ambience, featuring a draft list of house-made brews.

BSMT 254

254 Landsdowne Ave. 416-801-6325
bsmt254.com

A cozy music venue with an underground vibe, BSMT 254 has a wide variety of shows, from jazz to hip-hop to DJ nights.

Cameron House

408 Queen St. W. 416-703-0811
thecameron.com

An intimate, bohemian bar with ceiling murals & nightly performances from local roots acts on 2 stages.

Capone's Cocktail Lounge

1573 Bloor St. W. 416-534-7911
caponestoronto.com

A self-described perfect marriage of an intimate cocktail den and comfortable neighbourhood bar, with live music Wednesday through Sunday.

Castro's Lounge

2116 Queen St. E. 416-699-8272
castrolounge.com

Featuring an ever-changing selection of specialty beers, Castro's hosts a variety of local live music acts, including bluegrass, jazz, rockabilly, and alt-country.

C'est What

67 Front St. E. 416-867-9499
cestwhat.com

A haven for those who appreciate real cask ale, draught beer from local Ontario breweries, and live music.

Drom Taberna

458 Queen St. W. 647-748-2099
dromtaberna.com

A heartfelt homage to the lands that stretch from the Baltic to the Balkans to the Black Sea, with a wide variety of music.

Emmet Ray, The

924 College St. 416-792-4497
theemmetray.com

A whisky bar with a great food menu, an ever-changing draft list, and live jazz, funk, folk and more in the back room.

Grossman's Tavern

379 Spadina Ave. 416-977-7000
grossmantavern.com

One of the city's longest-running live music venues, and Toronto's self-described "Home of the Blues."

Hirut Cafe and Restaurant

2050 Danforth Ave. 416-551-7560
hirut.ca

A major destination for delicious and nutritious Ethiopian cuisine, with monthly jazz residencies and jam sessions.

Home Smith Bar – See Old Mill, The

Hugh's Room

296 Broadview Ave. 416-533-5483
hughsroom.com

A dedicated listening room with an intimate performing space, great acoustics, and an attentive audience.

MAINLY CLUBS

Jazz Bistro, The

251 Victoria St. 416-363-5299
jazzbistro.ca

In an historic location, Jazz Bistro features great food, a stellar wine list, and world-class jazz musicians in airy club environs.

Jazz Room, The

Located in the Huether Hotel, 59 King St. N., Waterloo. 226-476-1565
kwjazzroom.com

A welcoming music venue dedicated to the best in jazz music presentations, and home to the Grand River Jazz Society, which presents regular series throughout the year.

Lula Lounge

1585 Dundas St. W. 416-588-0307
lula.ca

Toronto's mecca for salsa, jazz, afro-Cuban, and world music, with Latin dance classes and excellent food and drinks.

Manhattans Pizza Bistro & Music Club

951 Gordon St., Guelph 519-767-2440
manhattans.ca

An independently owned neighbourhood restaurant boasting a unique dining experience that features live music almost every night of the week.

Mezzetta Restaurant

681 St. Clair Ave. W. 416-658-5687
mezzettareastaurant.com

With a cozy atmosphere and a menu of Middle-Eastern cuisine, Mezzetta hosts music on Wednesday evenings.

Monarch Tavern

12 Clinton St. 416-531-5833
themonarchtavern.com

With a café/cocktail bar on the main floor and a pub with microbrews upstairs, Monarch Tavern regularly hosts indie, rock, and other musical genres on its stage.

Old Mill, The

21 Old Mill Rd. 416-236-2641
oldmilltoronto.com

The Home Smith Bar:

With a stone-lined room and deep, plus seating, the Home Smith Bar provides elevated pub food and cocktails along with straightahead live jazz.

Oud and the Fuzz, The

21 Kensington Ave. 647-283-9136
theoudandthefuzz.ca

An Armenian bar and live music venue, The Oud and the Fuzz features an excellent menu of Armenian food, inventive cocktails, and a rotating cast of top-notch musicians.

Pamenar Café

268 Augusta Ave. 416-840-0501
http://cafepamenar.com

Café by day, bar by night, Pamenar serves some of the best coffee and cocktails in the city, with a rotating cast of musicians playing both recurring gigs and one-off shows.

Pilot Tavern, The

22 Cumberland Ave. 416-923-5716
thepilot.ca

With over 75 years around Yonge and Bloor, the Pilot is a multi-level bar that hosts live jazz on Saturday afternoons.

Poetry Jazz Café

1078 Queen St West.
poetryjazzcafe.com

A sexy, clubby space, Poetry hosts live jazz, hip-hop, and DJs nightly in its new home on Queen Street West.

Reposado Bar & Lounge

136 Ossington Ave. 416-532-6474
reposadobar.com

A chic, low-light bar with top-shelf tequila, Mexican tapas, and live music.

Reservoir Lounge, The

52 Wellington St. E. 416-955-0887
reservoirounge.com

Toronto's self-professed original swing-jazz bar and restaurant, located in a historic speakeasy near St. Lawrence Market, with live music four nights a week.

Rev, La

2848 Dundas St. W. 416-766-0746
https://larev.ca

La Rev offers their guests an authentic taste of comida casera (Mexican homestyle-cooking), and a welcoming performance space featuring some of Toronto's most talented musicians

Rex Hotel Jazz & Blues Bar, The

194 Queen St. W. 416-598-2475
therex.ca

With over 60 shows per month of Canadian and international groups, The Rex is Toronto's longest-running jazz club, with full bar and kitchen menu.

Sauce on Danforth

1376 Danforth Ave. 647-748-1376
sauceondanforth.com

With Victorian lighting, cocktails, and an extensive tap and bottle list, Sauce on Danforth has live music Tuesday through Saturday (and sometimes Sunday).

The Senator Winebar

249 Victoria St 416 364-7517
thesenator.com

An intimate, upscale French-inspired bistro with live music serving hearty, delicious comfort food alongside a curated selection of wine and cocktails.

Smokeshow BBQ and Brew

744 Mt. Pleasant Rd 416-901-7469
Smokeshowbbqandbrew.com

A laid-back venue with an emphasis on barbecue and beer, Smokeshow hosts cover artists and original music Thursday through Sunday, with Bachata lessons on Tuesdays and Karaoke on Wednesdays.

Tranzac

292 Brunswick Ave. 416-923-8137
tranzac.org

A community arts venue dedicated to supporting, presenting, and promoting creative and cultural activity in Toronto, with live shows in multiple rooms every day of the week.

Ongoing, On Demand & Other

COMPETITIONS

● **Chinese Cultural Centre of Greater Toronto. CCC Toronto International Music Festival 2023.** Registration: May 10-Aug 7. Festival dates: Sep 10-15, 17-20. Gala Concert and Awards Ceremony: Nov 12. For more information, visit www.cccctmf.org.

IN-PERSON GROUPS

● **Jun 04 2:00: Toronto Early Music Players Organization (TEMPO). TEMPO TEA and Fundraiser.** TEMPO members and friends play their own favourite music on their favourite instruments. Chance to purchase recorders, early music scores, art works, and more. Cash, cheques and e-transfers accepted. Tea, coffee and snacks will be served. Grace Church on the Hill, 300 Lonsdale Rd. www.tempo-toronto.net or info@tempotoronto.net. PWYC. Tax receipt for donations of \$10 or more.

LECTURES & SYMPOSIA

● **Jul 4-7. University of Toronto. Choral Conducting Symposium.** Dr. Jamie Hillman, Elmer Iseler Chair in Conducting, University of Toronto; Dr. Felicia Barber, Associate Professor of Choral Conducting, Adjunct, Yale University; Dr. Darryl Edwards, Professor, Voice Studies, University of Toronto; Dr. Joy Lee, Collaborative Pianist, University of Toronto. For information, visit www.UofT.me/conducting.

LIVE REHEARSAL OPPORTUNITIES

● **Choralairs.** Welcoming singers in all voice parts as they resume in-person rehearsals (with masks & Covid safety protocols) on Tuesdays. Rehearsals are 7pm-8:45pm at Edithvale C.C. 131 Finch Ave. W. Toronto. Please contact Elaine at 905-731-8416 or choralairs@gmail.com to let us know if you are coming. Check out our website at: www.choralairschoir.com.

● **Chorus York, Richmond Hill.** Welcoming singers in all voice parts, with masks & COVID safety protocols. Rehearsals are every Tuesday from 7:30-9:30 p.m. at the Richmond Hill Presbyterian Church (Waldale Hall). 10066 Yonge St., Richmond Hill. Please contact Mary-Lou at 905-884-7922 if you wish to sit in on a rehearsal. Check out our website www.choruyork.ca for more information about the choir.

● **Etobicoke Community Concert Band.** Full rehearsals every Wednesday night at 7:30pm. 309 Horner Ave. Open to all who are looking for a great band to join. Text Rob Hunter at 416-878-1730.

● **North Toronto Community Band.** Openings for drums, clarinets, trumpets, trombones, French horns. Rehearsals held at Willowdale Presbyterian Church 38 Ellerslie Ave. (just north of Mel Lastman Square). Monday evenings 7:30-9:30 pm. Contact ntcband@gmail.com.

● **Strings Attached Orchestra, North York.** Welcoming all string players (especially viola, cello, bass). Rehearsals are Mondays 7 to 9 p.m. at the Earl Bales Community Centre, 4169 Bathurst St. (Bathurst/Sheppard). Come sit in on a rehearsal as we prepare for our June season finale,

with works by Bernstein, Vaughan Williams, Warlock, and more. Email us first at info.stringsattached@gmail.com to receive music and other details. Check out our website at www.stringsattachedorchestra.com for more information.

ONLINE FILM SCREENINGS

● **Jun 04 2:30: Opera Sustenida. Il trovatore: The Movie - Online Premiere.** Sung in Italian with English subtitles. Stephanie DeCiantis, soprano (Leonora); Has-sab Anami, tenor (Manrico); Andrew Tees, baritone (Conte di Luna); Monica Zerbe, mezzo (Azucena); Dylan Wright, bass (Ferrando); Tonatiuh Abrego, tenor (Ruiz); Daniella Theresia, mezzo (Inez); Ivan Jovanovic, piano; Suzanne Yeo, music director; Stephanie DeCiantis, stage director; video filming, video editor: www.opera-sustenida.com/trovatore. \$20. Available Jun 4-Jul 5. ONLINE

MUSICAL THEATRE

● **Musical Stage Company/Canadian Stage. Kelly v. Kelly.** Book by Sara Farb. Music & Lyrics by Britta Johnson. Berkeley Street Theatre, 26 Berkeley St. www.canadianstage.com. From \$29. From May 26 to Jun 18. Start times vary.

● **Shaw Festival. Gypsy.** Book by Arthur Laurents, Music by Jule Styne, Lyrics by Stephen Sondheim. Jay Turvey, stage director; Paul Sportelli, music director; Genny Sermonia, choreographer. Shaw Festival Theatre, 10 Queen's Parade, Niagara-on-the-Lake. 1-800-511-SHAW (7429) or www.shawfest.com. From \$34. May 10 to Oct 7.

● **Theatre Myth Collective. Inge(new) - In Search of a Musical.** Music by Rosalind Mills. Lyrics by Julia Appleton. Book & Additional Lyrics by Evan Tsitsias. Tracy Michailidis, Astrid Van Wieren, Cory O'Brien and Elora Joy Sarmiento, performers; Evan Tsitsias, director; Kieren MacMillan, music director. Red Sandcastle, 922 Queen St. E. Tickets: www.ticketscene.ca/events/43966 or www.redsandcastletheatre.com/tickets. From May 24 to Jun 4 every evening at 8pm, with 2:30pm matinees on Saturday and Sunday.

● **TYT Theatre. A Year with Frog and Toad the Musical.** Music by Robert and Willie Reale. Recommended for ages 4-11 and their families. Wychwood Barns Park, 76 Wychwood Ave. www.tickets.ticketwise.com/event/year-with-frog-and-toad or 555-555-5555. From \$30. Runs from Jul 8 to Aug 20. Dates and times vary.

● **TYT Theatre. Rainbow Fish the Musical.** Music by Belinda Foo. Recommended for Family Audiences. Wychwood Barns Park, 76 Wychwood Ave. www.tickets.ticketwise.com/event/rainbow-fish-musical. From \$25. Runs Jul 22-Aug 20. Dates and times vary.

ONGOING EVENTS

● **Mix 669. Beyond the B-side: Open Mic @ The Mix 669.** Adam Golding, host. 669 College St. 647-909-2109. \$5 cover. **Weekly on Wed at 7pm.**

ONLINE EVENTS

● **Arts@Home.** A vibrant hub connecting

Ongoing, On Demand & Other

Torontonians to arts and culture. Designed to strengthen personal and societal resilience through the arts. www.artsathome.ca.

● **Recollectiv:** A unique musical online meeting group made up of people affected by memory challenges caused by illness (such as dementia) or brain injury (stroke, PTSD, etc.) and their care partners. Participation is free with pre-registration. Email info@recollectiv.ca for meeting times, information and registration.

WORKSHOPS

- **Jun 25 10:00am: Arraymusic.** Public Workshop: Community Gamelan - Array / The Evergreen Club Contemporary Gamelan. Parts of Door Open Toronto. Array Space, 155 Walnut Ave. www.arraymusic.ca. \$10 at door. Also Jul 30, Aug 27.
- **Jul 2 2:00: Arraymusic.** Public Workshop: Improvisation with Allison Cameron. Part of Doors Open Toronto. Array Space, 155 Walnut Ave. www.arraymusic.ca. Free. Donations accepted. Also Aug 6.

🔍 Search listings online at thewholenote.com/just-ask

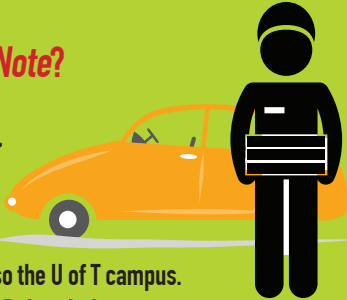
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Festival of the Sound

the WholeNote Who's Who

In this edition of our Who's Who print index, we welcome **Summer Music Festivals!** As with all of our directories, **full profiles can be found online at thewholenote.com under our Who's Who tab.** We've also added more profiles to our Canary Pages choral directory and Summer Music Education directory since last printing - see below for "teaser" info from all participants, and go online for more detailed information.

For information on how to join any of our Who's Who directories, please contact karen@thewholenote.com

SUMMER MUSIC FESTIVALS

A Festival of Pipes Building Bridges - Forging Friendships

- July 2 - 6, 2023
- Rcco.ca
- "We welcome participants from all over North America to celebrate Toronto's rich heritage of the pipe organ, featuring world-class musicians in historic venues."

Beaches International Jazz Festival

- July 6-30, 2023
- www.beachesjazz.com
- "The Beaches International Jazz Festival, now in its 35th year, is a month-long music festival held each year in the lakeside Beaches community of Toronto. It's one of Canada's largest free jazz festivals with nearly 1,000,000 attendees."

Brookside Music Festival of the Bay

- July 7 - Aug 2, 2023
- <https://www.brooksidemusic.com/>
- "Join us for world class music just an hour north of Toronto... Brookside Music's 2023 'Festival of the Bay' in Midland will keep the music in summer."

Brookside One World Music Festival

- Aug 11 - 12, 2023
- <https://www.brooksidemusic.com/>
- "An outdoor music festival at the Midland waterfront - a collection of musicians and musical styles from around the world includes a beer garden and international food vendors!"

Brott Music Festival

- June 25 - August 17, 2023
- <https://brottmusic.com/>
- "In this 36th year, we present another spectacular season of great classics, opera, pop and jazz, with renowned soloists and musicians."

CCC Toronto International Music Festival

- September 10-15, 17-20, 22, 2023
- <https://ccctmf.org/>
- "CCCTMF is held in recognition of the

artistic achievements of young musicians, providing them with the opportunity to learn, grow and showcase their potential in performance."

Collingwood Music Festival

- July 8 - 15, 2023
- <https://collingwoodfestival.com/>
- The Collingwood Music Festival brings exceptional performances to Collingwood each summer, featuring award-winning artists in the fields of classical, world, jazz and Indigenous genres. Tickets on sale now.

Elora Festival

- July 7 - 16, 2023
- <https://elorafestival.ca/>
- "The Elora Festival has established a reputation as Canada's international choral festival, presenting world-class choirs and vocal ensembles over two weeks in July in Elora, "Ontario's most beautiful village."

Festival of the Sound

- July 1 - August 5, 2023
- www.festivalofthesound.ca
- "Canada's oldest and longest running chamber music festival welcomes you to the wilds of Northern Ontario where our music is the only thing as beautiful as our landscape."

Habari Africa Festival

- August 11 - 13, 2023
- <http://batukimusic.com/site2>
- "Habari Africa festival is a multi-disciplinary music and arts festival that displays the rich and diverse cultures of Africa. Join us for a weekend of exploration and engagement with the art and sounds of the continent."

Highlands Opera Studio

- July 27 - August 28, 2023
- <https://www.highlandsoperastudio.com/events/>
- "An advanced operatic training program with many public events including fully staged operas, set in the beautiful Haliburton Highlands of Ontario."

Stratford Summer Music

Habari Africa Festival

SOMETHING ELSE Earth Wind and Choir

Highlands Opera Studio

Westben Centre for Connection & Creativity Through Music

South Coast Jazz 10th Anniversary Festival



Stonebridge Wasaga Beach Blues

Intersection Music & Arts Festival

- September 1 - 3, 2023
- <https://intersectionfestival.org/>
- "Intersection brings new & experimental music directly to the streets of Toronto."

Leith Summer Festival

- June 24 - August 27, 2023
- www.leithchurch.ca
- "Each summer, the Leith Summer Festival takes place in the intimacy of an historic church with excellent acoustics that are enjoyed by musicians and audiences alike."

Markham Village Music Festival

- June 16-17, 2023
- www.markhamfestival.com
- "Largest outdoor music festival in York Region. 5 stages of entertainment, craft & food booths, Barkham, Kidz Zone. Fun for the whole family!"

Music Mondays

- June 5 - September 4, 2023
- <http://www.musicmondays.ca/>
- "A summer lunchtime concert series in the heart of downtown Toronto at the historic Church of the Holy Trinity beside the Eaton Centre. Mondays at 12:15. PWYC"

Music Niagara

- June 18 - August 29, 2023
- musicniagara.org
- "Set in beautiful Niagara-on-the-Lake, Music Niagara Celebrates its 25th

Anniversary Season, featuring acclaimed international artists, festival favourites The Fitzgeralds, Steve McDade Jazz Quintet, Quartetto Gelato, The Toronto All-Star Big Band, Chopin competition legend pianist Dang Thai Son and many more."

No Strings Theatre: SummerStage 2023

- July 17 - August 20, 2023
- www.nostringstheatre.com
- "It's summer and all the world's a stage! Check out No Strings Theatre's SummerStage - The Storyteller by Kathleen Mills in the heart of downtown Toronto in July, Georges Bizet's Carmen, on a horse farm near Orangeville in August, and a dinner theatre event at the Granite Pub!"

Ottawa Chamberfest

- July 20 - August 4, 2023
- <https://www.chamberfest.com/>
- "Ottawa Chamberfest, under the motto "Changing lives through music", presents chamber music year-round through our annual summer festival, a year-round concert series, and community engagement and education activities. We will celebrate 30 years in 2024."

Rhythms of Canada (Aga Khan Museum)

- June 30-July 3
- <https://agakanmuseum.org/programs/rhythms-of-canada-2023>
- "The Rhythms of Canada festival is back this summer with even more lively performances

by local and international artists, delicious food, and exciting activities for the whole family!"

South Coast Jazz 10th Anniversary Festival

- August 11- 13, 2023
- <https://www.southcoastjazz.com>
- "South Coast Jazz, "10 Years, 10 Decades of Music" expands to Brantford's Sanderson Centre Aug 12. Take a musical journey from the 1930's to today. Multiple venues, a diverse lineup, accessible for everyone-including prices! Charu Suri, Mark Holmes/Platinum Blonde, Mark Kelso-Jazz Exiles, Alex Pangman & more."

Stonebridge Wasaga Beach Blues

- September 15 - 17, 2023
- www.wasagabeachblues.com
- "3 day outdoor music festival with 2 stages for continuous music, Vendor's Village and Liquid Lounge. Something for everyone."

Stratford Summer Music

- July 20 - August 13, 2023
- <https://stratfordsummermusic.ca/>
- "From our Opening Night Gala - Affairs of the Heart to a grand finale featuring John Pizzarelli, Stratford Summer Music 2023 offers music for all ages that people will be talking about for years to come! Discover why we call this the city where all roads lead to music!"

Summer Music in the Garden

- June 21 - August 27, 2023
- <https://bit.ly/smig2023>
- "Experience live music by the water this summer with Harbourfront Centre's Summer Music in the Garden. Free concerts in the Toronto Music Garden from June to August, featuring a dynamic lineup of JUNO-award winning Canadian musicians, celebrated international artists and more."

Summer Opera Lyric Theatre

- July 28 - August 6, 2023
- www.solt.ca

- "Toronto's mini-opera festival is presenting 3 exciting works this summer with emerging Canadian artists!"

Sun Life UpTown Waterloo Jazz Festival

- July 21- 23, 2023
- <https://www.waterloojazzfest.com/>
- "Join us for our 30th Anniversary Festival featuring Jesse Cook, Alex Cuba, 3D Jazz Trio and many other performers. Admission is FREE!"

SweetWater Music Festival

- September 12-17, 2023
- sweetwatermusicfestival.ca
- "Join us for our 20th Anniversary Festival in beautiful Owen Sound & Meaford this September, for Baroque to Jazz!"

TD Markham Jazz Festival

- August 18 - 20, 2023
- www.markhamjazzfestival.com
- "Main Street Unionville, Markham, ON - 25 acts, 3 stages - all free!"

TD Sunfest '23: Canada's Premier Celebration of Global Cultures

- July 6 - 9, 2023
- www.sunfest.on.ca
- "Songlines Magazine calls London's TD Sunfest "more than a festival; it's a vibe!" This jewel of summer features 40+ top global music & jazz ensembles, and 200+ unique food & craft exhibitors."

Westben Centre for Connection & Creativity Through Music

- July 2 - August 6; September 29 - October 1, 2023
- www.westben.ca
- "Westben is where music and nature spring to life! The 24th season opening July 2 includes 26 concerts featuring over 70 artists in 3 outdoor venues near Campbellford. Classical, Broadway, jazz, fiddle, country and music by our neighbours from Alderville First Nations."

SUMMER MUSIC EDUCATION

CAMMAC Music Centre

- June 25 - August 20, 2023
- www.cammac.ca/en/2023-summer-music-retreats/
- "Pair your summer vacation fun with a unique musical experience in the heart of the Laurentians. Eight one-week immersive programs feature a wide variety of classes & activities for amateur musicians of all ages and levels."

COC Summer Music Camp

- July 4 - July 28, 2023
- <https://www.coc.ca/learn/summercamps>
- "The COC is thrilled to launch Summer Music Camps! Young artists are immersed in a world of music & performing arts, working with teaching artists to hone creative skills, explore singing, composition, drama, & design, in a creative & non-competitive environment."

Guitar Workshop Plus

- July 9 - 14, 2023 Toronto (various dates for US sessions)
- <https://guitarworkshopplus.com>
- "Guitar Workshop Plus is the premier summer music education program in North America. Learn, jam, play, and hang out with the finest musicians in the industry. The Ultimate Experience in Music Education."

Interprovincial Music Camp

- August 20 - 25; August 26 - Sept 3, 2023
- www.campimc.ca
- "You belong at IMC - the highlight of a young musician's summer!"

JazzWorks Jazz Camp

- August 21 - 27, 2023
- <https://www.jazzworkscanada.com/>
- "Open to adult community and professional musicians: join us at beautiful Lac MacDonald to study and perform - small ensembles, workshops, jazz theory & history, masterclasses, original composition combos, faculty-led jam sessions, concerts and more!"

Kodály Certification Program Levels I & II

- July 3 - 14, 2023
- <https://music.uwo.ca/outreach/music-education/kodaly-certification-program.html>
- "In this intensive program, participants will strengthen their personal musicianship and pedagogical skills, with content grounded in a contemporary understanding of the philosophy inspired by Zoltán Kodály."

Lake Field Music

- August 6 - 13, 2023
- www.lakefieldmusic.ca
- "A music camp for adults: play, sing, and be inspired in a collegial environment. Stay on campus and immerse yourself in workshops, ensembles, choirs, and performances."

Music at Port Milford

- July 9 - August 6, 2023
- Musicatportmilford.org
- "Chamber Music Academy in Prince Edward County. Music at Port Milford enters its 37th Season"

No Strings Theatre SummerStage - CARMEN

- July 22 - August 20
- www.nostringstheatre.com
- "Announcing No Strings Theatre's SummerStage 2023 YAP opera intensive at a rural farm near Orangeville, featuring George Bizet's Carmen."

Stratford Summer Music 2023 Jazz Academy

- July 31 - August 5, 2023
- www.stratfordsummermusic.ca
- "If you are an emerging artist 22 years of age and under, please join us for this exciting week which will include daily workshops, combo sessions and guided practice sessions by some of the country's most recognized and active jazz musicians."

CHOIRS

Achill Choral Society

- www.achill.ca
- "We welcome diversity in our membership and in the broad range of contemporary, classical, and traditional music we perform. We value learning and growing musically and are committed to excellence."

Amadeus Choir of Greater Toronto

- Amadeuschoir.com
- "Entering our 50th year, the award-winning, semi-professional Amadeus Choir champions the best of choral music and premieres works of Canadian and international composers."

Bel Canto Singers

- www.belcantosingers.ca
- "We are a four-part adult community choir, performing two concerts per year (spring and Christmas) from a repertoire of classical masters, Broadway and movie tunes, opera choruses and pop songs."

Brampton Festival Singers

- www.bfscchoir.org
- "Brampton Festival Singers are a group that have a fun, light, easy-going vibe to our rehearsals. A great way to recharge your energy for the week ahead!"

Canadian Celtic Choir

- www.celticchoir.ca
- "The Canadian Celtic Choir is a London-based SATB choir that has built a solid reputation as one of the most in-demand choirs in SW Ontario."

Cantabile Chamber Singers

- www.cantabilechambersingers.com
- "A welcoming choral community that has an emphasis on informed interpretation, innovative programming and social awareness. We welcome composers to submit new works."

Chorus York

- Chorusyork.ca
- "Come Sing With Us."

City Choir

- Citychoir.ca
- "Launched in 2010, City Choir is an exciting non-auditioned SATB choir. Repertoire includes original compositions and is very diverse."

Common Thread Community Chorus

- www.commonthreadchorus.ca
- "Common Thread: Community Chorus of Toronto is a non-audition chorus which promotes a sense of community by performing joyful and empowering music."

Cummer Avenue United Church Choir

- www.cummeravenueuc.ca
- "Cummer Ave. United Choir provides musical leadership Sunday mornings, offering a wide variety of musical styles."

Echo Women's Choir

- www.echochoir.ca
- "Echo is a 40-voice, non-auditioned community choir in the heart of downtown Toronto, with a strong, varied, and vibrant singing culture accessible to all."

The Edison Singers

- theedisonsingers.com
- "The Edison Singers is an outstanding ensemble of professional singers whose energy, spirit and commitment to this choir is remarkable and truly inspiring."

Etobicoke Centennial Choir

- www.etobicokecentennialchoir.ca
- "Etobicoke Centennial Choir offers singers a rewarding community choir experience - diverse repertoire and high musical standards in a fun, warm and welcoming community of music lovers."

Exultate Chamber Singers

- www.exultate.net
- "A welcoming group of skilled, musical singers with a wide-ranging repertoire and a commitment to the development of singers, composers, and conductors both within Exultate and in the larger choral community."

Georgetown Choral Society

- <https://www.georgetownchoral.ca/>
- "Proud of its community choir history of over a half century, the GCS always welcomes new members."

Grand Harmony Women's A Cappella Chorus

- www.grandharmonychorus.com
- "Join our harmonious community of singers!"

Harbourfront Chorus

- www.facebook.com/harbourfrontchorus
- "Fun community choir!"

Healey Willan Singers

- Healeywillansingers.com
- "Friendly, Supportive and Fun. A new musical family awaits you."

Incontra Vocal Ensemble

- www.incontravocalsemble.com
- "Encounter something unique with Incontra Vocal Ensemble."

Jubilate Singers

- <https://www.jubilatesingers.ca/>
- "Specializing in choral world music representing the cultural diversity of Toronto."

Leaside United Church Choirs

- <https://www.leasideunited.org/>
- "Music is central to worship at Leaside United Church. The rich music program includes the Chancel Choir and the Junior Choir."

London Pro Musica Choir

- www.londonpromusica.ca
- "London Pro Musica Choir was founded in 1970 as a chamber choir; organized and run by its members and remains the oldest, unaffiliated concert choir in London with a membership of about 40 singers."

Metropolitan United Choir

- www.metunited.ca
- "We're a fun-loving, semi-professional and family-like liturgical and concert choir, who sing rep from Lassus to Bach to Lady Gaga."

Milton Choristers

- www.miltonchoristers.com
- "4-part Community Choir in Milton, Halton Region"

Mississauga Chamber Singers

- mcsingers.ca
- "The Mississauga Chamber Singers bring clarity and intimacy to great choral masterpieces from a wide range of A Capella works to timeless works for choir and orchestra."

Oriana Women's Choir

- Orianachoir.com
- "Oriana explores the possibilities in choral music for upper voices, and fosters the creation of new Canadian choral music. New singers are welcome to join us at any rehearsal!"

Pax Christi Chorale

- www.paxchristichorale.org
- "Experience the deep joys of choral singing in a diverse and welcoming community with Pax Christi Chorale."

Peterborough Singers

- www.peterboroughsingers.com
- "For 2023-2024 we will be performing a Yuletide Cheer concert, Handel's Messiah, The Songbook of Elton John, and Bach's St. Matthew Passion."

Serenata Singers

- Serenatasingers.ca
- "Enjoy singing in harmony? Please join our warm and welcoming choir. We rehearse on Wednesday mornings in Scarborough."

Tafelmusik Baroque Choir

- <https://tafmusik.org/>
- "The Tafelmusik Chamber Choir, specializing in historically informed performances of baroque and classical repertoire, was formed in 1981 as a complement to the Tafelmusik Orchestra."

Toronto Beach Chorale

- <https://www.torontobeachchorale.com>
- "Toronto Beach Chorale conducted by Artistic Director Mervin W. Fick is a vital musical presence in the Toronto Beach neighbourhood, with a reputation for artistic excellence."

Toronto Chamber Choir

- www.torontochamberchoir.ca
- "Shining new light on early music."

Toronto Children's Chorus

- Torontochildrenschorus.com
- "The Toronto Children's Chorus is recognized worldwide as a leading choral organization for children and youth."

Toronto Choral Society

- torontochoralsociety.org
- "Please come aboard to our next concert 'A Sea Symphony', on June 4, 2023. Sail along with The Toronto Choral Society, as we take you on a musical journey on the high seas, at Eastminster United Church."

Toronto Classical Singers

- Torontoclassicalsingers.ca

- "Great composers, good tunes, complex sonorities, the full range of musical possibilities and a very good time."

Toronto Mendelssohn Choir

- www.tmchoir.org
- "The Toronto Mendelssohn Choir is proud to be one of Canada's oldest, largest, and most recognized choral ensembles, renowned for over 125 years for delivering the highest standard of musical performance."

Toronto Welsh Male Voice Choir

- www.welshchoir.ca
- "Fantastic choir that brings the joy of song to many people of all ages. To learn more, please visit our website."

Univox Choir

- www.voxchoirs.com
- "A mixed-voice community choir for young adults based in Toronto that offers spirited performances of choral music, both old and new."

Upper Canada Choristers

- Uppercanadachoristers.org
- "We are a diverse, inclusive mixed-voice community choir, committed to excellence, whose mandate is to nurture the love and appreciation of singing choral music in a relaxed and friendly atmosphere."

Vesnivka Choir

- www.vesnivka.com
- "We are a friendly inclusive community choir that performs Ukrainian classical, sacred and traditional folk repertoire. Join us for a unique singing experience."

VIVA Singers Toronto

- <https://www.vivasingerstoronto.com/>
- "VIVA is a family of choirs for all ages with a mandate to give singers the opportunity to achieve artistic excellence in a creative choral community. Every Voice Matters!"

VOCA Chorus of Toronto

- www.vocachorus.ca
- "The VOCA Chorus of Toronto is a dynamic, auditioned ensemble which performs eclectic repertoire, including Canadian premieres, in collaboration with some of Canada's finest artists."

Voices

- www.voiceschoir.com
- "Fun, Challenging and Rewarding. Come sing with this dynamic group of choral singing enthusiasts."

West Toronto Community Choir

- www.facebook.com/groups/westtorontocommunitychoir
- "Our vibe is fun and social, with a focus on community engagement and shared music-making. There are no auditions. We value diversity of gender identity, age, race, ethnicity, ability, sexual orientation, education, and political perspective and are open to all."

Windsor Classic Chorale

- www.windsorclassicchorale.org
- "Windsor-Ontario's Premier Chamber Choir"

Editor's Corner

DAVID OLDS



Aux deux hémisphères features two sonatas and three stand-alone works by Quebec cellist and composer **Dominique Beauséjour-Ostiguy**, accompanied by pianist **Jean-Michel Dubé**, (**Société Métropolitaine du disque SMD 311-1 dominiquebeausejourostiguy.com**). Although the CD's extensive liner notes are unilingual French, the composer's website

gives detailed context in English for the project from which I take the following: "The title is a reference to two of my main sources of inspiration, namely the lyricism and the torment found in Russian post-Romantic music as well as the relentless rhythmic energy of Argentinian tango music. These two hemispheres are very present in my music and represent the two poles of my musical personality. Indeed, my compositions frequently alternate between introversion and extroversion [creating] a cinematographic flavour with a lot of intensity and contrasts. The two hemispheres are also a way of expressing the duality and the complicity between the cello and the piano, constantly in dialogue and each occupying a place of equal importance." On repeated listening to this disc, the word that kept coming to my mind was "soaring." The music itself is enthralling, both conventional and adventurous at the same time, and the multi-award-winning performers, are in top form. As pointed out by Terry Robbins elsewhere in these pages, the facilities at Domaine Forget where it was recorded in late 2021 "guaranteeing top-level sound quality," this album is a real treat for chamber music enthusiasts.

Nuages is another outstanding Canadian cello and piano disc, showcasing Noémie Raymond-Friset and Michel-Alexandre Broekaert respectively, collectively known as **Duo Cavatine** (**KNS Classical KNS A/121 duocavatine.com**). The title for this debut disc, which translates as clouds, comes from its centrepiece, producer David Jaeger's *Constable's Clouds* for solo cello. I spoke in my February column



about a reworking of this piece with electronics for violist Elizabeth Reid, so I welcomed the opportunity to get to know this original set of variations inspired by the cloud studies of John Constable. Jaeger tells us the variations "of widely differing character" were inspired by the "magical and endless variation we see in the shapes of clouds streaming by." Raymond-Friset, who gave the work's premiere, rises to all the

technical challenges Jaeger presents in these nuanced *nuages*. The disc opens with a rarely heard yet charming sonata by Francis Poulenc dating from the occupation years of the Second World War. It's from the gentle second movement *Cavatine* that the duo has taken its name. Alfred Schnittke's powerful *Sonata for Cello and Piano No.1* reverses the normal order of things by starting and ending with *Largo* movements bookending a diabolic moto perpetuo *Presto*. Throughout the disc, whether in the lyricism of Poulenc or the abrasiveness of Schnittke, Raymond-Friset and Broekaert shine, with technique and musicality to burn. Recorded at Glenn Gould Studio the sound is, as we have come to expect from engineer Dennis Patterson, impeccable.



In the Pot Pourri section this month you will find Andrew Timar's thoughtful and informative account of three new discs by the California based Gamelan Sinar Surya, an ensemble devoted to preserving the traditional gamelan music of Indonesia and its diaspora. In contrast, following in the footsteps of his West Coast predecessor Lou Harrison, American composer **Brian**

Baumbusch has created his own instruments in the Balinese tradition while also envisioning new performance practices through innovative building designs and special tunings. He has worked closely with the Balinese ensemble Nata Swara and in 2022 donated his instruments to them and shipped – 1,800 pounds of them – to Bali. He then went to Bali himself to record the album **Chemistry for Gamelan and String Quartet** with **Nata Swara** and **JACK Quartet** (**New World Records 80833-2 newworldrecords.org/search?q=Brian+Baubusch**). The disc opens with the exhilarating *Prisms for Gene Davis* for gamelan, completed in 2021, the most recent work presented. This is followed by *Three Elements for String Quartet* (2016), *Helium, Lithium* and *Mercury*. Performed by JACK, the work, an extreme example of Baumbusch's "polytempo" style, features close harmonies and some abrasive textures amid doppler effects and the breakneck speed of its final movement. The disc closes with *Hydrogen(2)Oxygen* (2015) featuring both ensembles. The work reconsiders the earlier *Bali Alloy* for quartet and gamelan in which the composer attempted to unite the disparate instruments. This later work takes into consideration the irreconcilability of its two sound worlds, i.e. the harmonic overtone series naturally produced by the string instruments and the inharmonic series of partials of the steel and cedar bars of the gamelan instruments. This allows the string quartet and gamelan to exist side-by-side, exploiting their combinations and contrasts for expressive effect; in the words of Stephen Brooke after the premiere, "building from an ethereal opening into a raging torrent of asymmetrical rhythms, phase-shifting patterns and beautifully strange harmonies [...] magnificent, and as intoxicating as a drug."

Around Baermann showcases historical clarinet specialist Maryse Legault in a program featuring rarely performed repertoire by early 19th-century clarinet virtuoso Heinrich Baermann, as well as other important works of the era.

Around Baermann is
available everywhere
June 2
leaf-music.lnk.to/lm265



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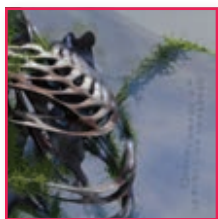
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There are times when Baumbusch's textures sound unearthly and it's hard to reconcile the sounds with acoustic instruments. The same is true of **Jason Doell's *Becoming in Shadows – Of Being Touched* (Whited Sepulchre Records WSR043 jasondoell.com)**, although in this instance there are electronic manipulations at work. All the sound materials originate from the compos-

er's daily piano improvisations recorded while in residency at the Banff Centre in early 2020 (although some of it seems to have been performed by Mauro Zannoli on a "frozen" piano, exhumed from a snowbank). These are, to greater and lesser degrees, subjected to a piece of simple generative music software developed by Doell. The program blends user-defined parameters with decision-making procedures to determine how sounds from an audio database are strung together, layered and transformed, all the while guided by the composer's aesthetic. A kind of humanized AI design. The result is a dreamlike landscape, a labyrinthine journey where microtonal pitches are blended with soft percussive sounds, all recognizable as emanating from a piano, albeit an otherworldly one.

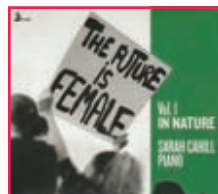
Concert Note: On June 18 at Array Space the TONE Festival features Jason Doell as he launches his album *Becoming In Shadows ~ Of Being Touched*.



Although there is an electronic aspect on one of the tracks of **Christina Petrowska Quilico's** latest CD ***Blaze*** featuring piano music of **Alice Ping Yee Ho (Centrediscs CMCCD 31323 cmccanada.org/product-category/recordings/Centrediscs)**, the rest are purely acoustic. Ho tells us "The eight works in this collection have short, descriptive titles, with inspiration drawn from

abstract paintings, forces of nature, the last journey of a female pilot, a horror film, plus a show piece from a piano competition. These compositions are both introspective and personal, designed to elicit evocative 'images' or 'impressions,' visually and psychologically. It is a great honour to have these works recorded by Christina Petrowska Quilico, an astounding musician as well as an acclaimed visual artist. The poetic metaphors in these pieces not only showcase her powerful performer's persona but also uniquely resonate with her beautiful and vibrant paintings." Among the paintings depicted are Van Gogh's *Starry Night* and Dalí's *The Persistence of Memory*. *Erupting Skies* evokes Amelia Earhart's last journey: "The solo piano is a symbolic

representation of a female voice; [...] the electronic track is a combination of Earhart's voice with multiple layers of engineered acoustic and synthesized sounds." The range of emotions depicted and the sheer virtuosity of several of the works make demands on the pianist that a lesser musician would find daunting. Petrowska Quilico, still at the top of her game after more than 50 recordings, rises to every challenge without breaking a sweat. Stay tuned for the upcoming Centrediscs release *Shadow & Light*, a double concerto CD with Petrowska Quilico and violinist Marc Djokic with Sinfonia Toronto under Nurhan Arman featuring music by Ho, Christos Hatzis and Larissa Kuzmenko.



If it is due to the efforts of Christina Petrowska Quilico that we are aware of as many Canadian women composers as we are, it is thanks to American pianist **Sarah Cahill** that the world is becoming increasingly aware of the presence of women composers throughout history. **The Future is Female (firsthandrecords.com)** is a project launched in March 2022 encompassing 30 composers ranging from Elisabeth Jacquet de la Guerre (1665-1729) to the more familiar 19th and early 20th-century names of Clara Schumann, Fanny Mendelssohn-Hensel and Germaine Tailleferre, and on into modern times with two dozen more including Betsy Jolas and Meredith Monk to name just a couple. Bringing the series to a close, **Vol. 3 At Play (FHR133)** was released in May 2023 and features works by Hélène de Montgeroult (1764-1836), Cécile Chaminade, Grażyna Bacewicz, Chen Yi, Franghiz Ali-Zadeh, Pauline Oliveros, Hannah Kendall, Aida Shirazi and Regina Harris Baiocchi, pieces by the last four

having been composed in the 21st century. Cahill says "Like most pianists, I grew up with the classical canon, which has always excluded women composers as well as composers of color. It is still standard practice to perform recitals consisting entirely of music written by men. *The Future is Female*, then, aims to be a corrective towards rebalancing the repertoire. It does not attempt to be exhaustive, in any way, and the three albums represent only a small fraction of the music by women which is waiting to be performed and heard." Each of the three volumes has a theme – *In Nature*, *The Dance* and *At Play* – and is arranged chronologically, with ten works spanning three centuries per CD. In this way each recital brings a fresh

"Breathtakingly brilliant in all respects." - *The WholeNote*

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perspective and expands our understanding of the history of Western music from the classical to the modern era. Kudos to Cahill for convincing performances of the music of all these diverse styles and composers, for giving them voice and for opening our eyes and ears.



Some half a century ago I spent many hours at my kitchen table trying to figure out a song from **Bruce Cockburn's** eponymous first album, the inaugural release on Bernie Finkelstein's **True North Records** label.

That song, *Thoughts on a Rainy Afternoon*, has recently come back into my repertoire thanks to guitarist Brian Katz who attended one of my backyard music gath-

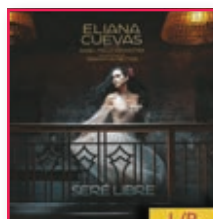
erings last fall. It's taken a while to get my chops back for Cockburn's intricate chord progressions and finger patterns, but it's been worth the effort. So imagine the pleasure I felt to find Cockburn's **O Sun O Moon** (True North Records TND811 truenorthrecords.com), in my inbox last month. Over the years Cockburn's music has gone through changes from that pristine acoustic first offering through many sides of pop music and hard-edged songs, but he has always maintained his moral compass, celebrating life and protesting abuse and ignorance. On his latest album the opening track *On a Roll* is reminiscent of some of his rockier outings, but the overall feel of the disc is gentle and, as always, thoughtful and thought-provoking. Predominantly acoustic, Cockburn plays guitar, resonator guitar and dulcimer and is joined by a handful of A-list musicians including guitarist Colin Linden, who also produced the recording, with vocal support from Shawn Colvin, Susan Aglukark, Allison Russell and Ann and Regina McCrary. Highlights include the mournful yet anthemic *Colin Went Down to the Water*, *When the Spirit Walks In the Room* with violinist Jenny Scheinman and Janice Powers on B3 organ, the cryptic *King of the Bolero* – who is it plays like that? – and the instrumental *Haiku*. Cockburn's voice has weathered somewhat over time, but he uses the gruffness to good effect, and he has not lost any of his musical charm or character. "O Sun by day o moon by night | Light my way so I get this right | And if that sun and moon don't shine | Heaven guide these feet of mine – to Glory..."

That first True North Record was produced by Eugene Martynec, as were many of the label's subsequent offerings including, in that same inaugural year, the haunting track *December Angel* on *Long Lost Relatives* by Syrinx, a seminal Toronto electronic ensemble featuring the synthesizers of John Mills-Cockell. Martynec is still an active part of the Toronto music scene, albeit after spending some years abroad, and his current project is the free improvising collective **Gilliam** |



Martynec | McBirnie in which he's in charge of electroacoustics, with pianist Bill Gilliam and flutist Bill McBirnie. Their latest release, **Outside the Maze** (gilliammcbirnie-martynec.bandcamp.com/album/outside-the-maze), consists of ten diverse tracks, no two of which sound the same. While the piano and flutes (C and alto) are pretty much distinguishable throughout, Martynec's

contributions vary from atmospheric to percussive. At times it is hard to imagine the convincing sounds are not being created on physical drums and cymbals; at others it's hard to imagine what their origins are. It's also hard to imagine that these cohesive "compositions" are being created spontaneously in real time without premeditation or formal structure. The results are entrancing.



A final quick note about Toronto's Latin diva **Eliana Cuevas'** latest release **Seré Libre** (Alma Records ACD472323 shopalmarec-ords.com). The Venezuelan-Canadian singer is accompanied by the **Angel Falls Orchestra** – named for the world's highest waterfall located in Canaima National Park, Venezuela – conducted by the album's producer **Jeremy Ledbetter**. Cuevas says "I created this 27-piece orchestra, as it was the one missing

piece to realize my dream of fusing the incredibly rich traditions of Venezuelan folk rhythms and classical music." The album explores loss – the deaths of Cuevas' father and grandfather – and her mission to continue the centuries old folk music traditions they taught her. The title song, which translates as "I shall be free," is a nine-minute epic journey which Cuevas says she always dedicates to her troubled homeland, but "it can be interpreted as being about finding freedom from whatever is holding you back." With Cuevas' gorgeous voice and the lush orchestrations played by an orchestra that includes many of Toronto's finest pit musicians, this is truly a glorious album. There will also be a theatrical film release of the project which will be available online by the time you read this.

We invite submissions. CDs, DVDs and comments should be sent to: DISCoveries, WholeNote Media Inc., The Centre for Social Innovation, 503 – 720 Bathurst St. Toronto ON M5S 2R4.

*David Olds, DISCoveries Editor
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Frédéric Lambert & Ali Kian Yazdanfar

The works for viola and double bass in *Iridescence* let us see and hear from a different vantage point: two string instruments, often found in the shadows and yet filled with prismatic possibility and potential.



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STRINGS ATTACHED

TERRY ROBBINS



The French guitarist **Raphaël Feuillâtre** cites his desire to share his love for Baroque music as the reason he chose **Visages Baroques**, a recital of transcriptions of works mostly written for solo harpsichord, as his debut album on the **Deutsche Grammophon** label (00028948640737 [deutschegrammophon.com/en/catalogue/products/visages-baroques-raphael-feuillatre-12899](https://www.deutschegrammophon.com/en/catalogue/products/visages-baroques-raphael-feuillatre-12899)).

The two major works are Bach's *Concerto No.1 in D Major BWV972*, itself a transcription of a Vivaldi violin concerto, and the *Partita No.1 in D Major BWV825*. Bach's *Prelude in C Major* and *Gavotte en Rondeau* bookend a recital which also includes works by the French composers Antoine Forqueray, Jean-Philippe Rameau, Joseph-Nicolas Pancrace Royer and Jacques Duphly, the latter's brilliant *Médée* a real highlight.

Feuillâtre plays with complete technical command, crystal-clear definition and effortlessly clean movement, the tone, colour and phrasing being all that you would expect from the 2018 winner of the Guitar Foundation of America International Concert Artist Competition.



Alejandro Marías (Viola da Gamba) and **Jordan Fumadó** (harpsichord) are in superb form on **3 + 1 Bach Viola da Gamba Sonatas** on the **Eudora** label (EUD-SACD-2302 [eudorarecords.com](https://www.eudorarecords.com)).

The three original works here – the *Sonata in G Major BWV1027*, the *Sonata in D Major BWV1028* and the *Sonata in G Minor BWV1029* – were not conceived as a

set, and no contemporary manuscript contains all three. Composition dates are uncertain, and the sonatas may be reworkings of previous scores; BWV1027 definitely is, and is also the only one of the three extant in Bach's manuscript, the other two existing in 1753 copies by Christian Friedrich Penzel.

Completing the recital is the *Sonata in G Minor BWV1030b*, a post-1770 transcription of Bach's *Sonata for Flute and Harpsichord BWV1030* by Johann Friedrich Hering, its demanding solo part bringing an outstanding recital to a close.



Violinist **Rachel Podger** is joined by **Kristian Bezuidenhout** on harpsichord and fortepiano in an outstanding recital of **C.P.E. Bach Sonatas for Keyboard & Violin** (Channel Classics CCSSA41523 SACD [outhere-music.com/en/albums/cpe-bach-sonatas-keyboard-violin](https://www.outhere-music.com/en/albums/cpe-bach-sonatas-keyboard-violin)).

The duo sonata's form and style were open and changeable during the composer's lifetime, and his own imaginative and inventive works for violin and keyboard cover a 50-year period from the 1730s to the 1780s. The two sonatas with harpsichord are the *Sonata in G Minor H.542.5*, the earliest work here and possibly a collaboration with his father Johann Sebastian, and the *Sonata in D Major WQ.71*, a 1746 reworking of a 1731 original.

The works with fortepiano are the *Sonatas in B Minor WQ.76* and in *C Minor WQ.78*, two of a set of four from 1763, and the *Arioso con variazioni per il cembalo e violino in A Major WQ.79*, a 1780 reworking of an earlier solo keyboard work.

There's brilliant playing from both performers on a superb disc.



The Danish duo of violinist **Christine Bernsted** and pianist **Ramez Mhaanna** present an absolutely fascinating recital on **Lera Auerbach 24 Preludes for Violin and Piano** (Naxos 8.574464 [chandos.net/products/catalogue/NX%204464](https://www.chandos.net/products/catalogue/NX%204464)).

The Russian Auerbach, long resident in New York, wrote the work in 1999. One of three sets of 24 *Preludes* from that year – the others are for piano solo and cello and piano – it's a cycle of compact works that follows the key scheme of Chopin's 24 *Preludes*: major keys in a circle of fifths, each followed by its relative minor. Auerbach calls "looking at something familiar, yet from an unexpected perspective" vital to understanding them.

There's a wide range of moods, dynamics and colours here – from calm and mysterious to intense, strident and passionate – that exploits the full registers of the instruments, all of it superbly portrayed by the duo in a wonderfully resonant recording.

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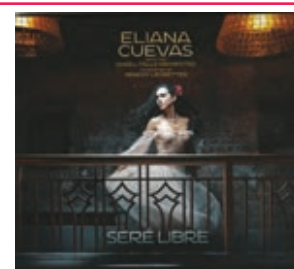
Montreux 1988 Eye Music

Recorded live at the Montreux Jazz Festival in Switzerland in 1988, this multi-track recording of Eye Music at their peak was mixed and released in January 2023.



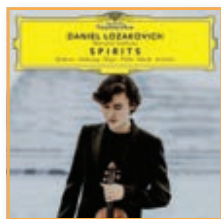
Nuages Duo Cavatine

"Nuages" is French for "clouds" – a fitting title for this collection of atmospheric pieces for cello and piano, which stimulates imagination and deep reflection.



Seré Libre Eliana Cuevas

This new album from acclaimed Venezuelan-Canadian artist Eliana Cuevas fuses the incredibly rich traditions of Venezuelan folk, Afro rhythms and classical music



On **Spirits** the young Swedish violinist **Daniel Lozakovich** celebrates legendary violinists with a selection of miniatures he associates with great players from the past. **Stanislav Soloviev** is the pianist (**Deutsche Grammophon 00028948624928 deutsch-egrammophon.com/en/catalogue/products/spirits-daniel-lozakovich-12864**).

Elgar's *Salut d'amour* and *La Capricieuse* open a recital that includes Debussy's *Clair de lune*, da Falla's *Danse espagnole*, Gluck's *Melodie*, two of Brahms' *Hungarian Dances* and Kreisler's *Liebeslied*.

Lozakovich's Romantic playing style and the warm, rich tone he draws from the 1727 "Le Reynier" Stradivarius are ideally suited to a delightful, if somewhat brief at 29 minutes, recital.



The young violinist **Luka Faulisi** makes his CD debut with **Aria**, a recital of operatic transcriptions with pianist **Itamar Golan** (**Sony Classical 19658765272 sonyclassical.com/releases/releases-details/aria-1**).

Faulisi, who grew up near the Paris Opéra, chose a program of operatic themes linking not only to the era of operatic transcriptions but also to great violinists of

the past. Franz Waxman's *Carmen Fantasia* is associated with both Isaac Stern and Jascha Heifetz. *Lensky's Aria* from Tchaikovsky's *Eugene Onegin* is heard in Leopold Auer's arrangement, and Auer's pupil Efram Zimbalist produced the *Concert Phantasy on Rimsky-Korsakov's Le coq d'or*.

Roxana's *Song* from Szymanowski's opera *Król Roger* was arranged by his violinist collaborator Paul Kochanski. Wieniawski's *Fantasia brillante on Themes from Gounod's Faust Op.20* is here, as is Faulisi's *Sempre libera*, his own very brief arrangement of four themes from Verdi's *La Traviata*.

Faulisi has a big sound and technique to burn, combining showmanship in the virtuosic tradition with musical taste and maturity in a really impressive debut.

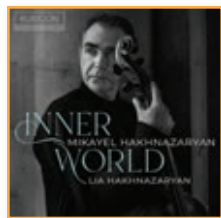


On **Claude Debussy Images oubliées** the duo of cellist **Stéphane Tétreault** and pianist **Olivier Hébert-Bouchard** presents a recital consisting mostly of their own arrangements of a selection of Debussy's music for piano (**ATMA Classique ACD2 2863 atma-classique.com/en**).

The only original work for cello and piano is the *Cello Sonata*, with the rest of the disc comprising pieces that span almost

all of Debussy's creative life, from the *Danse bohémienne* to the *Page d'album*, the three-part *Images oubliées* giving the CD its title. The arrangements are not always of the straightforward melody and accompaniment type, the cello and piano parts often being blended in what the performers call abstract textures, an approach most successfully displayed in the lovely *Clair de lune* that closes the disc.

There's beautiful playing here, with the Domaine Forget recording location in Quebec guaranteeing top-level sound quality.



The Debussy *Cello Sonata* also turns up on **Inner World**, an outstanding recital by the Armenian cello and piano duo of **Mikayel and Lia Hakhnazaryan** described as a "musical exploration of the emotions of a musician discovering new worlds and searching for their inner voice and inner world" (**Rubicon Classics RCD1083 rubiconclassics.com**).

Other standard repertoire works are Rachmaninov's *Vocalise*, Schumann's *Fantasiestücke Op.73*, Bloch's *From Jewish Life* and Tchaikovsky's *Valse sentimentale*. Armenian music is represented by Khachaturian's *Dream*, two pieces by Komitas featuring **Artyom**

Minasyan on the traditional double-reed woodwind *duduk* and Adam Khudoyan's impressive *Sonata for cello solo No.1*.

The brief *Elegy* by the Georgian composer Igor Loboda and the Australian Carl Vine's quite fascinating *Inner World for cello and pre-recorded CD* bring a generous (80 minutes) and really high-quality disc to a close.



Winner of the 2021 German Music Competition, the **Trio E.T.A.** makes its CD debut with works by Haydn, Pawollek and Smetana (**GENUIN GEN 23816 trio-e-t-a.com/en/home-2**).

Haydn's *Piano Trio in C Major, Hob.XV:27* was one of three written during his second visit to London in 1796-97. The playing here is superb – light, agile and nuanced,

with Till Hoffmann outstanding in the technically brilliant and more demanding piano part. The dazzling *Presto Finale* is worth the price of the CD on its own.

In the 2006 *Piano Trio* by Roman Pallowek (born 1971) overtones and harmonics in two short, slow and quiet movements create a mystical but brief soundscape. Smetana's *Piano Trio in G Minor Op.15* from 1855-56 is a passionate "epitaph full of memories" following the tragic death of his four-year-old daughter.

There's lovely tone and balance throughout a beautifully-recorded recital, and a fine sense of ensemble in top-notch performances.

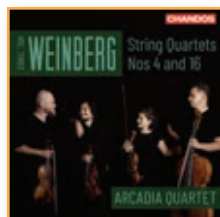


The **Catalyst Quartet** continues its ongoing multi-volume anthology of music by overlooked Black composers on the **Azica Records** label with **Uncovered Vol.3**, featuring string quartets by Coleridge-Taylor Perkinson (1932-2004), George Walker (1922-2018) and William Grant Still (1895-1978) (**Azica71357 catalystquartet.com/uncovered**).

The three three-movement quartets are all beautifully crafted and immediately accessible. Perkinson's *String Quartet No.1 "Calvary"* from 1956 is loosely based on the spiritual of the same name. Walker's *String Quartet No.1 "Lyric"* from 1946 was his first major composition; the beautiful middle movement is often performed alone as *Lyric for Strings*.

The central work on the CD is Still's *Lyric Quartette* from the early 1940s; the movements are musical representations of a plantation (a gorgeous movement), the mountains of Peru (incorporating an Incan folk melody) and a pioneer settlement.

Strong, resonant performances by the Catalyst Quartet showcase these three gems in the best possible way.



The desire to promote an overlooked composer – albeit one now with an increasingly higher profile – is also the driving force behind **Weinberg String Quartets Nos 4 and 16**, the third volume in the ongoing series by the **Arcadia Quartet** of the complete string quartets of Mieczysław Weinberg (**Chandos CHAN 20180 chandos.net/products/catalogue/CHAN%2020180**).

As with previous volumes, the quartet chose works from two contrasting stylistic periods. The *String Quartet No.4 in E-flat Major Op.20* from March 1945 followed Weinberg's move to Moscow and reflects his affinity with Shostakovich, the war context particularly clear in the slow movement *Largo marziale*. The *String Quartet No.16 in A-flat Minor Op.130* from 1981 was the last of four written in quick succession following the death of Shostakovich in 1975, as if Weinberg felt free to return to a genre his friend had dominated.

The previous volumes have garnered glowing reviews, and it's easy to hear why: these are quite superb performances of works that "instantly captivated" the Arcadia members when they first encountered them.



In 2018 the South Korean **Esmé Quartet** became the first all-female quartet to win the International String Quartet Competition at London's Wigmore Hall, also taking four special awards including the Mozart performance prize. Mozart, Tchaikovsky and the quartet's compatriot Soo Yeon Lyuh (b.1980) are the featured composers on their new CD **Yessori – Sound**

from the Past (Alpha Classics ALPHA 923 outhere-music.com/en/artists/esme-quartet).

A finely judged performance of Mozart's *String Quartet No.19 in C Major K465 "Dissonance"* opens the disc, with a particularly sensitive *Andante*. There's an equally strong reading of Tchaikovsky's *String Quartet No.1 in D Major Op.11* with its famous *Andante cantabile* slow movement – in fact, the quartet members say that they chose the two quartets because they especially loved the two slow movements.

The title track was commissioned by the Kronos Quartet in 2016 and written for string quartet and the traditional two-string Korean *haegeom*; this is the premiere recording of the version for string quartet alone. Strongly influenced by traditional Korean music, it's an extremely effective work.



On **Korngold String Quartets Nos.1-3** the **Tippett Quartet** celebrates its 25th anniversary with solid performances of the complete quartets by the Austrian child prodigy and composer Erich Wolfgang Korngold, until relatively recently best known for his brilliant Hollywood film scores from the 1930s and 1940s (**Naxos 8.574428 naxos.com/**

CatalogueDetail/?id=8.574428).

The *String Quartet No.1 in A Major Op.16* is from 1923. The *String Quartet No.2 in E-flat Major Op.26*, written in 1933 and premiered in 1934, the year that Korngold, concerned about the rise of Nazi Germany moved to the United States, has a melodic and harmonic clarity that belies the conditions in which it was completed. The *String Quartet No.3 in D Major Op.34* is from 1945, and despite its positive assertiveness made little impact at the time.

Don't expect any Hollywood scoring here, as in his *Violin Concerto* – this is Korngold the gifted classical composer in three impressive and substantial works.

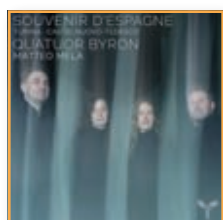
Cellist **Amit Peled** is joined by his **Mount Vernon Virtuosi Cello Gang** of the three cellists Natalia Vilchis, Jiaoyang Xu and Nick Pascucci, all former pupils of his on **Bach 6 with 4**, the world-premiere recording of an arrangement by Sahun Hong of Bach's *Cello Suite No.6 in D Major BWV1012* (**CTM Classics 95269 22197**



mountvernonvirtuosi.com).

Peled plays the original solo cello part as written, with the other three cellos providing what amounts to a cross between an orchestral and a continuo accompaniment, blending well with the solo line. He calls looking at these monumental pieces in a different light and from an ensemble viewpoint "a magical experience."

Tempos feel – perhaps unavoidably – possibly a bit less flexible than in a solo performance, but the quartet creates a warm, rich soundscape, albeit a somewhat brief one at only 32 minutes.

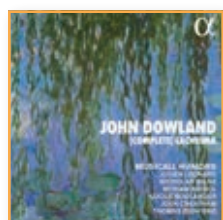


Music of Turina and Castelnuovo-Tedesco is featured on **Souvenir d'Espagne**, the outstanding new CD from the **Quatuor Byron** with guitarist **Matteo Mala**. The four works – "shot through with Hispanic musical reminiscences" – show a range of influences from Franck and Debussy to Ravel and Andalusian music, with the spirit of the guitar never far away (**Aparté AP308**

apartemusic.com/produit/souvenir-despagne).

The three works by Turina, who was born in Seville, are all extremely attractive: *La oración del torero Op.34* (*The bullfighter's prayer*) from 1925; the *String Quartet "de la guitarra" Op.4* from 1911; and the *Serenata Op.87* from 1935, a dramatic and unsettled work perhaps reflective of the contemporary events in Spain.

The Italian Castelnuovo-Tedesco would have to go back several centuries to find his Spanish roots, but no matter: his *Guitar Quintet Op.143* from 1950, dedicated to the great Spanish guitarist Andrés Segovia, is indeed shot through with Spanish colour and warmth.



In 1598 John Dowland, unable to obtain a position in the court of Elizabeth I, joined the Danish court of Christian IV, whose sister Anne was married to James VI of Scotland, soon to succeed to the English throne on the death of Elizabeth in 1603. Dowland continued to publish in London, and in 1604 produced his greatest instrumental work, *Lachrimae or Seven Tears* for

lute and five viols, dedicated to Anne of Denmark, Queen of England.

On **John Dowland [Complete] Lachrimae** the cycle of seven *Lachrimae* pavans and 14 "divers other Pavans, Galliards and Alminds" is given a captivating, entrancing and quite brilliant performance by the **Musical Humors** ensemble of lutenist Thomas Dunford and viola da gambists Julien Léonard, Nicholas

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Claude Debussy - Images oubliées
Stéphane Tétreault, Olivier Hébert-Bouchard

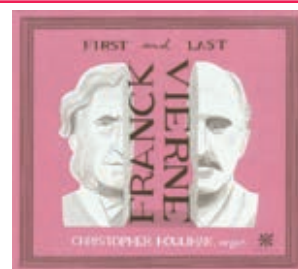
The first of two volumes - music by Debussy transcribed for cello and piano by Tétreault and Hébert-Bouchard. Look for the second volume in spring 2024!



Bach 6 With 4
Amit Peled and Mount Vernon Virtuosi Cello Gang
A world-premiere arrangement of Bach's Sixth Cello Suite for four cellos



How Like a Golden Dream
Duo Oriana
This music for voice and lute weaves together many perspectives on the night - a haunting and nuanced folk-classical album.



Franck & Vierne: First and Last
Christopher Houlihan
The organist's newest release from Azica, performing the "First and Last" French Romantic solo organ symphonies. "...an inspired and intriguingly contrasted pairing..."
Gramophone

Milne, Myriam Rignol, Lucile Boulanger and Josh Cheatham (**Alpha Classics ALPHA944** [outhere-music.com/en/albums/dowland-lachrimae-alpha-collection](https://music.com/en/albums/dowland-lachrimae-alpha-collection)).

Imbued with the sense of melancholy so typical of Tudor England, the music here is given added colour by the violists taking turns playing the leading voice line.



Works of remembrance, memorialization and hopefulness are featured on **Jonathan Leshnoff Elegy | Violin Concerto No. 2 | Of Thee I Sing**, the fifth in an ongoing series devoted to the music of the Baltimore-based composer who turns 50 this year. **Noah Bendix-Balgley**, the North Carolina-born first concertmaster

of the Berlin Philharmonic is the soloist in the concerto, with **Alexander Mickelthwate** leading the **Oklahoma City Philharmonic** (**Naxos 8.559927** jonathanleshnoff.com/listen).

Leshnoff's music features pulsating rhythms and unpredictable accents reminiscent of Philip Glass together with contrasting melodic lyricism and lush harmonies, the latter clearly in evidence in the 2022 *Elegy*, a work much in the style of Barber's *Adagio for Strings*.

The beautiful second movement, subtitled *Chokhmah Yud* and scored for strings and harp is the emotional core of the terrific 2017 four-movement *Violin Concerto No. 2*, with Bendix-Balgley the outstanding soloist.

The **Canterbury Voices** appear in the closing section of the lengthy and impressive *Of Thee I Sing*, written in 2020 for the 25th anniversary of the Oklahoma City bombing. **O**

VOCAL

How Like a Golden Dream Duo Oriana

Leaf Music LM264 (leaf-music.ca)



► The repertoire on *How Like a Golden Dream* traverses the sacred and the secular; 17th-century hymns and antiphons from the Office of Hours, sung at

Vespers and Compline in monasteries and Irish folk songs influenced by Celtic missionaries. Throughout, the luminous soprano of Sinéad White illuminates the long shadows of dusk and night. Jonathan Stuchbery adds energizing precision. With both lute and theorbo he serves White with silvery gusts of harmonic colours.

Familiar melodies such as *'Tis now dead night* by John Corprario, *Come, Heavy Sleep* by John Dowland and *Never weather-beaten sail* by Thomas Campion are made to float weightlessly by White. Meanwhile Stuchbery weaves his instruments in and out turning poetic lines into a sort of diaphanous harmonic quilt that quiets the imaginary fears of the night. Louise Hung's glorious textures on the organ are subtly, yet appropriately expressive when added to the music.

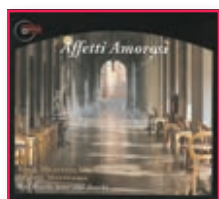
The plaintive sound world of sacred and secular polyphony not only evokes a sense of wistful melancholy, but also lifts the listener from grief and sadness to unfettered joy and hope of salvation in the celestial realm. This is superbly evoked by two closing hymns by Francesca Cassini: *Te lucis ante terminum* and the deeply expressive *Regina Caeli*. Booklet notes with richly referential song-by-song English and French commentary by Jill Rafuse and Pierre Igot deserve special mention as part of the excellence of this production.

Raul da Gama

Affetti Amorosi

Bud Roach

Musica Omnia MO0805 (budroach.com)



► Whether known as a troubadour or a singer-songwriter, the concept of a solo singer providing their own accompaniment has been around for centuries, and

tenor Bud Roach delves into 17th-century Italian "singer-songwriter" music with *Affetti Amorosi*, in which he accompanies himself on the theorbo. Performing music by seven composers, ranging from the well-known Claudio Monteverdi to the lesser-known Berti and Milanuzzi, this disc explores a range of solo vocal repertoire that demonstrates the lyrical beauty and musical inventiveness of the time.

Perhaps the most interesting facet of this repertoire is the variety of interpretive choices presented to the performer. Reconciling the lost oral traditions and conventions of the 17th century with the notated score is an objectively impossible task for modern performers, and a high degree of informed subjectivity is required of the contemporary interpreter. Even with current scholarship and research, the quest for an "authentic reproduction" remains an unattainable oxymoron.

The benefit of this historical ambiguity is that the listener gains greater insight into the uniqueness of an individual performer's interpretations – no two recordings are alike. Roach's approach is sustained and lyrical and utilizes both the modality of the music and the drama of the texts to great effect. By accompanying himself, Roach maximizes the potential for rhetorical invention and provides a convincing suggestion of how this music might have sounded on the streets of Venice almost 500 years ago.

Matthew Whitfield

Worship in a Time of Plague

Capella Intima; Gallery Players of Niagara; Bud Roach

Musica Omnia MO0804 (budroach.com)



► In 1629, Heinrich Schütz published his *Symphoniae Sacrae*, a collection of vocal sacred music based on Latin texts. Influenced by his exposure to

the Venetian school, Schütz set psalms and excerpts from the *Song of Solomon* for one to three voices, with various instruments and continuo. After a period of great productivity in Italy, Schütz returned to Dresden just before the plague outbreak which would kill one third of the population.

Capella Intima's *Worship in a Time of Plague* places its focus on Venice in 1629, highlighting a selection of music which Schütz would likely have heard, as well as several of Schütz's own works. These were effectively some of the last scores published and disseminated before the plague led to the collapse of the music publishing industry, church choirs and the opportunity for large-scale musical performances, and they undoubtedly attained even greater meaning as the opportunities for producing and publishing new music were swiftly curtailed.

Despite the dreary temporal background of these works, each of them, from Grandi's florid *O beate Benedicte* to Schütz's sublime *Paratum cor meum* is a vibrant essay in the art of 17th-century composition that radiates both contrapuntal mastery and expressive piety. Capella Intima and the Gallery Players of Niagara under Bud Roach's direction give a wonderful performance, unearthing the subtleties of the scores and ensuring that both tuning and text are executed with precision. This is a magnificent recording for all to gain an understanding of Italian vocal music of the period, especially for those who appreciate the choral music of Heinrich Schütz.

Matthew Whitfield

Handel – Semele
Soloists; NZ Opera; Peter Walls
Opus Arte OA1362D (naxos.com/
CatalogueDetail/?id=OA1362D)



► Disguise is the elaborate subtext of *Semele*. Indeed, the same might be said of the work itself for it is an Italian opera masquerading as an English oratorio. Gone is Handel's Biblical subject matter. In its place is the decidedly secular fable from

Ovid's *Metamorphoses* with a libretto by the dramatist William Congreve.

The beautiful mortal, Semele, becomes the lover of the god Jupiter, which panders to her overweening vanity. Jupiter's jealous wife, Juno, seeking revenge, appears to Semele in disguise and easily persuades her that she too could become immortal, and so Semele asks Jupiter to reveal himself to her in his full glory. Unfortunately, he does just that and Semele is destroyed by his burning brightness. End of story. The moral? "Be careful what you wish for."

This was exactly what happened to Handel, who anticipated – indeed expected – a glorious reception for *Semele* when it was premiered during the Lent of February 1744, in Covent Garden. The audience was unimpressed. In the memorable words of Winton Dean: "where they expected wholesome Lenten bread, they received a glittering stone dug from the ruins of Greek mythology." Handel's most secular opera, however, stayed alive thanks to Jupiter's Act II aria, *Where're you walk*.

Emma Pearson (Semele), Amitai Pati (Jupiter/Apollo), Sarah Castle (Juno/Ino) and Paul Whelan (Cadmus/Somnus) brilliantly perform Handel's opera around the iconic church altar marriage setting, propelling

this New Zealand Opera production into the stratosphere where *Semele* rightfully belongs.

Raul da Gama

Joseph Bologne, Chevalier de Saint-Georges – L'Amant Anonyme
Haymarket Opera Company
Cedille CDR 90000 217 (cedillerecords.org)



► With the recent release of the film *Chevalier*, the life of Joseph Bologne, Chevalier de Saint-Georges, one of the small number of biracial early composers whose

works were celebrated in the 18th century, has been thrust into the spotlight. Before *Chevalier* was on theatre screens, however, Chicago's Haymarket Opera Company issued their world-premiere recording of Bologne's *L'Amant Anonyme*, the only one of his six operas to survive to the present day.

Often called "the Black Mozart", Bologne's nickname has provided his music with relatively recent recognition through its celebratory comparison, but also obscured his own originality and influence. This recording clearly demonstrates that Bologne was an exceptionally gifted composer of his own accord, and that his works merit widespread rediscovery and respect, whether Mozart is nearby or not. (Bologne was highly respected and well-connected in his day – he and Mozart were neighbours in Paris, and he commissioned Haydn's six *Paris Symphonies*.)

Premiered in 1780, *L'Amant Anonyme* is a two-act *opéra comique* (it contains spoken dialogue instead of recitative) that is a striking combination of Baroque and classical forms, utilizing galant styles and earlier dance forms to create an aristocratic air that is always delightfully tuneful. Indeed, this melodic genius is even more impressive when one considers that Bologne wrote this opera

before any of Mozart's major operas, reversing the conventional understanding of which composer influenced who.

No matter how perfect the composer's intentions, music needs performers to make it come alive, and the Haymarket Opera Company does not disappoint. Both singers and orchestra are light, agile and transparent in tone, and the tempi are neither rushed nor tardy. This disc is highly recommended for all who love the early classical repertoire, and especially for those who watched *Chevalier* and are eager to learn more about this unsung hero.

Matthew Whitfield

Schubert Revisited – Lieder arranged for baritone and orchestra
Matthias Goerne; Deutsche Kammerphilharmonie Bremen
Deutsche Grammophon 483 9758 (store. deutchegrammophon.com/ p51-i0028948397587)



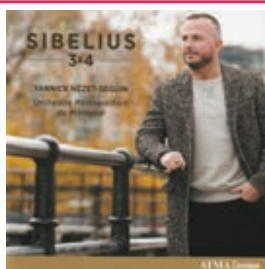
► The fact that Franz Schubert was not – like Beethoven or Mozart – a virtuoso musician seemed to overshadow (even diminish somewhat) his greatest

achievements as a composer. His unfettered gift for melody and attachment to classical forms didn't help his cause either. However, Schubert helped shape the art of lieder like no other composer of his day, or after. For all he did to give wing to the poetry of (especially) Goethe (but also others), Schubert himself might easily lay claim to being a true lieder poet, great in every way as the writers whose poetry he set to music.

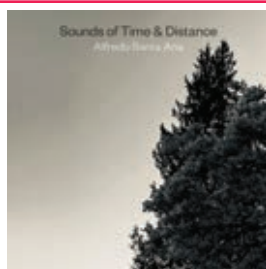
More than anything else Schubert's songs live and die with the talents of their performers. Like the plays of Shakespeare, the songs respond to a variety of interpretations while always needing the singer who can

What we're listening to this month:

thewholenote.com/listening



Sibelius 3 & 4
Yannick Nézet-Séguin & the Orchestre Métropolitain
 Recorded at Maison symphonique de Montréal, this is the newest addition to ATMA's complete cycle of Sibelius symphonies, launched in 2019 with Symphony No. 1.



Sounds of Time & Distance
Alfredo Santa Ana
 An album of music for guitar, electronics, and flute.



Sirventès
Brian Thornton & Iranian Female Composers Association
 These 10 characterful new works for cello – solo and in ensemble – are a testament to the diverse enduring cultural fabric of the Iranian diaspora.



Room to Breathe
Joseph Swift
 NEW Bassoon CD of 5 World Premieres inspired by lived experiences through the onset of the pandemic in 2020

strike the right balance between characterisation and vocal beauty. Baritones like the great Dietrich Fischer-Dieskau, the Welshman Bryn Terfel and German-born Thomas Quasthoff mastered that and distilled the beauty of Schubert's profound art with majesty.

The pantheon of great Schubert lieder interpreters must also include Matthias Goerne. His performance is truly masterful on *Schubert Revisited – Lieder arranged for baritone and orchestra*. Together with the Deutsche Kammerphilharmonie Bremen Goerne gives a particularly atmospheric and powerful performance of songs set to the poetry of Goethe, Claudius, Mayrhofer and others. Highlights include the dramatic *Grenzen der Menschheit*, and the wonderfully fleet-footed and joyful *Gesänge des Harfners*.

Raul da Gama

Puccini – *Messa di Gloria* & Orchestral Works

Charles Castronovo; Ludovic Tézier; Orfeo Catala; Orchestre Philharmonique du Luxembourg, Gustavo Gimeno
Harmonia Mundi HMM905367
harmoniamundi.com/en/albums/puccini-messa-di-gloria



► We all know Puccini is one of the greatest opera composers, but little do we know that as a student in the conservatory he dabbled in orchestral and reli-

gious music. Three of his orchestral pieces are presented here and to my surprise, embedded in one of them, *Capriccio sinfonico*, I found the opening pages of his first breakthrough success and masterpiece: *La Bohème*.

On this new Harmonia mundi recording, the chief conductor of our TSO Gustavo Gimeno with his fine Luxembourg orchestra perform these works, as well as a major choral work. The *Messa di Gloria* is a very ambitious youthful composition, a complete five-movement Catholic Mass for chorus and orchestra with tenor and baritone soloists.

I was truly amazed at Puccini's budding genius in the level of invention, evocative power and passion, but also as a future composer of opera. For example, near the beginning in the *Gloria* section a beautiful aria, *Gratias agimus tibi* (We give thanks to Thee), sung passionately by tenor soloist Charles Castronovo. Later *Qui tollois peccata mundi*, a march with alternating male and female choruses, is very effective, but Verdi's influence is noticeable. (Puccini saw *Aida* at age 18 and was very impressed.) His great talent for the dramatic (shades of the later *Tosca*) emerges in the deep voices of the tragic *Crucifixus* but we soon are comforted by the *Resurrection* (*Et resurrexit tertia die Secundum Scripturas*) with a joyful chorus of the sopranos. The two concluding sections

are radiantly beautiful. *Benedictus* is sung by Ludovic Tézier a master of Italian bel canto baritone, who then joins Castronovo for *Agnus Dei*, which in a gentle rollicking 3/4 time ends the *Messa* in heavenly peace.

Janos Gardonyi

Puccini – *Turandot*

Sondra Radvanovsky; Ermonela Jaho; Jonas Kaufmann; Orchestra dell'Accademia Nazionale di Santa Cecilia; Antonio Pappano
Warner Classics 3394009 (warnerclassics.com/release/turandot)



► Where does Puccini's genius lie? Apart from his exceptional melodic gifts it's his tremendous versatility and ability to create atmosphere. No other composer has

been capable of conjuring up a Paris waterfront, the American Wild West or contemporary Japan, all so different, with equal ease and with music that feels fully authentic. Such is the case in *Turandot*, Puccini's last and sadly unfinished opera where the scene is ancient China. The music is oriental, brutal and dissonant, heavy in percussion for the inhumanly cruel despotic Imperial Court but intense, lyrical and beautifully melodic for the protagonists, two extreme elements resolved very successfully.

In this new studio recording the obvious motivating force is Maestro Pappano, his unbridled enthusiasm, deep insight, overcoming COVID limitations yet creating an optimal sound world this opera demands. It's beautiful to watch him on YouTube wildly gesticulating to inspire the singers who respond with equal enthusiasm, body and soul.

Turandot, the ice princess, is Sondra Radvanovsky, an American-Canadian soprano of the highest calibre who copes wonderfully with this very strenuous role full of spectacular high notes in fortissimo. Her famous aria *In questa Reggia* is absolutely ravishing. Her hopeful lover who has to solve three riddles (shades of *Oedipus Rex*) otherwise he dies, is today's leading helden tenor Jonas Kaufmann. His faultless Italian and intense bel canto is a worthy successor to the iconic, unforgettable Pavarotti who single-handedly turned the world's attention to opera with his *Nessun dorma*, the opera's most beautiful aria. The unfortunate servant girl Liu who sacrifices her life for love is Albanian mezzo soprano sensation Emanuela Jaho. Her totally engaged emotional singing is heart-breaking and a real asset to this extraordinary recording.

Janos Gardonyi

Man Up / Man Down **Constellation Men's Ensemble** **Sono Luminus DSL-92266** (sonoluminus.com)



► Everything about this recording is dramatic, even to the idiomatic cover, with a feather from which hangs a stone. The image and the imagery of the cover together

with the quite bitterly sardonic repertoire has Promethean connotations and therein lies the ingenuity of the whole project. Not least, of course, is that the Constellation Men's Ensemble is a truly fine all-male a cappella group, unafraid to allow the power of their voices to expose the myth of masculine power in the music of *Man Up/Man Down*.

Three composers contribute to this extraordinary debut album. They are Jeffery Derus, whose composition *HOME* sets up the whole recording. Derus' work takes its cue from a poem by Carl Sandberg who writes at night as he "listened... to a mother signing softly to a child restless and angry / in the darkness." Perhaps unwittingly (or otherwise) this song sets up the Madonna and her unquiet child who grows into his uncomfortable manhood.

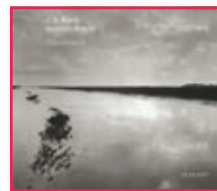
This is the kind of man we encounter in Robert Maggio's monumental, 11-part work *Man Up/Man Down*. Expectation and the harsh realities on man/woman inequity collide in Maggio's work as the composer peels and chips away at the hollowness of male role modelling which – as the narrative prosody of the words tell us – has resulted in the near-destruction of contemporary body politic.

The disc concludes with a work by David Lang. His song *manifesto* makes for an uplifting utopian dénouement after some brilliant, yet otherwise dark music.

Raul da Gama

CLASSICAL AND BEYOND

J.S. Bach
András Schiff (clavichord)
ECM New Series ECM 2635/36
(ecmrecords.com)



► As the 2CD *J.S. Bach – Clavichord* release liner notes explain, the clavichord was Bach's favoured domestic keyboard, its intimate sound

nevertheless allowing for a wide range of expression unavailable to the harpsichord. Veteran Bach specialist, Hungarian-British pianist and conductor András Schiff, makes full use of the clavichord's impressive nimble

and expressive capabilities in this recording of six Bach works. On display is his use of shaded dynamic tiers to distinguish contrapuntal voices in the music, as well as his subtle finger vibrato produced by vertically pressing the key after sounding the note. He also sometimes introduces a nuanced rubato along with the finger vibrato, heightening the drama in the music.

Playing a 2003 replica of a 1743 Specken clavichord, which in certain passages leans toward a pleasant lute-like timbre, Schiff gives us a convincing Bach clavichord recital comparing favourably with Menno van Delft's recording of the keyboard partitas. Bach's two-part *Inventions* and three-part *Sinfonias* are particularly well represented. Each of the 15 movements in a different key, these pedagogic works were originally intended for students and amateurs, yet they number among the composer's most original and expressive keyboard compositions.

ECM's evocatively realistic sound engineering presents the clavichord as the modest living room instrument it was designed to be, designed for private study and enjoyment. Schiff knows the clavichord and this repertoire inside out, playing with musical poise and unaffected élan.

Andrew Timar

Beethoven – The Late Sonatas

Maurizio Pollini

Deutsche Grammophon 486 3014

([deutsche Grammophon.com/en/catalogue/products/beethoven-the-late-sonatas-pollini-12858](https://www.deutsche Grammophon.com/en/catalogue/products/beethoven-the-late-sonatas-pollini-12858))



▶ Having completed the recording of Beethoven's 32 piano sonatas in 2014, renowned Italian pianist Maurizio Pollini revisits the last five

with the intense yet simple approach of an artist who understands life. It is astounding that Pollini undertook the recording of such technically challenging works at the age of 80 and it is precisely this fact that makes the recording precious. Here we have an artist at the full height of life experience sharing deep mastery of his instrument via some of the most complex pieces of the piano repertoire.

Piano Sonata Op.101 marks the beginning of the late period of Beethoven's compositional trajectory, and it is nothing like the composer's previous works. The essence of this sonata is freedom – freedom of form, harmony and expression. Pollini understands it well and conveys it with gusto. *Piano Sonata Op.106 "Hammerklavier"* remains underperformed on the concert stage even today due to the technical challenges it presents. It requires a performer with great emotional maturity, as Beethoven seems to have conjoined centuries of writing tradition with magnificent innovations of genius in this piece. Both Beethoven and Pollini, each in their own masterful way, are unapologetic of who they are as artists – vulnerable in their stance yet afraid of nothing. Pollini's occasional faint singing in the background makes the recording come alive with immediate intimacy – this, simply, is life.

Ivana Popovic

Clara Robert Johannes – Atmosphere and Mastery

Canada's National Arts Centre Orchestra;

Alexander Shelley

Analekta AN 2 8882-3 ([analekta.com/en](https://www.analekta.com/en))



that. As an extension of the better-known

▶ Perhaps, as classical music fans, we like to think of our enjoyment of this music in *a priori* terms. Music for music's sake and all

maxim, "l'art pour l'art," (Art for Art's Sake), this 19th-century declaration that art is most "true" when decoupled from extra-musical meaning or purposes (social, utilitarian etc.), provides a sort of tautological framework for our 21st-century tastes: classical music is good, because it is good music. Unlike such artifacts of mainstream culture as so-called "pop" music, whose *raison d'être* is a kind of didactic utilitarianism (music for dancing, music for escapism etc.), classical music, rightly or wrongly, has come to be seen as more other-worldly and elevated (some might say hifalutin). But, as we learn with *Clara-Robert-Johannes*, the third of a four-part recording cycle from Canada's National Arts Centre Orchestra that mines both the Schumann/Brahms canon and their relationship, what could be more salaciously human than a potential relationship triangle marked by the entanglements of marriage, death and unrequited love?

Performed skillfully under the direction of Alexander Shelley, this 2023 recording features some lesser-known pieces by the compositional triumvirate of Clara Schumann, Robert Schumann and Johannes Brahms that, none-the-less, represent the high-water mark of Romantic-era beauty and sophistication. With greater compositional representation given here to Clara, not simply as muse to both Robert and Brahms, but rightly acknowledging and platforming her as a compositional force of equal magnitude and import, *Clara-Robert-Johannes* captures the complexities of both their music and of the human condition in this gorgeously captured and fine recording.

Andrew Scott

Chopin Recital 4

Janina Fialkowska

ATMA ACD2 2803 ([atmaclassique.com/en](https://www.atmaclassique.com/en))

▶ Canada can be proud of having many world class pianists. The confluence of diverse cultures is a happy breeding ground putting

What we're listening to this month:

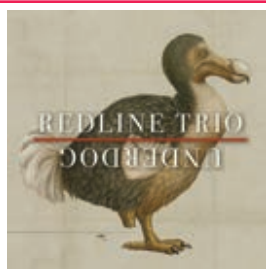
thewholenote.com/listening



Hearing Landscapes/ Hearing Icescapes

Lei Liang

A multidisciplinary diptych that marries diverse areas of inquiry into Chinese landscape painting and folk song, oceanography, software development, earth science, and underwater acoustics.



Underdog Redline Trio

From the depths of history, five fearless musicians bring forth a record filled with the relics and attitudes of a bygone era: Underdog.



HUSH

Le Boeuf Brothers

HUSH explores the extremes of quiet. Like a gentle whispered conversation, the twins' music creates an atmosphere of warmth and airy intimacy.



Uptown on Mardi Gras Day

Joyous, dynamic and funky from the first note to the last, it's a party you don't wanna miss!



forth pianists of different backgrounds like Poland that produced this shining example, the Grande Dame of Canadian pianism, Janina Fialkowska. She is, as said by

Arthur Rubinstein, a “born interpreter of Chopin,” whose credits are too numerous to mention – including concerts all over the world, the JUNO Award, the Order of Canada – she is praised for “her musical integrity and refreshing natural approach.”

Fialkowska records exclusively with ATMA Classique and this is her 15th release and fourth Chopin album. It’s a good cross section of various genres of Chopin’s genius: Polonaises, Nocturnes, Preludes, Ballades, Valses etc. Curiously enough a few of the pieces are not of the highest difficulty and within the capabilities of any aspiring piano student of Grade 8 level, (yours truly included) so these come back to me as old friends like the defiant, heroic *Military Polonaise in A Major* that starts off the program or the sweet, nostalgic *Nocturne Op.55 No.1 in F Minor*. Both are exquisitely played. These are followed by the *Berceuse in D-flat Major*, one of the most beautiful things Chopin ever wrote, played with a lovely sustained soft supple legato.

The big guns however are the virtuoso pieces like the *Ballade in G Minor* that starts off deceptively simple but gradually gets more and more complex and difficult with a *prestissimo* finish. The *Scherzo No.3 in C-sharp Minor* is even more demanding. The strong chords at the beginning remind me of Liszt, the incessant, cascading *floratures* are so delicately and precisely played and the 110-bar coda finishes the piece with a big flourish.

Janos Gardonyi

Franck; Vierne – First and Last Christopher Houlihan (organ) Azica ACD-71356 (azica.com)



► If Paul Simon’s haunting 1970 song, *The Only Living Boy in New York*, ever needed a companion, a potential contender might be the only French-built

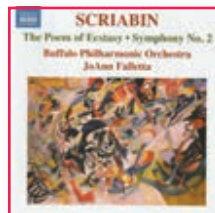
organ in New York. Housed in that city’s Church of the Ascension, Pascal Quoirin’s Manton Memorial Organ is not only both played and captured beautifully on this new Azica recording by the celebrated American organist Christopher Houlihan, but with my aforementioned whimsical Simon reference, perhaps the door is now open for another, this time riffing on the folk composer’s 1968 song *Bookends*. Wherein that earlier Simon song tells the tale of two old friends who sit

together on, one assumes, a New York park bench like old friends watching the tumbleweed of newspapers blow by, Houlihan here uses César Franck and Louis Vierne to musically bookend the French Romantic tradition of organ symphonies. In fact, marble busts of the composers’ halved faces appear on the album cover like literal “first and last” bookends.

Beginning the recording with Franck’s *Grande Pièce Symphonique Op.17* (1860–62) and closing with Vierne’s *Symphonie No.6, Op.39* (1930), Houlihan – the current Artist-in-Residence at Toronto’s Trinity College where he also teaches and directs the Chapel Singers – both musically and historically demonstrates the richness of possibility that can occur when a skilled technician and thoughtful artist demarcates their creativity for compelling results. Narrow and focused in scope, but sprawling and grand in ambition, Houlihan, empowered here to mine the depths of a repertoire so “dependent on the particular sonorities,” he writes, of this particular French-built instrument, has found the context, instrument and conceit necessary to make a meaningful contribution to the discographic canon of fine organ recordings.

Andrew Scott

Scriabin – Poem of Ecstasy; Symphony No.2 Buffalo Philharmonic Orchestra; JoAnn Falletta Naxos 8.574039 (bpo.org/recordings)



► Will the compositional dust ever settle on the early 20th century? Let’s hope not. What a fascinating, tempestuous time it was, what madness emerged from the

studied rebellion of the Romantic period! Who knew that Liszt, of all people, would be a kind of heroic model to Alexander Scriabin (1872–1915), who tore up the book of common practice harmony and looked for colours that some would call garish, and others revelatory.

And the composers themselves, calling one another names or championing themselves and their cadre. (Okay, that sounds contemporary.) According to the liner notes on this beautiful rendering of his *Poem of Ecstasy* (1905–08) and *Second Symphony* (1901), Scriabin referred to Igor Stravinsky (ten years his junior) as “a mass of insolence and a minimum of creative power.” Dude, sour grapes? Stravinsky was calculating, but he also wrote *The Firebird* and *The Rite of Spring*.

Scriabin’s art has factions pro and con, and he probably had as much influence as Ravel did on insolent Igor. For my part, hearing the colours and wandering sensuality of phrase and gesture of the *Poem*, I’m back in the ballet pit, back in the 1900’s, grumpily wishing I were playing *Afternoon*

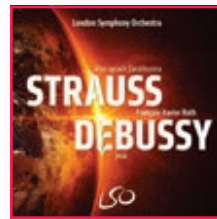
of a *Faun* instead, because who is this upstart with the idea that sexual release and musical climax should be enjoyed simultaneously? At least Claude merely sought to depict it, not to have his listeners engage in it. (There is nobody more conservative than a ballet pit musician...)

Scriabin’s tonal voice was amazing, his artistic trajectory heading into the ever-weirder, his fame unquestioned; and then he died in his 40s. Just a terribly sad fate.

The playing is more than equal to the demands of the score, the direction sure and provocative, as the score also demands. JoAnn Falletta and the Buffalo Philharmonic have every right to be proud. If the second symphony makes you think of César Franck, well, yes. But *EVER* so much better.

Max Christie

Strauss – Also Sprach Zarathustra | Debussy – Jeux London Symphony Orchestra; François-Xavier Roth LSO Live LSO0833 (Isolive.Iso.co.uk)



► The tone poem reached its pinnacle with the works of Richard Strauss. In fact, he once said braggingly that he could set absolutely anything to music and certainly

this text that probes mankind’s place in the universe proves that point. The opening brass fanfare with the solo trumpet striking a triad C G C, (the tonic, the fifth and an octave leap) sets a tone, a motive that keeps returning and represents the big question mark, the question of existence for which there is no answer. The music then carries through all that constitutes life on earth but according to Nietzsche these are “false consolations,” distractions from the ultimate question, a “rope over the abyss” so to speak. Strauss’ melodic gifts and complex, modern orchestration shine throughout, each section different. There are some lovely highlights, like the solo violin representing Joy, but it all ends with the fatal bells ringing and everything quiets down. At the end two dissonant chords, ambiguity, tells us that there is no answer.

The tremendous opening theme was made famous in 1968 by Stanley Kubrick in the film *2001 – A Space Odyssey*, and since then it has become a favourite of conductors (notably Karajan). This latest issue is conducted by François-Xavier Roth, a very busy man all over Europe conducting several orchestras including the prestigious London Symphony, here most assuredly in top form.

Roth is also a champion of French music, and he includes Debussy’s *Jeux*, a playful work which features, for example, a tennis game with the ball hit back and forth. Incidentally, the piece was a favourite of

Pierre Boulez “who found in the quicksilver play of sonority, harmony and arabesque Debussy’s most sophisticated and far-reaching contribution to the artistic revolutions of the 20th century.”

Janos Gardonyi

Rachmaninoff – Symphony No.2
Sinfonia of London; John Wilson
Chandos CHSA5309 (chandos.net/products/catalogue/CHAN%205309)



► Many music lovers are most familiar with Rachmaninoff’s *Rhapsody on a Theme of Paganini*, but there was a time that the most

often heard and performed pieces were his *Prelude in C-sharp Minor* for piano and the *Symphony No.2 in E Minor*. This newly released CD, with John Wilson conducting the Sinfonia of London, features outstanding recordings of these two old favourites. The first ever performance of the second symphony was conducted by the composer in Saint Petersburg on February 9, 1908 and it won the Glinka Award that year, one of five Rachmaninoff received in his lifetime.

We all know how the symphony opens, usually with a full orchestra, but Wilson has chosen to interpret the score a little differently. Instead of the dynamic sounds we’re used to, he conducts it as a more Romantic piece; perhaps it’s the balance of the strings that gives it this quality. Regardless, it didn’t take many listening sessions before I thought it sounded natural and was very comfortable with this “new-to-me” version. In truth, it sounds perfectly correct, (no shade to any other version). A sumptuous performance of the *Prelude Op.3 No.2* for solo piano orchestrated by Leopold Stokowski opens the disc.

Wilson came to prominence conducting Hollywood film scores, most notably at the Proms in London and on recordings for Chandos with the John Wilson Orchestra. More recently he has revived the Sinfonia of London, an all-star orchestra of top London musicians and has branched further afield. He is in great demand as a guest conductor in the UK and Europe, but surprisingly has appeared scarcely at all in the United States or Canada. Hopefully that will change!

Bruce Surtees

Sibelius 3 & 4
Orchestre Métropolitain de Montréal;
Yannick Nézet-Séguin
ATMA ACD2 2454 (atmaclassique.com/en)

► Whatever was eating Jean Sibelius, he managed to churn out a decent number of fascinating and varied symphonic works, some, more well known than others. The latter set includes the brief *Third Symphony*



in just over an hour TOTAL. None of his symphonies stretch beyond 50 minutes, and most are less than 40; it almost seems he was either too modest or too smart to restate all the moments in order, as might Bruckner or Mahler, or others adhering to classical structure without its restraint. Motif rules, but so does organic development.

There are the usual Sibelian tropes: jollity and delight in folk idioms, a sense of awe possibly induced by the Finnish landscape, grand builds to grander climaxes, and especially in opus 63, tonal freedom (not to mention dark explorations of the wandering soul). I never forget that the composer battled the bottle for most of his life.

Congratulations to the spirited and excellent Orchestre Métropolitain de Montréal, led by the supernova legend Yannick Nézet-Séguin. Were I prone to envy (yes) it would irk me to know that not only does Montreal have the Habs, but they also have two excellent symphony orchestras playing all the big repertoire, this one led by YN-S, and that other one with a similar name. The strings are particularly strong, as are the woodwind soloists, who are afforded many juicy moments. YN-S and his crew sweep us along the turbulent and gorgeous soundscapes. Bravi tutti.

Max Christie

Samuel Coleridge-Taylor – Piano Works
Luke Welch
Independent (lukewelch.ca)



who had studied medicine in London, he attended the Royal College of Music where he studied composition with Charles Villiers Stanford. By the 1890s, he was earning a reputation as a composer greatly helped by Edward Elgar – and his piece *Hiawatha’s Wedding Feast* premiered by Stanford in 1898, firmly secured his stature.

Included among Coleridge-Taylor’s extensive output are a number of compositions for piano and many of these are presented here on this recording performed by Toronto pianist Luke Welch. The disc is a delight!

It opens with the five-movement *Scenes from an Imaginary Ballet Op.74* (written

in C Major, Op.52, and the not quite as brief *Fourth Symphony* in (something like) A Minor Op.63. Fluid and diverse in character, they rush through a month’s worth of angst and

in 1910) which immediately demonstrates Coleridge-Taylor’s affable and melodic style. These sprightly miniatures with their well-crafted phrases and inherent lyricism attest to their timeliness, as engaging today as they were a century ago.

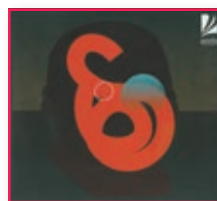
The charming *Three Humoresques Op.31* which follow are each slightly lengthier than the other compositions on the disc and demonstrate an intriguing use of harmony and chordal progressions. Throughout, Welch delivers a poised and elegant performance in keeping with the spirit of the music.

What is particularly appealing in this collection is the range of contrasting moods – for example, *Intermezzo* is a brief essay in pomp and ceremony while *Papillon* is all light-hearted exuberance demanding considerable technical skill from the performer. The *Valse Suite Three Fours Op.71* from 1909 rounds out a most satisfying program.

Kudos to Mr. Welch for not only a fine performance, but also for bringing to light music that decidedly deserves greater recognition.

Richard Haskell

Joseph Haydn – Heretic Threads
Boyd McDonald; Joseph Petric; Peter Lutek
Astrila Records (astrila-records.bandcamp.com)



► Much like nature, music exists in a vast spectrum. Despite the apparently binary concepts of Historically Informed

Performance for

example, in which ensembles and their ideologies can be split into disciples and heretics, there are innumerable ways to approach the performance of older music. *Heretic Threads*, a new two-disc release from pianist Boyd McDonald, accordionist Joseph Petric and composer Peter Lutek combines several different approaches to the music of Haydn, resulting in a product that defies categorization.

The first disc of *Heretic Threads* explores three Haydn piano works, interpreted on a fortepiano that is a replica of Haydn’s own instrument. This performance by MacDonald is light and energetic, with the fortepiano facilitating both clarity and articulation, and removing much of the percussive harshness that can be inflicted upon such music by modern pianos.

The second disc is a fascinating re-interpretation of the same three works by Petric, but this time on the concert accordion, an instrument that defies expectations when juxtaposed so closely with the historical fortepiano. Haydn on a fortepiano and an accordion? Only a heretic would consider such a thing! Despite the apparent heresy,

Haydn's music is surprisingly satisfying on the accordion, and the subtleties that Petric evokes from his instrument complement the fortepiano versions while being delightfully unique.

The final track is *Sintering*, a 27-minute mashup of Haydn and digital electronics by Peter Lutek. This medley makes use of the previous harpsichord and accordion performances to create something new and old all at once, a perfect way to summarize the contents of this engaging and ingenious foray into Haydn, as well as the way we look at, listen to and think about music.

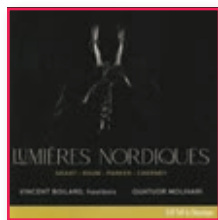
Matthew Whitfield

MODERN AND CONTEMPORARY

Lumières Nordiques

Vincent Boilard; Quatuor Molinari

ATMA ACD2 2859 (atmaclassique.com/en)



► *Lumières Nordiques* is the first solo album released by Vincent Boilard, associate principal oboe of the Orchestre symphonique de Montréal. Featuring

contemporary pieces for oboe and strings, Boilard is joined by the award-winning Molinari Quartet in his passion project to help elevate previously unrecorded Canadian works. These compositions are varied soundscapes using the full range of tonal colours and technical flourishes this group of instruments has to offer.

Beginning with solo oboe, which is then joined by string quartet, Stewart Grant's *Serenata da Camera* morphs into a set of variations that showcase each instrument, inspired by Musaeus, the original group (with Grant himself on oboe) – composed for their Belarusian tour in 1991. Boilard's beautiful, soft tone is masterfully blended with the brilliance of the strings.

Originally a ballet, Elizabeth Raum's *Searching for Sophia* was adapted to this three-movement piece for oboe and string quartet. The movements draw on sounds and harmonies from the composer's childhood when her Syrian grandmother would sing to make her dance; a poem written by the composer about what she wishes to express in music; and traditional melodies that her mother sang to her as a child. Laced predominantly with a Middle Eastern colour, this piece uses all of the instruments equally, allowing the full range of the strings and the oboe to bring out the different characters of each movement.

Michael Parker's *Requiem Parentibus*, Op.34 was written as a tribute to his father after his sudden death, exploring the emotions of incomprehension, sadness, anger and melancholy. These complex emotions are

represented on the oboe with high shrieks followed by soulful lyrical playing while the strings are used mainly as an atmospheric colour.

Lastly, Brian Cherney's *In the Stillness of the Summer Wind* was commissioned by his brother, oboist Lawrence Cherney, and the Hungarian String Quartet. Sounding as if inspired by summers spent in the countryside, this piece draws the listener in with various depictions of nature through the different tonal colours used by the strings as well as the four glass chimes used at the end to create the sound of a gentle, rustling breeze.

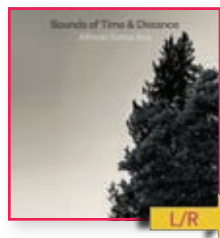
Boilard's virtuosity and supple tone is beautifully paired with the inspired playing of the Molinari Quartet throughout this album. Hopefully Boilard will continue this project of recording new works so that they are brought to life and appreciated.

Melissa Scott

Sounds of Time & Distance

Alfredo Santa Ana

Independent (alfredosantaana.ca)



► Born in Mexico City and working in Vancouver since 2003, composer/guitarist Alfredo Santa Ana draws on his experiences composing for television, film, dance, instrumentalists

and orchestras in his self-described "hybrid" nine-track album for guitar, electronics and flute combinations.

Santa Ana does everything here with successful finesse, from performing, composing, recording, mixing, mastering and producing. Opening track *Under an Orange Sky* (2017), originally commissioned for 18 musicians, is a guitar duet here, performed with Michael Ibsen. Santa Ana's musical depiction of the horrific BC fires and subsequent long periods of orange skies opens with exciting fast lines and accented single notes, followed by suspenseful longer lower-pitch held tones and occasional dissonances, and repeated midsection minimalistic lines with slower quieter sounds adding a reflective touch. More virtuosic well-thought-out guitar performances by Made in Canada Duo as Ibsen & Nathan Bredeson play Santa Ana's interesting *Foundation Visit High Scatter* (2022) uninterrupted changing sound environments from slow strums to pitch slides to punchy rhythmic sections. *Wave Remote* (2022), performed by McGregor-Verdejo Duo, has flutist Mark Takeshi McGregor and guitarist Adrian Verdejo use loopers and electric guitar pedal technology to at times play above themselves in almost quasi rock and contemporary music improvisations. Steve Reich's three track *Electric Counterpoint* (1987) receives a meticulous

respectful performance by Santa Ana.

The musical world of guitar explodes with unexpected new sounds, flavours and effects in this fantastic release.

Tiina Kiik

Tim Brady – Symphony in 18 Parts

Tim Brady

Starkland ST-237 (timbrady.ca)



► One point that is often made about the electric guitar is that unlike the piano (Hanon Studies), the trumpet (Arban Method), or even

its acoustic brethren (Complete Carcassi Classical Guitar Method), it does not have an established pedagogy of praxis. As such, and almost since its conception when Les Paul affixed a homemade tremolo and pickups to a pine log, the progenitors of blues, rock, jazz, funk, R & B etc. have thwarted the normative principles of the instrument in order to find a creative voice through bent strings, squelching feedback or one-hand legato fret-board tapping. Simply put, the pedagogy of the electric guitar is largely a performance practice of figuring things out on the instrument that were not intended for that instrument. And yet even within this instrumental history filled with novel approaches to the guitar, the adjective "ambitious" does not fully capture the eclectic range of creativity that, for over 35 years, has remained a hallmark of guitarist Tim Brady's expansive output.

Spanning genres, aggregation size and influence (from Norman Bethune to Charlie Christian!), Brady's sprawling creativity is once again at the forefront on his most recent *Symphony in 18 Parts for solo electric guitar*. Take, for example, the album's opening track, *minor révolutions*, as a stylistic explanation of Brady's approach in miniature. Within this one three-minute tune, Brady alternates between "nails-on-a-chalkboard" distortion with a no less technologically mediated crystalline atmospheric timbre, putting these two sonically disparate approaches into conversation with one another while traversing rock, jazz, classic and "contemporary" music. Lots to like here for fans of "new" Canadian music, genre-bending sounds and, of course, the electric guitar.

Andrew Scott

Christopher Butterfield – Souvenir

Aventa Ensemble; Rick Sacks; Bill Linwood
Redshift Records TK538 (redshiftrecords.org)

► "Forget the gold watch," read the University of Victoria's press release, "noted composer and longtime School of Music professor Christopher Butterfield is marking his UVic retirement with the release of his



latest album, *Souvenir*." Each piece was commissioned by a different ensemble over a 20-year span. "It's like I'm doing my own musicology here," kibitized

the composer. The four Butterfield compositions on the album are spiritedly performed by BC's Aventa Ensemble. Toronto percussion soloist Rick Sacks makes a virtuoso guest appearance.

The works are as much permeated by the composer's sure feel for classical musical architecture, 20th-century music idioms (turned sideways), colourful orchestration, quirky drama and textural variety, as they are by his off-centre, surrealistic sense of humour. For example, along with the 15-piece Aventa Ensemble, *Souvenir* also includes a "set of improvisations with undependable electronics," while a field recording of Barbadian tree frogs chirps away in oblique counterpoint. *Parc* (2013) on the other hand, "tries hard to maintain some kind of organizational order but keeps falling off the rails." In addition to the vibraphone solo, this percussion concerto also features a solo section for an unorthodox, organic instrument: pieces of wood.

Referring to Victoria BC's rich musical and cultural environment, Butterfield notes it has "a reputation for composers who are looked at as rather remarkable... and nobody's quite sure why. Is it something in the water? Is it island life?" Perhaps, the answer can be partly found in Vancouver Island's geographic isolation, where composers "have to make everything up ourselves," as in the case of Butterfield's own uniquely drole musical voice.

Andrew Timar

Sirventès – Iranian Female Composers Association

Brian Thornton

New Focus Recordings FCR367
(newfocusrecordings.com)



► *Sirventès* is a collection of new solo and ensemble works from Cleveland Orchestra cellist Brian Thornton and the Iranian Female Composers Association,

founded in 2017 and dedicated to supporting female composers from Iran through programming, commissioning and mentorship. The album, beautiful, warm and compelling, focuses on composers telling their own stories in their own voices, providing a perfect showcase for the six featured women, each accomplished and

successful in her own right.

Beginning with a four-part work written for string quartet in 2017 by Tehran-born Mahdis Golzar Kashani, *And the Moses Drowned* is "Dedicated to Aylan Kurdi and all innocent children fallen victim to the war." This is a beautifully descriptive work, the plaintive opening reminiscent of Arvo Pärt but quickly intensifying in modes, metres and melody.

Nina Barzegar's solo cello work *Vulnerable* is a delicate balance, expressed by the composer as, "By being vulnerable, I do not mean being in a position where one can be hurt easily. Instead, I mean experiencing great human emotions: feeling shame, sorrow, gladness, love, belonging, empathy, and embracing who we truly are..."

Nasim Khorassani's *Growth* for string trio (2017) focuses on a cell constructed by B, C, D and E flat, a deeply concentrated emotional journey that both moves and stays stagnant, almost as if describing the constraints under which it was composed. Niloufar Iravani's 2017 string quartet *The Maze* is in three parts depicting the struggle to navigate emotions.

A favourite is the title track by Anahita Abbasi, featuring Toronto's Amahl Arulanandam, cello and Nathan Petitpas, percussion. The writing for both instruments calls back and forth between pitched and unpitched, responding without leadership but more as balanced characters in a story. It is raw, spacious and expressive, a delicate duo between the cello and percussion but also a duet between time and space.

Mina Arissian's *Suite for Cello* closes the album and is beautifully played by Thornton, who never muscles in on the composers but remains committed to the most direct translations of these powerful works as possible. Some time with the enclosed information on each of these composers is well spent, getting to know just a few of the brilliant women in the Iranian Female Composers Association.

Cheryl Ockrant

Homage: Chamber Music for the African Continent & Diaspora Castle of Our Skins; Samantha Ege Lorelt LNT147 (lorelt.co.uk)



past decade has seen dramatically increased attention to Black composers; this CD is an example.

Safika: Three Tales of African Migration (2011) by South African Bongani Ndodana-Breen (b.1975) is performed by pianist Samantha Ege and COOD violinists Gabriela

► Boston-based Castle of Our Skins (COOS) was founded in 2013 "to address the lack of equity in composer representation on concert stages." Happily, the

Diaz and Matthew Vera, violist Ashleigh Gordon and cellist Francesca McNeeley. Its three movements offer yearning string melodies and percussive piano "drumming" evoking traditional African song and dance, "memories of lives left behind," says Ndodana-Breen.

Pianist Ege solos in two works. *Homage* (1990) by Oklahoma-born Zenobia Powell Perry (1908–2004), based on the spiritual *I Been 'Buked and I Been Scorned*, proceeds from childlike simplicity to searching, fragmented discord. *Moorish Dance, Op.55* (1904) by Londoner Samuel Coleridge-Taylor (1875–1912), like others of his supposedly African-inspired compositions, sounds European, here emulating Liszt.

Soweto (1987) for piano trio by Virginian Undine Smith Moore (1904–1989) condemns apartheid in three terse movements featuring dissonant chaos, a melancholy cello solo and a spiritual-inspired dirge. At 23 minutes, *Spiritual Fantasy No.12* (1988) for string quartet by Texas-born Frederick C. Tillis (1930–2020) is by far the CD's longest and, for me, most rewarding work. In four movements, each based on a different spiritual, the music is wonderfully inventive and adventurous – harmonically, rhythmically, texturally and structurally. Where/why has it been hiding, and what of Tillis' other *Spiritual Fantasies*?

Michael Schulman

Carlos Surinach – Acrobats of God; The Owl and the Pussycat Boston Modern Orchestra Project; Gil Rose BMOP Sound 1089 (bmop.org/audio-recordings)



► "My music, even the most serious pieces, all suggest, in some way, dance." After emigrating to New York in 1951, Barcelona-born Carlos Surinach

(1915–1997) was commissioned by Martha Graham to create three ballet scores, all presented on this CD.

In the 16-minute *Embattled Garden* (1957), flamenco-style melodies, rhythms and costumes support a scenario involving Adam, Eve, Lilith and the Devil. Brash, brassy, percussive tuttis are offset by plaintive solos for clarinet, English horn and bassoon in music that's appropriately steamy, erotic and savage.

Graham called the 22-minute *Acrobats of God* (1960) "a lighthearted celebration of the art of dance and the discipline of the dancer's world." The circus-comedic *Fanfare* is followed by the first of four *Interludes*, three of them boisterously brusque, one satirically sentimental. The mock-Arabic *Antique Dance* spotlights three mandolins and a solo trumpet. *Bolero* is a halting, ponderous waltz.

Flute, mandolins and low brass are spotlighted in *Minuet*, a parody reminiscent of Prokofiev's *Classical Symphony*. *Spanish Gallop*'s rapid urgency builds to a clamorous climax, then ends gently with a lyrical cello solo, floating flute and hushed string pizzicati.

The Owl and the Pussycat (1978), lasting 22 minutes, is filled with madcap, playfully pompous music, lots of heavy brass and percussion including a clavinet (electronically amplified clavichord). Aliana de la Guardia recites Edward Lear's nonsensical poem, while conductor Gil Rose and the Boston Modern Orchestra Project animate all three scores to vivid theatrical life, even without their original visual accompaniments.

Michael Schulman

Danny Elfman – Violin Concerto “Eleven Eleven”; Adolphus Hailstork – Piano Concerto No.1

Sandy Cameron; Stewart Goodyear; Buffalo Philharmonic Orchestra; JoAnn Falletta

Naxos 8.559925 (naxos.com/featurePages/Details/?id=Danny_Elfman_Adolphus_Hailstork)



► This significant release juxtaposes two diverse, American composers and also celebrates multiple Grammy-winning conductor JoAnn Falletta

and her 125th recording with the Buffalo Philharmonic Orchestra. The two artists represented here could not be more diverse – Danny Elfman, known primarily as a film composer with an array of notable contemporary scores as well as creative relationships with brilliant writer/directors such as Tim Burton... and Adolphus Hailstork, who plumbs the depths of his potent African American heritage to manifest works embodying elements of jazz and blues, as well as motifs of indigenous West African musics.

Lauded violinist Sandy Cameron is the featured performer in Elfman's four-movement opus, while phenomenal pianist Stewart Goodyear propels Hailstork's stirring concerto. Elfman's *Violin Concerto “Eleven Eleven”* (2017) begins with a movement of stirring beauty, reflected in languid, dynamic bass lines and heart-stopping contrapuntal string work, all embraced in Cameron's masterful, emotional and facile performance. The subsequent three movements, *Spietato*, *Fantasma* and *Giocoso*; *Lacrimae* also draw the listener into the miasmatic realm of the fantastic, manifested through the organism of the full orchestra.

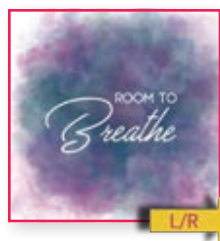
Hailstork's three-movement *Piano Concerto No.1* (1992) is magnificently performed by Goodyear. At once delicate and percussive, Hailstork's writing seems both luminous and yet deeply imbedded in the

tangible human experience. His use of brass is incomparable, and although Hailstork and Elfman are two generations apart by birth, the creative output of these two gifted artists is conjoined by American viscera, without becoming static within linear time. The Buffalo Philharmonic continues to thrill as they skillfully move through these difficult pieces, and under the baton of the redoubtable Falletta, the large ensemble moves as one creature – embracing every dynamic, subtlety and nuance.

Lesley Mitchell-Clarke

Room to Breathe

Joseph Swift; Calvin Hu Independent (swiftbassoon.com/roomtobreathe)



► Given the bassoon's concise solo repertoire, each recording of new music has the potential to contain a gem that becomes a lasting addition to the canon. Such might be the case

with *Room to Breathe*, featuring American bassoonist Joseph Swift with pianist Calvin Hu. The five young composers on this disc have all created thoughtful, colourful works inspired by the tumult of 2020-2021.

Swift leads off with *Dueling Realities* by Chris Evan Hass: well-written in a lyrical, modernist style with nice rhythmic grooves in the outer sections and some beautifully expressive writing in the middle. Gala Flagello's *Mother Time*, *Father Nature* features some extended techniques like inside-piano damping and pitch slides, but the overall effect is lyrical and engaging. *Indigo Bunting* by Brad Balliett opens with dark, Bartók-like piano chords, the bassoon replying with fistfuls of cascading 16th notes, dealt with expertly by the soloist. At just over 13 minutes, this is the longest piece on the disc, disturbing in its frenetic energy but given ample relief in its more cinematic middle section. I only wish its oddly abrupt ending were more satisfying. *Swift* by Brian Nabors is written in a rhythmic, modernist style, with hints of Hindemith, perhaps.

The gem on this disc, for me, is Karalyn Schubring's *i.C.u.*: an improvisatory, impressionistic duo full of delicate expression. Swift's playing throughout is articulate and commanding: plenty of technical mastery, with a warm tone and expressive vibrato.

Fraser Jackson

**Chicago Clarinet Classics
John Bruce Yen; Patrick Godon; Teresa Reilly
Cedille CDR 90000 218
(cedillerecords.org)**



► Clarinetist John Bruce Yeh is that rare member of the profession: a veteran enthusiast. Having played in one or another capacity as a member of

the Chicago Symphony clarinet section since 1977, many of those years as assistant principal, he still found motivation to curate this entertaining and interesting collection of modern to contemporary works for clarinet: with piano, unaccompanied, and in one delightful segment, a duet. All the composers are or were, at one point in their lives, situated in Chicago.

Best known, most often performed, and possibly the most well-crafted work presented is *Time Pieces Op.43* by Robert Muczynski, which is the closing bookend on the disc; the opener is Alexander Tcherepnin's *Sonata in one movement*, as obscure as the Muczynski is familiar. The material in between is of varied interest. Pride of place is occupied by neo-Romantic Leo Sowerby's *Sonata for Clarinet and Piano H240a* (1938). The piece lasts even longer than the title might suggest. It's how Healey Willan might have written had he lived in Chicago instead of Toronto. Beautiful, if long-winded. In these three, Patrick Godon works wonders at the piano and has effortless musical rapport with Yeh.

Most interesting are the shorter contemporary works: *Phoenix Rising* by Stacy Garrop, *Spirit* by Shulamit Ran, both unaccompanied; and especially *The Forgiveness Train for two clarinets* by Teresa Reilly. Reilly supplies the other voice in her piece, which when it isn't busy doing very cool things with bends and microtonal slides could almost be an homage to Francis Poulenc's youthful duet from a century before; I can't tell whether Reilly wrote one part for B-flat and the other for A clarinet, as Poulenc did. Her notes in the liner make no mention of the earlier work, so I may be imagining things. Anyway, it's a confident work from someone who by her own admission received no formal training as a composer.

Max Christie

**Shostakovich – Symphonies 12 & 15
BBC Philharmonic; John Storgårds
Chandos CHSA5334 (chandos.net/products/catalogue/CHAN%205334)**

► Shostakovich's *Symphony No. 12 “The Year 1917”* is dedicated to the memory of Vladimir Ilyich Lenin. His intention, as he



duce the distinctive Lenin theme we hear running throughout the symphony in one form or another. Titled *Revolutionary Petrograd*, it begins with the lowest strings of cello and double bass and evolves into a triumph including tympani and bass drum. Very exciting indeed! The second movement is intended to portray *Razliv*, Lenin's "hideout" near St. Petersburg and we hear very sombre music underpinned with a little menace. Typical of Shostakovich. The brief third movement, *Aurora*, is named after the Russian battle cruiser that began the October Revolution in 1917 by firing a single blank shot at the Winter Palace. The final movement, *The Dawn of Humanity*, depicting life after the revolution under the guidance of Lenin, its allusions to at least a dozen other well-known works making it a complex puzzle to decipher. As expected, it ends on an exultant note.

The second work is the *Symphony No. 15 in A Major, Op. 141*. Written in 1971, in many ways this lighthearted work is his most enjoyable in my opinion. As the old saying goes, imitation is the sincerest form of flattery. This final symphony opens with quotes from the theme of *The Lone Ranger* (from Rossini's *William Tell*) which he develops through the rest of the first movement. Many other quotes throughout the work are further orchestrated and developed by Shostakovich making this a most amusing 45 minutes. The BBC Philharmonic is in fine form under the direction of John Storgårds, who is firmly at home in this repertoire. The SACD sound is outstanding.

Bruce Surtees

Bernd Alois Zimmermann – Recomposed
WDR Sinfonieorchester; Heinz Holliger
Wergo WER73872 (amazon.ca/dp/B0BD2CQLGT?ref_=cb_interstitial_us_ca_desktop_unrec_referrer_google_dp_dp)



► In the context of German post-war avant-garde composition, B.A. Zimmermann was an outlier. Rising out of the chaos of the Second World War, there formed

in Darmstadt a radical circle of composers who sought a total break with tradition. Zimmermann reflected these influences at times, notably so in his epic opera *Die Soldaten*, but stubbornly left himself open to a myriad of influences throughout his career. Consequently,

he was viewed with considerable suspicion by the aesthetic hard-liners. As Heinz Holliger explains in the superb program notes accompanying these recordings, "Zimmermann had no aesthetic prejudices. This was of course born of necessity, since he had chosen to earn his money as a house composer for WDR [West German Radio], and not as a piano or composition teacher." Following the reform of the radio network in 1947, he completed approximately 100 arrangements for live broadcasts from Cologne which until now have languished in obscurity. Now at last, his finest examples in this genre are brought back to life, interspersed with selections of his own symphonic music in performances of the highest quality.

Disc One delights with a predominantly Latin disposition, opening with Zimmermann's major ballet work from the 1950s, *Alagoana*. The polytonality and overt Brazilian references à la Milhaud also bring to mind the music of Argentine composer Alberto Ginastera's folkloristic ballets of the 1940s, though Zimmermann's chromaticism is considerably more advanced. Lavishly orchestrated arrangements of piano pieces by Milhaud, Villa-Lobos and Casella along with Zimmermann's own contributions in this genre maintain the bucolic mood. We return to Europe for the closing selections, concluding with Zimmermann's hilariously parodistic suite of Rhineland Carnival Dances.

Disc Two features Zimmermann's affinity for Eastern European music in the form of arrangements of works by Mussorgsky, Rachmaninoff and Liszt. Two substantial Liszt selections feature the dramatic delivery of soprano Sarah Wegener. Zimmermann's own works include *Kontraste* (1953), an unashamedly tonal suite of poly-stylistic dances for an imaginary ballet, a brief and breezy *Concertino* (1950) for piano and orchestra on a theme of Rachmaninoff, and the revised version of his substantial orchestral *Konzert* (1946/49) in four movements which demonstrates at this early stage of his career the lingering influence of Hindemith.

Disc Three features a grab-bag of arrangements of pleasant tunes by Smetana, Dvořák and Kodály among others. *Vater und Sohn* (1938), after Paul Haletski, and Edmund Nick's *Blues* (1929) in particular are graced with sophisticated orchestrations. Zimmermann's own music again bookends the disc, pairing the 1953 version of his one movement *Symphony*, an expressionistic work culminating in a cataclysmic march that evokes the horrors of war (he was drafted into the Wehrmacht from 1940 to 1942), and concludes with his last work for orchestra, the brooding, blues-influenced *Stille und Umkehr*. This ritualistic work, obsessively centred on a recurring middle D, was composed in 1970 during his stay at a psychiatric hospital. Plagued by recurring depression and rapidly deteriorating eyesight, he committed suicide later that year at the age of 52.

Daniel Foley

Charles Ives – Concord
Phillip Bush
Neuma 169 (neumarecords.org)



► More than a century ago, a reviewer writing in *Musical America* described Charles Ives' second piano sonata, *Concord*, as "without any doubt the most startling conglomeration of meaningless notes that we have ever seen engraved on white paper." Completed in 1915, the piece has since come to be regarded as a remarkable example of Ives' mature style, with each of the four movements representing American literary figures with ties to Concord, Massachusetts. Through its size, technical challenges and overall breadth it's a far from easy composition to bring off convincingly, but American pianist Philip Bush does so admirably in this Neuma recording.

The difficult and lengthy first two movements *Emerson* and *Hawthorne* are performed with a particular bravado, while the gentler third movement *The Alcotts* – an homage to the literary sisters – evokes a true sense of nostalgia. The finale, *Thoreau*, is the slowest movement and the use of a flute in the opening section greatly enhances the wistful, hymn-like mood. The movement ultimately builds in intensity before leading to a surprisingly serene conclusion. Once again, Bush demonstrates an impressive command of this most daunting material.

Coupled with the *Concord Sonata* is the set of *Six Preludes for Piano Op. 15* by American composer Marion Bauer written in 1922. Composed in a post-impressionist style, they form an attractive study in contrasts and are a worthy pairing with the Ives.

Music by an established American composer and by another who perhaps deserves greater recognition – this disc should be a staple in the catalogue.

Richard Haskell

John Cage – Sonatas & Interludes
Agnese Toniutti
Neuma 172 (neumarecords.org)



► On first hearing John Cage's prepared piano, his close friend and colleague Lou Harrison is reputed to have exclaimed, "Oh dammit, I wish I'd thought of that!" With his invention Cage had created an instrument that opened the door to a new piano sound world via temporarily altering – preparing – some of the strings by strategically placing bolts, screws, rubber erasers or other objects between them. This gives each prepared string its own characteristic timbre and sound envelope, dramatically

contrasting with those left unprepared.

While *Bacchanale* (1938–1940) was Cage's first prepared piano composition, it took him another decade to pen his definitive work for it: the hour-long 19-movement *Sonatas and Interludes* (1946–48). Long viewed by the music establishment as a gimmicky outsider work, it's become repertoire that new music pianists must reckon with.

Italian Agnese Toniutti's admirably sensitive Neuma Records rendition privileges rhythmic precision, a relaxed mood, in addition to a nuanced preparation of the grand piano. This produces a delightfully delicate and rich palette of dynamics, timbres and textures. I particularly enjoyed her effective evocation of a distant bass drum, buzzy gongs and the uncanny aural illusion of the sounds of a *bonang* and *saron* (respectively a gong-chime and a metalophone instrument in the Javanese gamelan), interleaved with ordinary piano sounds.

There are certainly more dramatic and propulsive recorded performances of *Sonatas & Interludes*, such as those by (my teacher) James Tenney, Margaret Leng Tan, John Tilbury, Yuji Takahashi and others. On this album however, Toniutti makes a compelling case for a sensitive, soft-grained, quiet-leaning performance which I savoured. I think Cage would have too.

Andrew Timar

Lei Liang – Hearing Landscapes/Hearing Icescapes

Lei Liang

New Focus Recordings FCR360
(newfocusrecordings.com)



► Lei Liang's disc *Hearing Landscapes/Hearing Icescapes* could easily have opened with the voice of Captain Kirk of the Starship Enterprise as it

sets off to "go where no man has ever gone before." With a sense of deep mysticism and a philosophical and artistic leap, Liang has first pierced the celestial dome of the sky and then returned to plumb the roar of the deep.

On the riveting works of this album the composer has created a sonic diptych that beckons the listener to traverse with him from celestial heights to oceanic depths. In the first work – *Hearing Landscapes* – Liang takes off from the terrestrial promontory guided by the invisible hand (brush, really) of Huang Binhong, a *fin de siècle* painter, whose landscapes prove inspirational.

On the opening movement of the work the composer also gives wing to a Chinese folk song sung by the celebrated Zhu Zhonglu from Qinghai, in Northwestern China. The mournful lyric gives way to the jagged soundscape of electronics, becoming eerily speech-like at one point in the second movement,

ultimately evaporating by the end of the final part of the work.

Liang, though, is far from done and the album continues in the raspy rustling of *Hearing Icescapes*, constructed around field recordings made literally 300 metres below the surface of the Chuckchi Sea north of Alaska. On paper this sounds impenetrable. Nevertheless, the performance of the whole score carries its powerful physical weight, obviating the necessity of narrative clarity.

Raul da Gama

Steve Reich – Music for 18 Musicians Colin Currie Group; Synergy Vocals Colin Currie Records CCF0006 (colincurriergroup.com/the-music)



► Minimalist music is a late arrival. We owe Steve Reich a debt of gratitude for freeing our ears of the tired refrains of the past. And just in time.

Alex Ross recently wrote that Max Richter's exhalations "exude a gentle fatalism, a numbed acquiescence. Don't worry, be pensive." But where Richter's music lulls, Reich's stimulates. While we refer to *Music for 18 Musicians* as minimalist, it certainly doesn't bear easy reductive analysis. There's a LOT going on, and on, and on, the timing of the changes cunningly satisfying our love of regularity. Reich's own breakdown of the piece is included in the liner notes, an additional treasure, a revelation of his process.

What to say about the playing and the production values? Both sound great in my headset, where it seems like they belong. Instruments and voices ranged about me, colours pass by on parade. I would love to hear this live, but I'd be distracted thinking about how tired the players are halfway through the 14 subparts, which run nonstop for just over an hour. I'd be envious, too, wanting to be up there working in the same groove. And no doubt I'd have a crush on at least one of the vocalists way sooner than half-way.

Recorded at Abbey Road Studios in 2022, Swingle-y sung by Synergy Vocals and batted down by the Colin Currie Group, there must be at LEAST 18 of them, just going for it. Put it on and forget it. Waltz through the chores and cares, in time and rhythm, see if you don't feel better about the dusting or the sorting of the laundry. Or if you have the luxury of leisure, put it on and slip into couch-lock mode: be massaged, be refitted, recreated. Let the shifting shades and steady pulse iron out the folds in your psyche. Go about your day, propelled and sustained.

Max Christie

JAZZ AND IMPROVISED

Spark Bird

Emilie-Claire Barlow

Empress Music (emilieclairebarlow.com)



► One of the first delights of many upon opening Emilie-Claire Barlow's latest album, is the care that's gone into the design. For those of us who yearn

for the days of physical CDs and LPs, *Spark Bird* delivers with a full package, including charming illustrations by Caroline Brown.

The second thing that struck me was what a happy album *Spark Bird* is. For a project that was mostly produced during a pandemic, one might expect a little less joy. But it seems that spending a large part of her time on the west coast of Mexico enabled Barlow to slow down, listen and be inspired by the nature around her. This gorgeous ode to our bird friends is the result.

The opening tune, *Over the Rainbow*, with Barlow's warm, flawless vocals, feels like comfort food in musical form. Drawing on the maestro of joy, Stevie Wonder, and samba-fying *Bird of Beauty*, is inspired.

Even the melancholic moments can be uplifting when they're as musical as *Skylark*, the Hoagy Carmichael/Johnny Mercer classic. The arrangement is a masterclass in how to reharmonize interestingly without venturing too far from the original. Credit for it goes to Reg Schwager (Barlow's long-time collaborator and guitarist) and Steve Webster (who mixed and mastered the album) as well as Barlow herself. Coldplay's heartbreaker, *O*, is no less masterfully rendered, courtesy of Amanda Tosoff's piano playing and arranging. Drew Jureka's strings and Rachel Therrien's haunting trumpet solo.

It's been five years since Barlow graced us with an album, but she's been anything but idle. As head of her own record label, Empress Music, plus half of the duo, Bocana, that's been steadily releasing singles, Barlow is a busy lady. So, as terrible as a worldwide health crisis is, the fact that it enabled artists to slow down, smell the roses – and listen to the birds – is something for which we can be grateful.

Cathy Riches

Playing With Fire

Jane Bunnett & Maqueque

Linus Entertainment 270788
(janebunnett.com)

► Innovative and consummate reed player Jane Bunnett has long been considered an unofficial Canadian Jazz Ambassador – particularly with regard to her deep relationship with Cuba and its music. The founding



of Maqueque, a burning, all-female ensemble, occurred a decade ago, following a jam session in Havana with an array of talented, musician/composers

and graduates of the Cuban Conservatory. The seasoned, award-winning group has travelled the world, and now includes vocalist Joanna Majoko from Zimbabwe, as well as artists from the Dominican Republic, Latin America, Spain and Lebanon. Produced by Larry Cramer, this latest release is beyond stunning.

First up is *Human Race* (Bunnett/Grantis), a solid groove replete with a facile soprano solo from Bunnett and fine support from bassist Tailin Marrero and Donna Grantis on electric guitar. A standout track is Bud Powell's *Tempus Fugit*, featuring pianist Dánae Olano as well as gymnastic vocal scat sections from Majoko and Bunnett on flute. The lighter-than-air *Daniela's Theme*, composed by and featuring Olano on piano, with her sister Daniela on violin, also includes a fine group vocal accenting traditional rhythmic motifs. *Turquesa/Turquoise* (Bunnett/Grantis) is a percussive, vocal and lyrical tour de force replete with another fine solo/call and response between Bunnett and Majoko.

Other delights here include Marrero's *Bolero a un Sueño*, a ballad of rare luminous beauty and Charles Mingus' *Jump Monk* – marvellously arranged to reflect upon and celebrate Monk's and Mingus' mutual quirky approach. Percussionist Mary Paz is absolutely incendiary on this track. The closing title song, also written by Bunnett and Grantis, features the ensemble in a composition of complexity and multiple musical motifs, coalescing in an exuberant expression of energy, power and pure joy.

Lesley Mitchell-Clarke

Moonlighting – AstroJazz Vol.1

Astrocolor

Amelia Recordings AML0012CD
(astrocolormusic.com)



► Fittingly timed with the extraordinary events taking place in regards to space travel at the moment, this latest record by Western Canadian

Music Awards Instrumental Artist of the Year, *Astrocolor* is a perfect spacey, other-worldly musical foray. A mellow, ear-pleasing journey is exactly what these tunes call to mind, with an additional contagious repetitive rhythmic groove that just leaves the listener wanting more. With a lineup of great musicians such as Neil James Cooke-Dallin on

synths, guitar, etc., Andrew Poirier on guitar, William Farrant on bass to name a few, these original compositions are propelled to great new heights.

Astrocolor has managed to create a completely new niche for themselves in the jazz world, “blending elements of jazz, psychedelia and electronica — ...resulting in the aptly dubbed [genre] ‘AstroJazz.’” The feeling throughout the album is as if you’re straddling the border of the modern and new, the traditional and contemporary; floating in this pleasant, almost trance-like musical state of mind that you don’t want to emerge from. It’s a complete, immersive musical experience quite unlike anything else, where the psychedelia of the past meets with the technology of the here and now. “*Moonlighting* imagines an exploratory trip into deep space... recalling the influence of late 90s electronic acts...” through layering fantastic synthesizer melodies and programming over a traditional band setup. For those who have been itching for something completely new and unique, this is the find you’ve been looking for.

Kati Kiillaspea

**Underdog
Redline Trio
Chronograph Records CR 102**
(redlinetrio.com)



► Between the self-deprecating title *Underdog* and the extinct Dodo bird with one leg cut off as a cover image, the message being beamed at the listeners antennae could well

be: “Help! We’re stuck in the past.” In truth, however, the forward-thinking musicians of the Calgary-based Redline Trio and their celebrated British Columbia associates, present their set, tongue firmly in cheek. The only thing that this music harks back to is a kind of creativity sans gratuitous virtuosity, which is often seen as a thing of the past.

Unfolding in six short songs, each with a simply (sometimes) evocative title, is the imaginative music captured on a recording of considerable creativity. Composed by all the band members – saxophonist Mark DeJong, bassist Steve Shepard and drummer Jeff Sulima, and guests, trumpeter Brad Turner and pianist Steve Hudson – the musical stream of ideas unfolds with energy and vitality.

The Redline Trio is harmonically anchored by pianist Hudson and the horns soar with acoustically aerodynamic figures and patterns, gliding along nicely. Shifts occur through rapid changes in direction of rhythmic temperature. (Cue *No Limes for Jeffery*, *The Waltz* and the album’s pinnacle *Underdog* that closes the set.)

The group’s source of inspiration is

RESONANTS

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Drums and Percussion

MIKE FILICE
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Alto Flute, Flute

SAM DICKINSON
Electric and Acoustic Guitar and effects,
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certainly swing and time, and there is plenty of this reverberating throughout the recording. But the music here bodes well for the future of jazz.

Raul da Gama

Ch'val

André Duchesne
ambiances magnetiques AM 271 CD
(actuellecd.com)



► André Duchesne, as he tends to do, manages to accomplish something resembling complete expressive purity on *Ch'val*. It feels like a deeply personal project,

with Duchesne himself being responsible for every instrument, click, clack, whisper, wander and runaway brushstroke the listener can perceive. Guitar notes in the left channel dissolve in the mix, as if muttering something under their breath, or a notion abruptly turning into an afterthought. Freewheelin' ride cymbal grooves in the right channel are aborted on a snare hit, the upbeat a helium balloon with a combusting string. There is a charming baldness to the all-around sonic stew, with a notable scarcity of studio effects imposed on Duchesne's musicking, which makes every utterance completely unmistakable.

This stripped-back approach makes this virtual rock band (as Duchesne puts it) reminiscent of Ornette Coleman's Prime Time ensemble, particularly with the polyphony created by the sharp guitar and drum tones. So many sounds are in the forefront, and yet there is a beautifully intricate organization to the soundscape. The presence of transparency and humility Duchesne creates is quite sobering, allowing the entire process to be laid bare in the product. Perhaps most astonishingly, this act of constantly layering numerous takes on top of each other never compromises the music's sense of spontaneity, and certainly doesn't take away from the listener's feeling of adventure on this glorious odyssey.

Yoshi Maclear Wall

Choices

William Carn (octet)
Independent WC004 (williamcarn.com)



► This beautiful recital on *Choices* wraps carefully chosen instrumentation led by trombonist (and now) a singing William Carn, with elegantly played repertoire

around fascinatingly atmospheric keyboards. While Carn is one of the fascinating

keyboardists here, the music draws significant substance from the keyboards and bass pedals of Todd Pentney, reincarnated as producer and sound designer extraordinaire, HiFiLo.

The Toronto-based Carn is fast gaining a reputation as one of the finest virtuoso trombonists in Toronto. His reputation as a fine sight reader and an imaginative, idiomatic interpreter of music is making him a much sought after member of brass sections in small, medium and larger ensembles too. However, it is as a composer that he deserves to be much better known.

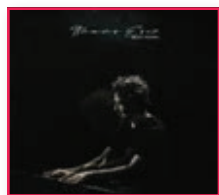
Conceptually and thematically this album is a significant follow-up to *The History of Us*, a marvellous, very personal recording he produced with his saxophone-playing wife, Tara Davidson and their ensemble, Carn-Davidson 9.

Choices reflects the thoughtful nature of Carn's compositions. Like his previous album, some of the music often reveals a propensity for plumbing the depth of socio-political and personal passions and the need to exhale – both musically as well as emotionally. Thus, between *Breathe In* and *Breathe Out* we are treated to profound meditations on Ukraine (*Heroyim Slava*), discrimination (*Get Up*) and love (*The Gift and Goodbye Old Friend*). Through it all Carn and colleagues bring trademark acoustic and electronic energy and virtuosity to a hugely enjoyable program.

Raul da Gama

May Song

Itamar Erez Independent
Independent (itamarerez.bandcamp.com/album/may-song)



► Itamar Erez's 2019 "pre-pandemic" CD, *Mi Alegria* (Spanish for "my joy") was, indeed, a purely joyous, musical celebration. Now, with *May Song*,

conceived and recorded amid the incessant COVID-19 lockdowns, and released in October 2022, we have Erez's reflective response to those uncertain and unpredictable pandemic times (not that the virus is done with us, just yet). Erez characterizes the project as "emerging from darkness and doubt into lightness and joy."

May Song is unique among Erez's recordings, in that unlike his five previous releases, Erez, an Israeli-Canadian, world-class (and globetrotting) guitarist, pianist and composer based in Vancouver, is heard only at the piano. In addition to Erez's focus on the keyboard, which has evolved over the last three to four years, a more improvisational approach to his music-making is also evident throughout *May Song*, and immediately apparent on the haunting, improvised intro of the first track, *Chant*. And thus begins this musical journey out of darkness.

Hourglass is pulsing and polyrhythmic, with a dynamic dialogue between piano and clarinet. *Catch Me If You Can* feels jaunty, expansive, optimistic, edging towards the light. *You and Me*, evocative and yearning, maintains a steady, forward-moving momentum with taught piano/bass/drum interplay. The deeply emotional title track is the penultimate stop, offering hopeful resolution.

Outstanding collaborators on this journey are clarinetist François Houle, bassist Jeff Gammon, Kevin Romain on drums and Chris Gestrin guesting on synths. Like Erez himself, *May Song* is inspired and original.

Sharna Searle

Show Yourself

Jacob Wutzke; Lucas Dubovic; Gentiane MG; Levi Dover; Caity Gyorgy
Independent (jacobwutzke.com)



► *Show Yourself* is an exciting new release from Montreal/Toronto-based drummer Jacob Wutzke. This is Wutzke's first full-length album as a leader, and it

encapsulates all the obligatory energy and excitement of a debut album in a mature and thoughtful package.

In many ways this recording avoids the traps of being a "drummer album," but when it does enter that realm its ample exciting musicianship will keep listeners of all persuasions entertained. Another potential snare that this album manages to circumvent is that of lengthiness. There are a mighty 11 tracks on *Show Yourself*, the longest being over seven minutes in duration, but the overall feeling I have after a complete listen-through is one of pleasant variety rather than longwindedness.

Right from the starting track *How do You Mean?*, listeners are treated to music that is straight-ahead without hanging onto overly traditional aesthetics. This lovely contrast is reflected in Wutzke's personnel choices for the album too, with core band members Lucas Dubovic, Gentiane MG and Levi Dover all finding common ground as a unit. Vocalist Caity Gyorgy makes an appearance on the album's final track, a contemporary yet swinging version of the jazz standard *My Shining Hour*. Gyorgy also produced the album, which is a testament to the powerhouse musical and personal relationship she shares with Wutzke.

To return to my previous "drummer comments," this album sounds the way many drummers aspire to play: precise, yet organic. Surgical exactitude needs not sacrifice expressiveness, and *Show Yourself* is a perfect reminder of this.

Sam Dickinson

Pipe Dream
Lina Allemano Four
Lumo Records LM 2023-14 (linaallemano.bandcamp.com)



► Lina Allemano's quartet has had the same personnel since 2005 when her musical direction moved to freer climes, with Brodie West on alto saxophone. Since

then, it's served as a vehicle for Allemano's development as both improviser and composer, revealing a gift for counterpoint and orchestration that makes creative use of bassist Andrew Downing and drummer Nick Fraser beyond typical rhythm section roles. The opening *Banana Canon*, the first of three independent compositions, is a minimalist theme, at once playful and slightly querulous, that immediately establishes the group's distinctive personality.

The rest of the CD is devoted to a suite called *Plague Diaries*, composed by Allemano in Toronto during the first months of the COVID-19 lockdown. Each of the four movements is introduced by a stark unaccompanied solo, emphasizing the sense of isolation. If studies with Axel Dörner have contributed to Allemano's development as a keen explorer of the trumpet's secret sonic resources, her Berlin residencies may have also offered a compositional resource for the suite. *Part III: Hunger and Murder*, starting with a gritty arco solo from Downing, suggests the grim, desiccated 1930s work of composer Hanns Eisler. Further, the concluding *Doom and Doomer*, propelled by Fraser's willfully chaotic drum solo, develops a rapid, circulating pattern against which Allemano improvises brilliantly, her solo suggesting one trapped in a labyrinth.

There's a consistent, collective creativity here, at once urgent and coherent, that marks this as one of the year's most significant jazz recordings.

Stuart Broomer

Septology – The Black Forest Session
Canadian Jazz Collective
HGBS Blue Records HGBSBLUE20217
(canadianjazzcollective.com)



► Canada's improvised music scene frequently occupies a limbo between the government supported arts scenes of Europe, and the large commercial enter-

tainment markets of the United States. That phenomenon is one of several reasons why it's exciting to see the Canadian Jazz Collective gather success representing our fair

nation locally and abroad.

Kirk MacDonald, Derrick Gardner and Virginia MacDonald are the lead voices of this formidable septet, with guitarist Lorne Lofsky contributing to both the melodic and harmonic sides of the ensemble. In the liner notes to *Septology*, *The Black Forest Session*, Lofsky mentions a 40-year history with several members of the group, namely bassist Neil Swainson and pianist Brian Dickinson, who round out the rhythm section alongside Austrian drummer Bernd Reiter.

Septology's eight original tracks are penned by Gardner, Lofsky and MacDonald respectively, and feature a beautiful blend of individualism and group interplay. *Dig That!* is a hard swinging opening track that prepares the listener for what's to come: a steadfast commitment to the roots of this music, approached in a manner that eschews any notion of traditionalism or conservatism.

The Time Being is a contemplative piece penned by Lofsky. This writer knows the guitarist's other two offerings *Waltz You Needn't* and *Highway 9* from his 1992 self-titled album, and they're cleverly reworked here for septet. Kirk MacDonald contributes two originals to the recording that fit the collective's aesthetic beautifully, notably his arrangement of *Shadows* that keeps the rhythm section on their toes under contrapuntal horn lines.

Alongside exploring this album at home, I have encountered it several times on local Toronto radio. *Septology* is receiving ample well-deserved attention, and with a second European tour approaching, this is definitely not the last you'll be hearing of the Canadian Jazz Collective!

Sam Dickinson

Hush
Le Boeuf Brothers
Soundspore Records
(leboeufbrothers.com)



► Pascal and Remy Le Boeuf are identical twin brothers who have worked individually and together to produce innovative music which is mainly composed, but also includes many

spaces for improvisation. *HUSH* is a quieter and more intimate work than many of their previous albums and uses a quintet with Remy on alto saxophone, Pascal on piano, Dayna Stephens on tenor saxophone, Linda May Han Oh on upright bass and Christian Euman on drums. This is a true collaboration as 12 tracks are written by Pascal and eight are by Remy.

Most works are shorter and are specific to the brothers' interests. For example, *Wedding Planning* was composed by Pascal to display their excitement over both brothers' marriage

celebrations. *Oblique Two-Step* by Remy begins with a simple piano melody with bass and drums that evolves into a dialogue between the two saxophones. The liner notes describe *Soot* as "a chorale ... searching for something that has been burned away" and Pascal's gorgeous alto sax makes it one of the most beautiful songs on the album. *HUSH* is a quiet and graceful work full of variety and nuance.

Ted Parkinson

Tines of Change
Mark Dresser
Pyroclastic Records PR 25 (store.pyroclasticrecords.com)



► Art isn't static, and by virtue it cannot exist in a vacuum. Just as a previously unnoticed detail in a painting can irrevocably alter the beholder's perspec-

tive of it, knowledge of the context music is made in can change the listening experience entirely. I happened to come across Mark Dresser's *Tines of Change* relatively versed in his musical output, experientially familiar with the inner workings of an upright bass and having superficially researched the intricacies of the custom bass used on this album. I cannot speak to how a first listen without this context would diverge from my own experience, but the beauty of improvised music of this unbridled nature is that nobody's perspective holds more value than another's.

The third track on this album is titled *Harmony*, and even the context I had going into it couldn't save me from its all-consuming grasp. One would be hard pressed to find a solo bass recording that sends as many unit structures of sound barreling toward the listener at once as this one does. The individual specialized pickups beyond the instrument's bridge coalesce into the startling fidelity of Dresser's feathery touch underneath it, rendering attempts to pinpoint sources of vibration a futile exercise. The detailed tonal warmth engineer Alexandria Smith gets out of the beautiful vessel luthier Kent McLagan fashioned for a marksman seasoned as Dresser allows them to form an invisible trio, disguised as a single organism. Let this music move you.

Yoshi Maclear Wall

Ingrid Laubrock – The Last Quiet Place
Ingrid Laubrock; Mazz Swift; Tomeka Reid; Brandon Seabrook; Michael Formanek; Tom Rainey
Pyroclastic Records PR 24 (store.pyroclasticrecords.com)

► Space is the proverbial place on this new Ingrid Laubrock album; its fullness lies in



its many pauses. Laubrock herself is in charge of the most overt sonic elements, such as shouldering the entire production and compositional loads, along with

her reed work resonating strongly throughout the holistic auditory experience. She leads a six-piece band that consists of two-thirds stringed instruments, which allows for a unique textural and dynamic palette. The group makes the most of this range, and are selective in how they layer musical elements, which leads to an unpredictable aspect that complements the complexity of Laubrock's melodic phrasings.

The composition *Afterglow* wouldn't have the same arresting air of mystery about it if the entire ensemble was ever playing at once; the decision to centre the piece around a string trio of Tomeka Reid, Mazz Swift and Michael Formanek lends it its structural intrigue. In this sense the music is never afraid to interrupt itself, because rather than the more traditional slow build from the swelling bowed passages, the guitar, saxophone and drums take turns interjecting. This creates an effect of dialogue or commentary, and this interactivity between interlocutors paints a setting of controlled disarray. Contrast can be equally engaging as uniformity, and it's the ability to seamlessly phase between these two states that makes this such a refreshing group.

Yoshi Maclear Wall

Dance Of The Mystic Bliss
Michael Blake's Chroma Nova
P&M Records P&M-CD001
(pandmrecords.com)



► This is different story of Two Michaels, in a much happier context. All tracks here were composed and performed by Vancouverite-in-New York saxo-

phonist/flutist Michael Blake to meld his distinctive Jazz lines with input from a three-person Brazilian percussion section. The tunes also feature a four-person string section, including fellow Canadian expat bassist Michael Bates.

Consciously avoiding exoticism for its own sake, despite the use of such ethnic instruments as cajón, pandeiro, zabumba drum and berimbau, the music is anchored by a fluid rhythmic emphasis including Bates' steady pumping. Sometimes the strings are harmonized with the inflated percussion crunches. At other times, guitarist Guilherme Monteiro projects buzzing rock-like flanges; violinist Skye Steele or cellist Chris Hoffman produces

sweeping blues emphasis or Europeanized lyricism; and Blake pivots from double-tongued saxophone stops and slurs to horizontal flute peeps that are in turn, pointed, polished and powerful.

Because of the repeated drum thumps and staccato string shake, tracks like *Sagra* suggest a South American hoedown. But segmented reed stops and scoops retain a sophisticated improvisational emphasis. Others, such as *Little Demons* mate mid-point arching guitar fraills with penetrating saxophone split tones and staccato string section shakes for stop-time variations.

Conceived as an homage to his late mother, who was both a dancer and a gardener, Blake's *Dance of the Mystic Bliss* appropriately presents musical textures that have elements of both sprouting and syncopation.

Ken Waxman

ThirtyNine FiftyFive
C/W/N
Acheulian handaxe AHA 2202
(handaxe.org)



► Creatively exploring timbres extracted from instruments stretched to their expected limits during a playing time of almost 40 minutes (see

title), the Köln-based C/W/N trio dynamically formulates a languid exposition with linear asides. Slovenian pianist Dušica Cajlan concentrates on pointillist keyboard strokes, intermittent silences and echoing throbs on tightly wound internal strings; Austrian Georg Wissel tongue-slaps and squeaks augmented and gurgling split tones from deep inside his alto saxophone's body; and German Etienne Nillesen eschews a regularized pulse for pinpointed slaps, rubs and whirls from the top and sides of his single extended snare drum.

Although the potential for musical discombobulation seems maximized, individual tone exploration evolves as realized tonal investigation, not grandstanding. Each improviser is able to sense others' procedures with near clairvoyance. That means no matter how many instances of keyboard comping, radical percussion cranks or strained reed overblowing are heard they never have a singular function. Instead, an equivalent intermittent and understated continuum is simultaneously generated by the others. Taken together each technical instrumental prod is eventually interlaced into a slow moving transformative sequence that also underlines quiet but robust ensemble work. While exposing unexpected variants of each instrument's range C/W/N eventually creates a program of profound horizontal association.

Ken Waxman

The Way to You (violin jazz)
Sara Caswell
Anzic Records ANZ-0085-02
(saracaswell.com)



► Grammy-nominated violinist/composer Sara Caswell has had a fruitful performing career, but it took close to 17 years for her third solo album to emerge. *The Way*

to *You* is a collection of original compositions, thoughtful arrangements and magnificent collaborations. Caswell has joined forces with her longtime musical collaborators – Jesse Lewis (guitar), Ike Sturm (bass), Jared Schonig (drums) and Chris Dingman (vibraphone) – creating a musical synergy that can only come from familiarity and deep connection. The album has a tranquil atmosphere and compositions are mostly within the realm of ballads, which puts light on the polished ensemble performance. Caswell is undoubtedly a queen of ballads. Her improvisations are poised, stylish and unhurried, her tone light, fluid, resonant. On this album she plays both violin and hardanger d'amore (5-string Norwegian fiddle), creating an array of beautiful colours.

Caswell is at her most powerful when improvising on the vocal lines – her ability to convey the emotions behind the lyrics is remarkable. This is most obvious in *On My Way to You*, an arrangement of Michel Legrand's 1988 ballad. *O Queinha De Ser*, the quartet's version of Antonio Carlos Jobim and Vinícius de Moraes' composition, is dark and sultry and the longing hardanger's melodies go straight to the heart. Caswell's original collaborative compositions *Warren's Way*, *Last Call* and *Spinning*, inspired by the things of life – nature, love and bicycles – are great additions to the classics.

Ivana Popovic

Uptown on Mardi Gras Day
Delfeayo Marsalis Uptown Jazz Orchestra
Troubadour Jazz Records TJR02062023
(dmarsalis.com)



► The latest release by renowned American jazz trombonist Delfeayo Marsalis (grandson of Ellis Sr. and brother to Wynton, Branford and Jason) is a fun,

tootin' good time that will get every listener's toes tapping and shoulders shaking. Born and raised in New Orleans, it's no surprise that Marsalis has gone all out on this latest musical venture, focusing on the festivities and feelings gleaned from Mardi Gras Day. Featuring the all-star Uptown Jazz Orchestra

providing fabulous backup on each tune, this makes for perfect accompaniment to the fresh spring days that are now upon us. The album features both iconic jazz classics with a renewed honky tonky flavour and new originals penned by Marsalis himself.

The spirited nature of this record is positively contagious, filling the soul with joy and happiness right from the first track. Of special note is *Carnival Time*, starting off the album with a rhythmic “get up and go” feeling, featuring fantastic percussive work by Herlin Riley, Marvin “Smitty” Smith and Alexey Marti. What really makes this album is the remarkable brass talent that adds just that extra little touch to each piece. Punchy, tight horn riffs layered over soaring flute and sax solos along with an unmistakably funky bass line are what forms this musical journey into a perfect whole, rounding out the New Orleans sound yet also bringing in a bit of a new flavour and spark. For those jazz aficionados looking for an extra spring in their step, this record is a perfect addition to the collection.

Kati Kiilaspea

The Harlem Suite
Jacques Schwarz-Bart
Ropeadope Records rad-699
(ropeadope.com)



► This album – *The Harlem Suite* – may suggest that Jacques Schwarz-Bart, and that fire-breathing dragon of his saxophone may have rolled up his Guadeloupean

zouk and *Gwo-ka* music (at least for now). But a few bars into the opening chart *Sun Salutation*, you realize that you can never take the spellbinding rhythms of Guadeloupe out of the iconic Guadeloupean. Indeed, the melody, laced with the pulsating *zouk-chiré* rhythms, comes forth from Schwarz-Bart’s saxophone like tongues of fire. His music virtually “sings” as it grooves to jazz, the very echo and heartbeat of Harlem.

To anyone unfamiliar with the work of Schwarz-Bart, do not let the francophone name fool you. Behind it is an Antillean with an African soul, a Guadeloupean with spirits dancing in the flesh. This makes for a very potent mix in his music. His tribute to the jazz masters and the musical heritage of Harlem constantly inveigles; often elegiac – such as in the mystical impression of Herbie Hancock’s *Butterfly*, voiced by the wraith-like Malika Tirolien, while the moon seems to cast a carnival spirit on John Coltrane’s *Equinox*.

Shadows and light dapple *From Goré to Harlem*. Everyone has a role to play everywhere, as Schwarz-Bart leads a proverbially fired-up *beguine vidé* carnival band. Each piece of music swings pendulously. The questing *Dreaming of Freedom*, voiced

by Stephanie McKay, soars into its celestial dénouement.

Raul da Gama

Stage & Screen
John Pizzarelli
Palmetto Records JOP101 (propermusic.com/label/p/palmetto-records.html)



► There can be no question that guitarist/vocalist John Pizzarelli, as the son of the late, iconic guitarist Bucky, was born with special musical DNA... and for the

past 40 years plus, Pizzarelli the younger has honed his craft and performed to sold-out concert halls and venues throughout the world. Joining him on a new project that pays tribute to a dozen compositions that have been presented on both stage and screen, are his intuitive collaborators Isaiah Thompson on piano and Michael Karn on bass.

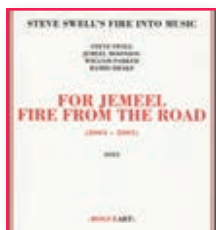
The opening salvo, *Too Close for Comfort* is a jaunty, swinging take from the 1956 Broadway hit *Mr. Wonderful* that showcases Pizzarelli’s impossibly pure vocal instrument, as well as his gorgeous intonation. A snappy, sinuous piano solo from Thompson and a fine unison voice/guitar scat section are the icing on the proverbial cake. Another choice, up-tempo track is *I Want to Be Happy*, where prodigious 7-string guitar technique takes one’s breath away and Karn renders a facile “in the pocket” solo.

Bernstein’s *Some Other Time* from *On the Town* is performed as a pristine guitar solo that plucks our heart strings all-the-while weaving melodic and lyrical magic. Other delights include Pizzarelli’s percolating arrangement of *Just in Time* from Comden and Green’s *Bells Are Ringing*, and the *Oklahoma Suite*, which is the lovely synthesis of three tunes from the beloved American musical. Closing the set is a gleaming gem: *As Time Goes By*, which is authentically performed with a fully restored verse. A stellar collection, lovingly drawn from our shared art forms of music, theatre and film.

Lesley Mitchell-Clarke

JAZZ FROM THE ARCHIVES

For Jemeel – Fire from the Road
Steve Swell’s Fire Into Music
RogueArt ROG0126 (roguart.com)



► Emerging in the 1970s, Chicago-born alto saxophonist Jemeel Moondoc was a firebrand of free jazz, his work characterized by

original phrasing, emotional immediacy and unwavering commitment to musical liberation. In 2004 the younger trombonist Steve Swell put together a New York dream band with Moondoc, bassist William Parker and drummer Hamid Drake (the latter two a definitive rhythm section for rugged extended improvisation) for a tour ranging from the U.S. Midwest to the West Coast and then through Canada. Moondoc died in 2020, after a lifetime plagued by sickle-cell anaemia, just as the group planned a reunion recording; in lieu of that, Swell assembled this three-CD, three-hour set from 2004-5 concerts.

Moondoc’s command is apparent on *Space Cowboys*, his style deeply rooted in essential bop and blues sources, but they are pressed into his own distinctive lines. Swell combines all the bends, smears and raw and celebratory bleats of generations of jazz trombonists. *Junka Nu*, from the 2005 Guelph Jazz Festival, moves with an Afro-Caribbean lilt, combining twisting, expressive lines with a dancing rhythm, creating a compound space that marks the special possibilities of free jazz. It’s a quality maintained here by Parker and Drake, whose compound rhythms are at once determined and celebratory.

It’s rare to find documentation of this scale appearing for a band that wasn’t famous, but this is rare work with a consistent, incendiary power, a tribute to the band as well as to Moondoc.

Stuart Broomer

Treasures
Bill Evans
Elemental Music 5990444 (elemental-music.com)

Blue Room
Chet Baker
Jazz Detective DDJD-008
(deepdigsmusic.com)



► Bill Evans and Chet Baker had much in common. Both born in 1929, they were great lyric talents. Both achieved tremendous acclaim, and both suffered the

ravages of heroin addiction, contributing to Evans’ death in 1981, Baker’s in 1988. Baker had known stardom and decline before Evans emerged in 1958, and they were very different musicians, Evans a meticulous student of complex harmony, Baker a “natural” who could travel fluently through chord progressions without naming them. These boxsets, available on CD or LP, present aspects of their individual European careers, Evans a visitor, Baker a long-time resident.

Treasures packs a few facets of Evans’ career into visits to Denmark. It initially presents him in 1965 in his favoured trio format, a conversational form here completed

by the necessarily virtuosic bassist Niels-Henning Ørsted Pedersen and either Alan Dawson or Alex Riel on drums. The material ranges from standards to Evans' own compositions, *Time Remembered* and *Waltz for Debby*. The rest of the disc, from 1969, has the trio with bassist Eddie Gomez and drummer Marty Morell joined by the combined forces of the Royal Danish Symphony Orchestra and the Danish Radio Big Band in a suite of mostly Evans' compositions conducted by arranger/trumpeter Palle Mikkelborg, who manages the massed ensemble with apt taste.

There follows a 1965 solo set that ranges from a moody *'Round Midnight* to a rhapsodic *My Funny Valentine*, then continues with trio sets from 1966, with Gomez and Riel, and 1969, with Gomez and Morell. Evans' could return repeatedly to the same material, trusting to his bandmates and his own invention to reignite the composition in hand. Here Miles Davis' exotic *Nardis* appears in each trio's playlist, explored at contrasting lengths, and there's a joyous account of Johnny Mandel's *Emily*, another favourite Evans vehicle.



Last year's release of Chet Baker's *Live in Paris: The Radio France Recordings 1983-1984* (Elemental) presented some of Baker's finest perform-

ances, expansive, consummately lyrical and enlivened by intense support. On *Blue Room*'s two 1979 sessions one gets both very good Baker and some lesser work. Mercifully, the first session contributes 70 minutes of music, the second only 25. Baker travelled to Hilversum, The Netherlands, in April with mostly American partners. Pianist Phil Markowitz, a regular, is empathetic, embellishing Baker's brilliant minimalism, evident on Wayne Shorter's *Beautiful Black Eyes*. Drummer Charles Rice and Belgian bassist Jean-Louis Rassinfosse contribute firm underpinnings as well, for both Baker's hesitant but engaged vocals and his warmly muffled trumpet balladry. The brief session from November had Baker driving a long distance, forgetting his sheet music and playing with a local band he had just met. The results are sometimes positive, but the relaxed communication that Baker enjoyed with the previous group is absent, and his vocals sound tired. That April quartet session, however, shows Baker in excellent form.

Stuart Broomer

POT POURRI

Canvas

Natalie McMaster; Donnell Leahy
Linus Entertainment 270787
(natalieanddonnell.com)



► Natalie McMaster and Donnell Leahy have long been considered Canada's reigning power couple of Celtic music. With their latest project

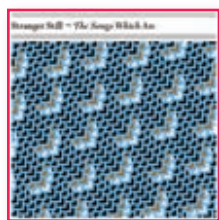
(released on St. Patrick's Day) the virtuosic fiddle duo expands the boundaries of traditional Celtic modalities by embracing global sounds with the help of diverse, world-class guest artists, framed with innovative, contemporary arrangements. Many of the 13 tracks here have been penned by McMaster, Leahy and co-producer, exquisite guitarist, Elmer Ferrer.

The opening title track is a pulsing wall of sound, parenthesized by thrilling segments of McMaster and Leahy's masterful fiddle work, which seamlessly segues into the dynamic, *Colour Theory* featuring Brian Finnegan on both flute and Irish whistle. Other delights include the joyous *Dance Arnold Dance*, which incorporates a fine horn section, and *Woman of the House* which features noted Celtic vocalist Rhiannon Giddens, who dives deep into the emotional history of the Irish and Scottish settlers in Canada, and both the joy and pain of their exile.

Iconic cellist, Yo-Yo Ma, brings his soulful presence to *So You Love* – a diaphanous, heart-rending and deeply moving ballad performed here with perfection, displaying a sinuous string trio of Ma, McMaster and Leahy. Additionally stunning is the addition of Josemi Carmona's flamenco guitar on both *Galicia* and *Caramelo*, which celebrates the deep, ancient Celtic connections in Spain, and *The Laird O'Bemersyde* where McMaster and Leahy's fiddles and ensemble literally weep with longing. A truly inspired recording guaranteed to move even the coldest heart.

Lesley Mitchell-Clarke

The Songs That Are Stranger Still
All Set! Editions AS016
(all-set.bandcamp.com)



► First gaining recognition as a jazz bassist/composer, Pete Johnston has gradually revealed other facets of his creative imagination. *Stranger Still* is a song project, a quartet devoted to settings of the

distinguished Maritime poet Alden Nowlan (1933-1983), like Johnston once a resident of Hants County, Nova Scotia. Johnston plays acoustic and electric guitars and banjo here and occasionally sings as well, along with the clarion principal singers Mim Adams and Randi Helmers and bassist Rob Clutton.

For the group's second Nowlan collection, Johnston continues to refine his art, continuing to develop an idiom that falls principally in a British folk tradition, but which has expanded its range to suggest medieval plainsong along with touches of the richer harmonic vocabulary of jazz. There's a fundamental affinity between Johnston's music and Nowlan's poetry, a clarity and direct address with subtle nuances of diction and musical phrasing that continually surprise. Nowlan's poetry can comfortably set a mythic theme in a commonplace home: in *I, Icarus* the narrator explains, "My room was on the ground floor at the rear of the house." In the instrumental introduction to the opening *Snapshot*, guitar and bass fuse into a single instrument. Johnston occasionally augments the quartet in surprising ways, adding organist (and singer) Andrew Killawee to bring substantial power and depth, notably to *The Bhikkhu*, adding cathedral-like grandeur and harmonium wail to an Eastern theme.

Johnston is developing as distinctly Canadian an art-form as one might conceive.

Stuart Broomer

Waiting for the Sun to Rise
Marc Jordan
Linus Entertainment 270730
(marcjordan.com)



► Marc Jordan is a member of a very small, select group – Canadian artists who have garnered recognition and success beyond our borders and represented Canada on

the global stage with their skill, originality, artistic integrity and creativity. Jordan's latest release, which was produced and arranged by Lou Pomanti and co-produced by Jordan, is yet another shining example not only of Jordan's gifts as a poet, composer and musician, but also of his ineffable taste and understanding of the essential need for human communication through the arts.

The majority of the 12 tracks here were written by Jordan in collaboration with Pomanti, Steven MacKinnon, John Capek and Bruce Gaitsch – with a few treats from Jimmy Webb, Tears For Fears, Blue Nile's Paul Buchanan and Pomanti. The irresistible project kicks off with *The Last Buffalo*, which features lush, contrapuntal strings and segues seamlessly into *Best Day of My Life* – a moving romantic ballad, lovingly rendered by Jordan and featuring a sumptuous trumpet

solo by the iconic Randy Brecker. *Coltrane Plays the Blues* invokes Jordan's famous "after-hours netherworld" zone.

The inveigling title track is both visual and potent – a song in search of a film – and *Rio Grande* explores the damage that has been done to Mother Earth, as well as an invitation to BE the change, as we measure our hope against the eco crisis at hand. Other tasty delights here include the soulful *Tell Me Where it Hurts*, Jimmy Webb's *The Moon's a Harsh Mistress*, performed with Jordan's distinctive, sensitive style, and the luminous arrangement and performance of Buchanan's *The Downtown Lights*. In short, this is a triumph of a recording from a world-class artist, performing at the peak of his skills – rife with creativity, talent and insight.

Lesley Mitchell-Clarke

Tara Rara
Bruno Capinan
Independent (capinan.com)



► Bruno Capinan (they/them) is a Brazilian-Canadian singer and songwriter whose music combines traditional Brazilian rhythms with contemporary

pop and rock influences. For *Tara Rara*, their sixth album, they delve into stories and sounds stemming from their home state of Bahia.

Since all the songs are in Portuguese, those of us who don't speak that language won't be able to literally understand the songs, but the emotions come through via Capinan's expressive singing. Capinan has explained that the inspiration for *Tara Rara*, which means rare desire, came to them in a dream about two enslaved men who fell in love on a slave ship travelling from Africa to Brazil. The themes of the songs relate to love, pain, childhood memories, reclamation, catharsis and heritage.

Musically, there is plenty to appreciate with pretty melodies and infectious rhythms plus beautiful string, woodwind and horn accompaniments throughout. Much credit goes to producer Vivian Kuczynski, who also mixed, arranged and played keyboard, synthesizer and guitar on all the tracks. The album opens with *Ode ao Povo Brasileiro* (*Ode to the Brazilian People*), a polyrhythmic tune that blends traditional Brazilian percussion with modern electronic sounds. From there, the album explores a range of styles, including the haunting *Deuses Deusas*, the gently swinging samba *Meu Preto* and the danceable *Mafua*. Fans of Brazilian music will find much to enjoy on this dynamic and eclectic album.

Cathy Riches

Gamelan Music of Cirebon Indonesia
Volume 4
Gamelan Sinar Surya

Gamelan Music of Cirebon Indonesia
Volume 7
Gamelan Sinar Surya

Gamelan Melayu – Traditional Gamelan Music Of Malaysia
Gamelan Sinar Surya
Independent (gamelan.bandcamp.com)



► *Gamelan Sinar Surya* (Javanese for *Rays of the Sun*), a collective of 16 musicians and dancers from Santa Barbara, California, has a unique artistic mission. Directed

by the indefatigable musician, music director, teacher and cultural activist Richard North, for decades the group has been dedicated to the preservation, performance and dissemination of the traditional performing arts of Cirebon, located on the northcentral coast of the island of Java, Indonesia. Cirebon is a cultural region with deep historic roots, richly endowed with dynamically evolving artistic traditions. North made his first visit to Cirebon in 1976 and his reaction to what he experienced was profound. "I immediately fell in love with the culture, especially the music."

Gamelan Sinar Surya (GSS)'s practice centres on the music played on numerous kinds of the indigenous gamelan, which can be described as an orchestra of various hanging gongs, gongchimes, metallophones, a xylophone, flutes, drums and sometimes other instruments and voices. Of GSS' three newest releases, two are dedicated to the performance of traditional Cirebon gamelan repertoire, while the third explores the different gamelan music performed on the Malaysian mainland.

Gamelan Music of Cirebon, Indonesia: Volume 4 includes music played on four types of Cirebonese gamelan; each with its own tuning, playing style, character and a bespoke repertoire. Many of the instrumental pieces played by these antique gamelans are rarely heard today. For instance, the tracks *Abduhu* and *Bragalan* illustrate one of the reasons: the great age of some of these works. They originated in the Javanese sultanate of Banten, founded by Sunan Gunung Jati before he became the second king of Cirebon in 1479 CE. *Abduhu* and *Bragalan* are played on the seven-tone gamelan pelog forming part of the repertoire of the vanished Banten shadow-puppet theatre.

Gamelan Music of Cirebon Volume 7- Live Concert was recorded in front of a live audience in Santa Barbara. GSS' seventh album includes pieces from the characteristically bright and cheerful five-tone gamelan prawa



dance depicting a princess awaiting the arrival of a bird of paradise in a palace garden. The track *Moblong* is a further example of North's underlying mission. A delicate classical melody from the gamelan prawa repertoire, it is traditionally played to calm the bride in a royal wedding at the Kacirebonan Palace. North learned it in the 1980s from the palace arts director, Pangeran Haji Yusuf Dendabrata. On returning to Cirebon after a 17-year absence he was surprised to find no living musicians who knew the piece. This recording is part of an initiative to re-introduce it to the Cirebon repertoire.



Gamelan Melayu: Traditional Gamelan Music of Malaysia

With deep historical roots on the Indonesian islands of Java and Bali, gamelan music performance has

over the last few hundred years spread to other cultural spaces – and eventually around the world, including Canada – adapted into scores of distinct regional styles. Gamelan Melayu is one of a constellation of treasured Malaysian arts, the music linked to elaborate royal dances known collectively as joged gamelan, back in the day performed in the palaces of Malay sultans. Despite its centuries-old pedigree, gamelan Melayu is relatively unknown among the global music community. Richard North studied this rare gamelan style in 1980 with the well-known Malaysian joged gamelan expert Marion d'Cruz. After a long wait, this is GSS' first album to feature this melody-forward music. Listeners get a privileged glimpse into music imbued with a distinctive delicate regional charm, convincingly rendered.

Andrew Timar

Something in the Air

Unexpected Interpretations add to Unique Definitions of Creative Music

KEN WAXMAN

As the parameters of jazz and improvised music continue to expand during the 21st century, so does the bedrock of theme material and instrumental extensions. While many improvisers still record classic discs that are completely free form, other creative musicians alter and bend exciting sounds to create original programs.



While interpretations of Thelonious Monk classics are nothing new, especially as his stature has grown among conventional and conservative players since his 1982 death, performances of these nine melodies on solo viola is almost certainly unique. But that's exactly what Romanian-born **George Dumitriu**, who now teaches in Utrecht, has done with **Monk on Viola (Evil Rabbit ERR**

36 evilrabbitrecords.eu). While his playing encompasses microtones and repetition, and his instrument includes preparations, the dominant approach involves deftly reconstituting the pieces so that familiar themes are present along with original variations. This is aptly displayed on 'Round Midnight, Monk's best-known composition, which begins with woody slaps, and angled string sawing until a twanging variant of the melody is heard and recognized at the same time as it's pinched and descends the scale. The concluding *Crepuscle with Nellie* gets a similar treatment, vibrating in and out of tempo as adagio rubs and spiccato slides change places, culminating in an exciting col legno finale. Analogous strategies are exhibited on the other seven tracks. *Boo Boo's Birthday* almost becomes a simple country dance tune, then in a reversal deploys and fragments the theme with high-pitched, multi-string changes. Double stops finally become a jagged stroke representation of the melody. More traditionally *Trinkle Tinkle* begins and ends stating and recapping the head, with an initial high-pitched race up the scale sliding from presto to moderato and repeating melody variants as it descends. Fractured enough to be distinctive, this idiosyncratic program doesn't subvert Monk's purposeful body of works.



Akin to this strategy of reconstitution and homage occurs on Montrealer-turned-Manhattanite **Rick Rosato's** solo bass recreation of a set of distinctive country blues songs plus a couple of jazz classics on his aptly named **Homage CD (rickrosato/bandcamp.com/album/homage)**. Applying full intensity to this less-than-23 minute disc, he

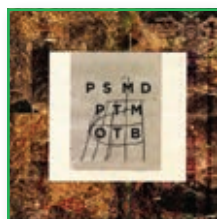
uses different tunings and mutes to attain the yearning resonance of the original tunes. Throughout his full rounded tone and supple fingering makes up for any lack of accompaniment. Serendipitously he too interprets *Crepuscle with Nellie*. Remaining mostly in the instrument's bass clef, he plucks his way through bluesy variations before exposing the theme at the two-thirds mark. Ironically *Elvin's Guitar Blues*, composed by powerhouse drummer Elvin Jones, is more highly rhythmic and in context sounds as traditional as the venerable tunes surrounding it. These range from Mississippi John Hurt's songster classic *Boys, You're Welcome* played with a spry guitar-like lilt, to

Muddy Waters' *I Can't Be Satisfied*, the epitome of hard blues and harbinger of R&B. On the latter Rosato emphasizes the beat with double and triple strokes and pumped-up theme variations before shaking his way to full theme statement. Overall, he signals his homage and adaptation best on Skip James' *Hard Time Killing Floor Blues*. He hammers strings to bend notes and repeats choruses so that the original's emotional pressure and his distinctive woody vibrations are given equal play.



More of an undertaking, Indian-American vocalist **Christine Correa's Just You Stand and Listen with Me (Sunnyside Records SSC 1684 sunnysiderecords.com)** interprets compositions from drummer Max Roach's 1961 albums *We Insist!* and *Percussion Bitter Sweet* that chronicled his militant response to that era's Civil Rights situation. As on the original discs, the singer's dramatic personi-

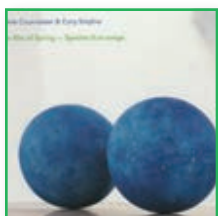
fication of the mostly sardonic and defiant lyrics is doubled or commented upon by Sam Newsome's soprano saxophone, with pianist Andrew Boudreau, bassist Kim Cass and drummer Michael Sarin adding the requisite accompaniment. Studied in guttural expressions, melismatic tone gyrations as well as bel canto euphony, Correa energizes some of the simpler lyrics. More to the point, she brings a proper mixture of sarcasm, fortitude and hopefulness to the songs, which range from the slavery evoking *Driva' Man* – where her stab-bing lyrics are punctuated by whip-like tambourine slaps – and the hypocrite-indicting *Mendacity*, to the more hopeful *All Africa* and *Freedom Day*. The latter concludes the album proclaiming a program of demand, defiance and realization. The former, like some of the other tracks, expresses its strength in spite of – or perhaps because of – wordless vocalizing. Matching her cadences to drum ruffs, the exposition is bolstered as Sarin adds percussion accents and Newsome treble slides and spits. This leads into *Triptych: Prayer/Protest/Peace* a protracted essay in blending voice ululations, yodels and murmurs with high-pitched saxophone loops and split tones sounding nearly identical to the voice, with both backed by a slithering bass line and drum clunks. Boudreau's subtle comping or tinkling swing plus Cass' thumping bass embellishments are clearly exhibited throughout as group instrumental prowess. Yet sadly the state of the world, and especially the US, make Correa's recasting of some of the lyrics as relevant in 2023 as 1961.



Taking a detour from established icons to his contemporary, **Marc Ducret – Palm Sweat's Plays the Music of Tim Berne (Screwgun/OOYH 001 outforyourheadrecords.com)** has the French guitarist sonically enriching compositions by the American saxophonist whom he has worked with since the mid-1990s. Throughout Ducret, who plays a variety of guitars, basses and hand drums, is

backed on and off by brass players Fabrice Martinez and Chrstiane Bopp, flutist Sylvaine Hélay and cellist Bruno Ducret. A variant of Dumitriu's and Rosato's solo showpieces, the guitarist used the tools and frequencies available in his home recording studio to multi-track his playing on various instruments then mixed the results, later adding other musicians' contributions. Neither auto-tuning nor artificial intelligence, the multiple Ducrets heard produce an organic aggregate that snugly bonds spatial and spectral elements. This is obvious from *Curls/Palm Sweat/Mirth of the Cool*, the triptych first track that logically moves from electric guitar fuzz tones that migrate across the sound space to become dissonant when backed by secondary guitar riffs. Rooted bass guitar strums linked to frame drum ruffs provide a rhythm that underscores the performance, which reaches a high point as a pleasant finger-style melody is answered by high-pitched string frails. Broken up by sequences where guitar interludes suggest hesitant mandolin-like hard picking or primitivist folksy strums, this approach is used throughout the session. Development of Berne's themes is linked to techniques as varied as sophisticated slurred

fingering, intense string hammering, a pivot to hard rock-like screaming flanges and even jagged strokes on *Rolled Oats* that sound as if a Thelonious Monk motif has been transferred to the guitar. For added variety, these distinctive frailties or chordal development are sometimes cushioned by vamps from the entire horn section to fill in dangling spaces. Bopp's echoing trombone-plunger tones add portamento resonance to *Shiteless* which is otherwise given over to a string mash-up among chiming smacks, lyrical acoustic asides and buzzsaw electric riffs. The session's real climax occurs on *Static*, as Martinez's trumpet smears and open-horn flutters are a contradictory harbinger to a squeezed cello-guitar conclusion that almost sounds like an Eastern European dance and is further emphasized with wordless vocalizing and hand clapping.



It isn't only classical jazz themes which are reinterpreted by creative musicians, so-called classical music is part of a retrofit as well. **The Rite of Spring – Spectre d'un songe** (Pyroclastic Records PR 26 pyroclasticrecords.com) came about after the family of Igor Stravinsky insisted that any piano performance of the famous 1913 ballet and orchestral concert work had to be played by

two pianists. Swiss pianist **Sylvie Courvoisier** had already created a solo version of the composition. She then recruited American pianist **Cory Smythe**, who has experience similar to her own, playing improvised and notated music, to perform and record the two movements of *Rite* and her own *Spectre d'un songe*. The key to this disc is that the

two pianists are so cognizant of the source that they're not creating improvisations on, but improvisations along with, the Stravinsky score. The performance isn't a miniaturization of the composition, but a particular diversification of it. During *Le Sacre du Printemps*, Pt.1: *The Adoration of the Earth* and *Le Sacre du Printemps*, Pt.2: *The Sacrifice* they use tropes encompassing bright keyboard bounces, high-pitched glissandi, crescendos of rolling notes and pedal-point pressure, but don't neglect the underlying theme. Passing motifs between them or having one decorate a line as the other impels the theme, the enhanced rhythmic pressure or lyrical sequences always refer back to the original composition. Throughout, the familiar motif frequently appears and reappears and is expressed without extemporization at the end. Courvoisier's *Spectre d'un songe* which takes up as much space as both Stravinsky tracks isn't really ghostly or dream-like. Instead, its droning andante exposition is toughened through inner string reverberations and bass clef emphasis to double in tempo and loudness by mid-section. As the sequence sways while each keyboardist interjects key clips, clanks and cascades, it diverts into rumbles and pressure, but like the previous notated piece never loses the narrative thrust. A slow methodical examination of each note and pattern typifies the final section, which refers back to the introduction as it fades away.

In their own ways each of the musicians confirms that all sorts of music composed by many musicians of very different attitudes can be interpreted in an uncommon and individual fashion. And they go on to demonstrate that. 🎧

What we're listening to this month: **New to the Listening Room**

Read the reviews here, then visit
[thewholenote.com/listening:](https://thewholenote.com/listening)

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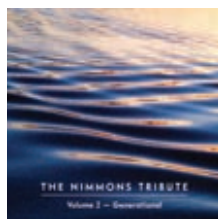
BACK IN FOCUS

Previously covered in *The WholeNote*, and topical again

VINTAGE NIMMONS compiled by Jack Buell

As jazz writer Colin Story explains elsewhere in this issue (page 30), on June 3 this year Canadian jazz giant Phil Nimmons reaches an enviable milestone – his 100th birthday, and to celebrate the occasion, The Nimmons Tribute will release a new recording – Volume 2 of their musical project to celebrate the living legacy of the Canadian jazz giant.

The Nimmons Tribute Volume One: To The Nth was released in early 2021, when for some reason there wasn't a whole lot of live music happening. Good new recordings helped keep us hopeful, and gave us little things to celebrate. *To the Nth* did both of those things. (Yoshi Maclear Wall's February 2021 review of the disc still rings fresh and true, and is included here.) →



Volume 2, *Generational* will be released on June 23. It includes some “vintage Nimmons”, and two new compositions by Nimmons’ grandson – pianist, arranger and composer Sean

Nimmons. Visit nimmonstribute.ca

JAZZ AND IMPROVISED

The Nimmons Tribute Volume One – To The Nth
Kevin Turcotte; Tara Davidson; Mike Murley; William Carn et al
Independent n/a (nimmonstribute.ca)



► Forgive the tired expression, but Phil Nimmons needs no introduction. As far as contributors to the Canadian music landscape go, it would be hard to find many as

seismic as Nimmons. I am sadly too young to have appreciated him first hand, but his legacy at 97 is such that I can still get a sense of his transcendence both through his music and through his countless talented former students who constantly

sing his praises. Case in point is this new tribute album that combines the best of both aforementioned worlds. Featuring an astonishing roster, spearheaded by Nimmons’ grandson and accomplished pianist Sean Nimmons, this album is a fitting tribute full of heart and brilliance.

Sean’s arranging and production are a highlight, as this record’s pristine sound allows for a modern, yet faithful, interpretation of his grandfather’s music. Another bright spot is the sample of Nimmons’ work selected for these recordings. Some of his finest compositions are featured spanning across multiple decades, which goes a long way to showcase the sheer scope of his prolific output. The Sean Nimmons-composed track *Rista’s Vista* is the one outlier here, and serves as the album’s centrepiece. Dedicated to his grandfather, it’s a love letter to a man who continues to inspire.

Yoshi Maclear Wall

Galloway interviews Nimmons

In December 2005, (*The WholeNote*, vol. 11 no.4) Jazz Notes columnist Jim Galloway sat with Nimmons for a wide-ranging, still topical chat. Here are a couple of excerpts.



JG: Why clarinet?

PN: When I think back on those days, radio ... you’re fooling around the dials or something. I can’t remember anything specific, but according to Jane, that’s my sister, she said I was smitten with Benny Goodman and I wanted to get a clarinet and so that’s how that came about ...

I think having a highly motivating and inspiring relationship to what you’re hearing on the radio is something ... eventually I

found out when Benny Goodman was broadcasting on the Camel Caravan (or Artie Shaw), and those were both influences on me.

Recording

JG: How do you feel about playing in a studio as opposed to before an audience?

PN: Oh, I’d much rather play before an audience. I feel that they are a part of the formula with the performer and that they are a part of the whole process. God, you’ve got to have a conversation, it’s not only with yourself.

JG: Well, it’s the same for me. I would rather record before an audience and I would accept flaws in the recording, because of the other pluses.

PN: I have always felt that – right from the beginning. There are people who really dig going into studios, that’s another approach. This is just my opinion: when I listen to the live recordings over the years opposed to ones from studios, for me, I could keep listening to the live recordings always, always. The other ones start to pall, I think they don’t have the same ambience, but that’s me, you know. I

don’t know whether my philosophy affects my listening as well (laughs) because life is not perfect, so why do we try and make it perfect?

JG: What about singers?

PN: I have the greatest respect for the human voice because I think that it is the primary human instrument. I have always wished that we could put all of our jazz programme students into a choir and make all of the instrumentalists sing, because it is one of the most profound experiences that I ever had when I went to study at Juilliard. They put all the instrumentalists (we sat out in the theatre, there must have been about 700 of us) in a choir. I had just arrived from Vancouver you know, and was there to study, and (laughs) here I am, singing. I never sang before in my life. To make a long story short, we gave a performance of the Bach B Minor Mass and I was one of 100 basses.

You can find the full article by visiting kiosk.thewholenote.com and navigating to Vol 11 No 4. The interview begins on page 14.



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