

the WholeNote

PRICELESS!

Vol 20 No 6

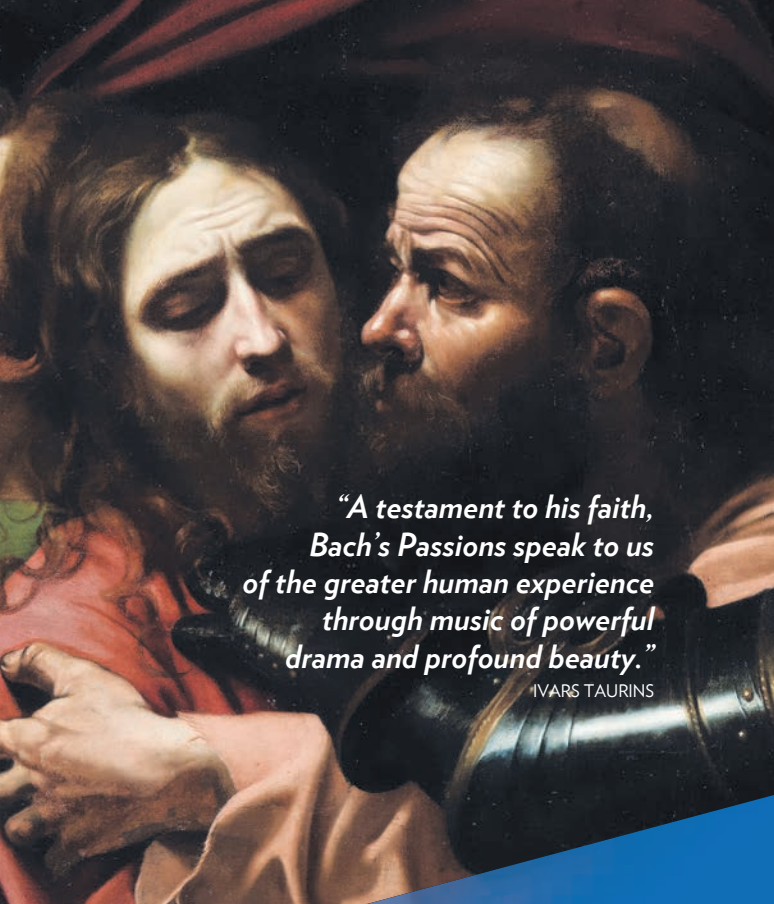
CONCERT LISTINGS

MARCH 1- APRIL 7 2015



O Dowland!
Slattery
& La Nef

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(*Four Last Songs*)

Wagner: *Prelude and Liebestod* from
Tristan und Isolde

Beethoven: *Symphony No. 7*

Stravinsky The Rite of Spring

FRI, MAR 27 AT 7:30pm
SAT, MAR 28 AT 7:30pm

Krzysztof Urbański, conductor
Sol Gabetta, cello

Kilar: *Orawa* (MAR 27 ONLY)

Dvořák: *Cello Concerto*

Stravinsky: *The Rite of Spring* (1947)

Tchaikovsky Symphony 4

WED, APR 1 AT 8pm
THU, APR 2 AT 2pm

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MUSIC'S CHILD? 63

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Damn the Torpedoes

I always have a funny moment of pleasure when one of our columnists finds himself or herself having to preface a reference to a particular upcoming event with a disclaimer – calling readers' attention to the fact that the columnist in question is actually performing in the event they're about to tell you about. (See the final paragraphs of Ben Stein's and Ori Dagan's columns in this issue for examples of what I am talking about.)

It doesn't happen often, but often enough. And the pleasure that I get from it, every time, is the little reminder that so many of our writers are, in fact, active participants in the musical "Beats" they write about, rather than detached observers.

I also get some satisfaction, in those situations, from the fact that we still make the effort to point these little conflicts of interest out to our readers when they happen. It gets harder and harder when all the protocols they teach in publishing courses about keeping one's editorial operations as pure as the driven snow are being blown away by the winds of digital change. It's especially hard for the little guys like us to stick to protocols for keeping editorial and advertising separate at a time when even the big guys who passed exams in the rules are floundering for consistency.

So what am I driving at? Well, just this: this is one of those times when I am busting to use this supposedly sacred bit of editorial real estate to tell you about a whole bunch of things I would not even know about if I were wearing only my editorial hat instead of the two or three that every member of this tiny organization must juggle just to keep this little publication going.

So, damn the torpedoes! Here I go! (I can always go back to being an editorial virgin in the morning, can't I?)

One: Azrieli

Were you in too much of a hurry to come visit me here to notice the advertisement from the Azrieli Foundation on page 4, announcing the Azrieli Music Project? The competition announced in the ad should make the composers among you sit up and take notice, at any rate. It offers a \$50,000 prize for a 15 to 25 minute newly composed work of "orchestral Jewish music," by a Canadian resident; to be performed in a gala concert by Kent Nagano and the Montreal Symphony Orchestra.

The question that jumped up at me immediately was "So, what constitutes 'Jewish music,' in these times?" To their credit, the AMP doesn't duck the question. "The question What is Jewish Music? is at the heart of a constantly evolving cultural dialogue," they say. "Taking into account the rich and diverse history of Jewish musical traditions, the AMP defines 'Jewish Music' as music that incorporates a Jewish thematic or Jewish musical influence. ... Defining Jewish music as both deeply rooted in history and tradition and forward-moving and dynamic, the AMP ... challenges orchestral composers of all faiths, backgrounds and affiliations to engage creatively and critically with this question in submitting their work."

Consider the following: in this month's *WholeNote* listings there is a concert on March 12, jointly presented by the Ashkenaz Foundation and the Aga Khan Museum, titled "Spotlight on Israeli Culture" and featuring the Diwan Saz Interfaith Ensemble – a multi-cultural ensemble of Jewish, Muslim, Christian and Bedouin musicians performing "ancient music from Central Asia, Turkey, Persia and the Holy Land." And two days later, on March 14, the Music Gallery, Ashkenaz Foundation and Koffler Centre for the Arts combine to present a work called *The Lanka Suite* by Tova Kardonne which,

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Upcoming Dates & Deadlines

Free Event Listings Deadline
Midnight Sunday March 8

Display Ad Reservations Deadline
6pm Sunday March 15

Classifieds Deadline
6pm Tuesday March 24

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according to columnist Andrew Timar, “goes back to the Klezmer bands Kardonne played in, starting in her teens, as well as to her grandparents’ Eastern European Jewish roots” and goes on from there to engage with the social realities of post-civil war Sri Lanka, taking in, along the way, Kardonne’s “studies of Cuban santería batá drumming, North and South Indian drumming patterns, and her participation in the Brazilian Samba Elégua group.”

With these kinds of dialogue under way in our town, it will be fascinating to see who rises to the AMP challenge. We will follow the story as it develops.

Two: IRCPA

Still on the subject of ads in the issue, please take a look at the one on page 28 for IRCPA (International Resource Centre for Performing Artists) for their series of workshops, March 27 to 29 and then April 10 to 12. Ann Summers Dossena, driving force behind IRCPA, has been preaching in the arts wilderness for as long as I can remember about the unmet needs of artists on the edge of performing careers who have nowhere to turn for support, resources and expertise when they are in the process of making the transition from a sheltered academic environment to the realities of life as working musicians. Now finally, it seems people who should have been listening long ago are starting to listen.

I’m proud to say *The WholeNote* is sponsoring the third of the March sessions (Sunday March 29) right here at the Centre for Social Innovation, 720 Bathurst Street. The first five of you who respond to publisher@thewholenote.com saying you read this can be my guests at the Sunday session!

Three: March for Music Therapy; MusiCounts

And still on the subject of ads, I have two more you should go and look at. First go check out the March for Music Therapy ad on page 77. It’s another example of how music can send out tendrils of re-engagement with community life and living.

And while you’re splashing around the back of the magazine, pop over to page 56 where you’ll find under “Opportunities” in our splendid revamped Classified advertising section the following all-too-easy-to miss announcement about the MusiCounts TD Community program - one of the most unequivocally useful bits of corporate sponsorship I can think of. “SUBMISSIONS ARE NOW BEING ACCEPTED” it says “for the 2015 MusiCounts TD Community Music Program, which provides access to musical instruments and equipment to thousands of children in under-served Canadian communities. The grants will be distributed in allotments of up to \$25,000 totalling \$220,000. Grant applications are now being accepted at www.musiccounts.ca, with a submission deadline of Friday, May 8, 2015.”

And finally:

This issue heralds the beginning, in terms of coverage, of our long slow waltz towards the summer, in the form of Part One of our coverage of Summer Music Education. In Sara Constant’s story “All Roads Lead to Summer” that introduces the directory (page 12) there is the comment that those seeking summer music education, no matter how different, are all looking for “options that foster the ... spirit of learning and community.”

Amen to that. All year round.

publisher@thewholenote.com

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Till Fellner: Clarity First

PAUL ENNIS

Till Fellner was 18 in 1990 when he was asked to play for Alfred Brendel. It was arguably the pivotal moment of his life. Three years later he won the Clara Haskil piano competition gaining a modicum of name recognition and an entrée into the world of recordings.

The head of the keyboard department at the Vienna conservatory, where Fellner had been a student since 1981, had suggested a meeting with Brendel in a castle in Grafenegg not far from Vienna where the noted pianist was giving a recital. Fellner was invited to listen to Brendel's rehearsal in the morning and then play a few pieces for him. The older pianist immediately started teaching by correcting what the younger man was playing. His first lesson had just begun. Brendel then suggested that Fellner call him and arrange another.

Over the next 10 to 12 years, two or three times each year, Fellner visited London where Brendel lived and for two or three days at a stretch, for three to five hours each day, the lessons continued. As Fellner told me in a recent email exchange, Brendel "has been the most important influence in my musical life. As a teacher he

always gave me an overview of a whole piece, but also showed me how to work on all of its details. His attitude as an interpreter, who always tried to serve the music and the composer, will remain a model for me."

The Vienna-born Fellner has served his mentor well. In 2010 he wrote an appreciation of Brendel for *The Gramophone*. "Some musicians are so concerned with detail that they can sound pedantic and lose the sense of line," he wrote. "Others play with a lot of passion but miss some of the refinement." He attributed Brendel's great playing to his ability to combine these two concerns.

While waiting to follow up on Fellner's answers to the questions I had emailed, I spent several hours listening to his ECM Bach recordings of the *Well-Tempered Clavier Book I* and *Two-Part Inventions*, *Sinfonias* and *French Suite No. 5*. His unflinching legato playing is never overbearing. Far from it. His naturalism, which flows organically, can be transformative, its clarity hypnotic; dynamism within a well-defined dynamic range. And you only notice his formidable technique when he effortlessly plays a passage quicker than almost anyone else, but never without a musical reason for doing so.

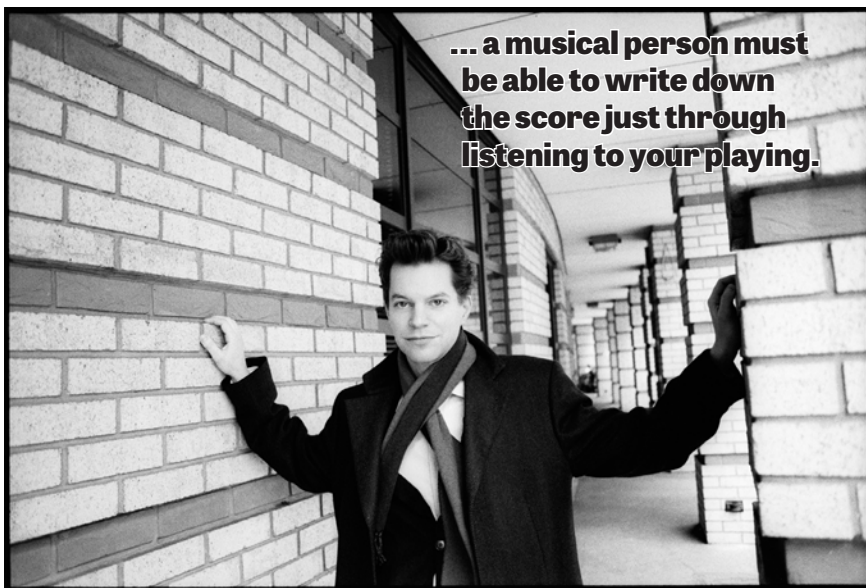
Fellner's answers to my emailed questions were fascinating, concise and informative. When I spoke to him the next day by telephone from his home in Vienna after an intense, fulfilling tour around France, I found him to be thoughtful, engaged and soft-spoken but forthright.

His Toronto debut March 10 under the auspices of Music Toronto includes four preludes and fugues from *Book II* of the *Well-Tempered Clavier*. I asked him to briefly characterize each of them:

"As usual with Bach, the characters of the pieces are very different. The *Prelude in E major* is a subtle, atmospheric piece, the eccentric *E-minor Prelude* is drier, more harpsichord-like. The *Prelude in F major* has a flowing, water-like quality, whereas the *F-minor Prelude* is an intimate, private piece (as often with Bach's *F-minor* works). The *F-major Fugue* seems to me a religious piece. The fiery *E-minor Fugue* is written in a virtuoso style (a similar way of piano writing as in the *G-major Fugue* of *Book I*), and the *Fugues in F major* and *F minor* are more dance-like."

Even before Fellner met Brendel, the Bach recordings of Brendel's own teacher Edwin Fischer had been a revelation to Fellner. Every piece sounded differently and had its own distinct character. He told me that he remembered Fischer saying in one of his books that clarity always came first.

The two Mozart pieces in Fellner's March 10 recital – the *Rondo in A minor K511* and the *Sonata in E-flat major K282* – are among the most deceptively simple yet singularly beautiful of the composer's works. I



... a musical person must be able to write down the score just through listening to your playing.

BEN FALOVEGA

told Fellner that I'm always amazed by the brief darkness in the sonata's first movement right after the first repeat where Mozart seems to go into a hauntingly chromatic space before slipping into an almost Chopin-like moment.

"I have just studied the *Sonata in E flat major*" he replied, "and all I can say is that the first movement seems to me the most beautiful and difficult one. It is unusual for Mozart to begin a sonata with a slow movement. The chromatic passage you have mentioned can be seen as a link to the *Rondo K511*, in which chromaticism plays a major role. This late piece is very intimate, melancholic, but also gracious. There are a lot of surprising dynamic and articulatory markings."

Wilhelm Kempff has said that he considers Schumann's compositions Opus 1 through 28 the greatest, the most significant works the composer ever wrote, finding "compressed genius" in every bar. I asked Fellner for his thoughts on the final piece in his Toronto program *Kreisleriana Op. 16* and on Kempff too.

"*Kreisleriana* is definitely one of Schumann's masterworks. While other piano pieces were inspired by the writer Jean Paul (like the *Papillons* and the *Davidsbündlertänze*) the character of the Kapellmeister Kreisler was invented by E. T. A. Hoffmann. As I am very fond of these writers, I find such literary references very appealing. Another inspiration in all of Schumann's works was of course his beloved Clara, and Alfred Brendel is probably right in characterizing the slow movements of *Kreisleriana* as portraits of Clara. Another obvious influence worth mentioning in connection with my present recital program is J. S. Bach.

"Although I have some personal favourites between Op. 1 and Op. 28 (*Davidsbündlertänze Op. 6*, *Fantasiestücke Op. 12*, *Sinfonische Etüden Op. 13*, *Kinderszenen Op. 15*, *Kreisleriana Op. 16*, *Fantasie Op. 17*, and *Humoreske Op. 20*), I am not going to argue with Wilhelm Kempff, one of the greatest pianists of all time. His recording of *Kreisleriana* is outstanding."

Asked about what goes into planning a program such as this one, Fellner mentioned how appropriate Stankovski's *Traumprotokoll* (Dream Journal) was. Fellner commissioned the five-to-six-minute piece (which consists of eleven mini-bagatelles) last fall and finds that its dream-like, night atmosphere goes very well with "this very eccentric and kind of crazy Schumann piece" which it immediately precedes in the Toronto recital.

Fellner likes to play two programs per year, one for the fall season and another for the spring (which he has just now begun and will play until

Continues to page 78

O Dowland!

DAVID PODGORSKI

Let us now take a moment to praise John Dowland. The early music movement owes much to the famed English composer and master of the Renaissance lute song. He gave us a sizeable body of work that has come to function as a kind of soundtrack to the English Renaissance for modern listeners. As impressive, in his own time, Dowland was famous throughout Europe, not only as a composer of popular songs (nearly 90) but also for his solo lute music (nearly 90 of those works as well).

As a Catholic in late Elizabethan England, though, Dowland found it difficult to make a living in the early stages of his career. Although he was a trained musician with a Bachelor of Music from Oxford (apparently they gave out music degrees in the 16th century too), Dowland blamed intolerance against Catholics for his inability to get a position in the English court, eventually leaving England in 1594, to make his fortune abroad on the Continent. His exceptional talents took him far and wide, and he earned renown from Denmark to Italy. After nearly two decades abroad, Dowland finally returned to England as a lutenist in the Catholic court of James I. Although the well-travelled composer was a citizen of the world who, as the story goes, eventually came home to England, he has come to symbolize a particularly English sound for the music of his time.

I emphasize Dowland's Englishness this way because there's a group playing in Toronto in March that proposes an alternate history for him. The weekend of March 27 and 28 will see Dowland reimagined as a composer of Irish folk music by Montreal early music group La Nef, who will come to Trinity St-Paul's Centre as part of the Toronto Consort's guest artist series.

Granted, there is some evidence that supports this appropriation/repatriation of Dowland, but the way I see it, it's spurious at worst, and circumstantial at best. He was a Catholic, it's true, but there were more than a few English Catholics at the time. There's also the dedication Dowland affixed to his song "From Silent Night" to "my loving countryman, Mr. John Foster the younger, merchant of Dublin, in Ireland," but Foster could very well have been an English expat. There's not a whole lot else to convince a sceptic like me that the composer merits repatriation. Nevertheless, Ensemble La Nef has boldly decided to reimagine the father of English song as a full-on Irish composer, rearranging his music in a folk style and playing the tunes on folk instruments like the cittern, the Irish flute and the violin along with historical instruments like the viola da gamba and theorbo. So if it seems like La Nef was determined to turn the early music world on its ear when they released *Dowland in Dublin* in 2012, they succeeded. It was a great success for the group, selling out every copy at several concerts on a North American tour. When La Nef finally makes a stop in Toronto to promote the album, Toronto audiences will not only hear a new perspective on Dowland's music, but as important, get to decide for themselves if it works..

"When I first thought of the project, I was doing folk song versions of art songs and I was interested in taking so-called serious music and seeing if it could work in a folk context," says citternist Seán Dagher. "I realized that Dowland's music could serve those particular needs – his music has some really beautiful, simple melodies that lend themselves to a folk adaptation."

Dagher's interpretations finally came to fruition when he found himself performing on his cittern at a party with some members of La Nef in attendance. He decided to take a risk and perform his own folk-inspired version of Dowland's tune "Come Again" for the veteran medieval and Renaissance group. La Nef was delighted with Dagher's performance and decided then and there that this was an idea that had enough potential for a full album. Combing Dowland's 90 songs, they selected 17 that would lend themselves to a folk interpretation and proceeded to make a total overhaul of the music – stripping away almost all of the composer's arrangements and making their own in the process.

"I really tried to treat Dowland's music like it's an arrangement of

TILL FELLNER, Pianist



Tuesday,
March 10
at 8 pm

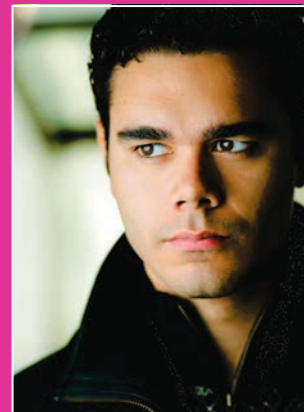
ELIAS QUARTET



Thursday, March 19 at 8 pm

ELLIOT MADORE

Baritone



Thursday,
March 26
at 8 pm

at
Jane Mallett Theatre
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(from left) Sylvain Bergeron, Michael Slattery, Grégoire Jeay, Seán Dagher, Alex Kehler, Amanda Keesmaat

a folk song,” Dagher explains. “I re-harmonized a lot of the tunes, I wrote new instrumental parts and got rid of Dowland’s original counterpoint. I just wanted to treat Dowland’s songs like I had just found them in a book of Irish tunes as opposed to fully worked-out compositions with all the parts written out for me.”

So how much of the album is Dowland and how much is Dagher? Well, let’s just say artistic licence is involved. “In one tune, I deliberately tried to contradict everything Dowland had done, just as an arranging exercise,” Dagher says. “That actually worked out really well! In another arrangement, when I went back to see what Dowland had done I found that he had actually done something quite similar. So sometimes we get very far away from what Dowland did, and others still show the listener the original material we’re coming from artistically.”

The group was prepared (and unafraid) to give any song of Dowland any kind of treatment they could in both the folk and the Irish vein as long as the finished product was a song they could play well. If you know the original tune, the results are surprising. “‘If ever thou didst find’ became a straight up folk song after we were finished with it,” Dagher says, “but then we took ‘His Golden Locks’ and pared that down to just a lament sung over a drone accompaniment, while ‘Sleep, Wayward Thoughts’ became a rousing bawdy song, so there’s a lot of variety.”

Artistic licence, Irish instruments and a free hand at arranging went a long way toward creating an Irish Dowland. But there was one more piece of the puzzle that had to fall in place. There’s one other musician on the *Dowland in Dublin* CD, who has the unique ability to make this group sound like an Irish band – tenor Michael Slattery.

Slattery, himself of Irish descent, has a proven ability to bring a distinctly Irish sound to his songs when he wants to – studying Irish music in Ireland and making a disc called *The Irish Heart* definitely count towards a superior understanding of Irish music. Slattery jumped at the chance to collaborate with the group. “When I was looking for an Irish project to work on, La Nef seemed like the obvious choice for a group to work with because their music has such a creative spark to it,” Slattery says. “When we decided to collaborate, we all came to the project with a really strong creative vision and because of that, the end result is powerful music that really speaks to people.”

Slattery especially likes the way that La Nef and Dagher’s creative approach opened the door to a greater range of musical expression. “A lot of what goes into making music now involves these very strict, controlled decisions,” he explains. “Musicians will be very specific and spend all this energy on how long a particular crescendo is going to last or how loud or soft every single person in the group is going to get until the music becomes very regimented. What I like in La Nef’s approach is that it actually sounds like how people would want to express themselves. Each song we do together becomes a tiny universe that begins and ends with a poem.”

Dagher and Slattery are both passionate defenders of their approach to the music and are quite able to articulate why they made the

decisions they did. When I ask them if they considered that an Irish Dowland might offend more conservative – or just hibernophobic – listeners, the two are completely unapologetic. “There’s no shortage of historically informed recordings of Dowland,” Dagher counters, when I ask whether listeners would take offence. “If our disc was the first recording ever of his music, for sure I would want it to be a historically accurate recording, but there are already hundreds of others. This version is a chance for the audience to hear the music in a different way.”

Slattery agrees that the project was more about pushing musical boundaries than reclaiming Dowland in the traditional canonic sense. “Whether Dowland was actually Irish or not, we’ll never know for certain,” he explains. “The point of the disc was that there was just enough musicological evidence for us to give ourselves an excuse to give ourselves completely to the project. Once we had that idea, that shared creative vision, to run with, we were ready at that point to take control of the music and see what other life there might be in it.”

Dagher is also quick to point out that criticism of the group’s Dowland cuts both ways. “Most of the audience really likes it. Some people do find it a desecration of Dowland, but then again, other people don’t like it because our interpretations don’t sound Irish enough.” It seems there’s no point trying to please everyone.

So is there any truth to Dowland’s lost Irish heritage, and if so, does that give an artist – any artist – the artistic licence to rework a composer’s music in a completely different style? The implicit answer that La Nef gives is that asking such questions about authenticity and historical interpretation is to miss the point entirely. What makes their interpretation of Dowland a rarity in the early music world is the fact that this group is using their own historical research as a source of artistic inspiration rather selling the result as the recreation of an “authentic” sound.

For decades, historically informed artists have proffered the notion that their versions of the great composers were the correct ones – more historically accurate, more genuine. When the TSO plays Mozart or Beethoven, the early music movement says, they’re doing it with the wrong instruments and gear – the composers in question would have used older violins, wooden flutes, and completely different bows than the relatively new instruments that we’ve become accustomed to today. Interpretation too, is a matter of looking at the historical evidence on hand, determining how the composer would have performed his own music, and playing it accordingly.

What La Nef argues, with *Dowland in Dublin*, is that serious artists are free to imagine a complete historical recreation of a composer’s music – as if any early musician ever actually achieved that – but are equally free to use history for their own ends. La Nef’s *Dowland in Dublin* then, is Dowland as he might have been in a different history, in another reality; their Dowland challenges us to imagine a new music along with them. Let imagination take flight.

David Podgorski is a Toronto-based harpsichordist and music teacher. His regular Early Music column can be found on page 23.

#32 - Jamie Parker

PAUL ENNIS

The Gryphon Trio's ebullient pianist, Jamie Parker, is the most recent addition to the *Conversations@The WholeNote* video series. Publisher David Perlman continued his casual encounters with Toronto's musical players in a wide-ranging interview that took place shortly before Parker and his chamber music partners, violinist Annalee Patipatanakoon and cellist Roman Borys, gave their annual Music Toronto concert at the St. Lawrence Centre February 26.

Props master Perlman had an informal questionnaire in the form of a deck of *WholeNote* cards with a topical allusion written on the back of each. The cards moved the chat in unexpected but entertaining and edifying directions. In response to "Music I Like," for example, Parker spoke about one of the things that gives him and his wife (who have two boys, seven and nine) great pleasure. "To see the boys able to identify and sing along some Beatles tunes and also some Beethoven symphonies makes me very proud as a parent," he revealed.

He also revealed that he doesn't do much recreational listening since his "Day Job" teaching at U of T, followed by family time and hours of practising, makes that impossible.

The card "Professor Parker" followed close after and since he had already touched on his day job he segued to the summer program at Stanford where the Gryphon Trio and the St. Lawrence String Quartet have worked with up-and-coming groups as well as gifted amateurs who were Stanford alumni. He spoke about one "terrific amateur cellist" who was recently flying drones through volcanoes in Iceland. In addition to his musical and engineering skills, he was a world-class underwater scuba photographer. "Working with adult amateurs is something I really enjoy," Parker said.

"Hopeless" and "Hopeful" spurred a serious statement about the future of classical music in the light of CBC budget cuts that have limited the ability of young musicians to "capture the ear of the nation." On the other hand, Parker was hopeful that the Internet and YouTube have great potential for musical exposure. "You have to be flexible and fluid; the ones who adapt best will be the ones who will make a go of it."

"High schools now, high schools then" prompted Parker to speak of the enormous benefit the Trio feels from their association with Earl Haig Secondary School and its Claude Watson Arts Program. He told an anecdote about the pride The Gryphons experienced while playing a short trio that one Haig alumna had written for them which they performed at one of her doctoral recitals.

"Listen Up" is a "great fun project" with Rob Kapilow, the pianist/conductor/composer, who does the "What Makes It Great?" series with the TSO. But "his amazing gift," according to Parker, "is education and the way he can bring audiences into our world." Listen Up is an outgrowth of the Gryphon Trio's desire to cast a wider net than the master classes they often do with students built around their concert touring. "Roman [Borys] put a lot of thought into this," Parker said of the project that's aimed at elementary schools in communities in the Northwest Territories. It will culminate in a "really fun" May weekend in Yellowknife that he calls "a real celebration of art." The kids will write musical snippets which composer Jeffrey Ryan will stitch together to be performed by the Trio amidst an environment bubbling with poetry, singing and videos.

For the complete interview, including a story about the "blood-curdling upright piano" in Parry Sound, the "normalcy of piano music" while growing up in a family of pianists and the "spectacular cornucopia of music and chamber music" that is the two-week Ottawa Chamberfest – of which Borys is artistic director and the Gryphons the de facto ensemble-in-residence – go to thewholenote.com/videos.



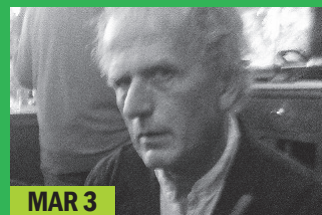
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MAR 2

Barbara Hannigan

The U of T voice alum hosts a workshop for singers, composers and librettists with Hans Abrahamsen and Paul Griffiths.



MAR 3

Paul Griffiths

The Wilma and Clifford Smith Visitor in Music delivers a lecture entitled "Contemporary Music: A Plurality of Worlds?"



MAR 12-15

U of T Opera

Leslie Dala conducts four performances of Dominick Argento's masterpiece. Directed by Michael Cavanagh, with set design by Fred Perruzza.



MAR 19

Jerry Bergonzi

The jazz professor at the New England Conservatory performs with the 11 O'clock Jazz Orchestra and the U of T Jazz Orchestra.

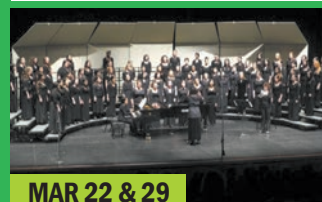


MAR 21 & 28

Wind & Brass

U OF T WIND ENSEMBLE (Mar 21)
Jeffrey Reynolds, conductor

U OF T WIND SYMPHONY (Mar 28)
Tony Gomes, conductor



MAR 22 & 29

U of T Choirs

TRADITIONS (Mar 22)
Women's Chorus & MacMillan Singers

TRAVELS THROUGH TIME (Mar 29)
Men's Chorus & Women's Chamber Choir



MAR 23

Canadian Art Song

Mary Lou Fallis, Geoffrey Sirett and Steven Philcox explore humour and play in contemporary Canadian vocal repertoire



MAR 24 & 26

Schola Cantorum

Daniel Taylor, conductor

Purcell: Dido & Aeneas (Mar 24)
Purcell Ode (Mar 26)
Michael Chance, countertenor
Charles Daniels, tenor

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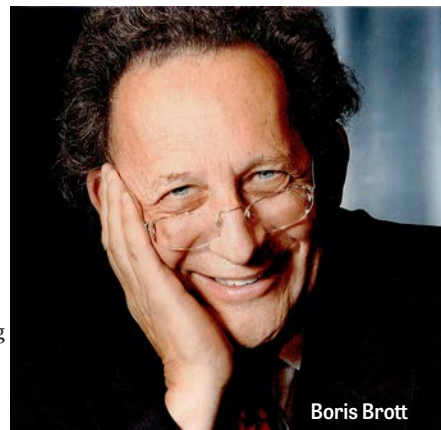
All Roads Lead to Summer

SARA CONSTANT

Am I just imagining it, or was musical life once much more tidily compartmentalized? There was the season (coinciding with the school year), on the one hand, and the summer on the other. Within the summer there were festivals and concerts to go to, or summer camps and courses one could enrol in.

Nowadays along with overlap between the seasons, there is a blurring of the lines: between summer festivals and academies; between opportunities for music lovers to attend concerts in the usual way and opportunities to become involved in a hands-on way. For serious music students, if you take the summer to recharge your batteries, you have to wonder if you are losing ground between school years. For concert presenters and summer music educators, the challenge is to figure out how to bridge the gap without losing their identity.

Hamilton's Brott Festival is an interesting example. Led by conductor Boris Brott, the festival has long boasted a busy annual summer season chock-full of orchestral classics as well as lesser-known works. This year has 11 planned performances so far between June 18 and August 14 (including Berlioz's *Symphonie fantastique*, a concert spotlighting Italian and Italian-influenced works,



Boris Brott

a performance of a Viennese gala evening with works by Strauss, Lehár and Piazzolla and collaborations with the National Ballet and Festival of the Sound). Brott and his team show no signs of letting up.

But the other side to the Brott story is the National Academy Orchestra (or NAO, to give it its industry acronym). It is the Brott Music Festival's orchestra-in-residence, made up of a combination of young musicians aspiring to a professional career and seasoned performers who act as their mentors. Now entering its 27th season, the NAO provides its students with performance experience, musical guidance and insight into the real-life working schedule of an orchestral musician.

"We're right in the midst of the audition process for the NAO," Boris Brott explained to me in a recent phone conversation. "The NAO is a mentor-apprentice training program that helps musicians create the transition—or survive the transition—after the end of school. It's very similar to the New World Symphony in Miami, except that the mentors and the players play together in this orchestra; they participate together. We believe very much in the alchemy of that."

As an ensemble-in-residence for a festival that runs June to August, participation in the NAO certainly is no small commitment. The number of rehearsals and concerts make it a summer program that is less of a vacation and more of a headfirst dive into the orchestral working world. "Most schools ... rarely do more than four concerts a year, which is a very unreal experience from a professional standpoint," says Brott. "We very much mirror a professional orchestral schedule. The participants absorb so much that way, and some say that it's probably the best education—from the standpoint of realistic professionalism—that they've had."

Participants, regardless of whether they go on to have full-time orchestral careers, often continue to make use of the NAO connection. In terms of a blurring of the seasonal lines, the Brott Music Festival

has recently begun work on some wintertime initiatives, including educational concerts for children and Pops-type collaborations with other Southern Ontario concert presenters. For these shows, which strangely count as being part of the Brott Music Festival's "off-season," alumni comprise the performing orchestra.

Brott explains that one of the goals is to provide alumni with working opportunities, which often supplement some other kind of orchestral or ensemble work in the Southern Ontario area. "A lot of alumni stay in this area and become part of what I call the '401 orchestra'—orchestras from Kingston right through to Windsor."

Brott's list of alumni does look encouraging. In addition to the many members of that '401 orchestra' and musicians involved in chamber music, educational and business initiatives across the country, the GTA alone is full of orchestral musicians who are graduates of the festival orchestra. Ian Hopkin, principal bassoonist of the Kitchener-Waterloo Symphony Orchestra, is an NAO grad, as are Vanessa Fralick and Steven Woomert of the Toronto Symphony. In the search for some musical experience and a little career help, a festival with that kind of alumni track record—and one that provides the opportunity to perform so many much-loved orchestral masterworks—is a tough act to turn down.

The Festival is not resting on its laurels, though. This summer, it will be launching a two-week opera program for professional singers, culminating in a "Popera" excerpts concert and a concert staging of Rossini's *Il barbiere di Siviglia*.

It's no accident that this program arrives on the Hamilton arts scene shortly after the loss of Opera Hamilton. "We have always done opera as part of our festival but we are concentrating it here in a two-week period," says Brott. "We're developing it as a program with the intention that the program will eventually have other periods during the season so as to create an opera company for Hamilton."

Opera Hamilton closed its doors at the beginning of 2014 after being a pillar of the Hamilton music community since 1980. Brott hopes that the Brott opera program will be able to eventually fill the gap left in the Hamilton music scene, in a way that is financially feasible. "Hamilton deserves it. We have a beautiful theatre and we have a wonderful public here," explains Brott. There could once again be opera to look forward to in Hamilton—both as part of this summer's programming and hopefully, in the years to come.

CAMMAC: The More It changes ...Across the provincial border, and as different as anything could be from the NAO's working-schedule orchestral and operatic intensives, is CAMMAC, a music centre on Lake MacDonald, about a 90-minute drive northwest of Montreal. Since 1968, CAMMAC provides myriad summer music programs there, for every age group and level of expertise. The seven weeks of week-long programs from June 28 to August 16 do offer opportunities for advanced players to engage with some challenging work, but

CAMMAC is also a little haven of musical activity for non-professionals looking for a more relaxed learning experience or a chance to try something musically new.

The WholeNote caught up with Margaret Little, CAMMAC's new executive director (who also has a busy performing schedule as one of Canada's pre-eminent viola da gamba players) to talk about the atmosphere of a summer at the music centre. "For me," says Little (whose parents, George and Madeleine Little were among the founders

of CAMMAC in 1953) "Summer has always meant CAMMAC. It's all about people and about music—and that's a pretty good recipe."

CAMMAC summer days are jam-packed but relaxed (there is even an official time slot in the daily schedule for a siesta). A typical morning comprises a concert, a choir session for all of the week's participants and then a few program-specific classes; afternoons allow for free time to practise, play music with friends and colleagues or explore the centre; and evenings usually mean a choir or orchestra rehearsal followed by a concert, dance or cabaret. Each of the seven weeks of CAMMAC has a specific theme and roster of guest artists.

Like the Brott Music Festival, CAMMAC also has new initiatives and non-summer programming ideas on the horizon: long-weekend programming in the fall and spring; and a brand-new music program available during the first week of March this year—that's spring break for Quebec students—for grandparents and children.

"Very often during the school break, parents send their kids to day camp or off to their grandparents," says Little. "So the idea is to send them both to camp."

The atmosphere of people of different levels of experience learning together is a central pillar of CAMMAC's philosophy. "It's not one age group separated from another. Everyone is together and there's some really nice *rencontre*," Little explains. "Children from the age of 12 start following the adult program. They do have special teen classes, teen choir, drumming, stuff like that. But I remember when I was a kid at age 11, playing in the orchestra with all the adults and playing chamber music with them. It was great."

Whether you're an ambitious young professional looking for the inspiration of the NAO experience, or you'd rather take the trip over to Quebec for some more relaxed summer learning, both the Brott Music Festival and CAMMAC make for interesting options—and both foster the same spirit of learning and community. It's this quality, perhaps more than any other, that we all, amateur and professional, music lovers all, look for somewhere on summer's musical road.

Continues to page 57

JOHANNE MERCIER



Margaret Little

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Three's Company

PAUL ENNIS

The Vienna Piano Trio's previous Toronto appearances – with the Women's Musical Club in November 2005 and three visits to Toronto Summer Music from 2010 to 2012 – were greeted with widespread acclaim. So it's no surprise that they are highly anticipating their Mooredale Concerts recital March 8. That's what the gregarious Stefan Mendl, the trio's pianist and last remaining of its founding members, told me recently by phone from Vienna, the city where he has lived since his birth.

I asked him about the particular sensibility that typifies a chamber musician. "From scratch you must have the urge to find a special sound that is the group sound," he answered. "You should not be so restrained that nobody can hear you but neither are you so predominant that you drown out the others. It must be your goal from the beginning that you find this sound; if you have a good ear and if you have the will to do this, then you are off to a good start.

"Then, of course there is experience, knowing when you can really play out and when you have to combine with the strings; when you have to give them more bass or less bass. You have to put aside your own ambitions and have the will to find a sound that blends."

In his own case, right from his first experience on stage, chamber music felt better. "I discovered early on in my soloist days [born in 1966, he founded the trio in 1988] that I enjoyed playing concertos much more than recitals. I think that sometimes you get more ideas or better ideas when you have the chance to interact with others. At least for me that's the case and I feel very, very comfortable with friends and with colleagues on stage. I don't feel that comfortable when I'm on my own.

"And of course there is the wonderful music that is written for piano trio, piano quartet and piano quintet [he regularly performs with the Hagen Quartet]. Sometimes, all of our greatest composers put a lot of their inner feelings and emotions into their chamber music. I find it all very fascinating, *still*," he said, with a laugh that underlined the hold the music still has on him.

The key thing to a trio's success he believes is to have three people of equal musical and technical skill who have similar musical goals. "You need a rich palette of ideas and colour. Everybody needs their own opinion amidst the common goal."

I wanted to know how he relates to the music the trio will be performing on the upcoming Sunday afternoon in Toronto. "Beethoven's *Kakadu Variations* is really a fantastic piece of music," he replied with palpable verve. "The very late opus number [Op.121a] is a bit misleading. No one hearing the *very heavy introduction* would expect it to turn into this funny theme, but there are hints, hidden in a minor key in a delicate, funny way. One slow variation before the finale is very deep and serious. Like all of Beethoven, the deepest and most serious is right next to the fun, almost grotesque or rude side. He was never shy, even in his greatest works to put little bits of his feelings right next to the really funny things. These variations are a really good way to experience that; in a very short amount of time he does all these turns and twists."

This was a good opportunity to bring up the relationship between

recording and live performance since the trio released the *Kakadu variations* along with Beethoven's *Trios Op.70*, on their latest MDG Gold CD last year. "Recording something always affects your live playing because you get so close to it. You listen more to detail than you would otherwise ... sometimes you get things brought out that you probably wouldn't have discovered before and then your performance is altered. Of course, your performance always changes over time," he said.

Mendelssohn's *Trio No.1 Op.49 in D Minor*, the concluding piece on the March 8 program, is the more famous of the composer's two trios, but for Mendl, they are both on the same genius level. The trio plays them frequently and loves both of them. Mendl particularly enjoys the "gorgeous and brilliant and skillful piano writing which hardly any great composer has accomplished to that extent.

"It works so well for the medium of the piano trio because Mendelssohn had all these great melodies – mainly he wrote in the strings – and the texture for that is this incredibly bubbling piano part which makes a fantastic contrast. He does this in a very, very idiomatic

way so that his piano trios will always be at the top of the list of the greatest trios both for performers and the audience. And a beautiful lyrical slow movement, a quicksilver light scherzo – the type of scherzo so different from what anybody else wrote in those days ... The scherzo is perfect; there can't be a more perfect scherzo imaginable."

Mendl reminded me that Schumann had written a famous review raving about that D-Minor, calling it the role model of a piano trio. Very interesting in light of the preceding work on the Toronto recital, Schumann's *Fantasiestücke Op. 88*. Despite its late opus number, it was written earlier than the composer's piano trios but published later and less often performed. Schumann called them fantasy pieces because they didn't conform to the trio form. The first and third pieces, the slow ones, are especially close to the pianist's heart and "contain some of Schumann's best piano trio writing ... they are in no way second rate."

I was curious about the formidable list of mentors on the Vienna Piano Trio's website, almost all of whom the trio met during a memorable two-week chamber music workshop in New York in 1993. "We'd never been to New York before so it was a double experience, really mind-blowing I would say, without exaggeration." They got several lessons from Isaac Stern, the Guarneri Quartet (Arnold Steinhardt and Michael Tree), from Henry Meyer of the LaSalle Quartet and from the Kalichstein-Laredo-Robinson Trio. Mendl still remembers the kindness of Jaime Laredo who brought them back to New York for a concert series.

Most important was the enormous impact the intense workshop had on the group's musical goals. It brought a "kind of down-to-earth quality" to what had been the "very polished style of trio playing we had experienced with [earlier mentors] the Trio di Trieste."

Finally, I wondered, did living in Vienna inspire him, since the City of Dreams had been a place where many composers lived and died. "And *died* especially," he laughed. "I personally live very, very close to where all these Beethoven memorial places are ... and although I don't want to do this too consciously, sometimes I'm touched when I wander around in this area and I feel that Beethoven wrote so much music there and lived there for a great while."

Seen and Heard: The RBC Piano Extravaganza – or "Ax-travaganza" as Mervon Mehta dubbed it – took the city by storm over an 11-day period attracting approximately 14,000 to events at RTH alone. In addition, 27 amateurs performed on the hall's newly acquired



Vienna Piano Trio: Stefan Mendl (centre); Bogdan Božovic, violin (left); Matthias Gredler, cello (right)

New York Steinway during the Community Piano Showcase; including the Young People's Concert programs, 20 pianists performed on the RTH stage during the festival; and 200 people played the five Steinways in the festival's inaugural event, Pianos in the City, February 4 between 11am and 2pm.

My immersion in the Extravaganza began on its second day, Thursday February 5, with festival curator Emanuel Ax's introduction of two young pianists at a COC free noontime concert.

Siberian-born Pavel Kolesnikov, the 2012 Honens Competition winner now studying with Maria João Pires in Brussels, learned three Liszt transcriptions of Wagner operas, including the "Pilgrim's Chorus" from *Tannhäuser*, especially for the event. Impressive. American pianist Orion Weiss, who left his native Cleveland for Juilliard, specifically to study with Ax for his integrity and revelatory playing, brought a singing touch to a pair of Granados *Goyescas*. Several hours later they played a dynamically well-matched Rachmaninoff *Symphonic Dances* for two pianos that preceded a TSO concert that included the orchestral version of the same piece.

Ax began that program with an agreeable, self-effacing rendition of a Schubert impromptu followed by Mozart's *Piano Concert No. 14 K449*. Round tones of limpid liquidity gave the impression that the pianist was opening a musical jewel box.

The four-hour and twenty-minute Pianopalooza Sunday afternoon included 16 disparate performers selected by the RCM in a musical cavalcade that came close to filling Koerner Hall and concluded with a show-stopping, two-piano-eight-hands version of Tchaikovsky's *1812 Overture* complete with recorded cannon shots. The event featured two bona fide highlights: Robi Botos' jazz set was an uninterrupted 20-minute piece of spontaneous joy; Ax's melodic, technically assured performance of Chopin's *Scherzo No. 2* was piano playing at its best.

Three days later, Ax joined Jan Lisiecki for Mozart's heavenly *Concerto for Two Pianos K316a/365* and Saint-Saëns' delightfully entertaining *The Carnival of the Animals*.

The next day in a pre-concert performance, Ax displayed his chamber music skill set in an immensely satisfying reading of Schumann's *Piano Quintet Op. 44*. The string parts were taken by the first chair TSO players, concertmaster Jonathan Crow, principal second violinist Paul Mayer, principal violist Teng Li and principal cellist Joseph Johnson. The players faced the choir loft, which overflowed into the adjacent sections of the hall. No one who heard them will forget the strings' strength, the way Ax was able to emerge from the background to point out the melody and the assured playing of this propitious gathering.

Later that evening Ax demonstrated a deft curatorial touch in an adventurous program pairing a two-piano piece with its orchestral equivalent. Ax and Stewart Goodyear, more or less balanced in selected pieces of Carl Maria von Weber, returned for an exciting performance of Ravel's *La Valse*. In between Anagnoson & Kinton proved to be very well-matched in an apparently seamless gambol through Brahms' *Variations on a Theme by Haydn*. As in the previous week's Rachmaninoff *Symphonic Dances*, the orchestral colour was more varied than the keyboards' but the unique opportunity to hear the difference was welcome.

Ax spoke of his love of the word "metamorphosis" when he introduced that program. The next morning he became its agent at a master class for Glenn Gould School students. He was his usual combination of self-effacing and endearing as his analysis and advice transformed a student's performance of Chopin's *Barcarolle*, a piece he called "ecstatic" and which he linked forward to Wagner and back to Bach. He continued his delicate balance of dispensing compliments,



Emanuel Ax listens to an amateur pianist during the Community Piano Showcase at RTH

ever careful that his suggestions would not be construed as outright criticism.

He recalled an encounter he had as a young man with Pablo Casals when the cellist was 96 and spending his last summer at Marlboro. "[When] the music goes up, [play] loud; music goes down, soft," Casals instructed. "We all thought he was out to lunch," Ax said. "But the older I get, the more I see how right he was."

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Quick Picks:

Mar 6 Siberian-born violinist Vadim Repin, the interview subject of my last month's column, makes his eagerly awaited Toronto recital debut at Koerner Hall in a diverse program of Bartók, Debussy, Ravel, Stravinsky and Tchaikovsky.

Mar 8 at Koerner Hall KahaneSwensonBey, who re-formed in 2012 after a 25-year hiatus, perform piano trios by Mozart, Schumann, Ravel and Schoenfeld. In an unfortunate scheduling conflict their afternoon concert occurs at the same time as the Vienna Piano Trio's Mooredale recital in Walter Hall just minutes away.

On the evening of **Mar 8** violinist Moshe Hammer and pianist Angela Park perform works by Brahms, Franck and Sarasate at the Aurora Cultural Centre.

Mar 11, 12 and 14 Gianandrea Noseda conducts the TSO in a program featuring Beethoven's *Symphony No. 7*, which is all you need to know to make plans to attend. The program also includes Adrienne Pieczonka performing Wagner's *Liebestod from Tristan und Isolde* and Richard Strauss' divine *Four Last Songs*, which further certifies it as a must-see. Rising star Krzysztof Urbanski and the TSO are joined **Mar 27 and 28** by the captivating Sol Gabetta in Dvořák's masterpiece, his *Cello Concerto in B minor, Op. 104*, a work they have played together many times. Then Urbanski leads the orchestra in Stravinsky's rhythmic revelry, *The Rite of Spring*. Another must-see.

TSO associate principal clarinetist Yao Guang Zhai is joined by pianist Jeanie Chung for Luigi Bassi's *Concert Fantasy on themes from Verdi's Rigoletto* in a free COC concert also featuring Gershwin, Brahms and three solo pieces by Stravinsky at the Richard Bradshaw Amphitheatre **Mar 12**.

Mar 14 is crystal ball gazing time when students from the Phil and Eli Taylor Performance Academy for Young Artists give a free concert in Mazzoleni Hall. On **Mar 31** another Mazzoleni Hall free concert (ticket required) features solo and chamber works performed by Rebanks Fellows from the Glenn Gould School. **Apr 2** three of the Rebanks Fellows perform Brahms' gorgeous *Trio for horn, violin and piano* in a free noontime COC concert.

Mar 15 Trio Arkel with guests, cellist Amanda Forsyth and violinist Aaron Schwebel, perform Schubert's sublime *String Quintet in C* in the Church of the Holy Trinity.

Mar 16 group of 27 presents Payadora Tango Ensemble and g27 violinist Rebekah Wolkstein in a recital at Heliconian Hall.

Don't miss your chance **Mar 19** to hear the Elias String Quartet, the "excellent" (*New York Times*), "exuberant" (*The Guardian*) young British ensemble making their local debut presented by Music Toronto, in works by Haydn, Mozart and Mendelssohn.

Mar 22 Alliance Française presents Stravinsky's tuneful fable *The Soldier's Tale* featuring Jacques Israelievich, violin, with Uri Mayer conducting.

Mar 27 Violinist Lisa Batiashvili, Till Fellner's trio partner (along with Alfred Brendel's son Adrian) is joined by pianist Paul Lewis in his first Toronto appearance since his remarkable debut opening the Women's Musical Club's 115th season in the fall of 2012. Their program includes Schubert's "*Grand Duo*" and "*Rondeau brilliant*," Beethoven's *Violin Sonata No.10, Op.96*, Telemann's *Fantasia No.4 for Solo Violin* and Busoni's arrangement of Bach's *Chorale Prelude "Nun komm' der Heiden Helland"* for solo piano.

Mar 27 and 28 the incomparable Kitchener-Waterloo Chamber Music Society presents concerts 13, 14, 15 and 16 in the Attaca Quartet's ongoing series performing all 68 of Haydn's quartets. Each concert features quartets drawn from the early, middle and later period of the composer's life.

YouTube star Valentina Lisitsa's piano playing has struck quite a few chords based on upwards of 80 million views. Before her Royal Albert Hall recital in front of an audience of 8000 in June 2012 her fans had the chance to vote online for their preferred program – a form of audience participation that has become one of Lisitsa's trademarks. Will the contents of her BravoNiagara! solo concert **Apr 4** be similarly chosen?

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

Musical Emergence

WENDALYN BARTLEY

As we sit here in late February waiting for spring to show its face, you could say that we're waiting for a change to happen, a change that we know from past experience will eventually occur, although there are not many signs of it currently visible. Spring's emergence is of a particular kind – from one known state to another, by a process of predictable transformation. But sometimes things that emerge come from an unknown place of obscurity into an unpredictable prominence.

In the world of contemporary music (as elsewhere in the arts) the idea of emergence is often bandied about – as in the phrase "emerging composer" or "emerging artist." As such it is often used to help define funding structures and award guidelines. The distinction being drawn seems to be between those who are emerging and those who have been around for a while – the established ones. Often in our minds, the word becomes synonymous or interchangeable with being young and just starting to make one's way in life.

Not necessarily so, according to two presenters/curators I spoke to recently: Ryan Scott, current artistic director of Continuum Music, and Christopher Willes, curator of the Music Gallery's March concert in the Emergents Series.

Continuum: In the life of Continuum Music, this season is special; they are celebrating 30 years of existence, having formed in 1985. At the beginning, Continuum was a collective of composers and performers with associations to the University of Toronto's Faculty of Music. As emerging musicians they were frustrated with the lack of opportunity to hear and present the new works they were composing or interested in performing. So, as an act of rebellion, they formed Continuum Music. The list of those initially involved in the first few years is an impressive one; many of them are still making waves in the new music world.

One of those early rebels was flutist Jennifer Waring, who went on to become Continuum's artistic director for the next 29 years. Under her guidance, Continuum has become a major presenter and performing ensemble of new music, commissioning over 100 new works, engaging in touring and recording opportunities and developing interdisciplinary and educational projects. One of her signature contributions was establishing a strong connection with composers and performers in the Netherlands, resulting in a festival of Dutch and Canadian music, film, literature and visual arts in 2008/09 and an ongoing relationship with many Dutch composers. Another early member was Barbara Hannigan, who appeared on the cover of last month's *WholeNote*. It's clear that Hannigan's continual commitment to being an ambassador for new and original repertoire was seeded in those early heady days of her involvement with Continuum.

Percussionist Ryan Scott has also had a long association with the



Ryan Scott

organization – initially as a performer, and now taking over as artistic director. This year’s anniversary concert, “30 More!,” on March 8 is a program entirely curated by Scott and showcases the spirit that lies at the heart of Continuum’s mandate. Combining the works of UK-based seasoned composers Richard Ayres and Joe Cutler, the very young and unknown Turkish composer Mithatcan Öcal and two Torontonians, Anna Höstman and Jason Doell, Scott has created a program that amplifies Continuum’s rebellious roots.

When asked about what is important for him in selecting works for programming, Scott told me that “as artistic director, I search out composers who are experimentalists by nature, who are committed to pushing boundaries and are searching for something different with each new piece rather than relying on a seasoned bag of tricks. You can find these types of composers at any level – emerging or established.”

Interestingly, Doell and Höstman are both recent recipients of Toronto’s Emerging Composer Award (2013 and 2014 respectively). Scott points out that although they are both considered emerging, they are actually people who are not so young in life but entered into composition after engaging with other interests and commitments. That process results in a different kind of emergent creative voice, one already informed by life experience. Fittingly, the Toronto award is not defined by age, but open to anyone who takes up composing at whatever stage of life.

Doell was commissioned to write a new work for this concert after Scott heard him perform on his percussion installation during last year’s Emergents Series at the Music Gallery; the selection of Höstman’s piece was inspired by the brilliant performance given last season by ensemble pianist Laurent Philippe in Continuum’s presentation of Höstman’s *Singing the Earth*.

As for the other works on the March 8 program, Scott defines Richard Ayres’ music as zany, off the wall and creating unusual combinations of sounds. Joe Cutler’s music is intriguing for its continual surprises, taking the listener onto an unanticipated path. And as a twist on the “emerging” theme, the music of the 22-year-old Öcal has a maturity and hyper-complexity to it that Scott finds shockingly brilliant.

Another aspect of Continuum’s 30-year legacy is the commitment to educating the younger generation. Following closely on the heels of their anniversary celebration is a concert on March 31 that features the compositions of students from across the GTA. This project is a collaboration between Continuum, Toronto District School Board music education advocate Doug Friesen and composer Christopher Thornborrow. The student scores are initially created in a software designed for intuitive and creative decision-making. Thornborrow then takes these pieces and arranges them for the instrumentation of the Continuum ensemble. These professionals then become the principals in a larger ensemble made up of student performers which performs all the selected pieces at a public concert. This program has received strong support at multiple levels, and is pioneering a new way of introducing the creative process of music-making to the younger generation.

Emergents at the Gallery: One of the major opportunities for the emerging creative voice has been the Emergents Series at the Music Gallery. Each concert in the series is curated by someone whose own work was presented during the previous Music Gallery season. The March 19 concert has been programmed by Christopher Willes whose own work explores ideas of the spatialization of sound. His choice of artists – Geoff Mullen and Jonathan Adjemian – indicates that he too has a distinctive take on what constitutes an emerging artistic voice. Both Mullen and Adjemian are individuals who’ve actually been practising artists for some time now, but have recently changed direction and begun exploring new materials and approaches to working with sound. For Willes, this qualifies them as emergents.

Mullen’s work expands the idea of site-specific work while simultaneously challenging and re-evaluating the idea of composing to include new ways of hearing and listening. A week prior to the concert, Mullen will begin work in the Music Gallery space, setting it up somewhat like an audio installation and using old recordings from the Music Gallery label as sound sources. It will be an experimental

process, placing sounds in the space and observing what happens to both. The installation however will not be static; Mullen himself will be animating the space through his own improvisations and interaction with the recordings. When the audience arrives, Mullen will be continuing his week-long process, with audience members witnessing what is occurring at that moment in time. Willes describes Mullen’s way of working as “site-responsive,” achieved in part by turning the



Johnathan Adjemian

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microphone in on itself. The acoustics of the space itself play a significant role in what one hears, and by using the recorded sounds of the gallery's history, the early spaces of the Music Gallery (St. Patrick Street and Queen/Dovercourt) are brought into the present. Everyone will be listening to the final results.

Adjemian's interest with sonic materials focuses on text, language and perception in combination with live electronics. Coming from a theatre and philosophy background, he will use actors and dancers as speaking voices in his new piece created for this concert. The result will be a constant wash of text that will collide and rebound with the creation of sound waves and difference tones coming from the electronic instruments as well as being generated through software. His interest in difference tones, which are like phantom or ghost sounds that occur when two tones are sounded simultaneously, was inspired by U.S. composer Maryanne Amacher who loved to create novel acoustic events that could even make you lose your balance. We'll have to wait until March 18 to experience the outcome of Adjemian's sound experiments.

To wrap up this discussion of what constitutes an emerging artist, I'd like to give the last words to futurist author and visionary Barbara Marx Hubbard who spins the idea somewhat differently. Not only does the term refer to new turns on the life cycle or the taking up of a different direction, she states

that "we are all emerging *into* what we are becoming."

New Music Concerts: An inspiring co-presentation on March 14 between New Music Concerts and Organix, a local presenter of organ music, will bring together German percussionist Olaf Tzschoppe, who plays with the legendary Les Percussions de Strasbourg, and Hungarian organist Zsigmond Szathmáry. The concert comprises an evening of music composed by six different European composers including a piece by each of the two performers. It's rare to hear the organ within a new music context, and in this concert, the organ from the Church of the Holy Trinity will be on display. The concert will repeat on March 15 at St. Cuthbert's Anglican in Oakville.

Next up after that in the NMC season will be an April 4 concert exploring the Ukrainian-Canadian connection with works by three Ukrainian composers and two Canadians - Esprit's Alex Pauk and Gary Kulesha. The Ukrainian composers include Karmella Tsepkenko, a prolific composer and festival organizer in her native country, and a newly commissioned work from Anna Pidgorna, a Ukrainian-born, Canadian-raised composer and media artist. Featured soloist on the program is soprano Ilana Zarankin who will premiere a new oratorio by Tsepkenko.



Andrew Staniland

BO HUANG

Esprit: The March 29th concert by Esprit Orchestra's, with guest soloist Stephen Sitarski on violin, will be the last of their season. The program creates an intriguing dialogue between music and science-inspired ideas. For example, the world premiere of Andrew Staniland's *Vast Machine* creates a sonic version of the Large Hadron Collider particle accelerator, the largest single machine in the world, located in a tunnel beneath the Franco-Swiss border. Scott Good's world premiere of *Resonance Unfolding 2* digs into the realm of spectral composition, an aesthetic that focuses more on timbre than melody, and how sound evolves over time. This idea of continuous transformation is also the focus of *Color* by French composer Marc-André Dalbavie. The program is rounded out by a piece by Chinese composer Xiaogang Ye.

Quick Picks:

Canadian Music Centre Presentations:
Mar 13: Portrait of a Pioneer: The Vocal Music of Jean Coulthard.

Mar 14: JUNO Awards Classical Nominees' Showcase. (in Hamilton)

Mar 27: "Baroque Meets Modern in The True North!" Works by Gougeon, Dawson, Arcuri, Manzoni and others.

Others:

Mar 1 & 10: Audiopollination

Mar 4 & 7: New Creations Festival, Toronto Symphony Orchestra.

Mar 6: TorQ: Music by Steve Reich, Louis Andriessen and Jamie Drake.

Mar 7-8: DaCapo Chamber Choir: Concert includes the 2014 NewWorks winning composition.

Mar 21: "Hands, Fists, Arms" - a program featuring solo piano works by Cowell, Lachenmann, Ristic, Saunders, and Ustvolskaya - performed by Stephanie Chua at 8pm at the Music Gallery [Not in the Listings]. For more information visit music-gallery.org..

Mar 27: Philip Thomas premieres piano works by Skempton, Wolff and Finnissy.

Mar 27: Maureen Batt. Crossing Borders: A Celebration of New Music from New Mexico to Nova Scotia.

Mar 29: Toronto Improvisers' Orchestra

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

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Tova Kardonne Lanka Suite

ANDREW TIMAR

During the relentless winter choke-holding the eastern half of our continent we occasionally see signs of weather more benign. Not that I'm complaining about our crisp white-scaped great outdoors, mind, but I'm not complaining either about music's special power to open the world's window wide to another, less icy landscape.

A case in point is *The Lanka Suite*. In it the multi-talented emerging Toronto-born composer, vocalist and violist Tova Kardonne evokes Sri Lanka's lush natural and human landscapes, expressing her outsider musical explorations in her distinctive jazz and chamber music-inflected music. The Ashkenaz Foundation and Koffler Centre for the Arts co-present the work performed by a choir, an instrumental ensemble, as well as a vocal and an instrumental soloist, in concert at The Music Gallery on March 14.

I called Kardonne on a frosty February afternoon to chat about her ambitious *Lanka Suite*, and how she got there. Even before pursuing a career in music, she told me, her passion for mathematics – in which she has a degree – initially took centre stage. “I developed a taste for aspects of beauty and emotion in mathematics, for its elegance as well as its ugliness. These are parallel to characteristics I also felt in music.” But she also pursued viola and piano studies at the Royal Conservatory of Music, as well as singing alto in a series of choirs. “Singing (and playing) the alto voice is a great place to be for a composer: right in the middle of the music!” It's a practice she actively maintains with

Andrea Kuzmich's Broulala, Christine Duncan's The Element Choir and with the GREX vocal ensemble directed by Alex Samaras. (The latter choir has a core role in the performance of *The Lanka Suite* on March 14.)

In addition to music, Kardonne explained that dance has been another key to her artistic expression. “I originally studied dance with Jeannette Zingg of Opera Atelier. Later, in '99 I was introduced to the freedom and discipline of contact improvisation, attending downtown Toronto's weekly Contact Dance Jams. Improvised movement reinforced my evolving understanding of creation and intention. Though I didn't quite realize at the time, it would prove important in shaping my compositional process down the road.” In 2014 she remounted an evening titled “60x60 Dance,” continuing her ongoing engagement with the dance world. It featured 60 different combinations of Canadian choreographers and composers, a complex project she co-curated and produced.

Having completed a degree at Humber College concentrating on vocal jazz, composition and arranging in 2008, jazz certainly figures in Kardonne's musical language. She has involved a number of Toronto's jazz elite in The Thing Is, her current eight-member band. It has included Jim Vivian, Dave Restivo, Ted Quinlan, Peter Lutek, Rich Brown, Rob Clutton and several others since its inception. Currently she favours musicians with mixed resumés who are able to excel in what she calls “non-idiomatic improvisational contexts.” That's why she notes “my band is called The Thing Is, because it reflects an open-ended process of becoming,” an ensemble musical work. She creates an evolutionary, boundary-crossing and collegial atmosphere in the ensemble: “As my music evolved, it has attracted different kinds of musicians. At least two of them have been around [the scene] for long enough that I don't really know where they 'come from'.”

Kardonne points out one more significant element informing *The Lanka Suite*: for the lack of a better term, its “world music” features. It goes back to the Klezmer bands she played in, starting in her teens, as well as her grandparents' Eastern European Jewish roots. “My

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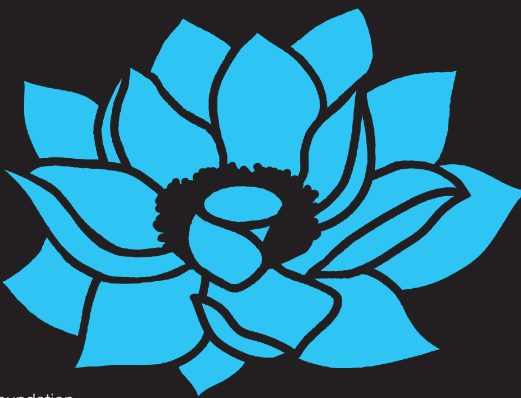
Xiaogang Ye (China)
The Last Paradise for violin and orchestra
(Canadian Premiere)

Alex Pauk conductor
Stephen Sitarski violin***

*commissioned with financial support from the Koerner Foundation

**composed with a grant from the Chalmers Fund

***Stephen Sitarski's appearance as soloist is generously sponsored by David Novak



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mixed family heritage directed me along the path of seeking connections through the differences.” Citing her studies of Cuban santería batá drumming, North and South Indian drumming patterns, and her participation in the Brazilian Samba Elégua group, she concludes that “deep down, I’m driven by rhythm.” In *The Lanka Suite* this fascination is reflected in unusual time signatures and phrases, drawing from both South Asian and Eastern European folk idioms, though couched in the instrumentation of a jazz combo with its affiliated rich harmonic field.

I asked Kardonne for *The Lanka Suite*’s back story. The four-part composition was “inspired by a trip with my partner [the experimental electric guitarist] Nilan Perera to Sri Lanka in 2012. He wished to reconnect with family for the first time since the end of the conflict in 2009 and to talk to some of the generation of artists who had grown up in the midst of conflict, not as he had, in the diaspora.” While Kardonne was a complete stranger to the country, she recounts that “those things which were most new and strange nonetheless had parallels in my experience.” Her first-hand observations elicited contrasting emotions of joy as well as confusion. She also encountered a society in transition, rebuilding the fabric of families and institutions after a devastating 30-year civil war. One music seed was sown when Kardonne heard a girl sing to entertain fellow bus commuters on the A9 highway to Jaffna, the northernmost city on the South Asian island nation. She noted the girl’s song and it surfaced in the work’s first movement titled “A9 to Jaffna.”

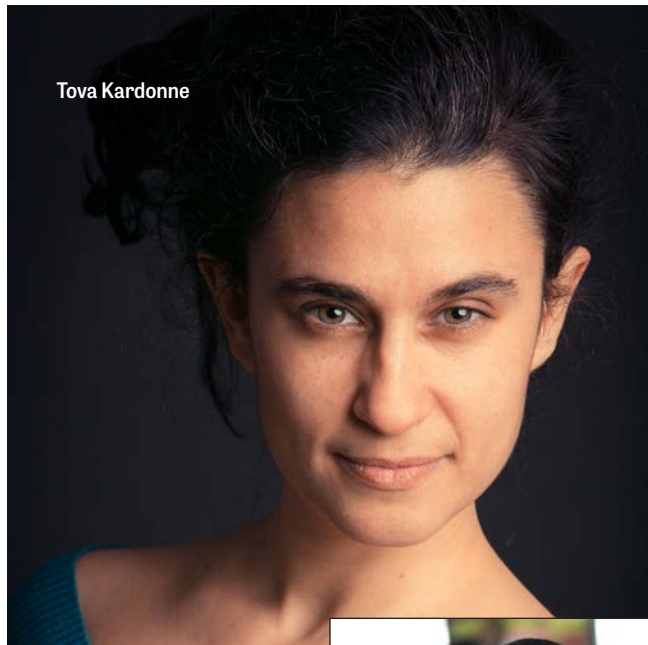
On returning home, her life-altering experience compelled her to rethink her “own understanding of life back in Canada through the lens of what I learned from Sri Lanka.” The profound themes she explores in her lyrics for *The Lanka Suite* include Sri Lankans’ essential connection to the land and the importance of self-definition through politics, even though this trust seems inevitably doomed to be betrayed by the political class. The ravages borne by the abundant natural world and the shifting role of women are also examined.

When she first presented *The Lanka Suite* at The Rex Hotel last year in its stripped down eight-musician version, the favourable audience reception centred on perceptions of cultural familiarity, despite the score’s vibrant mash-up of musical idioms. Various listeners “picked up on what in the music seemed familiar to them” reported the composer. “but I certainly felt vindicated when people told me ‘I hear you and that’s my music too.’” Infusing additional jazz sparkle to *The Lanka Suite*’s full airing at the Music Gallery, the multi-JUNO Award winning flute and soprano saxophone virtuosa Jane Bunnett joins Kardonne, her seven-piece band *The Thing Is*, and the GREX choir.

Opening the evening is Khōra, the experimental music project of Toronto’s Matthew Ramolo. He performs his music on acoustic and electronic instruments, as well as field recordings and analogue/digital processing, summoning “the spirit of Eastern modes, contemporary classical, avant and sacred minimalism, experimental rock and various forms of electronic music.”

Other Picks:

March 6 and 7, Tuvan singer Radik Tyulyush and Inuk diva Tanya Tagaq, two masters of throat singing, split the bill at the Aga Khan Museum, presented with the support of Small World Music. Though drawing on musically distinct cultures over 6,000 kilometres apart, it’s a rare pleasure for Toronto audiences to witness these outstanding performers on a single stage. The abundantly talented Tyulyush, a member of perhaps Tuva’s most successful music group Huun Huur Tu, is not only a leading performer of the several types of indigenous



Tova Kardonne

throat and “regular” singing, but is a master of several Tuvan instruments including the igil, doshpuluur, shoor and khomu. He’s a Tuvan rock star to boot. His set opens the concert.

Tagaq follows. I covered her Polaris Prize performance and reviewed her brilliant album *Animism* which sealed the win last fall in *The WholeNote*. There’s no doubt in my mind that she’s among the most musically, emotionally and politically compelling avant-garde vocalists working today. I’m not sure if I have ever deemed a performance a must-see in this column, but her live vocal confrontation, accompanied by her band, of a screening of the silent film *Nanook of the North* (1922) is such a show.

March 12 at the Sony Centre for the Performing Arts, Japan’s Kodo Drummers return to Toronto, after a four-year absence, with their “Kodo One Earth Tour: Mystery.” I’ve seen them before and this taiko (Japanese drum) group which has been



Radik Tyulyush

setting the bar high for decades keeps improving, making theatrically engaging, powerful music. For those who have never seen them live, they also incorporate various flutes and other Japanese instruments in their precision shows. “Mystery” is the second Kodo program directed by the famous kabuki actor Tamasaburō Bandō, designated a National Living Treasure in Japan. He became Kodo’s artistic director in 2012, and during his tenure has aimed to deepen Kodo’s theatricality and to give more prominence to women performers. Of special interest, the pre-show discussion at 7pm features members of Toronto’s Nagata Shachu Japanese Taiko and Music Ensemble examining the history of taiko in Japan, the various drums used in performance, the costumes worn, how the music is taught and learned, as well as the development of the modern taiko movement led by groups such as Kodo.

March 26, the Mississauga-based singer and songwriter Vandana Vishwas presents a selection of her sugam sangeet songs at the Museidum. Songs in the ghazal, bhajan, geet, thumri, folk, Indo-jazz and light classical genres, often reflected on Indian film soundtracks, are collectively known as sugam sangeet. Vishwas, who performed for ten years as an All India Radio artist until she left India, is accompanied by George Koller, one of Toronto’s favourite bass and dilruba players, tabla maestro Ed Hanley and Vishwas Thoke on acoustic guitar.

March 29 the Small World Music Society in association with Batuki Music Society presents the Toronto debut of Tal National, Niger’s most popular group, at the Drake Underground. Drawing on regional West African music genres like highlife, soukous, Afrobeat and desert blues, Tal National has evolved a joyous dance-centric music driven by drums, guitars and deep grooves. While at home they are known to play till daybreak, bets are off that will happen at the Drake. One sure thing however: the relentless cyclical energy of their music will propel dancers far longer than even they thought possible.

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

SHLOMIT AMITGA

The Almighty Spotlight

ORI DAGAN

On Wednesday March 22 starting at 6:30pm at The Rex Hotel Jazz & Blues Bar it will be difficult to find a seat. At the Spotlight on Israeli Culture event the bill will feature three headlining acts, each exciting for different reasons. The biggest name of the three is Anat Cohen, a seven-time Jazz Journalist Association Clarinetist of the Year and internationally acclaimed saxophonist, known for her virtuosity on various instruments, the richness of her tone and an utterly enchanting stage presence. It will be Cohen's first appearance in Toronto as leader.

Then there is the precocious Guy Mintus Trio, of which two musicians are America-Israel Cultural Foundation scholarship winners. Twenty-two-year-old Mintus is the recipient of ASCAP's Herb Alpert Young Jazz Composer award and a full scholarship student at the Manhattan School of Music. Following appearances at the Kennedy Center, the Apollo Theater and the Metropolitan Museum of Art, the trio makes its Canadian debut.

The third headliner is Kobi Hass, whose quartet will be opening the show, and who is a wonderful recent addition to our city's musical landscape. Since moving to Toronto in 2010, the Tel-Aviv-born bassist and composer has mostly worked as a sideman, bringing many positive vibes to live music here with his emotionally charged musical versatility. The original songs to be performed at The Rex have been described as "soulful compositions" in the press release, to which Hass adds:

"The people I will play with are local musicians with whom I perform from time to time - Barry Livingston, pianist, who writes beautiful and soulful tunes, Ernie Tollar, saxophones and flutes, who is in charge of the more experimental writing, and Paul Fitterer, who turns keeping time into a very imaginative and surprising process. Each of us brings in his own tunes, we 'try them out,' and I feel that



we've developed our own sound and atmosphere.

"I find it hard to characterize the music, but I like what was written in the press release. Indeed the music is based on 'soulful compositions' that each of us contributed to the quartet. The forms are relatively open, yet the compositions are very classically written. There is a certain harmonic colour that we all like and it helps the quartet developing its own sound. The improvisations do not stay in the traditional jazz idiom, and we try things as we go. Playing the acoustic bass in this format is a very challenging process for me, being an e-bass pop-rock player for many years."

Hass got his break on the Israeli music scene soon after he picked up the instrument:

"After my military service I moved to Tel Aviv to study choir conducting in Tel Aviv University. Somehow I got a hold of an electric bass and started playing with a neighbour of mine, a jazz piano player. It was just for fun. However, not long after I started playing the bass I received a phone call asking me to play a few gigs with Ofra Haza, a very well-known Israeli singer. One thing led to another, people started hearing about me, and in no time I played in the biggest shows of those days - Yossi Banai, Gali Atari, theatre shows and more. I was a lucky guy!"

If the name Hass rings a bell, a few years back you may recall that at the age of 15, cellist Daniel Hass (son of Kobi) won the Marta Hidy prize among other prestigious awards; turns out the apple doesn't fall far from the tree.

"It was a family decision to move to Canada and we are very happy here. It seems to me a lot is happening here musically, and I am happy to have met some people that I enjoy making music with. The city seems to be very vibrant and there is a lot of music

happening. I played in a Toto Tribute Band and got to know some of the rock scene, and I played some jazz music, experiencing what the jazz scene is like."

Robi Botos: There's another very exciting event happening this month, which I personally believe will be a historic night of music. On Thursday, March 26 at 9pm incomparable pianist Robi Botos will release his new recording, *Movin' Forward*, at Jazz Bistro with musicians that one simply must hear to believe, and for which words can do little justice. Says Botos:

"Drummer Jeff 'Tain' Watts is one of my heroes. I also play drums and I admire him greatly, so it's extra special for me to have him on this record. Both him and bassist Robert Hurst played with Wynton and Branford Marsalis whose music I grew up on, and seriously Robert Hurst has everything you would ever want from a bass player. I used to listen to this band with Kenny Kirkland on piano, who's one of my early main inspirations to play piano."

Produced by the artist in collaboration with Scott Morin, the album marks the first time Robi Botos records with American musicians, with the addition of saxophonist Seamus Blake, born in London

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England, raised in Vancouver Canada and currently based in New York City.

“Seamus Blake is one of the most complete musicians out there in my opinion. He is perfect for my writing, which has many different influences.”

Consisting of ten original tunes and two standards, the album *Movin' Forward* will be available for sale in stores and online on March 24. I must say that one of the perks of the writer's job is hearing music before it is released, and quite honestly it is the most exciting jazz recording I have heard in a very long time.

“Some of the music you'll hear on this album is more recent, fresh, and some of them I wrote a long time ago,” says Botos. The two standards I chose are *Softly as in a Morning Sunrise* and *Close to You* which is more of a pop tune rearranged in a groovy, funky way. I specifically chose the tunes for the group of musicians. I focused on what would feel good.”

Just how is this album different from his first effort, *Place to Place*? “This album represents a lot of my musical sides. From Hungarian Romani (Gypsy) music to straight ahead jazz to funk. It's also my first recording with American musicians as a leader. I really consider this as my debut album. Also, it is a childhood dream to collaborate with these amazing musicians. I'm very excited to share it and I hope people will like it!”

The event at Jazz Bistro is expected to sell out; reserve your seats as soon as you possibly can at 416-363-5299. Good luck!



Robi Botos

Kobi Hass Quartet

Anat Cohen Quartet

Guy Mintus Trio

Israeli Jazz Showcase
 Wednesday, March 18, 6:30pm
 The Rex, 194 Queen St. W.
 tickets \$20 at the door
 www.spotlightonisraelculture.ca

Monarch Fundraiser: On Sunday March 22 from 2 to 6pm a beautiful singer-songwriter, Christine Gaidies, will be raising funds for her new CD at the Monarch Tavern on Clinton Street, sharing the stage with a lineup of friends rallying to her cause. I was going to say it's a list too long to print. But what the heck: Sandi Marie, Diane Baker Mason, Nicole Coward, Andrew M. Smith, Dan McLean Jr, Michelle Lecce, Orit Shimoni, Chris Hess, Erin Ford, Maia Waern, Debbie Fleming, Linda Maruta, Henry Cifersons, Kevin Kennedy, Valerey Lavergne, Eunji Kim, Michelle Denis MacDougall, Kristin Mueller-Heaslip, Alan McKinlay, Niki Andre, Lesley Roylance, Harpin Norm Lucien and others to be announced!) Show some love to Christine Gaidies who could use your support at a particularly challenging time - her cancer has returned and any funding beyond completion of the CD will go towards her treatments - book your reservations through the Monarch for March 22 from 2 to 6pm and check out the GoFundMe campaign for other ways you can help.



Christine Gaidies

Speaking of me! Finally, I hardly ever do this but I thought I'd let you, dear readers, know about two of my own gigs this month, especially since they are both the beginning of monthly residencies, the last weekend of every month.

Friday March 27 from 6 to 8pm I will be performing a Pay-What-You-Can dinner show with two of my favourite musicians at the 120 Diner located at 120 Church Street. The menu is very good and reasonably priced, the owners are kind to the musicians, and the acoustics are excellent - as a wise poet once wrote, "Who could ask for anything more?"

Saturday March 28 from 9:30 pm to 12:30 am I will be back at the intimate Poetry Jazz Café, a hidden gem neatly nestled in the heart of Kensington Market at 224 Augusta Avenue. Like a few other venues in town, this one does not take reservations, except for parties of ten and over, so arrive on time to get good seats. Each month I'm joined by the electric Patrick Hewan on keys, with rhythm section featuring two special guests announced mid-month on my website at oridagan.com.

Thank you for your support, genuinely. In an age when there is an abundance of entertainment available at the touch of a button, I think I speak for all jazz musicians and music venues when I say, "We hope to see you in the clubs!"

Check out Bob Ben's *Mostly Clubs, Mainly Jazz* on page 49 for all the details.

Ori Dagan is a Toronto-based jazz musician, writer and educator who can be reached at oridagan.com



Mining Venice's Musical Wealth

DAVID PODGORSKI

We don't often connect the city of Venice with world domination, given that today it's associated in the popular imagination with being a well-known (and increasingly soggy) tourist destination and not much else. Journeying back in time through its music, we learn that Venice the political entity was one of the major players in Europe for nearly 700 years, from the early Middle Ages to the 18th century. The Most Serene Republic of Venice comprised not only the city itself, but the rest of Northeastern Italy, the islands of Crete and Cyprus, ports north of Athens and an archipelago of various Greek islands as well as ports in Albania and Croatia. Just as Rome was an empire based on one city, so too was Venice – but the latter remained the envy of the other European powers long after the Romans had quit. Venice came to be one of the richest cities in the world over time, the envy of The Ottomans and the Papal States. For a power no one bothered to teach us about in school, the Venetians didn't do too badly at the game of empire.

The rich history of the Venetians, fuelled as it was by a voracious

appetite for wealth and power, was, unsurprisingly, also something of a golden age for culture, and Venice's rulers and patricians funded a galaxy of talented musicians, composers, artists and architects throughout the Middle Ages and Renaissance. Titian, Giovanni Canaletto, Francesco Guardi and the entire Bassano family remain influential artists from the period of Venice's glory, artists who still hold significance in the art world today. Similarly, Venetian musicians were some of the greatest composers in Renaissance Europe: Diruta and Zarlino, Claudio Merulo, Cipriano de Rore, Andrea and Giovanni Gabrieli, and the father of opera himself, Claudio Monteverdi are all Italian composers who spent most of their lives in the city of Venice.

For concert programmers, especially of early Baroque and vocal

music, the city of Venice is a veritable gold mine gold mine, and the **Cantemus Singers**, a local choral group dedicated to Renaissance and Baroque music, have tapped this Venetian vein for their upcoming concert at the Church of the Holy Trinity on March 21 and 22. In a concert titled, appropri-

ately enough, "The Glories of Venice" the 14-voice a cappella group will be delving into a fascinating chapter in the city's musical history by performing selections from the madrigals and motets of Adrian Willaert, de Rore, the two Gabrielis and Monteverdi. They'll also be featuring Giovanni Gabrieli's glorious Easter motet for double choir *Angelus Domini Descendit* and Monteverdi's remarkable *Missa da cappella*, a tour de force of sacred music writing from the early Baroque. They'll be joined by new members Amy Dodington and Rachel Krehm as well as lutenist Ben Stein. As choir concerts go, this program seems remarkably focused in both its scope and style, so if



Cantemus Singers

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you're at all interested in Renaissance vocal music or Italian music, or just enjoy choral music in a lovely intimate venue, this is definitely the concert for you.

Capella Intima's Dido: If you're in the mood for a vocal concert that takes you further from Italy and closer to (say) England, Capella Intima has just the

concert you've been looking for. They're touring a version of Purcell's *Dido and Aeneas* based on its first ever public concert performance in 1780, almost a century after the work was first debuted at a girls' school in 1688. Warming to the occasion, Intima has come up with "An Evening of Antient Music" – namely, what musicians and concertgoers of previous centuries, exhibiting both more than a little historical chauvinism and a fanaticism for new music, called a performance of any piece that was more than a half-century old. Capella Intima is touring their *Dido* around Southern Ontario, including performances in Hamilton and St. Catharines, and will be taking the show to Toronto for a special evening of music making. They will be joined by Sheila Dietrich, soprano; Jenny Enns Modolo, alto; Bud Roach, tenor; and David Roth, baritone, for the Purcell as well as some rounds, a few catches (like a round, but with dirtier lyrics), and airs. You can catch this at Trinity-St. Paul's Centre, on March 6 at 7:30 pm.

Out of the Ordinary: If you're a fan of English poetry as well as English song, check out the Musicians in Ordinary's concert devoted to the poetry of John Donne. Donne's intricate poems include some of the most sensual and the most spiritual in English literature. To assist in evoking the poet's craft, the Musicians in Ordinary have invited Seth Lerer, a scholar of Renaissance literature from the University of California at San Diego, to read some of his work as part of the concert.

Donne's contemporary, the Renaissance composer Thomas Campion, was also a Donne fan and expressed his appreciation by setting a few of Donne's poems to music. Soprano Hallie Fishel will be singing these with some accompaniment from John Edwards on lute at Heliconian Hall on March 7 at 8pm. This concert will be a musical tribute to a seminal figure in English literature. But be



John Donne (left) and Seth Lerer (right)

prepared! While much of Donne's writing is full of light and grace, his *Nocturnal Upon St. Lucy's Day*, which is on the program, is bleakness personified.

According to St. John: Tafelmusik is helping to escort us through Lent this month with an appropriately pious concert. Johann Sebastian Bach's *St. Matthew Passion's* reputation

as the composer's magnum opus seems completely unshakeable save for his underappreciated *Passion According to St. John*, and it's the latter that the orchestra will be bringing to Trinity-St Paul's Centre on March 19 to 22. From the opening chorus, "Herr, unser Herrscher" to the closing chorale "Ach Herr, lass dein lieb Engelein," the *St. John Passion* is some of the finest vocal music of the 18th century. Ivars Taurins will conduct the Tafelmusik orchestra and chorus; soloists Julia Doyle, Daniel Taylor, Charles Daniels and Peter Harvey will be on hand to deliver some spectacular arias. Whether or not you've ever heard a performance of the *St. John Passion* or any other of Bach's vocal music, this concert is definitely a must-see.

Finally, the hardworking Musicians in Ordinary will be performing a second time this month – this time as part of their series as the ensemble-in-residence at St. Michael's College. They will be playing St. Basil's Church on March 16 at 7:30 pm, as part of a free tribute to that most famous of saints (and alleged inventor of whiskey) St. Patrick. The concert repertoire itself isn't particularly Irish, but instead features some large-scale works by some 17th-century Italians: Monteverdi, Fontana, Marini and the like. With the Saint Michael's Schola Cantorum choir joining the group along with harpsichordist Boris Medicky and violinists Christopher Verrette and Patricia Ahearn, this looks to be a concert well worth checking out – as well as being a chance to hear some of the top players in the city free of charge.

David Podgorski is a Toronto-based harpsichordist, music teacher and a founding member of Rezonance. He can be contacted at earlymusic@thewholenote.com.

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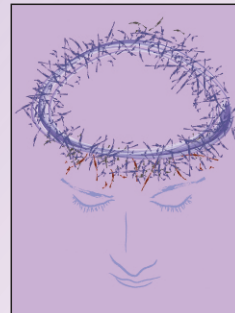
Music at Metropolitan

Good Friday
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Music for the Masses?

BENJAMIN STEIN

Going back to graduate school this year has made me terrified of making declarative statements about music, choirs or pretty much everything else. What I had previously assumed to be safe, boring statements of fact have turned, each and every one, into points of heated argument.

For instance, previously I would have in all innocence said things like “next week I am going to hear Mozart’s Mass in C Major.” Now, no sooner are the words out of my mouth than I feel compelled to explain (before someone points it out) that I am actually attending a concert, not a church mass like the one at which Mozart’s music would have first been heard; and that I realize that the C Major chords being sounded will not bear any resemblance to the timbre and tuning of those imagined by Mozart; and that I am aware that the sweeping assumptions about the nature of Time implied by my use of the words “next” and “week” are presumptuous and not provable.

I’m not kidding! Individual words are the subject not just of discussions and articles, but of *entire books*. Heavily contested terms to both ponder and avoid: “music,” “metre,” “sound,” “sonata,” “Haydn,” “Beyoncé,” etc.

Masses: I mention all this because of the nature of March and April choral concerts, many of which feature musical settings of the Mass, and other sacred texts, to coincide with the Christian holiday of Good Friday and the six-week season of Lent. The last time I was at a traditional church mass was almost 20 years ago at a friend’s wedding. But I have sung in and attended performances of many masses of all types and styles since that time, and that is probably not an uncommon experience, especially for people involved in choral music.

When we hear a concert version of a mass, what is our relationship to the music? Is it a religious experience, an aesthetic one or some kind of combination of the two? How – and why – did Mozart and Haydn become part of a pantheon of classical music demigods, rather than the down-to-earth musical civil servants of the European courts they actually were? (Short answer: it’s kind of Beethoven’s fault, but let’s not get into that now.)

Speaking of Mozart, Haydn and masses, on March 15 **Hart House Singers** perform Haydn’s *Paukenmesse* (Mass in Time of War), a crowd-pleaser since its premiere in 1796. And on March 20 and 28 the excellent **Exultate Chamber Singers** perform “O Be Joyful,” a concert that includes one of my favourite Mozart pieces, his *Vesperae Solennes de Confessore K339* (Solemn Vespers), as well as settings of Psalm 100 by Palestrina, di Lasso, Schütz and Mendelssohn. On March 7 **Orpheus**

Choir performs “The Soul’s Journey,” featuring English composer John Rutter’s appealing Requiem setting. The concert also includes a rare opportunity to hear James MacMillan’s *Seven Last Words from the Cross*. MacMillan is a Scottish composer who has been recorded and performed extensively in the U.K.,

and it’s great that the OC is making his work available to be heard live. On March 28 Orillia’s **Cellar Singers** perform “Light Perpetual,” a concert that features Canadian Eleanor Daley’s setting of the Requiem mass as well as Fauré’s celebrated version.

Passions: Passion settings, which describe the events of the Christ’s crucifixion and resurrection, also take place this time of year. These are usually settings of the Christian Gospel texts. As with Mass settings, Passions have moved to a concert experience from their original church role.

On March 10 and 11 **Toronto Mendelssohn Choir** performs Arvo Pärt’s *Passio*, a setting that at least one critic found too reflective for the savagery and drama of the Passion story. I disagree. Pärt’s version is haunting, and a large group like the TMC can convey the work’s scope and grandeur. Audiences from all over the world have responded enthusiastically to Pärt’s modern take on classical tonal structures. For those who would like to explore his work further, on March 7 and 8 Kitchener’s **DaCapo Chamber Choir** perform his setting of the Magnificat text in a concert titled “O Earth, Return.”

Bach’s *St. John Passion* is the textbook example of this genre, and **Tafelmusik**’s interpretation of this work, performed every few years under the direction of Ivars Taurins, has become something of an institution in the city. Performances this year take place between March 19 to 22. As well as the virtuoso choir and orchestra, the performances offer a chance to hear the acclaimed English tenor Charles Daniels in the role of the Evangelist.

On April 3 **The Georgetown Bach Chorale** will be performing the same work in their home town. This month there is also an opportunity to hear another noted Bach tenor, Rufus Müller, in Kitchener-Waterloo, in the **Grand Philharmonic Chamber Singers**’ performance of Bach’s *St. Matthew Passion*. This companion piece to the *St. John* is performed more rarely, in part because of its larger scope and instrumentation needs, but many consider it Bach’s greatest choral work.

Personal: I try not to use this column to mention any concert in which I’m taking part, but I have to make an exception for the **Metropolitan Festival Choir**’s “The Grace of Mourning: Music for Good



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- journalists David Perlman, The WholeNote; Michael Vincent, Musical Toronto;
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in April - more workshops coming up!

HOT TOPICS WEEKEND

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Of Louise, Helen and Nicole Lizée

CHRISTOPHER HOILE

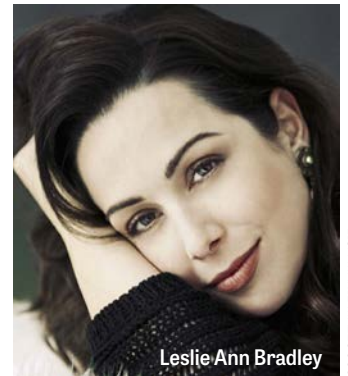
On March 29, **Voicebox: Opera in Concert** will give Torontonians a chance to hear *Louise* (1900), the most famous opera by Gustave Charpentier (1860-1956). A staple of opera houses around the world for about 50 years, it is an example of the French version of verismo that we encounter more often in Jules Massenet's *Manon* (1884) and *Werther* (1892). The opera, with a libretto by the composer, is a portrait of working-class life in Paris with its focus on the title character, a seamstress in love with her neighbour Julien, a young artist. Charpentier portrays Louise's life with her family as stifling and her father's possessiveness as bordering on pathological. When Louise's parents oppose her marriage to Julien, she runs away with him, and Charpentier also makes clear that Julien may offer Louise love but no material comforts. When Louise's father becomes unwell, her mother blackmails her into returning home. Once he regains his health, her father's old opposition to Julien revives and Louise flees again, never to return.

The opera was revolutionary for its time in portraying with equal pessimism the grimness of family life and the naiveté of Bohemian life. The opera's most famous aria, "Depuis le jour," is now best known through recitals rather than performances. Two issues have blocked the opera's continued success. First, it is similar to Puccini's *La Bohème* (1895), even though Louise is a healthy Mimi and has parents. Second, the opera features 35 named roles versus only 10 in *La Bohème*. The opera has had important revivals in London (1981) and in Paris (2008) but the work is still seldom seen. In fact, the only other scheduled performance of *Louise* this year is in July at the Buxton Festival in England, where it will also be performed in concert, albeit with orchestra instead of piano.

Louise is therefore a rarity and Voicebox is providing it with a starry cast. Soprano Leslie Ann Bradley sings the title role, mezzo Michèle Bodganowicz is the Mother and baritone Dion Mazerolle is the Father. At press time, the tenor playing Julien was still to be announced, so stay tuned! Peter Tiefenbach is conductor and pianist and Guillermo Silva-Marin the artistic advisor. The work will be performed in French with English surtitles.

Fully staged: For a fully staged student production with full orchestra, one need look no further than Offenbach's *La Belle Hélène* (1864) at the **Royal Conservatory of Music's Glenn Gould School of Opera**. Performances are on March 18 and 20 at Koerner Hall with Uri Mayer conducting. Of particular interest to those who have been following the alternative opera scene in Toronto will be the fact that Joel Ivany, artistic director of Against the Grain Theatre, will be directing. Ivany and Against the Grain have gained a following for their inventive stagings of opera in unconventional locations - *La Bohème* in a pub, for example, or *Pelléas et Mélisande* outdoors in a courtyard.

In *La Belle Hélène*, Offenbach's satiric portrait of ancient Greece and Helen of Troy, we should expect more of Ivany's inventiveness. Via email he told me that the production would take the operetta's setting, time of composition and period of performance into account:



Leslie Ann Bradley

LISA-MARIE MAZZUCCO

“What we’re attempting to do is to bring our 21st-century sensibilities to this classical operetta (which was originally called an opera buffa) by mixing elements of today into the traditional context of the piece. What people will see is a show set in antiquity, written in the 19th century, with a 21st-century dialogue (written by Michael Albano) and staging.”

When asked what he hopes the student performers will learn from his direction, Ivany says: “I hope that these students will take away a greater sense of speaking text. Half of the operetta is spoken dialogue. For opera singers *this is great training*, as often you don’t get the opportunity to act spoken text. I also hope that students will be able to take away a sense of developing a character and having that influence choice, intention and interaction. Through this project I also hope that the students will take away a sense of their body through movement; how the body interacts with singing on stage and how they aren’t separate but in fact, work together. They’re fortunate to work with choreographer and dancer Jennifer Nichols who is taking them through dance warm-ups and is choreographing set numbers for these singers to dance in.”



Joel Ivany



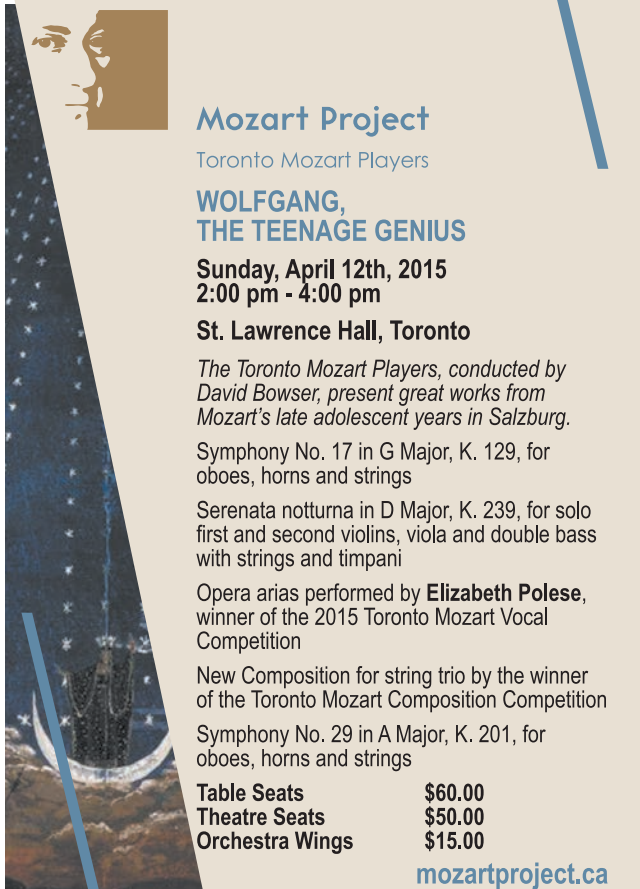
Nicole Lizée

CHRIS HUTCHESON

Tapestry’s Tables Turned: For something completely different, Tapestry Opera is presenting *Tap:Ex Tables Turned* on March 20 and 21. *Tap:Ex* (Tapestry Explorations) is Tapestry Opera’s annual experimental production that looks to define the future of opera. This year’s installment, *Tables Turned*, is a boundary-breaking multi-media concert where opera meets a DJ and turntables. Soprano Carla Huhtanen, well known from her performances with Tapestry and with Opera Atelier, joins with pioneering composer Nicole Lizée in reconfigured iconic moments from film and opera.

Remixed clips from Alfred Hitchcock films, *The Sound of Music* and video recordings of Maria Callas will be projected alongside the performers, whose turntables and vocals compete and fuse in a live duet. According to Tapestry, “*Tap:Ex*, now in its second year, is committed to evolution through innovation, exploring modes where the traditional genre of opera can assume a living, current form.”

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



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Rosedale Ya Ya

HANS DE GROOT

On March 8 the concert presented by Recitals at Rosedale at Rosedale Presbyterian Church will include a world premiere, the song cycle *Ya Ya* [Tagalog for caregiver], by Elizabeth Raum. The cycle was written in honour of Geraldine Vida-Soverano, the Filipino nanny who looked after the children of Raum's daughters; first Jessica's two children, then the four children (three of whom were triplets) of Raum's younger daughter Erika, the noted violinist.

This is what Raum herself has written about the songs: "Ya Ya is a testament to the strong sense of duty that the nanny feels is her calling. She is more than a caregiver; she is a second mother who loves her charges as if they were her own. At the same time, she is not her mother and is in a foreign country and, although it has become her home, at times a sadness leaks into her consciousness. The words, 'I come from another place...' are optimistic at first, but the second time they appear in a minor key and, although the melody is the same, the sense has changed. As well, she is wistful when she utters, 'I wish...' But the cycle ends optimistically with the nanny content and proud of her profession."

The songs will be sung by the mezzo Michèle Bogdanowicz, who will also perform a song cycle by Norbert Palej, written for her and due to be recorded by the Canadian Art Song Project. The soprano Gillian Keith will perform early songs by Debussy and the tenor Charles Sy will sing songs by Strauss, Schubert and Schumann. The program will conclude with duets by Viardot, Gounod and Rossini. Sy is much in demand. He recently won first prize in the Canadian Opera Company Studio Ensemble competition and can also be heard, along with the soprano Carla Huhtanen and the mezzo Emilia Boteva, in the Off Centre Music Salon concert at the Glenn Gould Studio on **March 1**. Later in the month Bogdanowicz will also sing in the concert performance of Charpentier's *Louise* at the St. Lawrence Centre **March 29**. Next season Recitals at Rosedale will be moving to Mazzoleni Hall in the Royal Conservatory of Music. The dates are already set: November 1; March 6, 2016; May 1, 2016. I wonder whether that will mean a change of name for the series. After all, the Conservatory is not in Rosedale.

Elliot Madore: The programs presented by Music Toronto tend to concentrate on chamber music or piano, but every year there is one recital by a singer. In the recent past we have heard Erin Wall and Phillip Addis. This year the singer is the baritone Elliot Madore. He will perform *Lieder eines fahrenden Gesellen* by Mahler, *Banalités* by Poulenc as well as songs by Ives, at the St. Lawrence Centre on **March 26**. Not that long ago Madore was known, if at all, as a hockey-loving kid from Etobicoke who once sang *O Canada* at a Leafs game. That changed when he won the 2010 Metropolitan Opera National Council Audition. Most of his performances have taken place in Europe. He has just finished a series of performances of Harlekin in Strauss' *Ariadne auf Naxos* in Zurich and will soon return to Europe to sing Pelléas in Debussy's *Pelléas et Mélisande*, first for the Croatian National Opera, then for the Bayerische Staatsoper.

At the Bradshaw: There are three vocal concerts in March in the

Canadian Opera Company free recital series in the Richard Bradshaw Auditorium in the Four Seasons Centre: "Opera Interactive" by artists of the COC Ensemble Studio **March 19**; a performance of Janacek's *The Diary of One Who Disappeared* sung by Owen McCausland, tenor, and Charlotte Burrage, mezzo, **March 25**; and a preview of Errol Gay's opera *Alice in Operational*, performed by the Canadian Children's Opera Company on **April 1**.

Hannigan: The soprano Barbara Hannigan gave a recital in the Richard Bradshaw Auditorium on February 24; she also sang, with the Toronto Symphony Orchestra, in George Benjamin's *A Mind of Winter* on February 28. There will be two more opportunities to hear her. On **March 4** she will sing, with the TSO, *let me tell you* by Hans Abrahamsen, a work which sets the words of Ophelia as spoken in Shakespeare's *Hamlet*; on **March 7** she will sing (again with the TSO) in a concert performance of George Benjamin's opera *Written on Skin*, along with Krisztina Szabó, mezzo, Iestyn Davies, counter-tenor, Isaiah Bell, tenor, and Christopher Purves, baritone (both in Roy Thomson Hall).

Other Events: Another TSO concert that is worth mentioning is that to be given on **March 11** (repeated on **March 12** and **14**) when the distinguished soprano Adrienne Pieczonka sings the *Four Last Songs* by Strauss and the *Liebsteod* from Wagner's *Tristan und Isolde*. The concert is conducted by Gianandrea Noseda and will also include my favourite Beethoven symphony, the *Seventh* in A.

Tapestry Opera presents the soprano Carla Huhtanen, who is especially known for her performances of contemporary music, and the Montreal composer, turntable artist and electronics specialist Nicole Lizée in a multimedia concert at the Ernest Balmer Studio in the Distillery District **March 20** and **21**.

There is some speculation that the composer John Dowland was actually Irish and that his name is a variant on Dolan. That is the starting point for Dowland in Dublin, a concert at Trinity-St. Paul's Centre **March 27** and **28**, in which tenor Michael Slattery and Ensemble La Nef will give us an Irish version of Dowland's songs

Other Events: Capella Intima and the Gallery Players of Niagara present "An Evening of Ancient Music" at Trinity-St. Paul's Centre on **March 6**. The program includes music from Purcell's *Dido and Aeneas* as well as a selection of rounds, catches and airs. The singers are Sheila Dietrich, soprano, Jenny Enns Modolo, alto, Bud Roach, tenor, and David Roth, baritone.

"Fairest Isle," a concert at Rosedale United Church on **March 8** of English music, includes works by Dowland, Purcell, Handel, Vaughan Williams and Britten. The singers are Deborah Overes, contralto, and Robert Missen, tenor

The Talisker Players present "On a Darkling Plain" at Trinity-St. Paul's Centre, **March 10** and **11** The program will include *Dover Beach* by Barber, the

Seven Romances on Poems by Alexander Blok by Shostakovich and the *Akhmatova Poems* by Tavener. The singers are Ilana Zarankin, soprano, and Joel Allison, baritone.

Tafelmusik presents Bach's *St. John's Passion* at Trinity-St. Paul's Centre **March 19** to **22**. Soloists are Julia Doyle, soprano, Daniel Taylor, countertenor, Charles Daniels, tenor, and Peter Harvey, baritone.

Maureen Batt, soprano, performs in a recital of new music from New Mexico to Nova Scotia at Heliconian Hall **March 27**.

A free concert at the Canadian Music Centre at 2pm **March 28** will include the *Visions infernales d'après des poèmes de Max Jacob* by Henri Sauguet, to be sung by the baritone Grant Allert.

Danie Friesen, soprano, will sing Schumann's opus 39 *Liederkerles* and *Fiançailles pour rire* by Poulenc at the Gallery 345 **March 29**.

Hans de Groot is a concertgoer and active listener who also sings and plays the recorder. He can be contacted at artofsong@thewholenote.com.



Michèle Bogdanowicz

Winter Tales

JACK MACQUARRIE

On more than one occasion in the past I have opened this column by grumbling about the weather. Unfortunately, Old Man Winter has interfered with plans once again. His relentless dumping of snow has kept me from attending a very special concert. I had planned to travel to Waterloo for the **Wellington Winds** concert February 22. However, mountains of snow and poor driving conditions forced us to cancel the 310-km round trip. The Wellington Winds were performing the Canadian premiere of Dutch composer Johan de Meij's euphonium concerto with Canadian soloist Robert Miller. In part, this performance was in memory of former euphonium soloist Harvey Gleiser who played with the Winds for about 20 years. Gleiser met de Meij some years ago when de Meij first conducted the Wellington Winds.

De Meij studied trombone and conducting at the Royal Conservatory of Music in The Hague, since then earning international fame as a composer and arranger. His work includes original compositions, symphonic transcriptions and arrangements of film scores and musicals. His *Symphony No. 1 "The Lord of the Rings,"* based on Tolkien's bestselling novels of the same name, was his first composition for wind orchestra. Some years ago he received the Dutch Wind Music Award for his role in the worldwide advancement of wind band music. Besides composing and arranging, de Meij is active as a performer, conductor, adjudicator and lecturer. As a trombone and euphonium player he has performed with many major orchestras and bands in many parts of the world. In 2010, he was appointed regular guest conductor of the Simón Bolívar Youth Wind Orchestra in Caracas, Venezuela. In 2014, de Meij became principal guest conductor of both The New York Wind Symphony and The Kyushu Wind Orchestra in Fukuoka, Japan.

For those band members, especially euphonium players, who are not familiar with de Meij's work, there is no better time than now to acquaint yourself and your band with his music. I have played a few of his works; they are challenging but very satisfying.

Resa's Pieces: When talking about Resa's Pieces the question is where to start. Since Resa's Pieces Concert Band was the first unit of what has grown over the years into a number of ensembles, that's as good a place as any. Resa Kochberg continues as music director of this ensemble which she started some 16 years ago. The band welcomes new members on an ongoing basis, and has a current membership of 56.

Some years after the concert band was formed and doing well, Kochberg decided to branch out and start a group where beginning string players could find a place to develop their skills. Thus Resa's Pieces Strings was born. Now this group is thriving under its new conductor, Ian Medley. As a full-time professional string specialist with degrees in both education and musical performance, Medley brings new strength and experience to the group.

Once the string group was on its way, Kochberg decided that she just couldn't discriminate against singers. Ergo, Resa's Pieces Singers was hatched. Under the baton of Robert Graham, pianist, accompanist, vocalist and repertoire coach, the choir has grown to over 65 members.

In case you might be wondering, yes, there is now going to be a Resa's Pieces Symphony Orchestra. For their inaugural concert, wind players from the band will join the string orchestra to perform a few orchestral selections. As music director of Resa's Pieces, Kochberg guides all ensembles in all music-related details and sticks by her foundational mantra of: "Just do your best and have fun!"

So what's next for Resa's Pieces? Might it be a banjo band or a ukelele ensemble? I doubt if it will be a pipe band, but I wouldn't bet on it. All of Resa's Pieces groups will be performing their concerts in June. Watch for their listings in your favourite music magazine.

Resa Kochberg



Plumbing Factory Brass

Band: From time to time, in this column, I have referred to Henry Meredith and his Plumbing Factory Brass Band. How did this band come by this name? Well it turns out that Dr. Hank (as he's affectionately known) is a collector of brass instruments. I stress the term collector and not the derogatory word hoarder. Over the years Dr. Hank has amassed somewhere around 6,500 instruments. "Plumbing Factory" is the term that was originally bestowed upon his home because of the ubiquitous brass instruments that live alongside Meredith, his wife, Victoria Meredith, associate dean at Western's

Faculty of Music, and their dog Nema. This amazing collection of brass instruments inspired Meredith to establish the Plumbing Factory Brass Band in September 1995.

With the collection growing, Meredith recently has focused more on quality than quantity. An example is his 1830s ophicleide, a conical brass instrument in the bass register with woodwind-like keys. Probably his oldest and most valuable instrument is a valveless hunting horn in D that was made for King George I by John

Bandstand continues on page 52

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the WholeNote LISTINGS

The WholeNote listings are arranged in four sections:

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

B. BEYOND THE GTA covers many areas of Southern Ontario outside Toronto and the GTA. Starts on page 45.

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

D. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 50.

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

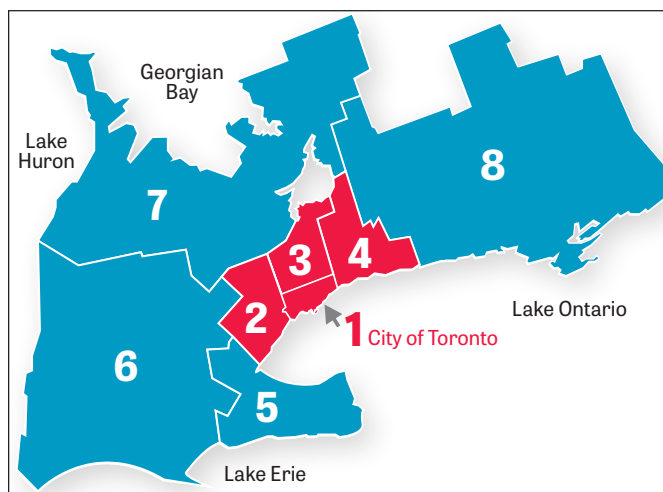
A GENERAL WORD OF CAUTION. A phone number is provided with every listing in *The WholeNote*—in fact, we won't publish a listing without one. Concerts are sometimes cancelled or postponed; artists or venues may change after listings are published. Please check before you go out to a concert.

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

LISTINGS DEADLINE. The next issue covers the period from **April 1 to May 7, 2015**. All listings must be received by **Midnight Sunday March 8**.

LISTINGS can be sent by e-mail to listings@thewholenote.com or by fax to 416-603-4791 or by regular mail to the address on page 6. We do not receive listings by phone, but you can call 416-323-2232 x27 for further information.

➤ **LISTINGS ZONE MAP.** Visit our website to see a detailed version of this map: thewholenote.com.



A. Concerts in the GTA

IN THIS ISSUE: Aurora, Brampton, Burlington, Etobicoke, Georgetown, Markham, Mississauga, Newmarket, North York, Oakville, Richmond Hill, Scarborough, Thornhill, Toronto Island and Whitby.

Sunday March 1

- 1:00: **Acting Up Stage Company/Obsidian Theatre Company.** *The Wild Party*. Music and lyrics by LaChiusa; book by LaChiusa and Wolfe; based on poem by March. Rebecca Auerbach; J. Cameron Barnett; Dan Chamberoy; and others; Robert McQueen, stage director; Bob Foster, music director; Stephanie Graham, choreographer. Berkeley Street Theatre, 26 Berkeley St. 416-368-3110. \$25-\$45. 12:15: Pre-show chat. Runs to March 8.
- 2:00: **City of Toronto. Sunday Concert Series.** George Lake Big Band. Scarborough Civic Centre, 150 Borough Dr., **Scarborough**. 416-397-9887. Free.
- 2:00: **Markham Concert Band. Hollywood!** Favourite hits from Robin Hood, Broadway marches, Disney classics and others. Mike Lawson/Mubassar Amin Chaudhry, trombones. Flato Markham Theatre, 171 Town Centre Blvd., **Markham**. 905-305-7469. \$22; \$17(sr/st).
- 2:00: **Off Centre Music Salon. On Love and Other Difficulties.** Carla Huhtanen, soprano; Emilia Boteva, mezzo; Charles Sy, tenor. Glenn Gould Studio, 250 Front St. W. 416-466-1870. \$60; \$50(sr/st); \$25(13-25); \$15(child).
- 2:00: **Soundstreams. The Whisper Opera.** Tony Arnold, soprano; International Contemporary Ensemble (ICE); David Lang, composer. The Theatre Centre, 1115 Queen St. W. 416-408-0208. \$67.50. Only 52 people at a time. Post-performance chat.
- 2:00: **Toronto City Opera. Un Ballo in Maschera.** Verdi. Carrie Parks, soprano (Amelia); Slava Serebrianiuk, tenor (Ricardo); Yevgeny Yablonsky, baritone (Renato); Stephanie Kim/Olivia Han, sopranos (Oscar); Louise Lo, soprano; Beatrice Carpino, director; Adolfo De Santis, conductor; Ivan Jovanovic, piano. Bickford Centre Theatre, 777 Bloor St. W. 416-978-8849. \$28; \$20(sr); \$15(st).
- 3:00: **Amici Chamber Ensemble. In Remembrance.** Bartók: Rhapsody No.1 (for viola and piano); Golijov: Mariel (for cello and marimba); Kradjian: Elegy for Restive Souls; Komitas: Folk Song; Mansurian: Three Taghs; Mozart: Kegelstatt Trio (for clarinet, viola and piano). Kim Kashkashian, viola; Timothy Ying, violin; Beverly Johnston, percussion. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. \$45; \$40(sr); \$15(st); \$10(child).
- 3:00: **Arraymusic. Contemporary Classical Brass Quintet Concert.** Array Space, 155 Walnut St. 416-532-3019. Free/PWYC.
- 3:00: **Beach United Church. Orpheus Choir at the Beach.** Rutter: Requiem; MacMillan: Seven Last Words from the Cross (excerpts); and other works. Guest: Ted Moroney, organ. 140 Wineva Ave. 416-691-8082. \$25.
- 3:00: **Oriana Women's Choir. Songs of Our Sisters.** Guest: O'Pears vocal trio. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-978-8849. \$25; \$20(sr); \$10(st).
- 3:00: **Royal Conservatory. Marc-André Hamelin, Piano.** Field: Andante inédit in E-flat H64; Hamelin: Chaconne; Debussy: Images, Book II L.111 (Cloches à travers les feuilles; Et la lune descend sur le temple qui fut; Poissons d'or); Yedidia: Sonata No.3 "Outcries";

Schubert: Piano Sonata No.21 in B-flat D960. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$30-\$75.

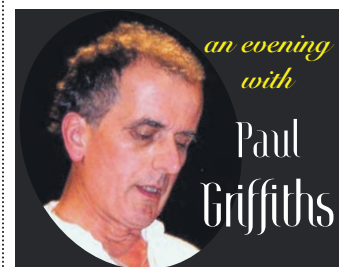
● 3:00: **Syrinx Concerts Toronto. Women to Watch: Anastasia Rizikov, Piano.** Burge: "Studies From Poetry" (2009); Scarlatti: Sonatas in C and d (1756-57); Haydn: Sonata Hob XVI in E-flat (1794); Chopin: Preludes from Op.28 (1839); Grande Polonaise in A-flat Op.53 (1830-31); Tchaikovsky: Romance in f Op.5 (1868). Heliconian Hall, 35 Hazelton Ave. 416-654-0877. \$25; \$20(st).

● 4:00: **Cathedral Church of St. James. Organ recitals.** David Briggs, organist. 65 Church St. 416-364-7865 x245. Free; donations welcomed.

● 4:00: **Church of St. Mary Magdalene. Organ Music for Lent.** Andrew Adair, organ. 477 Manning Ave. 416-531-7955. Free.

● 4:00: **Toronto Classical Singers. Music from Two Great Rivals.** Salieri: Mass No.1 in D; Mozart: Requiem. Sheila Dietrich; Danielle MacMillan; James McLennan; Michael Nyby; Talisker Players Orchestra; Jurgen Petrenko, conductor. Christ Church Deer Park, 1570 Yonge St. 416-443-1490. \$30; \$25(sr/st). Wheelchair accessible.

● 4:00: **Toronto Singing Studio. Vivace Vox: An Irving Berlin Reunion.** Linda Eyma, conductor. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-455-9238. \$20; \$15(sr/st).



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● 7:00: **New Music Concerts. An Evening with Paul Griffiths.** Discussion of collaboration with Elliott Carter on opera *What Next?* Paul Griffiths, critic, novelist and librettist. Gallery 345, 345 Sorauren Ave. 416-961-9594. \$100/\$150 (for 2). Door prizes and refreshments. Benefit for New Music Concerts; charitable receipt for CRA allowable portion of ticket price.

● 7:00: **Soulpepper Concert Series. American Pie - A Songbook Investigation.** An exploration of the musical references in Don McLean's folk-rock anthem, from Buddy Holly to Dylan to Joplin to The Beatles and The Rolling Stones. Young Centre for the Performing

Arts, Distillery District, 50 Tank House Ln. 416-866-8666. \$22-\$60. Also Feb 27, Mar 8 (start times vary).

● 7:00: **St. Matthew's Anglican Church/Bobolink Productions.** *Voices of Wales.* Welsh songs: Men of Harlech, All Through the Night, The Ash Grove and others; readings from Welsh poets Dylan Thomas and Emyln Williams; Welsh hymns with audience sing-along. Vivienne Muhling, actor/narrator; Gaynor Jones, soprano; Robert Missen, tenor; David Low, piano. St. Matthew's Anglican Church, 126 Plains Rd. E., **Burlington.** 905-632-1233. \$15. Proceeds to benefit the Church music program.

● 7:30: **Mississauga Choral Society.** *How Mozart Sings.* MCS Chorus. St. Hilary's Anglican Church, 2055 Hurontario St, **Mississauga.** 905-278-7059. \$10.

● 7:30: **Victoria Scholars.** *Songs of Love.* Works by Brahms, Cabena, Fauré, Rutter, Tallis, Vaughan Williams and others. Jerzy Cichocki, music director. Our Lady Of Sorrows Catholic Church, 3055 Bloor St. W. 416-761-7776. \$30/\$25(adv); \$25 (sr/st)/\$20(adv).

● 8:00: **Somewhere There/Arraymusic.** *Audiopollination 28.1.* Michael Snow, Diane Roblin, Bill Gilliam, pianos; Nobuo Kubota, vocals; Glen Hall, saxophone/flute. Array Space, 155 Walnut St. 416-532-3019. \$10/PWYC.

Monday March 2

● 12:30: **York University Department of Music.** *Music at Midday: Classical Instrumental Concert.* Featuring student soloists. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.

● 7:30: **Associates of the Toronto Symphony.** *Five Small Concerts: Chamber Ensembles of TSYO.* Works by Wyre, Haufrecht, Brahms, Farr and others. Chamber Ensembles of Toronto Symphony Youth Orchestra. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-282-6636. \$20; \$17(sr/st).

Tuesday March 3

● 12:00 noon: **Jeunesses Musicales Ontario/Canadian Opera Company.** *Chamber Music Series: Modern Sketches.* Works by Boccherini, Grieg, Kindler, Roux, Bogdanović and Assad. Quatuor Fandango. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

● 12:10: **Nine Sparrows Arts Foundation/Yorkminster Park Baptist Church.** *Lunchtime Chamber Music: Rising Stars Recital.* Students from the University of Toronto Faculty of Music. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free, donations welcome.

● 1:00: **Cathedral Church of St. James.** *Organ recitals.* David Briggs, organist. 65 Church St. 416-364-7865 x245. Free; donations welcome.

● 8:00: **Gallery 345.** *The Art of the Piano: Martin Soderbergh.* Chopin: 24 Etudes. 345 Sorauren Ave. 416-822-9781. \$20; \$10(st).

Wednesday March 4

● 12:00 noon: **Canadian Opera Company.** *Dance Series: Forcier/Norman.* Marie France Forcier and Tracey Norman, choreographers. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

● 12:30: **Yorkminster Park Music Library.**

Andrew Adair, Organ. Yorkminster Park Baptist Church, 1585 Yonge St. 416-922-1167. Free.

● 1:30: **Wolfrey House.** *By His Stripes We Are Healed.* For Good Friday. Handel: Messiah(excerpts from part 2). Sacred Concert Chamber Ensemble; String Quartet; Vocal Octet. St. Barnabas on the Danforth, 361 Danforth Ave. 416-463-1344. Free.

● 8:00: **Flato Markham Theatre.** *World Stage: Jake Shimabukuro, Ukulele.* Jazz, blues, rock, bluegrass, classical and folk. 171 Town Centre Blvd., **Markham.** 905-305-7469. \$54-\$59.

● 8:00: **Toronto Oratory.** *Oratorium Saeculare for Lent.* Taverner: Sanctus, Benedictus; Agnus Dei from Missa Corona Spinea; Palestrina: Nunc Dimittis; Rota: Ave Regina for 8 voices; motets by Gesualdo, Tallis and Brunetti. Bronwyn Thies-Thompson, and Natalie Ziadé, soprano; Simon Honeyman, and Richard Whittall, alto; and others; Philip Fournier, conductor. The Oratory, Holy Family Church, 1372 King St. W. 416-532-2879. Free.

● 8:00: **Toronto Symphony Orchestra.** *New Creations Festival: Masterworks Series: let me tell you.* Harman: Lieder and Arien (World premiere); Benjamin: Duet for Piano and Orchestra (Canadian premiere); Abrahamson: let me tell you (North American premiere). Barbara Hannigan, soprano; Ryan MacEvoy McCullough, piano; George Benjamin, conductor; Peter Oundjian, conductor and host. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$33-\$145. Pre-concert performance and post-concert party in lobby.

Thursday March 5

● 12:10: **University of Toronto Faculty of Music.** *Thursdays at Noon: Duo Concertante.* Schubert: Rondeau brilliant, D.895; Fantasia, D.934; Chan Ka Nin: new work. Nancy Dahn, violin; Timothy Steeves, piano. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

● 12:15: **Organix Concerts.** *Gordon Mansell, organ.* Metropolitan United Church, 56 Queen St. E. 416-769-3893 or 1-877-769-5224. Free-will offering in support of the MET organ restoration project.

● 1:00: **Encore Symphonic Concert Band.** *Classics and Jazz.* John Edward Liddle, conductor. Wilmar Heights Centre, 963 Pharmacy Ave., **Scarborough.** 416-346-3910. \$10. Includes coffee and snack.

● 7:30: **Opera York.** *The Magic Flute.* Mozart. Gary Relyea, bass (Sarastro); Nicole Dubinsky, soprano (Queen of the Night); Riccardo Iannello, tenor (Tamino); Geoffrey Butler, artistic director; Renee Salewski, stage director. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., **Richmond Hill.** 905-787-8811. \$40-\$50; \$25(st). Also Mar 7.

● 7:30: **York University Department of Music.** *Jazz Orchestra.* Guests: JAZZ. FM91 Youth Big Band. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-5888. \$15; \$10(sr/st).

● 8:00: **Musideum.** *A Lonely Tribute to George Gershwin.* Classical/jazz/world. Maestro Michael Pronsky. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.

● 8:00: **Oakville Centre for the Performing Arts.** *Dan Cooper Concert Series: Jake Shimabukuro, Ukulele.* Jazz, blues, rock, bluegrass, classical and folk. 130 Navy St., **Oakville.** 905-815-2021. \$55.

● 8:00: **Victoria College Drama Society.** *Company: A Musical Comedy.* Music & lyrics by Stephen Sondheim. Book by George Furth. Isabel Bader Theatre, 93 Charles St. W. 416-978-8849. \$15;\$10(sr/st). Also Mar 6, 7.

Friday March 6

● 12:10: **Music at St Andrew's.** *Noontime Recital: Emily Chiang, Piano.* St. Andrew's Church, King and Simcoe, 73 Simcoe St. 416-593-5600 x231. Free.

● 1:10: **Gordon Murray Presents.** *Piano Potpourri.* Classics, opera, operetta, musicals, ragtime, pop, international and other genres. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-631-4300. PWYC. Also Mar 13, 20, 27. Lunch and snack friendly.

● 7:00: **Acting Up Stage Company/Obsidian Theatre Company.** *The Wild Party.* Music and lyrics by LaChiusa; book by LaChiusa and Wolfe; based on poem by March. Rebecca Auerbach; J. Cameron Barnett; Dan Chamero; and others; Robert McQueen, stage director; Bob Foster, music director; Stephanie Graham, choreographer. Berkeley Street Theatre, 26 Berkeley St. 416-368-3110. \$25-\$49. 6:15: Pre-show chat. Post-show chat. Runs to March 8.

● 7:30: **Capella Intima/Gallery Players of Niagara.** *An Evening of Antient Music.* Purcell: Dido and Aeneas; other rounds, catches and airs. Sheila Dietrich, soprano; Jenny Enns Modolo, alto; Bud Roach, tenor; David Roth, baritone. Trinity-St. Paul's Centre, 427 Bloor St. W. 905-517-3594. Suggested donation \$20.

● 7:30: **Toronto Heliconian Club.** *The Music in Our Lives.* Readings from Ann Elizabeth Carson's book *We All Become Stories*; jazz works and dance performances. Ann Elizabeth Carson, author; Peggy Mahon, vocals; Danny McErlain, piano; Noriko Yamamoto, dancer and mime artist. Heliconian Hall, 35 Hazelton Ave. 416-922-3618. \$25; \$20(sr/st). Post-concert reception.

● 7:30: **Elmer Iseler Singers.** *Warrior Songs.* Togni: *Warrior Songs* (premiere); texts from Buddhism, Malcolm X and the Roman Catholic Liturgy. Jerry Granelli, percussion; Lydia Adams, conductor. Walter Hall, Edward

ELMER ISELER SINGERS
Lydia Adams, Conductor



WARRIOR SONGS

World premier
of a new work by
Peter Togni

Friday, March 6, 7:30 pm
Walter Hall 416-217-0537

Johnson Building, 80 Queen's Park. 416-217-0537. \$40; \$35(sr); \$15(st).

● 8:00: **Aga Khan Museum/Small World Music.** *Radik Tyulyush and Tanya Tagaq.* Mongolian and Inuit throat singers. Live accompaniment to silent film *Nanook of the North.* Aga Khan Museum Auditorium, 77 Wynford Dr. 416-646-4677. \$35-\$55. Also Mar 7.

● 8:00: **Aurora Cultural Centre.** *2015 Great Artist Music Series: Moshe Hammer, Violin.* Works by Brahms, Franck and Sarasate. Moshe Hammer, violin; Angela Park, piano. Brevik Hall, Aurora Cultural Centre, 22 Church St., **Aurora.** 905-713-1818. \$34; \$28(sr/st).

● 8:00: **Somewhere There/Arraymusic.** *Nick Fraser Quartet Featuring Tony Malaby.* Array Space, 155 Walnut St. 416-532-3019. Free/PWYC.

● 8:00: **TorQ/Music Gallery.** *TorQ: Sextet.* Music Gallery, 197 John St. 416-961-9594. \$20; \$10(sr/st); \$15(mem/arts worker). 7:30: Doors open.

● 8:00: **Show One Productions.** *Vadim Repin.* Bartók: *Violin Rhapsody No.1*; Debussy: *Violin Sonata*; Ravel: *Tzigane*; Stravinsky: *Divertimento*; Tchaikovsky: *Meditation*;



TORQ PERCUSSION QUARTET PRESENTS

SEXTET

WITH SPECIAL GUESTS
GREGORY OH AND WESLEY SHEN, PIANO

MUSIC BY ANDRIESSEN, DRAKE & REICH

8PM FRIDAY MARCH 6, 2015
THE MUSIC GALLERY
\$20/\$15/\$10

TORQPERCUSSION.CA

A. Concerts in the GTA

"A RUSSIAN PAGANINI"

International Press

Vadim REPIN
violin



MARCH 6 • 2015 • 8 PM

Koerner Hall

www.rcmusic.ca • 416.408.0208

Scherzo. Vadim Repin, violin; Svetlana Smolina, piano. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$65-\$125.

● 8:00: **Victoria College Drama Society.** *Company: A Musical Comedy.* See Mar 5. Also Mar 7.

● 8:00: **York University Department of Music.** *Improv Soirée.* An evening of improvisation in a participatory "open mic" set-up, hosted by Casey Sokol. Sterling Beckwith Studio, 235 Accolade East Building, 4700 Keele St. 647-459-0701. Free. Performers and observers welcome.

Saturday March 7

● 10:00am: **Royal Botanical Gardens.** *Jazz Brunch Concert Series.* Kevin Barrett and Julie Michaels. 680 Plains Rd. W., Burlington. \$37/\$21 (age 4-12); \$4 (age 1-4). 905-825-5040.

● 1:00: **Acting Up Stage Company/Obsidian Theatre Company.** *The Wild Party.* Music and lyrics by LaChiusa; book by LaChiusa and Wolfe; based on poem by March. Rebecca Auerbach; J. Cameron Barnett; Dan Chamero; and others; Robert McQueen, stage

director; Bob Foster, music director; Stephanie Graham, choreographer. Berkeley Street Theatre, 26 Berkeley St. 416-368-3110. \$25-\$45. Also 8:00. 12:15: Pre-show chat. Post-show chat. Runs Feb 20 to March 8.

● 2:00: **Paskke String Quartet.** *In Concert.* Mendelssohn: String Quartet Op.13, Brahms: clarinet quintet; and other works. Guest: Paul Weston. Aurora Cultural Centre, 22 Church St., Aurora. 905-713-1818. \$15, \$10(sr/st); free(under 6).

● 2:00: **Royal Conservatory.** *Jon Batiste and Stay Human: A Family Concert.* A jambalaya of funk, rhythm, the blues, and spirituals. Jon Batiste, jazz piano and his quartet. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$25-\$35. Also 8:00.

● 4:30: **Beach United Church.** *Malvern Dance Band and Jazz Choir: Up Jumped Spring.* 140 Wineva Ave. 416-691-8082. Free-will offering.

● 7:30: **Counterpoint Community Orchestra.** 4. Beethoven: Symphony No. 4; Salieri: Variations on La Folia di Spagna; Miaskov: Concertino "Bayda"; Grieg: Selections from Peer Gynt. Boris Ostapienko, bandura. St. Luke's United Church, 353 Sherbourne St. 416-762-9257. \$20/\$18(adv); \$15(st); \$10(under 12).

● 7:30: **Jubilate Singers.** *Rhythm Fusion.* Chilcott: A Little Jazz Mass; Luboff: African Mass; Jansson/Eriksson: To The Mothers In Brazil; Salve Regina. Isabel Bernaus, conductor; Sherry Squires, piano. St. Simon-the-Apostle Anglican Church, 525 Bloor St. E. 416-485-1988. \$25; \$20(sr); \$15(st).

● 7:30: **MCS Chorus.** *Mozart for Mississauga.* *Vesperae Solennes de Confessore* and other works. Full Mississauga Choral Society choir, soloists and chamber orchestra. First United Church (Port Credit), 151 Lakeshore Rd W., Mississauga. 905-278-7059. \$20; \$10(under 18).

● 7:30: **Opera York.** *The Magic Flute.* Mozart. Gary Relyea, bass (Sarastro); Nicole Dubinsky, soprano (Queen of the Night); Riccardo Iannello, tenor (Tamino); Geoffrey Butler, artistic director; Renee Salewski, stage director. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill.

905-787-8811. \$40-\$50; \$25(st). Also Mar 5.



The Soul's Journey

March 7, 2015

7:30 p.m.

Eglinton St. George's United Church
35 Lytton Blvd.

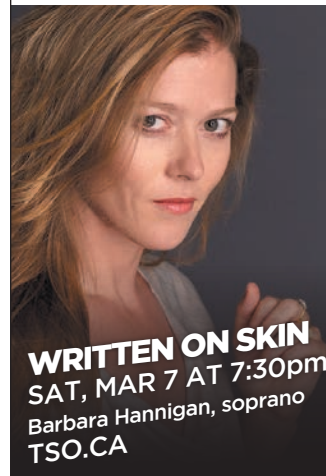
orpheuschoirtoronto.com
416 530 4428

Expect Something Different!



● 7:30: **Orpheus Choir of Toronto.** *The Soul's Journey.* Rutter: Requiem; MacMillan: Seven Last Words from the Cross. Eglinton St. George's United Church, 35 Lytton Blvd. 416-530-4428. \$35; \$30(sr); \$10(st).

TSO | Toronto Symphony Orchestra



WRITTEN ON SKIN
SAT, MAR 7 AT 7:30pm
Barbara Hannigan, soprano
TSO.CA

● 7:30: **Toronto Symphony Orchestra.** *New Creations Festival: Casual Series: Written on Skin.* Opera-in-concert in English with surtitles. Benjamin: *Written on Skin.* Barbara Hannigan, soprano; Krisztina Szabó, mezzo; Iestyn Davies, countertenor; Isaiah Bell, tenor; Christopher Purves, baritone; George

Benjamin, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$33-\$145. Pre-concert performance in lobby; post-concert chat on stage.

● 7:30: **York Chamber Ensemble.** *Spring Concert.* Vivaldi: Spring; Brandenburg: Concerto No.5; Bach: Double Violin Concerto; Cantata No.214; Hovhannes: Prayer for St Gregory. Trinity Anglican Church (Aurora), 79 Victoria St., Aurora. 905-727-6101. \$20; \$15(sr/st).

● 8:00: **Acting Up Stage Company/Obsidian Theatre Company.** *The Wild Party.* Music and lyrics by LaChiusa; book by LaChiusa and Wolfe; based on poem by March. Rebecca Auerbach; J. Cameron Barnett; Dan Chamero; and others; Robert McQueen, stage director; Bob Foster, music director; Stephanie Graham, choreographer. Berkeley Street Theatre, 26 Berkeley St. 416-368-3110. \$25-\$55. Also 1:00. 7:15: Pre-show chat. Runs to March 8.

● 8:00: **Ag Khan Museum/Small World Music.** *Radik Tyulyush and Tanya Tagaq.* Mongolian and Inuit throat singers. Live accompaniment to silent film Nanook of the North. Aga Khan Museum Auditorium, 77 Wynford Dr. 416-646-4677. \$35-\$55. Also Mar 6.

● 8:00: **Music Gallery/Native Women In The Arts/Bold As Love Collective/Muskrat Magazine.** *Catalyst Cafe: Skookum Sound Crew.* Guests: Lido Pimienta & Sarah Yan-
koo. Music Gallery, 197 John St. \$20; \$10(sr/youth/mem/arts worker). 7:00: Doors open.

● 8:00: **Musicians in Ordinary.** *Donne on Love and Death.* Donne: An Epithalamion, or Marriage Song on The Lady Elizabeth and Count Palatine on being Married on St. Valentine's Day; Nocturnal Upon St. Lucy's Day; poems of John Donne set to music by Campion, Dowland and others. John Edwards, renaissance lutes; Hallie Fishel, soprano; Seth Lerer, readings. Heliconian Hall, 35 Hazelton Ave. 416-535-9956. \$30; \$20(sr/st).

● 8:00: **Musideum.** *Nhapitapi Mbira.* World. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.

● 8:00: **Royal Conservatory.** *Jon Batiste and Stay Human: A Family Concert.* See 2:00.

● 8:00: **Scaramella.** *Telemania.* Telemann: Paris Quartets. Kim Pineda, baroque flute; Edwin Huizinga, baroque violin; Joëlle Morton, bass viol; Sara-Anne Churchill, harpsichord. Victoria College Chapel, 91 Charles St. W. 416-760-8610. \$30; \$25(sr); \$20(st); free(14 and under).

● 8:00: **Victoria College Drama Society.** *Company: A Musical Comedy.* See Mar 5.

● 9:00: **Swamperella.** *20th Annual Mardi Gras Dance and Masquerade Party.* Cajun and Zydeco dance music. Tranzac Club Main Hall, 292 Brunswick Ave. 416-923-8137. \$20. 7:30: Doors open; 8:00 dance lesson.

MCS Chorus

Mississauga

Mozart for Mississauga

Goffgony Amadi Mozart

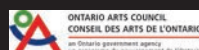


Goffgony Amadi Mozart

Saturday, March 7, 2015 7:30 pm

First United Church, 151 Lakeshore Rd. W., Mississauga

www.mcschorus.ca 905-278-7059 info@mcschorus.ca



THE MUSICIANS IN ORDINARY FOR THE LUTES AND VOICES



8:00PM March 7, 2015

Heliconian Hall, 35 Hazelton Avenue

~ Donne on Love and Death ~

Donne's poems *An Epithalamion* and *A Nocturnal upon St. Lucy's Day* with songs by Campion, Dowland and others

Seth Lerer, reader, Hallie Fishel, Soprano, John Edwards, lute

Tickets \$30, students & seniors \$20 at the door

Sunday March 8

- 1:00: **Acting Up Stage Company/Obsidian Theatre Company.** *The Wild Party*. Music and lyrics by LaChiusa; book by LaChiusa and Wolfe; based on poem by March. Rebecca Auerbach; J. Cameron Barnett; Dan Chamero; and others; Robert McQueen, stage director; Bob Foster, music director; Stephanie Graham, choreographer. Berkeley Street Theatre, 26 Berkeley St. 416-368-3110. \$25-\$45. 12:15: Pre-show chat. Runs to March 8.
- 1:30: **Seicho-No-Ie Centre.** *6 Cellists, 6 Concerts, 6 Bach Suites.* Bach: Suite for unaccompanied cello, No.3. Rachel Mercer, cello. Seicho-No-Ie Toronto, 662 Victoria Park Ave. 416-690-8686. \$20.
- 2:00: **City of Toronto.** *Sunday Concert Series.* Thornhill Swing Band. Scarborough Civic Centre, 150 Borough Dr., **Scarborough.** 416-397-9887. Free.
- 2:00: **Soulpepper Concert Series.** *American Pie - A Songbook Investigation.* An investigation of the meaning and musical references of Don McLean's folk-rock anthem, from Buddy Holly to Dylan to Joplin to The Beatles and The Rolling Stones. Young Centre for the Performing Arts, Distillery District, 50 Tank House Ln. 416-866-8666. \$22-\$60. Also Mar 1, 8 (start times vary).
- 2:00: **Visual and Performing Arts Newmarket.** *L'Accordéoniste.* Kimberly Barber, mezzo; Mary-Lou Vetere, accordion; Peter Tiefenbach, piano; Carol Bauman, percussion. Newmarket Theatre, 505 Pickering Cres., **Newmarket.** 905-953-5122. \$26; \$20(sr); \$10(st).
- 2:30: **Recitals at Rosedale.** *Serenades... Forgotten and Found.* Works by Debussy; Paley; Raum (world premiere); Gounod; Viardot; and others. Gillian Keith, soprano; Michele Bogdanowicz, mezzo; Charles Sy, tenor; Rachel Andrist, piano. Rosedale Presbyterian Church, 129 Mt. Pleasant Rd. 416-921-1931. \$35.
- 3:00: **Hart House Music Committee.** *Sunday Concerts.* Véronique Mathieu, violin, and Stephanie Chua, piano. Great Hall, Hart House, 7 Hart House Circle. 416-978-2452. Free.
- 3:00: **Rosedale United Church.** *Fairest Isle.* Works by Dowland, Purcell, G.F. Handel, Vaughan Williams, Britten and other traditional, popular and classical music from England. Robert Missen, tenor; Deborah Overes, contralto; Melody McShane/Sandra Mogensen, pianos; Louis Simao, guitar. 159 Roxborough Dr. 905-632-6047. \$20. Proceeds to benefit the Church music program.
- 3:00: **Royal Conservatory of Music.** *Kahane Swensen Brey Trio.* Mozart: Piano Trio No.4 in E K542; Schumann: Piano Trio No.1 in d Op.63; Ravel: Piano Trio in a; Schoenfeld: Café Music, for piano trio. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$30-\$80.
- 3:15: **Mooredale Concerts.** *The Vienna Piano Trio.* Beethoven: Ten Variations on "Ich bin der Schneider Kakadu" in G Op.121a; Schumann: Fantasiestücke Op.88; Mendelssohn: Piano Trio No.1 in d Op.49. Bogdan Bozovic, violin; Matthias Gredler, cello; Stefan Mendl, piano. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-922-3714 x103. \$30; \$20(under 30).
- 4:00: **Cathedral Church of St. James.** *Organ recitals.* Andrew Ager, organist. 65 Church St. 416-364-7865 x245. Free;

donations welcomed.

- 4:00: **St. Philip's Anglican Church.** *Jazz Vespers: Barry Livingston Group.* Suba Sankaran, vocals; Barry Livingston, piano; Colleen Allen, sax/flute; Kobi Hass, bass; Paul Fitterer, drums. 25 St. Phillips Rd., **Etobicoke.** 416-247-5181. Freewill offering.
- 4:30: **Christ Church Deer Park.** *Jazz Vespers: Tribute to Wes Montgomery.* Nathan Hiltz, guitar; Amanda Tosoff, piano; Steve Wallace, bass; Brian Barlow, drums and tribute talk. 1570 Yonge St. 416-920-5211 x22. Freewill offering.
- 7:00: **Soulpepper Concert Series.** *American Pie - A Songbook Investigation.* An investigation of the meaning and musical references of Don McLean's folk-rock anthem, from Buddy Holly to Dylan to Joplin to The Beatles and The Rolling Stones. Young Centre for the Performing Arts, Distillery District, 50 Tank House Ln. 416-866-8666. \$22-\$60. Also Mar 1, 8 (start times vary).
- 8:00: **Continuum.** *30 More! Works by Ayres, Cutler, Ōcal, Doell and Høstman.* Ryan Scott, percussion. Music Gallery, 197 John St. 416-924-4945. \$10-\$30. 7:30: Pre-concert chat.
- 8:00: **Somewhere There/Arraymusic.** *Somewhere There Presents.* Performers t.b.a. Array Space, 155 Walnut St. 416-532-3019. Free/PWYC.

Monday March 9

- 8:00: **Gallery 345.** *Breaking Into Song: The Music of Scott Christian, Colleen & Akiva and Kevin Wong.* Contemporary musical theatre. 345 Sorauren Ave. 416-822-9781. \$15.
- 8:00: **Toronto Theatre Organ Society.** *Wurlitzer Theatre Organ Pops at Casa Loma.* Pierre Fracalanza. Casa Loma, 1 Austin Terrace. 416-449-6262. \$20.

Tuesday March 10

- 12:00 noon: **Canadian Opera Company.** *Chamber Music Series: Gamelan Plus.* Indonesian traditions and new music. Evergreen Club. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:10: **Nine Sparrows Arts Foundation/Yorkminster Park Baptist Church.** *Lunchtime Chamber Music: Rising Stars Recital.* Students from Glenn Gould School. Yorkminster Park Baptist Church, 1585 Yonge St.

mooredaleconcerts.com



Vienna Piano Trio
March 8 @3:15

416-241-1298. Free. Donations welcome.

- 1:00: **Cathedral Church of St. James.** *Organ recitals.* Conrad Gold, organist. 65 Church St. 416-364-7865 ext. 245. Free; donations welcomed.
- 7:30: **Toronto Mendelssohn Choir.** *Pärt: Passio.* Toronto Mendelssohn Choir; Festival Chamber Ensemble; Michael Colvin, tenor; Jeremy Bowes, bass; Noel Edison, conductor. Church of the Holy Trinity, 10 Trinity Sq. 416-598-0422 x221. \$35-\$45; \$35-\$42(sr); \$20(VoxTix 30 and under). Also Mar 11.

- 8:00: **Music Toronto.** *Till Fellner; pianist.* J. S. Bach: The Well-Tempered Clavier, Book II Prelude & Fugue - No. 5 in D Major, BWV 874; No. 6 in D Minor, BWV 875; No. 7 in E-flat Major, BWV 876; No. 8 in D-sharp Minor, BWV 877; Mozart: Piano Sonata No. 4 in E-flat, K. 282; Alexander Stankovskii: Traumprotokoll (Dream Journal) (2014); Schumann: Kreisleriana, Op. 16. Till Fellner. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. \$55; \$50; \$10 student tickets; Age 18 to 35 pay your age. Toronto recital debut.
- 8:00: **Alliance française Toronto/Commission of the Alliances Françaises in Canada.** *Cities: Thibault Cauvin, Classical Guitar.* Alliance Française de Toronto, 24 Spadina Rd. 416-922-2014 x37. \$20/\$15(mem); \$10(sr mem/under 25 mem); \$17(sr partners/under 25 partners).
- 8:00: **Arraymusic.** *Audiopollination.* Array Space, 155 Walnut St. 416-532-3019. Free/PWYC.
- 8:00: **Talisker Players.** *On a Darkling Plain: songs of hope and longing, despair and redemption, and the quest for meaning.* Featuring readings from The Outermost Dream by William Maxwell. Barber: Dover Beach; Davies: Prosperity; Hess: The Cloths of Heaven; Shostakovich: Seven Romances on Poems by Alexander Blok; Tavener: Akhmatova Poems. Ilana Zarankin, soprano; Joel Allison, baritone; Stewart Arnott, reader; Talisker Players. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-466-1800. \$35; \$25(sr); \$15(st). 7:15: Pre-concert chat. Also Mar 11.

Music **TORONTO**
TILL FELLNER
Pianist

March 10 at 8 pm

TORONTO MENDELSSOHN CHOIR

Arvo Pärt's Passio

MARCH 10 AND 11, 2015 | 7:30 PM
CHURCH OF THE HOLY TRINITY
10 TRINITY SQUARE

Experience Pärt's stunning 1982 setting of the St. John Passion in Church of the Holy Trinity, a serene oasis in downtown Toronto.

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A. Concerts in the GTA

TALISKER PLAYERS where words & music meet

ON A DARKLING PLAIN

Songs of hope, longing and the quest for meaning

MARCH 10 & 11, 8:00 PM
www.taliskerplayers.ca
 Talisker Players Music

Wednesday March 11

- 12:00 noon: **Hart House. Midday Mosaics: Samantha Chang Trio.** Tan: Two Lyrics of Yi People; Borne: Fantaisie brillante sur Carmen; Doppler: Andante and Rondo Op.25; Mower: Deviations on the Carnival of Venice. Samantha Chang, Christopher Lee, flute; Narine Mardoyan, piano. Hart House, East Common Room, 7 Hart House Circle. 416-978-7585. Free. Complimentary light refreshments.
- 5:30: **Canadian Opera Company. Jazz Series: Chansons Refusées.** Broadway and jazz. Alex Samaras, voice; Bobby Hsu and others. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 7:30: **Toronto Mendelssohn Choir. Pärt: Passio.** See Mar 10.
- 7:30: **York University Department of Music. Chamber Choir.** Works by Byrd, Gabrieli, Monteverdi, Palestrina, Purcell and others. Ted Moroney, piano. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-5888. \$15; \$10(sr/st).
- 8:00: **Talisker Players. On a Darkling Plain: songs of hope and longing, despair and redemption, and the quest for meaning.** See

'NOON AT MET'

Free concerts at 12:15 pm



- Mar. 5** Gordon Mansell organist
- Mar. 12** John Paul Farahat organist
- Mar. 19** Federico Andreoni organist
- Mar. 26** Patricia Wright organist
- April 2** Maundy Thursday - No recital

Metropolitan United Church
 56 Queen Street E., Toronto
 416-363-0331 (ext. 26)
www.metunited.org

Mar 10.

- 8:00: **Toronto Symphony Orchestra. Masterworks Series: Beethoven Symphony No.7.** Casella: Italia; R. Strauss: Four Last Songs; Wagner: Prelude & Liebestod "Mild und leise" (from Tristan und Isolde); Beethoven: Symphony No.7. Adrienne Pieczonka, soprano; Gianandrea Noseda, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$33-\$145. Also Mar 12, 14.

Thursday March 12

- 12:00 noon: **Canadian Opera Company. Chamber Music Series: Clarinet Fantasy.** Works by Gershwin, Stravinsky, Brahms and Bassi. Yao Guang Zhai, clarinet; Jeanie Chung, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:15: **Music at Metropolitan. Noon at Met: John Paul Farahat, Organ.** Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free.
- 12:30: **York University Department of Music. Faculty Spotlight Series.** Mozart: Complete Violin Sonatas(selections). Jacques Israelievitch, violin, and Christina Petrowska Quilico, piano. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.

Women's Musical Club of Toronto Music in the Afternoon

INTERNATIONALLY
 ACCLAIMED VIRTUOSO



JENS LINDEMANN

Thursday
 March 12, 1.30 p.m.

Tickets \$45
 416-923-7052

www.wmct.on.ca

- 1:30: **Women's Musical Club of Toronto. Brassfire.** Classic and contemporary works by Bach, Debussy, Piazzolla, Ellington, Gilliland and others. Jens Lindemann, trumpet; Kristian Alexandrov, piano, percussion; Mike Downes, bass; Ted Warren, drums. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-923-7052. \$45.
- 2:00: **Northern District Public Library. Orchardviewers: Concert.** Toronto Public Library, Northern District, 40 Orchard View Blvd. 416-393-7610. Free.
- 7:30: **University of Toronto Faculty of Music. Dominick Argento: Postcard from Morocco.** Spring major opera production. Michael Cavanagh, stage director; Leslie Dala, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$40; \$25(sr); \$10(st). Also Mar 13, 14, 15(mat).
- 7:30: **York University Department of Music. Concert Series: Rhythms of India.** Original works. Trichy Sankaran, mrdangam/

- kanjira; Autorickshaw: Suba Sankaran, voice; Dylan Bell, piano/guitar; Ed Hanley, tabla. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-5888. \$15; \$10(st).
- 8:00: **Aga Khan Museum/Ashkenaz Foundation. Spotlight on Israeli Culture: Diwan Saz Interfaith Ensemble.** Multicultural ensemble of Jewish, Muslim, Christian and Bedouin musicians. Ancient music from Central Asia, Turkey, Persia, and the Holy Land. Aga Khan Museum Auditorium, 77 Wynford Dr. 416-646-4677. \$28-\$34.

aurora cultural centre

Dala

**Thursday, March 12
 8pm**
auroraculturalcentre.ca
 905 713-1818

- 8:00: **Aurora Cultural Centre. Dala Girls In Concert.** Folk duo. 22 Church St., Aurora. 905-713-1818. \$30; \$25(adv).
- 8:00: **Flato Markham Theatre. All That Jazz!** New Orleans Jazz. Preservation Hall Jazz Band. 171 Town Centre Blvd., Markham. 905-305-7469. \$69-\$74.
- 8:00: **Gallery 345. The Art of the Piano: Brendan Fox.** Ives: Concord Sonata; Corigliano: Fantasia on an ostinato. 345 Sorauren Ave. 416-822-9781. \$20; \$10(st). Pre-concert lecture.
- 8:00: **Hammond Associates. Kodo Drummers One Earth Tour: Mystery.** Tamasaburo Bando, director. Sony Centre For The Performing Arts, 1 Front St. E. 1-855-872-7669. \$55-\$95. 7:00: pre-show talk (limited to first 250) with Nagata Shachu Japanese Taiko and Music Ensemble of Toronto.
- 8:00: **Museidum. Mimi and Friends.** Blues. Dave Patel and Greg Keyes. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$25.
- 8:00: **Toronto Symphony Orchestra. Masterworks Series: Beethoven Symphony No.7.** See Mar 11; Also Mar 14.
- 8:00: **WolfPAC. Bare: A Pop Opera.** Music and book by Damon Intribartolo; lyrics and book by Jon Hartmere Jr. directed by Lannis De Lallo. Robert Gill Theatre, University of Toronto, 214 College St. 416-978-8849. \$25;\$15(sr/st). Also March 13, 14(mat & eve).

Friday March 13

- 12:10: **Music at St Andrew's. Noontime Recital: Trio Arabica.** Laurissa Chitty, violin; Andrés Tucci Clarke, cello; Renée Barabash, piano. St. Andrew's Church, King and Simcoe, 73 Simcoe St. 416-593-5600 x231. Free.

- 1:10: **Gordon Murray Presents. Piano Pot-pourri.** Classics, opera, operetta, musicals, ragtime, pop, international and other genres. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-631-4300. PWYC. Also Mar 6, 20, 27. Lunch and snack friendly.
- 5:30: **Canadian Music Centre. CMC on the 13th: Portrait of a Pioneer - The Vocal Music of Jean Coulthard.** Jennifer Taverner, soprano. 20 St. Joseph St. 416-961-6601 x201. \$20/\$15(adv).
- 7:30: **Brott Music Festival. Jeans N' Classics and Boris Brott perform Billy Joel and Elton John.** National Academy Orchestra. Burlington Performing Arts Centre, 440 Locust St., Burlington. 905-525-7664. \$38. 6:00: Craft Beer Tasting.
- 7:30: **Florivox. Past Melodies: A Global Journey.** Works by Hopkins, Leite, McGlynn and Paranjoti. Frances Farrell, conductor. Guests: Mark Ramsay, piano; Marsha Coffey, percussion. First Unitarian Church, 175 St. Clair Ave. W. 902-456-9469. \$20/\$15(adv); \$15(sr/st).
- 7:30: **University of Toronto Faculty of Music. Dominick Argento: Postcard from Morocco.** See Mar 12. Also Mar 14, 15(mat).
- 8:00: **Aga Khan Museum. Emel Mathlouthi.** Tunisian-born singer-songwriter incorporates trip-hop and rock elements into her distinctly lyrical style. Aga Khan Museum Auditorium, 77 Wynford Dr. 416-646-4677. \$45-\$65.
- 8:00: **D.D.A. Productions. Glenn Miller Orchestra.** Standards such as "In the Mood," "Moonlight Serenade," "Chattanooga Choo Choo," "Tuxedo Junction" and more. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. \$77-\$99.

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Friday, March 13
essentialopera.com

- 8:00: **Essential Opera. Essential Zarzuela.** Vives: Bohemios; other Spanish zarzuela repertoire. Maureen Batt, Kelsey Vicary, Stephanie DeCiantis, soprano; Fabian Arciniegas, tenor; Heather Jewson, mezzo-soprano; Kate Carver, music director. Heliconian Hall, 35 Hazelton Ave. 647-290-7970. \$25; \$20(sr/st/arts worker).
- 8:00: **Massey Hall/Small World Music. Camané.** Fado. Winter Garden Theatre, 189 Yonge St. 416-872-4255. \$29.50-\$59.50.
- 8:00: **Rose Theatre Brampton. Preservation Hall Jazz Band.** That's It, Tailgate Ramble and other works. 1 Theatre Ln., Brampton.

905-874-2800. \$53-\$63.

● 8:00: **WolfPAC. Bare: A Pop Opera.** See March 12. Also Mar 14(mat & eve).

Saturday March 14

● 2:00: **WolfPAC. Bare: A Pop Opera.** See March 12. Also 8pm.

● 4:30: **Royal Conservatory of Music. Taylor Academy Showcase Concert.** Phil and Eli Taylor Performance Academy for Young Artists. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. Free(ticket required).

● 7:30: **University of Toronto Faculty of Music. Dominick Argento: Postcard from Morocco.** See Mar 12. Also Mar 15(mat).

● 8:00: **Cathedral Bluffs Symphony Orchestra. Subscription Concert #4.** Debussy: Prelude to the Afternoon of a Faun; Tchaikovsky: Violin Concerto in D Op.35; Dvořák: Symphony No.8 in G Op.88. Alexander Volkov, violin. P.C. Ho Theatre, Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Ave. E., Scarborough. 416-879-5566. \$33/\$53(premium); \$28(sr/st)/\$43(premium); free(under 12).

● 8:00: **Kouraba Toronto Centre for Cultural Advancement. Jazz-Mandingue.** Afro-Jazz. Kaabi Kouyaté; Amara Kante, percussion; Bryant Didier, bass; Mark Kelso, drums; Richard Uglov, keyboards; and others. Array Space, 155 Walnut St. 416-532-3019. \$40/\$25(adv before Jan 31)/\$30(adv after Jan 31).

● 8:00: **Long & McQuade/Powell Flutes. Flute Recital with Paul Edmund-Davies, flute and Jeanie Chung, piano.** Works by Rabboni, Chaminade, Hue, Godard and A. Scott. St. Andrew's United Church, 117 Bloor St. E. 416-588-7886. \$20; \$10(sr/st). 12:00-5:00 pm flute masterclass; see section D Masterclasses.

● 8:00: **Music Gallery/Ashkenaz Foundation/Koffler Centre for the Arts. Lanka Suite & Khôra.** Polyhythmic music that draws on Balkan-jazz fusion, classical, African, South Indian, Brazilian, and Klezmer music. Kar-donne: Lanka Suite; Ramolo: Khôra. The Thing Is: Mike Wark, flute; Peter Lutek, alto saxophone; Tom Richards, trombone; and others; GREX: Felicity Williams, Robin Dann, William Reid, Ryan Brouwer and Ghislain Aucoin, voices; Guest: Jane Bunnett, soprano

saxophone. Music Gallery, 197 John St. 416-204-1080. \$25/\$20(adv); \$15(mem); \$10(st).

● 8:00: **Musideum. Jay Semko.** Folk. Guest: Lawrie Ingles. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.



● 8:00: **New Music Concerts/Organix. Duo Szathmáry/Tzschoppe.** Paparoucos: 2 II; Schulz: ORGANOLOGICS Op.54; Schlünz: -verstummen-; Lefebvre: Der Nachtbote (Le Facteur de la nuit); Tzschoppe: Kolongala; Szathmáry: Sense of Rhythm. Zsigmond Szathmáry, organ; Olaf Tzschoppe, percussion. Church of the Holy Trinity, 10 Trinity Sq. 416-961-9594. \$35; \$25(sr/arts workers); \$10(st). 7:15: Illuminating Introduction.

● 8:00: **Toronto Symphony Orchestra. Masterworks Series: Beethoven Symphony No.7.** See Mar 11.

● 8:00: **WolfPAC. Bare: A Pop Opera.** See March 12.

● 8:30: **Rant Maggie Rant. St. Patrick's Day celebration concert.** Hugh's Room, 2261 Dundas St. W. 416-531-6604. \$27.50/\$25(adv).

Sunday March 15

● 10:00am: **Royal Botanical Gardens. Jazz Brunch Concert Series.** Juliet Dunn.

680 Plains Rd. W. **Burlington.** \$37;\$21(age 4-12);\$4(age 1-4). 905-825-5040.

● 2:00: **City of Toronto. Sunday Concert Series.** Bob Carey Orchestra. Scarborough Civic Centre, 150 Borough Dr., Scarborough. 416-397-9887. Free.

● 2:00: **Royal Conservatory of Music. Andrés Díaz and Friends.** Schubert: String Quintet in C, and other works. Arkadas String Quartet; Uri Mayer, conductor. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. \$32.

● 2:30: **University of Toronto Faculty of Music. Dominick Argento: Postcard from Morocco.** See Mar 12.

● 2:30: **University of Toronto Faculty of Music. Electroacoustic Music Concert.** Davidovsky: Synchronisms No.10; multichannel works by S. Jun Kim, D. Patrick, M. Subotnick and S. Wyatt. Rob MacDonald, guitar. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

● 3:00: **Hart House Singers. In Concert.** Haydn: Mass In Time of War(Paukenmesse); Beethoven: Hallelujah. David Arnot-Johnston, conductor. Great Hall, Hart House, 7 Hart House Circle. 416-978-2452. Free. Food donations to University of Toronto Food Bank welcome.

● 3:00: **Opera by Request. Puccini: La Bohème.** Ontario Opera Collaborative: Irmgard Hechler, soprano(Mimi); Christopher Oliviera, tenor(Rodolfo); Thomas Franzky, baritone(Marcello); Misty Banyard, soprano(Musetta); and others; Tania Granata, piano/music director. College Street United Church, 452 College St. 416-455-2365. \$20.

● 3:00: **Toronto Chamber Choir. Journey Toward the Mount of Olives.** Works by Allegri, Byrd, Durufé, Brahms, Praulniš and others. Guest: Elizabeth Anderson, conductor. Church of the Redeemer, 162 Bloor St. W. 416-763-1695. \$30; \$25(sr); \$12.50(under 30). Coffee, tea and home baking follow.

● 4:00: **Organix Concerts/New Music Concerts. Zsigmond Szathmáry, Organ and Olaf Tzschoppe, Percussion.** New Music from Germany. St. Cuthbert's Anglican Church, 1541 Oakhill Dr., Oakville. 416-769-3893 or 1-877-769-5224. \$25; \$20(sr); \$15(st); free(under 19). 3:15: Pre-concert talk with Robert Aitken. Reception follows. Ticket

orders in advance recommended. Also Mar 14 (eve, Church of the Holy Trinity).

● 4:30: **Trio Arkel. Strings Attached.** Beethoven: Serenade in D Op.8 for string trio; Schubert: Cello Quintet. Guests: Amanda Forsyth, cello, and Aaron Schwebel, violin. Church of the Holy Trinity, 10 Trinity Sq. 416-409-6824. \$30; \$15(st).

● 7:00: **Blythwood Winds. Adaptive Behaviour.** Glinka, Maslanka, Fine, and Nielsen: Transformative Wind Quintets. Tim Crouch, flute; Liz Eccleston, oboe; Anthony Thompson, clarinet; Michael Macaulay, bassoon; Curtis Vander Hyden, french horn. Array Space, 155 Walnut St. 647-567-7906. \$20/\$15(adv).

● 8:00: **That Choir. That Choir: Unplugged.** Pop, folk and jazz hits by Pentatonix, Rajaton, Mumford & Sons, Imogen Heap and others. Craig Pike, conductor. No One Writes to the

Early Music - New Light
Toronto Chamber Choir

Sunday March 15 at 3p.m.

Journey Toward the Mount of Olives

What makes the music of Lent and Passiontide so compelling? Join us on a journey to explore the beauty, soul, and power of music for this season by Allegri, Byrd, Durufé, Brahms, Rachmaninov, and others.

Guest Conductor: Elizabeth Anderson

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Cathedral Bluffs SYMPHONY ORCHESTRA
Norman Reintamm
Artistic Director/Principal Conductor

Saturday March 14 at 8 pm
DEBUSSY: Prelude to the Afternoon of a Faun
TCHAIKOVSKY: Violin Concerto with soloist Alexander Volkov
DVORAK: Symphony no. 8 in G, op. 88
SUBSCRIPTION CONCERT NO. 3
\$33 adult, \$28 st/sr (under 12 free) | Premium \$53 adult, \$43 st/sr (under 12 free)
P.C. Ho Theatre 5183 Sheppard Ave. East, Scarborough

Saturday March 28 at 7:30 pm
MOZART REQUIEM Tickets \$20
U of T Scarborough Campus Concert Choir, Ensemble TrypTych, Redeemer U Choir & Alumni
St. Timothy's Anglican Church 4125 Sheppard Ave. East, Agincourt

Toronto Arts Council, City of Toronto, The Ontario Trillium Foundation, La Fondation Trillium de l'Ontario, Ontario Arts Council

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Marie Brand - Teng Li Winona Zelenka

Presents
Strings attached!

Sunday, March 15th,
4:30 p.m.

Church of the Holy Trinity,
10 Trinity Square
next to the Eaton Centre
\$30/\$15 for students, pay at door
admin@trioarkel.com

Guest artists
Amanda Forsyth, cello
Aaron Schwebel, violin

A. Concerts in the GTA

Colonel, 460 College St. 416-460-1783. \$25; \$15(sr/arts workers); \$5(st).

Monday March 16

- 12:30: **York University Department of Music.** *Music at Midday: Classical Instrumental Concert.* Student solos. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.
- 2:00: **Canzona Chamber Players.** *English Music for Clarinet and Piano.* Works by Finzi, Arnold and Bliss. Jacob Stoller, piano; Jonathan Krehm, clarinet. St. Andrew by-the-Lake Church, Cibola Avenue, **Toronto Island.** 416-822-0613. \$20. Also 7:30 (St. George the Martyr Church).
- 7:30: **Canzona Chamber Players.** *English Music for Clarinet and Piano.* Works by Finzi, Arnold and Bliss. Jacob Stoller, piano; Jonathan Krehm, clarinet. St. George the Martyr Church, 197 John St. 416-822-0613. \$20. Also

- 2:00 (St. Andrew by-the-Lake Church).
- 7:30: **group of 27.** *Payadora Tango Ensemble.* Rebekah Wolkstein, violin. Heliconian Hall, 35 Hazelton Ave. 416-922-3618. PWYC.
- 7:30: **Musicians In Ordinary.** *In Honour of St. Patrick.* Monteverdi: Mass in F; works by Grandi, Fontana, Marini and others. Hallie Fishel, soprano; Christopher Verrette and Patricia Ahern, baroque violins; Borys Medicky, organ; John Edwards, theorbo; St Michael's Schola Cantorum choir and solos; Michael O'Connor, conductor. St. Basil's Church, 50 St. Joseph St. 416-926-7110. Free admission. Donations welcome.

Tuesday March 17

- 12:00 noon: **Canadian Opera Company.** *Jazz Series: ¡Picante!* Afro-Cuban and jazz. Humber College Latin Jazz Ensemble; Hilario Durán, conductor. Richard Bradshaw Amphitheatre, Four Seasons Centre for the

Performing Arts, 145 Queen St. W. 416-363-8231. Free.

- 12:10: **Nine Sparrows Arts Foundation/ Yorkminster Park Baptist Church.** *Lunchtime Chamber Music: Rising Stars Recital.* Students from the University of Toronto Faculty of Music. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free, donations welcome.
- 12:10: **Nine Sparrows Arts Foundation/ Yorkminster Park Baptist Church.** *Lunchtime Chamber Music: Rising Stars Recital.* Students from University of Toronto Faculty of Music. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations welcome.
- 12:30: **York University Department of Music.** *Men's Choir.* Works by Aguiar, Britten, Erb, Huff, Persichetti, Thompson and others. Ted Moroney, piano; Lisette Canton, conductor. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.
- 1:00: **Cathedral Church of St. James.** *Organ recitals.* Andrew Ager, organist. 65 Church St. 416-364-7865 ext. 245. Free; donations welcomed.
- 7:30: **University of Toronto Faculty of Music.** *Student Composers Concert.* Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

Wednesday March 18

- 7:30: **Royal Conservatory of Music.** *Glenn Gould School of Opera.* Offenbach: La belle Hélène. Royal Conservatory Orchestra; vocal students; Joel Ivany, stage director; Uri Mayer, conductor. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$25-\$55. Also Mar 20.
- 7:30: **University of Toronto Faculty of Music.** *gamUT Ensemble Concert.* Featuring music of our time. Wallace Halladay, conductor. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.
- 8:00: **Trinity College Dramatic Society.** *The 25th Annual Putnam County Spelling Bee: The Musical.* music & lyrics by William Finn; book by Rachel Sheinkin. George Ignatieff Theatre, 15 Devonshire Place. 416-978-8849. \$20; \$12(sr/st). Also Mar 19, 20, 21.
- 12:00 noon: **Canadian Opera Company.** *Vocal Series: Opera Interactive.* Operatic arias and sing-along choruses. Artist-educators and young artists of the COC Ensemble Studio. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:00 noon: **York University Department of Music.** *World Music Festival.* Klezmer Ensemble with Brian Katz; Kwasi Dunyo and Larry Graves; Escola de Samba with Rick Lazar; and others. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free. Also Mar 20. Runs to 8:30. Limited seating. See also Martin Family Lounge (#219) and Sterling Beckwith Studio(#235).
- 12:10: **University of Toronto Faculty of Music.** *Thursdays at Noon: Liebeslieder.* Love songs by Brahms and Greer. Krisztina Szabó, mezzo; Lawrence Wiliford, tenor; Peter Barnes, baritone; Lydia Wong and Steven Philcox, piano. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.
- 12:15: **Music at Metropolitan.** *Noon at Met: Federico Andreoni, Organ.* Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free.
- 2:00: **Northern District Public Library.** *Orchardviewers: Concert.* Toronto Public Library, Northern District, 40 Orchard View Blvd. 416-393-7610. Free.
- 7:30: **University of Toronto Faculty of Music.** *U of T Jazz Orchestra and 11 O'clock Jazz Orchestra.* Jerry Bergonzi, saxophone; Gordon Foote and Jim Lewis, conductors. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$20; \$10(st).
- 8:00: **Gallery 345.** *Violin Duos and Trios: Sarah Nematallah, Min-Jeong Koh, Violins with Leopoldo Erice, Piano.* Mozart: Violin Sonata in e; Brahms: Violin Sonata No.1 Op.78 in G; Shostakovich: 3 Duets Op.97d for two violins and piano "The Gadfly"; Moszkowski, Suite Op.71 in g for two violins and piano. 345 Sorauren Ave. 416-822-9781. \$20; \$10(st).
- 8:00: **Music Gallery.** *Emergents III: Geoff Mullen & Jonathan Adjemian.* New works that explore the Music Gallery spaces in novel

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7:30PM March 16, 2015
St. Basil's Church, St. Michael's College
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Monteverdi's Mass in F,
motets by Grandi and sonatas
by Fontana, Marini and others

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Happy Birthday Bach Walk Concert

Saturday, March 21

3 performances in 3 places!

Celebrate Bach's 330th Birthday with his music!

2 pm: St. Andrew's Church (King at Simcoe)
Daniel Bickle, organist; Leslie Bickle, soprano

3 pm: Church of the Holy Trinity, Trinity Square
(Eaton Centre) Ian Grundy, organist

4 pm: Metropolitan United Church, 56 Queen St. E.
Patricia Wright, organist

Part of the international Bach in the Subways project (bachinthesubways.com)



Admission is free but
donations accepted

For information call 416-363-0331 ext. 26

Metropolitan United Church

56 Queen Street East (at Church Street), Toronto
416-363-0331 (ext. 26) www.metunited.org

ways. Christopher Willes, curator. 197 John St. 416-204-1080. \$12; \$8(mem).

Music TORONTO

ELIAS QUARTET



March 19
at 8 pm

- 8:00: **Music Toronto.** *Elias Quartet.* Haydn: Quartet in C, Op. 33, No. 3, The Bird; Mozart: Quartet in C, K.465, Dissonance; Mendelssohn: Quartet in f, Op. 80. Sara Bitloch, violin; Donald Grant, violin; Martin Saving, viola; Marie Bitloch, cello. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. \$55; \$50; \$10 student tickets; Age 18 to 35 pay your age. Toronto debut.
- 8:00: **Musideum.** *Mira Meikle.* Singer/songwriter. Guest: Lawrie Ingles. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.
- 8:00: **Trinity College Dramatic Society.** *The 25th Annual Putnam County Spelling Bee: The Musical.* See March 18. Also Mar 20, 21(mat & eve).

**BACH
ST. JOHN
PASSION**

Mar 19-22
416.964.6337
tafelmusik.org

Tafelmusik

- 8:00: **Tafelmusik.** *St. John Passion.* Julia Doyle, soprano; Daniel Taylor, countertenor; Charles Daniels, tenor; Peter Harvey, baritone; Ivars Taurins, conductor. Trinity-St. Paul's Centre, Jeanne Lamon Hall, 427 Bloor St. W. 416-964-6337. \$39-\$91; \$36-\$81(sr); \$20-\$81(under 36). Also Mar 20, 21, 22(mat).

Friday March 20

- 11:00am: **York University Department of Music.** *World Music Festival.* Celtic Ensemble with Sherry Johnson; Chinese Orchestra with Kim Chow-Morris; Caribbean Ensemble with Lindy Burgess; and others. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free. Also Mar. 19. Runs to 9:00. Limited seating. See also Martin Family Lounge (#219) and Sterling Beckwith Studio(#235).
- 1:10: **Gordon Murray Presents.** *Piano Potpourri.* Classics, opera, operetta, musicals, ragtime, pop, international and other genres. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-631-4300. PWYC. Also Mar 6, 13, 27. Lunch and snack friendly.
- 7:00: **Soundstreams Salon 21.** *Aaron Gervais World Premiere.* Gervais: Longuement me sui tenus. Larissa Koniuk, Anna Atkinson, Alex Samaras, and Chris Enns, singers. Gardiner Museum, 111 Queen's Park. 416-504-1282. Free, PWYC reserved seating.
- 7:30: **Royal Conservatory of Music.** *Glenn Gould School of Opera.* Offenbach: La belle Héloïse. Royal Conservatory Orchestra; vocal students; Joel Ivany, stage director; Uri Mayer, conductor. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$25-\$55. Also Mar 18.
- 8:00: **Exultate Chamber Singers.** *O Be Joyful.* Settings of Psalm 100 by Daley, Palustrina, di Lasso, Schütz, Mendelssohn and others; Mozart: Vesperae Solennes de Confessore K339; and other works. Audience participation. Hilary Apfelstadt, conductor. St. Thomas's Anglican Church, 383 Huron St. 416-971-9229. \$25; \$20(sr); \$10(st). Also Mar 28 (Mississauga).
- 8:00: **Flato Markham Theatre.** *World Stage: Ricky Skaggs and Kentucky Thunder.* Country, bluegrass and gospel/Christian. 171 Town Centre Blvd., Markham. 905-305-7469. \$69-\$74.
- 8:00: **Gallery 345.** *Hilario Durán Trio.* Afro-Cuban music and Latin jazz. Hilario Durán,

- piano; Roberto Occhipinti, bass; Mark Kelso, drums. 345 Sorauren Ave. 416-822-9781. \$20; \$10(st).
- 8:00: **Musideum.** *Megan Boni & Mathieu Giroux.* traditional and contemporary folk. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.
- 8:00: **Tafelmusik.** *St. John Passion.* See Mar 19. Also Mar 21, 22(mat).
- 8:00: **Tapestry Opera.** *Tap:Ex Tables Turned.* Multi-media production exploring the future of opera. Remixed clips from Alfred Hitchcock films. Sound of Music and video recordings of Maria Callas. Carla Huhtanen, soprano; Nicole Lizée, electronics. Ernest Balmer Studio, 9 Trinity St. 416-537-6066 x253. \$35. Also Mar 21.
- 8:00: **Trinity College Dramatic Society.** *The 25th Annual Putnam County Spelling Bee: The Musical.* See Mar 18. Also Mar 21(mat & eve).
- 8:00: **Vic Chorus.** *HMS Pinafore.* Gilbert and Sullivan. Isabel Bader Theatre, 93 Charles St. W. 416-978-8849. \$20; \$10(st). Also Mar 21(mat).

Saturday March 21

- 12:10: **Music at St Andrew's.** *Noontime Recital: Carrie Wiebe, Soprano and Andrea Grant, Piano.* St. Andrew's Church, King and Simcoe, 73 Simcoe St. 416-593-5600 x231. Free.
- 2:00: **RCCO Toronto/Music at Metropolitan.** *Happy Birthday Bach Walk Concert.* Daniel Bickle, organ; Leslie Bickle, soprano. St. Andrew's Church, 73 Simcoe St. 416-363-0331 x26. Free. Donations welcome. Also 3:00 (Church of the Holy Trinity), 4:00

- (Metropolitan United Church). Part of the international Bach in the Subways project.
- 2:00: **Trinity College Dramatic Society.** *The 25th Annual Putnam County Spelling Bee: The Musical.* See Mar 18. Also 8:00.
- 3:00: **RCCO Toronto/Music at Metropolitan.** *Happy Birthday Bach Walk Concert.* Ian Grundy, organ. Church of the Holy Trinity, 10 Trinity Sq. 416-363-0331 x26. Free. Donations welcome. Also 2:00 (St. Andrew's Church), 4:00 (Metropolitan United Church). Part of the international Bach in the Subways project.
- 3:00: **Vic Chorus.** *HMS Pinafore.* See Mar 20(eve).
- 4:00: **RCCO Toronto/Music at Metropolitan.** *Happy Birthday Bach Walk Concert.* Patricia Wright, organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free. Donations welcome. Also 2:00 (St. Andrew's Church), 3:00 (Church of the Holy Trinity). Part of the international Bach in the Subways project.
- 7:30: **Cantemus Singers.** *The Glories of Venice.* Monteverdi: Tirsi e Clori; Gabrieli: Angelus Domini Descendit; works by Willaert, de Rore. Church of the Holy Trinity, 10 Trinity Sq. 416-578-6602. \$20; free(under 12). Also Mar 22(mat).
- 7:30: **University of Toronto Faculty of Music.** *Wind Ensemble.* Hindemith: March from Symphonic Metamorphosis; Dahl: Sinfonietta; Gorb: Metropolis; Bernstein (arr. Lavender): Symphonic Dances from West Side Story. Jeffrey Reynolds, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$30; \$20(sr); \$10(st).

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March 22 ~ 3:00 p.m.

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A. Concerts in the GTA

- 8:00: **Canadian Sinfonietta.** *Wine and Cheese Concert 3.* Mozart: Sextet for Piano and Winds K452; Forsyth: Woodwind Quintet; Poulsen: Sextet for Piano and Wind Quintet. Erika Crinó, piano; Sinfonietta Winds. Heliconian Hall, 35 Hazelton Ave. 647-223-2286. \$30; \$25(sr); \$20(st).
- 8:00: **Gallery 345.** *Sonuskapos: Mason Victoria Jazz Orchestra.* 345 Sorauren Ave. 416-822-9781. \$20; \$10(st).
- 8:00: **Musideum.** *Beth Anne Cole: Gifts in the Old Old Ground.* Poetry and songs. with Brian Katz, guitar. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.
- 8:00: **North York Concert Orchestra.** *Celebration of Spring.* François Koh, conductor. Yorkminster Citadel, 1 Lord Seaton Rd., North York. 416-628-9195. \$25; \$22(sr) \$10(st).
- 8:00: **Tafelmusik.** *St. John Passion.* See Mar 19. Also Mar 22(mat).
- 8:00: **Tapestry Opera.** *Tap:Ex Tables Turned.* See Mar 20.
- 8:00: **Trinity College Dramatic Society.** *The 25th Annual Putnam County Spelling Bee: The Musical.* See Mar 18.

Sunday March 22

- 10:15am: **St. John's United Church.** *World Music Sunday.* Robert Davis, vocals/harmonica/guitar; Fraser Melvin, guitar/vocals; Scott Hunter, acoustic bass; and Malcolm Gould, percussion. St. John's United Church, 2 Nobert Rd. 416-491-1224. Freewill offering. Religious service.
- 2:00: **City of Toronto.** *Sunday Concert Series.* Eddie Graf. Scarborough Civic Centre, 150 Borough Dr., Scarborough. 416-397-9887. Free.
- 2:30: **Toronto Early Music Centre.** *Music-ally Speaking: Cantors of the East and West.* Chants of Eastern Orthodox and Western churches; secular songs. Katherine Hill, and Peter Drobac, voice. St. David's Anglican Church, 49 Donlands Ave. 416-464-7610. PWYC.
- 2:30: **University of Toronto Faculty of Music.** *Choirs in Concert: Traditions.* J.S. Bach: Cantata; Brahms: O Heiland, reiß die Himmel auf; Haydn: Te Deum in C. Women's Chorus; MacMillan Singers. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$30; \$20(sr); \$10(st).
- 3:00: **Alliance française Toronto.** *The Soldier's Tale.* Stravinsky. Jacques Israelievitch, violin; other actors and musicians; Uri Mayer, conductor. Alliance Française de Toronto, 24 Spadina Rd. 416-922-2014 x37. \$30; \$25(mem); \$25(sr mem/under 25 mem).
- 3:00: **University of Toronto Scarborough.** *Music of the Americas.* UTCO Concert Band, Concert Choir and String Orchestra. Academic Resource Centre, University of Toronto Scarborough, 1265 Military Trail, Scarborough. 416-287-7076. Free.
- 3:00: **Cantemus Singers.** *The Glories of Venice.* Monteverdi: Tirsi e Clori; Gabrieli: Angelus Domini Descendit; works by Willaert, de Rore. Church of the Holy Trinity, 10 Trinity Sq. 416-578-6602. \$20; free(under 12). Also Mar 21(eve).
- 3:00: **Unitarian Congregation in Mississauga.** *Samba Squad.* World rhythms mixed with the sound-power and street-feel of the drums of the Afro-Brazilian samba tradition. Rick Shadrach Lazar, percussion; and others.



Celebrate spring with
SAMBA SQUAD
Sunday, March 22
at 3pm
Unitarian Congregation
in Mississauga
84 South Service Road
www.uucm.ca

84 South Service Road, Mississauga. 905-278-5622. \$25; \$20(sr/st); or PWYC.

- 3:00: **York University Department of Music.** *Choral Concert.* Fanshawe: African Sanctus; Tippett: Five Negro Spirituals from A Child of Our Time. Men's Chamber and Concert choirs with orchestra; Dr. Lisette Canton, conductor. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-5888. \$15; \$10(sr/st).
- 3:30: **Tafelmusik.** *St. John Passion.* See Mar 19
- 4:00: **Cathedral Church of St. James.** *Organ recitals.* Andrew Ager, organist. 65 Church St. 416-364-7865 x245. Free; donations welcomed.
- 4:00: **St. Philip's Anglican Church.** *Jazz Vespers: Murley/Braid Nordic Project.* Mike Murley, saxophone; David Braid, piano; Johnny Áman, bass; Anders Mogenson, drums. 25 St. Phillips Rd., Etobicoke. 416-247-5181. Freewill offering.
- 4:30: **Christ Church Deer Park.** *Jazz Vespers.* Chase Sanborn, trumpet; Mark Eisenman, piano. 1570 Yonge St. 416-920-5211 x22. Freewill offering.
- 6:00: **The Papermill Theatre.** *Hungarians in Hollywood: Music from Movies You Love.* Hungarians who helped make film history. Songs incl. "As Time Goes By," "Les Feuilles Mortes," "I Could Have Danced All Night"; music of Rosza, Kalmán, Lehár, Liszt and others. Masi & Brigham Phillips Trio. Papermill Theatre, Todmorden Mills, 67 Pottery Rd. 416-978-8849. \$38; \$25(st).
- 8:00: **Arraymusic.** *K-AMP Concert.* A Cappella. Array Space, 155 Walnut St. 416-532-3019. Free/PWYC.

Monday March 23

- 12:30: **York University Department of Music.** *Music at Midday: R&B Ensemble.* Mike Cadó, conductor. Martin Family Lounge, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.
- 7:00: **University of Toronto Faculty of Music/Institute for Canadian Music/Jackman Humanities Institute.** *Monday Evening Concerts: Humour, Play and the Canadian Art Song.* Tiefenbach: new work (premiere). Mary Lou Fallis, soprano; Geoffrey Sirett, baritone; Steven Philcox, piano. Walter Hall,



UNIVERSITY OF TORONTO
FACULTY OF MUSIC
MARY LOU FALLIS soprano
GEOFFREY SIRETT baritone
STEVEN PHILCOX piano
Monday, March 23
7:00 pm. Walter Hall, U of T
Tickets: 416.408.0208

Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$40; \$25(sr); \$10(st).

Tuesday March 24

- 12:00 noon: **Canadian Opera Company.** *Chamber Music Series: Return to Romanticism.* Penderecki: Sextet; Kurtág: Hommage à Robert Schumann. Artists from Western University Don Wright Faculty of Music. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:10: **Nine Sparrows Arts Foundation/Yorkminster Park Baptist Church.** *Lunchtime Chamber Music: Ben Promane, trumpet.* Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations welcome.
- 12:30: **York University Department of Music.** *Music at Midday: Chamber Strings.* Jacques Israelievitch, conductor. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.
- 1:00: **Cathedral Church of St. James.** *Organ recitals.* Thomas Gonder, organist. 65 Church St. 416-364-7865 ext. 245. Free; donations welcomed.
- 7:30: **University of Toronto Faculty of Music.** *Dido and Aeneas.* Purcell. Agnes Zsigovics, soprano; Ellen McAteer, soprano; Consort of the Theatre of Early Music; Daniel Taylor, conductor. Trinity College Chapel, 6 Hoskin Ave. 416-408-0208. \$30; \$20(sr); \$10(st).
- 7:30: **University of Toronto Faculty of Music.** *Vocal Jazz Ensembles.* Christine Duncan, conductor. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

Wednesday March 25

- 12:30: **Yorkminster Park Baptist Church.** *William Maddox, Organ.* 1585 Yonge St. 416-922-1167. Free.
- 7:30: **University of Toronto Faculty of Music.** *Student Chamber Ensembles Concert: Woodwind.* Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.
- 8:00: **Arraymusic.** *Sammy Bayefsky Curated Concerts.* Array Space, 155 Walnut St. 416-532-3019. Also Mar 26.
- 8:00: **Rose Theatre Brampton.** *Vienna Boys Choir.* 1 Theatre Ln., Brampton.

905-874-2800. \$48-\$58; \$25(under 13).

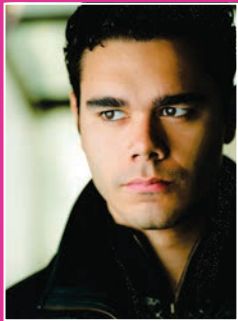
Thursday March 26

- 12:00 noon: **Canadian Opera Company.** *Vocal Series: The Diary of One Who Disappeared.* By Janáček. Owen McCausland, tenor; Charlotte Burrage, mezzo. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:10: **University of Toronto Faculty of Music.** *Thursdays at Noon: Student Chamber Ensembles.* Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.
- 12:15: **Music at Metropolitan.** *Noon at Met: Patricia Wright, Organ.* Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free.
- 12:30: **York University Department of Music.** *Music at Midday: Classical Piano Showcase.* Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.
- 2:00: **Northern District Public Library.** *Orchardviewers: Concert.* Toronto Public Library, Northern District, 40 Orchard View Blvd. 416-393-7610. Free.
- 7:00: **Aga Khan Museum.** *Hive Jam Session: Ghazal Ensemble.* Musicians of Indo-Persian ensemble improvise in real time. Aga Khan Museum Auditorium, 77 Wynford Dr. 416-646-4677. \$20.
- 7:30: **University of Toronto Faculty of Music.** *Come Ye Sons of Art: Purcell Odes.* Michael Chaner, countertenor; Charles Daniels, tenor; Choir and Orchestra of the Schola Cantorum and the Theatre of Early Music; Daniel Taylor, conductor. Trinity College Chapel, 6 Hoskin Ave. 416-408-0208. \$30; \$20(sr); \$10(st).
- 7:30: **York University Department of Music.** *Symphony Orchestra.* Works by Rimsky-Korsakov, Saint-Saëns, Stravinsky, Vaughan Williams, Berlioz and Mendelssohn. Solos: Trishul Sharma, tuba; Lillian Brooks, voice; Yeganeh Sotudehnia, violin; Krishna Veerappan, violin; Michael Holz, clarinet; Mark Chambers, conductor. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-5888. \$15; \$10(sr/st).
- 8:00: **Alliance française Toronto.** *Maxime Bender Quartet.* Maxime Bender, saxophones; Simon Seidl, piano; Oliver Lutz, double bass; Silvio Morger, drums. Alliance Française de Toronto, 24 Spadina Rd. 416-922-2014 x37. \$20; \$15(mem); \$10(sr mem/under 25 mem); \$17(sr partners/under 25 partners).
- 8:00: **Arraymusic.** *Sammy Bayefsky Curated Concerts.* Array Space, 155 Walnut St. 416-532-3019. Also Mar 25.
- 8:00: **Buddies In Bad Times Theatre.** *Mandy Goodhandy in Tranny: a Musical Comedy.* 12 Alexander St. 416-975-8555. \$10(March 26); \$20(March 27,28). Also March 27,28.
- 8:00: **Burlington Performing Arts Centre.** *Vienna Boys Choir.* 440 Locust St., Burlington. 905-681-6000. \$59; \$25(30 and under).
- 8:00: **Music Toronto.** *Discovery Series: Elliot Madore, baritone.* Poulsen: Banalités; Mahler: Lieder eines fahrenden Gesellen; Ives: Tom sails away; Ives: Ich grolle nicht; Ives: The Side Show; Ives: Memories. Elliot Madore. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E.

Music TORONTO

ELLIOT MADORE

Baritone



March 26 at 8 pm

416-366-7723. \$21.50; \$10 student tickets.

● 8:00: **Musideum.** *Vandana Vishwas, vocalist/composer.* Indian Classical. With George Koller, diruba/bass; Edw Hanley, percussion; Vishwas Thoke, acoustic guitar. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.

Friday March 27

● 12:10: **Music at St Andrew's.** *Noon-time Recital: Thomas Alexander, Piano.* St. Andrew's Church, King and Simcoe, 73 Simcoe St. 416-593-5600 x231. Free.

● 12:30: **York University Department of Music.** *Music at Midday: Brass Ensemble.* James Macdonald, conductor. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.

● 1:10: **Gordon Murray Presents.** *Piano Pot-pourri.* Classics, opera, operetta, musicals, ragtime, pop, international and other genres. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-631-4300. PWYC. Also Mar 6, 13, 20. Lunch and snack friendly.

● 7:30: **Canadian Music Centre/True North Foundation.** *Baroque Meets Modern in The True North!* Works by Gougeon, Dawson, Arcuri, Manzoni and others. Satoshi Matsumura, harpsichord. Canadian Music Centre, 20 St. Joseph St. 416-961-6601 x201. \$25; \$20(adv).

● 7:30: **Royal Conservatory of Music.** *Lisa Batiashvili, violin, and Paul Lewis, piano.* Schubert: Violin Sonata in A D574, "Grand Duo"; Rondo for Violin and Piano in b D895, "Rondeau brilliant"; Bach: Chorale Prelude "Nun komm' der Heiden Heiland" BWV659 for solo piano (arr. Busoni); Telemann: Fantasia No.4 for Solo Violin in D TWV40:17; Beethoven: Violin Sonata No.10 in G Op.96, "The Cockcrow". Koerner Hall, 273 Bloor St. W. 416-408-0208. \$35-\$75.

● 7:30: **Toronto Symphony Orchestra.** *Masterworks Series: The Rite of Spring.* Kilar: Orava; Dvořák: Cello Concerto; Stravinsky: The Rite of Spring (1947). Sol Gabetta, cello; Krzysztof Urbanski, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$33-\$105. Also Mar 28 (with post-concert party).

● 7:30: **University of Toronto Faculty of Music.** *Concert Orchestra.* Paul Widner, conductor. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

● 7:30: **Whitby Brass Band.** *Spring Concert.*

Hebron Christian Reformed Church, 4240 Anderson St., Whitby. 905-666-2049. \$15; \$10(sr/st). 6:45: pre-show performance by Whitby Junior Brass Band.

● 7:30: **York University Department of Music.** *Gospel Choir.* Works by Hezekiah Walker, Edwin Hawkins, Kirk Franklin and others. Corey Butler, keyboard; Daniel Perecki, bass; Kairon Haynes, drums; Geoff McFarlane, guitar; Daniel Cowans, organ; Karen Burke, conductor. Sandra Faire and Ivan Fecan Theatre, Accolade East Building, 4700 Keele St. 416-736-5888. \$15; \$10(sr/st). Also Mar 28.

● 8:00: **Aga Khan Museum.** *Ghazal Ensemble.* Indo-Persian ensemble explores the long-time musical dialogue between Iranian and South Asian traditions. Aga Khan Museum Auditorium, 77 Wynford Dr. 416-646-4677. \$55-\$65. Also Mar 28.

● 8:00: **Arraymusic.** *Philip Thomas, Piano.* Ontario premieres of works by Skempton, Wolff and Finnissy. Arry Space, 155 Walnut St. 416-532-3019. Free/PWYC.

● 8:00: **Buddies In Bad Times Theatre.** *Mandy Goodhandy in Tranny: a Musical Comedy.* 12 Alexander St. 416-975-8555. \$10(March 26); \$20(March 27,28). Also March 26,28.

● 8:00: **Etobicoke Community Concert Band.** *20th Anniversary Gala.* Pastorious: Chicken; and other jazz and big band works. Guests: Etobicoke Swing Orchestra; Jake Koffman. Etobicoke Collegiate Auditorium, 86 Montgomery Rd., Etobicoke. 416-410-1570. \$15; free(under 12).


● 8:00: **Gallery 345.** *Ali Garrison, Mezzo: New Songs From the Heart of Now - Making Songs for Our Time.* Joy Lee/Ryan Billington, pianos; William Beauvais, guitar. 345 Sorauren Ave. 416-652-7878. \$30; \$20(sr/st).

● 8:00: **Maureen Batt.** *Crossing Borders: A Celebration of New Music from New Mexico to Nova Scotia.* Works by Denburg, Emery, Greer, Heggie, Hill, Duncan and others. Maureen Batt, soprano; Cheryl Duvall, piano; Anthony Thompson, clarinet. Heliconian Hall, 35 Hazelton Ave. 647-290-7970. \$25; \$20(adv); \$15(online).

● 8:00: **Toronto Consort.** *Dowland in Dublin.* Dowland (arr. Slattery/La Nef). Ensemble La Nef (Sylvain Bergeron, lute; Séan Dagher, cittern; Grégoire Jeay, Irish flute/

THE TORONTO CONSORT

DOWLAND IN DUBLIN



March 27 & 28, 8PM

Trinity St-Paul's Centre

Call 416-964-6337

TorontoConsort.org

recorder; Alex Kehler, violin; Amanda Keesmaat, cello); Michael Slattery, tenor/shruti box. Trinity-St. Paul's Centre, Jeanne Lamont Hall, 427 Bloor St. W. 416-964-6337. \$26-\$61; \$21-\$55(sr); \$10(Club Consort 30 and under). Also Mar 28.

Saturday March 28

● 2:00: **Peter Margolian and Friends.** *In Concert.* Sauguet: Voyage de la suite Vision Infernales d'après des poèmes de Max Jacob for baritone and piano; Gal: Quartet for Violin, Viola, Cello, Piano; Coulthard: Shizen (naturel) for oboe and piano. Grant Allert, baritone; Peter Margolian, piano; Gina Maenhaut, violin; Senan Whelan, viola; Alan Shantz, cello; Hazel Boyle, oboe. Canadian Music Centre, 20 St. Joseph St. 416-250-5475. Free.

● 2:00: **Toronto Northern Lights Chorus.** *TNL Takes Flight.* Featuring music for their upcoming tour of England, Germany and Sweden. Guests: Countermeasure. George Weston Recital Hall, 5040 Yonge St. 1-866-744-7467. \$25-30; \$15(st). Also 7:30.

● 7:00: **Univox Choir.** *Kühl/Caliente.* Allan: new works; works by Capillas, Matamoros, Alfven, Ramnash and others. Dallas Bergen, conductor. Christ Church Deer Park, 1570 Yonge St. 416-697-9561. \$25/\$20(adv); \$20 (sr/st). Portion of proceeds donated to Doctors without Borders.

● 7:30: **Cathedral Bluffs Symphony Orchestra.** *Mozart's Requiem.* Guests: University of Toronto Scarborough Campus Concert Choir, Ensemble TrypTych and Redeemer University Choir and Alumni. St. Timothy's Anglican Church (Agincourt), 4125 Sheppard Ave. E. 416-293-5711. \$20.

● 7:30: **Music On The Donway.** *All-Mozart Program.* Mozart: Requiem Mass in d K626; and other works. William Graham Singers; William Graham, conductor; Inna Kotenko, piano. Donway Covenant United Church, 230 The Donway W. 416-444-8444. \$20; \$12(st); free(under 12).

● 7:30: **Toronto Northern Lights Chorus.** *TNL Takes Flight.* See 2:00.

● 7:30: **Toronto Symphony Orchestra.** *Casual Series: The Rite of Spring.* Dvořák: Cello Concerto; Stravinsky: The Rite of Spring (1947). Sol Gabetta, cello; Krzysztof Urbanski, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$33-\$105. Post-concert party. Also Mar 27.

● 7:30: **University of Toronto Faculty of Music.** *Wind Symphony.* Ridout (arr. Bullock): Fall Fair; Ito: Gloriosa; Valenzia: Suite Colombiana No. 2; Grantham: J'ai été au Bal; Grainger: Handel in the Strand; Maslanka: Golden Light. Tony Gomes, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$30; \$20(sr); \$10(st).

● 7:30: **York University Department of Music.** *Gospel Choir.* See Mar 27.

● 8:00: **Aga Khan Museum.** *Ghazal Ensemble.* Indo-Persian ensemble explores the long-time musical dialogue between Iranian and South Asian traditions. Aga Khan Museum Auditorium, 77 Wynford Dr. 416-646-4677. \$55-\$65. Also Mar 27.

● 8:00: **Buddies In Bad Times Theatre.** *Mandy Goodhandy in Tranny: a Musical Comedy.* 12 Alexander St. 416-975-8555. \$10(March 26); \$20(March 27,28). Also March 26,27.

● 8:00: **Gordon Murray Presents.** *Piano*



MISSISSAUGA SYMPHONY ORCHESTRA

MAESTRO DENIS MASTROMONACO

MARCH 28 - 8PM

INVITATION TO THE DANCE

Soloist: Corey Gemmell - Concert Master - MSO

BEETHOVEN
Symphony No. 7

SAINT-SAENS
Dance Macabre
Introduction and Rondo Capriccioso

WEBER
Invitation to the Dance

Living Arts Centre - Hammerson Hall - Mississauga
Tickets start at \$48. To purchase, call: 905-306-6000
- or - visit: mississaugasymphony.ca







A. Concerts in the GTA

Soirée. Scriabin: Select Etudes Op.8 and Op.42; Rachmaninoff: Piano Concerto No.2, Mov.1 (arr. G. Murray), Vocalise (arr. G. Murray); Novello: We'll Gather Lilacs (from Perchance To Dream) (arr. G. Murray); and other works. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-631-4300. \$15; \$10(st). Concert will be held in the Chapel.

● 8:00: **Greater Toronto Philharmonic Orchestra**. *Spring Pops*. Rodrigo: Concierto de Aranjuez; Copland: Appalachian Spring; Skalkotas: Greek Dances. Jeffrey McFadden, guitar; Jean-Michel Malouf, conductor. Calvin Presbyterian Church, 26 Delisle Ave. 647-478-6122. \$25; \$20(sr/st).

● 8:00: **Mississauga Festival Chamber Choir**. *Psalms and Solitude: A Lenten Concert*. Music of the Lenten season, including a number of selections based on the Psalms. Guests: Exultate Chamber Choir. First United Church (Port Credit), 151 Lakeshore Rd W., Mississauga. 905-278-7059. \$25; \$15(under 12).

● 8:00: **Mississauga Symphony Orchestra**. *Invitation to the Dance*. Weber: Invitation to the Dance; Saint-Saëns: Introduction

and Rondo Capriccioso; Saint-Saëns: Danse Macabre; Beethoven: Symphony No.7. Corey Gemmell, violin; Denis Mastroromano, conductor. Hammerson Hall, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. \$20-\$62.

● 8:00: **Royal Conservatory of Music**. *Ryan Truesdell's Gil Evans Project*. Big Band. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$40-\$80.

● 8:00: **Scarborough Philharmonic Orchestra**. *An Italian Festival*. Rossini: Overture to Cenerentola (Cinderella); Stabat Mater for Soloists, Chorus and Orchestra; Respighi: Gli Uccelli (The Birds); Donizetti: Overture to Don Pasquale. Ronald Royer, conductor. Guests: Toronto Choral Society; Geoffrey Butler, conductor. Salvation Army Scarborough Citadel, 2021 Lawrence Ave. E., Scarborough. 416-429-0007. \$30; \$25(sr); \$15(st); \$10(under 10).

● 8:00: **Toronto Consort**. *Dowland in Dublin*. See Mar 27.

Sunday March 29

● 2:00: **City of Toronto**. *Sunday Concert Series*. Mike Danton Band. Scarborough Civic Centre, 150 Borough Dr., Scarborough. 416-397-9887. Free.

Timothy Eaton Memorial Church Presents
All Glory, Laud & Honour
The Crucifixion
John Stainer
Palm Sunday
March 29 | 2pm
416-925-5977
PWYC
Part of the 'Organ Century' Season

● 2:00: **Timothy Eaton Memorial Church**. *All Glory, Laud and Honour*. John Stainer: Crucifixion. Guest: Grace Church on-the-hill Choir. 230 St. Clair Ave. W. 416-925-5977. PWYC.

● 2:30: **University of Toronto Faculty of Music**. *Choirs in Concert: Travels Through Time*. Six centuries of choral music. Works by Le Jeune, Gastoldi, Purba and others. Men's Chorus; Women's Chamber Choir; graduate

student conductors. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$30; \$20(sr); \$10(st).

● 2:30: **Voicebox: Opera in Concert**. *Louise by Gustave Charpentier*. Leslie Ann Bradley, soprano (Louise); Michele Bogdanowicz, mezzo; Dion Mazerolle, baritone; Opera in Concert Chorus (Robert Cooper, conductor); Peter Tiefenbach, conductor and piano; Guillermo Silva-Marin, artistic advisor. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. \$40-\$52. In French with English surtitles. Wheelchair accessible.

● 3:00: **Mooredale Youth Orchestras**. *Handel, Holst and More*. Holst: The St. Paul's Suite; Turina: La Oración del torero (The Bull-fighter's Prayer); Handel: Concerto Grosso Op.6 No.1; March from "Rinaldo"; Bruni: Menuetto Militare in D. William Rowson, conductor (Senior and Junior Orchestras); Clare Carberry, conductor (Intermediate Orchestra). Laidlaw Auditorium, Upper Canada College, 200 Lonsdale Rd. 416-922-3714 x103. \$15; \$10(sr/st). Tickets available only at the door.

● 3:00: **Windermere String Quartet**. *Music, She Wrote*. Fanny Mendelssohn: Quartet in E-flat; Sirmen: Trio in D Op.1 No.3; Mer-melstein: Echoes of Illumina (premiere). St. Olave's Anglican Church, 360 Windermere Ave. 416-769-0952. \$25; \$20(sr); \$10(st). On period instruments.

● 3:00: **York University Department of Music**. *Wind Symphony*. Works by Mus-sorgsky, Heskeith, Vaughan Williams, Jager, Mackey and Holsinger. William Thomas, conductor. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St.

Greater Toronto Philharmonic Orchestra *Spring pops*

Saturday, March 28 - 8:00 PM
Calvin Presbyterian Church



Concierto de Aranjuez
by J. Rodrigo
Jeffrey McFadden, guitar



Jean-Michel Malouf
conductor

also in program

A. Copland - Appalachian Spring
N. Skalkottas - Greek Dances

tickets: \$25 adult \$20 student/senior
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MISSISSAUGA FESTIVAL CHAMBER CHOIR
ARTISTIC DIRECTOR DAVID AMBROSE

SATURDAY
MAR 28
2015
8 PM

PSALMS AND Solitude
A LENTEN CONCERT

With special guest
Exultate Chamber Singers
joining in massed and double
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featuring the Toronto Choral Society.

Saturday, March 28, 2015 - 8 p.m.

Salvation Army Scarborough Citadel, 2021 Lawrence Ave E.

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VOICEBOX
OPERA IN CONCERT
Guillermo Silva-Marin
General Director

LOUISE
BY GUSTAVE CHARPENTIER

Peter Tiefenbach,
Music Director and Pianist

Leslie Ann Bradley, Michèle Bogdanowicz, Dion Mazerolle
The VOICEBOX Chorus, Robert Cooper, Chorus Director

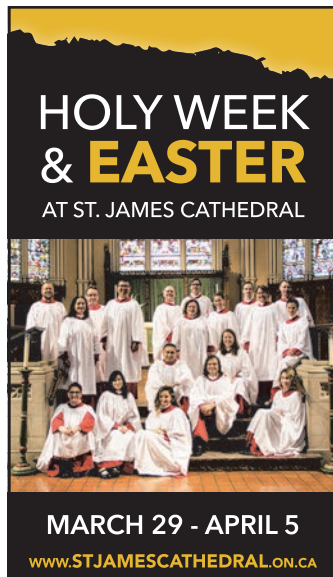
Sunday, March 29 at 2:30 pm

St. LAWRENCE CENTRE FOR THE ARTS
416-366-7723 | 1-800-708-6754 | www.stlc.com


photo: Lisa-Marie Mazzucco

416-736-5888. \$15; \$10(sr/st).

● 4:00: **BrassAckwards**. *Spring Forward*. Program of new arrangements of Flight of the Bumblebee, The Typewriter, On Green Dolphin Street, Hymn of Axiom, and Groove in the Heart. Steve Crowe, Alex Kundakcioglu and Brad Harrison, trumpets; Dan Douglas and Paul Tarussov, trombones. 3030, 3030 Dundas St. W. 416-535-4193. \$20; \$10(sr/st/arts workers).



HOLY WEEK & EASTER
AT ST. JAMES CATHEDRAL



MARCH 29 - APRIL 5
www.STJAMESCATHEDRAL.ON.CA

● 4:00: **Cathedral Church of St. James**. *Organ recitals*. David Briggs, organist. 65 Church St. 416-364-7865 x245. Free; donations welcomed.

● 4:00: **Eglinton St. George's United Church**. *Hayes: Requiem*. Whitbourn: Requiem Cantorum for choir and saxophone; works by Holst, Parry and others. Chamber orchestra and choir; Robert Carli, saxophone; Christina Faye, piano; Andrew Adair, organ; Shawn Grenke, conductor. 35 Lytton Blvd. 416-481-1141. \$35; \$15(st).

● 4:00: **Victoria Scholars**. *Tenebrae*. Ronan: Tenebrae responsories. Jerzy Cichocki, music director. Our Lady Of Sorrows Catholic Church, 3055 Bloor St. W. 416-761-7776. Free.

ST GILES KINGSWAY PRESENTS



CANADA'S LEADING BARITONE TRIO
MARCH 29, 7PM
also featuring
John McGown
stgileskingsway.com

● 7:00: **St. Giles Kingsway Presbyterian Church**. *Bravura*. Broadway, pop, folk, and classical. James Levesque, George Masswohl

and Curtis Sullivan, baritones; guest: John McGown, singer/songwriter. 15 Lambeth Rd. 416-233-8591. \$25; \$20(adv).

● 7:30: **University of Toronto Faculty of Music**. *Percussion Ensemble Concert*. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

● 8:00: **Arraymusic**. *Toronto Improvisers' Orchestra*. Array Space, 155 Walnut St. 416-532-3019. Free/PWYC.



The Last Paradise
Sunday March 29
2015



ESPRIT ORCHESTRA
espritorchestra.com

● 8:00: **Esprit Orchestra**. *The Last Paradise*. Dalbavie: Color (Canadian premiere); Staniland: Vast Machine (world premiere); Good: Resonance Unfolding 2 (world premiere); Xiaogang Ye: The Last Paradise (for violin and orchestra; Canadian premiere). Stephen Sitarski, violin; Alex Pauk, conductor. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$20-\$65. 7:15: pre-concert chat.

● 8:00: **Gallery 345**. *An Evening of Art Song: Danie Friesen, Soprano and Monique de Margerie, Piano*. Schumann: Liederkreis Op.39; Poulenc: Fiançailles pour rire. 345 Sorauren Ave. 416-822-9781. \$20; \$10(st/arts workers).

● 8:00: **Musideum**. *Bob Cohen's Annual Birthday Jam*. Impromptu musical performance. Bob Cohen, guitar; and friends. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. PWYC.

● 9:00: **Small World Music/Batuki Music Society**. *Tal National*. Highlife, soukous, afrobeat and desert blues. Drake Underground, 1150 Queen St. West. 416-531-5042. \$15.

Monday March 30

● 12:30: **York University Department of Music**. *Music at Midday: Instrumental Masterclass in Concert*. Works by Musorgsky, Hesketh, Vaughan Williams, Jager, Mackey and Holsinger. Patricia Wait, conductor. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.

● 5:00: **University of Toronto Faculty of Music**. *Brush Up Your Shakespeare*. Operatic and musical theatre works based upon the plays of William Shakespeare. Excerpts from Merchant of Venice, West Side Story and other works. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$30; \$20(sr); \$10(st).

● 7:30: **York University Department of Music**. *Jazz Festival: Small Ensembles*. Roy

Patterson, Lorne Lofsky and Mark Eisenman, conductors. Martin Family Lounge, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.

● 8:00: **Musideum**. *Related Roots*. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.

Tuesday March 31

● 12:00 noon: **Canadian Opera Company**. *World Music Series: Where the Light Gets In*. Jewish, Arabic and Indian music; modern jazz, electronica, rock, pop and dub. Jaffa Road. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

● 12:10: **Nine Sparrows Arts Foundation/Yorkminster Park Baptist Church**. *Lunchtime Chamber Music: Ton Beau String Quartet*. Alexa Wilks, violin; Bijan Sepanji, violin; Alex McLeod, viola; Sarah Steeves, cello. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations welcome.



● 12:30: **York University Department of Music**. *Jazz Festival: Jazz Vocals*. Mike Cadó, conductor. Martin Family Lounge, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.

● 7:00: **York University Department of Music**. *Jazz Festival: Jazz Choirs*. Mim Adams, conductor. Martin Family Lounge, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.

● 7:30: **Royal Conservatory of Music**. *Rebanks Family Fellowship Concert*. Solo and chamber works. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. Free(ticket required).

● 7:30: **University of Toronto Faculty of Music**. *Student Chamber Ensembles Concert: Brass*. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

● 7:30: **University of Toronto Faculty of Music**. *Guitar Orchestra*. Jeffrey McFadden, director. U of T Art Centre, 15 Kings College Circle. 416-978-0492. Free.



Music, She Wrote

Fanny Mendelssohn
Quartet in E-flat
Laura Maddalena Sirmen
Trio in D Op. 1 #3
Julia Mermelstein
Echoes of Illumina
World Premiere

Sunday, Mar 29, 3:00

● 8:00: **York University Department of Music**. *Jazz Festival: Small Ensembles*. Anthony Michelli, Artie Roth and Kelly Jefferson, conductors. Martin Family Lounge, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.

Wednesday April 1

● 12:00 noon: **York University Department of Music**. *Music at Midday: New Ensemble*. Original works. Young composers from Matt Brubeck studio. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.

● 2:00: **Royal Conservatory of Music**. *AIMIA Discoveries Series: Brian Epperson*. Bach: Goldberg Variations (transcription by Dmitry Sikovetsky). Brian Epperson, cello; Glenn Gould School student strings. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. \$15.

● 5:30: **Canadian Opera Company**. *Vocal Series: Alice in Operaland*. Music by E. Gay; libretto by Michael Patrick Albano. Canadian Children's Opera Company; Gergely Szokolay, piano; Ann Cooper Gay, conductor. Richard



CHAMBER ORCHESTRA AND THE ESG CHOIR

Featuring the stunning 'Requiem' by Mark Hayes, 'Requiem Cantorum' for Choir and and Saxophone by James Whitbourn and other works by Holst, Rachmaninoff and more.

Shawn Grenke, Conductor;
Andrew Adair, organist.
Tickets \$35/Students \$15



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A. Concerts in the GTA

Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

● 7:30: **University of Toronto Faculty of Music. World Music Ensembles.** Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

● 7:30: **York University Department of Music. Jazz Festival: Small Ensembles.** Kevin Turcotte, Jim Vivian and Frank Falco, conductors. Martin Family Lounge, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.

● 8:00: **Gallery 345. The Art of the Piano: John Stetch.** CD release of Off With The Cuffs. 345 Sorauren Ave. 416-822-9781. \$20; \$10(st).

● 8:00: **Toronto Symphony Orchestra. Tchaikovsky: Symphony No. 4. Wagner: Preludes to Acts I & III from Lohengrin; Korngold: Violin Concerto; Tchaikovsky: Symphony No. 4.** Vilde Frang, violin; James Conlon, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$33-\$145. Also Apr 2.

Thursday April 2

● 12:00 noon: **Canadian Opera Company. Chamber Music Series: Brahms.** Trio for horn, violin and piano in E-flat. Cordelia Paw, violin; Mikailo Babiak, horn; Jean-Sélim Abdoulmoula, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

● 12:00 noon: **Encore Symphonic Concert Band. In Concert: Classics and Jazz.** John Edward Liddle, conductor. Wilmar Heights Centre, 963 Pharmacy Ave., Scarborough. 416-346-3910. \$10. Includes coffee and

snack. Also May 7.

● 12:10: **University of Toronto Faculty of Music. Thursdays at Noon: Winners' Recital.** Winners of the Jim and Charlotte Norcop Prize in Song & Gwendolyn Williams Koldofsky Prize in Accompanying. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

● 12:30: **York University Department of Music. Jazz Festival: Jazz Vocals.** Richard Whiteman, conductor. Martin Family Lounge, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.



TSO Toronto Symphony Orchestra

KORNGOLD VIOLIN CONCERTO
WED, APR 1 AT 8pm
THU, APR 2 AT 2pm
Vilde Frang, violin
TSO.CA

● 2:00: **Toronto Symphony Orchestra. Tchaikovsky: Symphony No.4.** Wagner: Preludes to Acts I & III from Lohengrin; Korngold: Violin Concerto; Tchaikovsky: Symphony No. 4. Vilde Frang, violin; James Conlon, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$29-\$89. Also Apr 1.

● 7:00: **Cathedral Church of St. James. Holy Week and Easter at St. James Cathedral.** Maundy Thursday. Tallis: O Sacrum Convivium; Durufié: Ubi Caritas; other liturgical music. Choir of St. James Cathedral. 65 Church St. 416-364-7865 ext. 245. Free will offering. Religious service.

● 7:30: **University of Toronto Faculty of Music. Symphony Orchestra.** Rossini: Overture to William Tell; Mendelssohn: Symphony No.5 "Reformation"; Elgar: Enigma Variations Op.36. Uri Mayer, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$30; \$20(sr); \$10(st).

● 7:30: **York University Department of Music. Jazz Festival: Jazz Orchestra.** Mike Cadó, conductor. Martin Family Lounge, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.

● 8:00: **Musideum. Lynn Mantle.** Singer/songwriter. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.

Friday April 3

● 10:30am: **Lawrence Park Community Church Choir. In Concert.** Lee Scott: Requiem. Kimberley Briggs, soprano; Alastair Smyth, baritone; Mark Toews, conductor. Lawrence Park Community Church, 2180 Bayview Ave. 416-489-1551. Freewill offering. Religious service.

● 12:00 noon: **Cathedral Church of St. James. Holy Week and Easter at St. James Cathedral.** Good Friday 3-hour devotion. Sanders: Reproaches; Palestrina: O bone Jesu; other works. Choir of St. James Cathedral. 65 Church St. 416-364-7865 x245. Free will offering. Religious service; also 1:00 and 2:00.

● 3:00: **Edwin Huizinga/Keith Hamm. Stereo Live: Seven Last Words.** Haydn. Edwin Huizinga, violin; Keith Hamm, viola. Guests: Christopher Verrette, violin; Rachel Desoer, cello. Campbell House Museum, 160 Queen St. W. 416-597-0227 x2. \$25; \$20(adv). 2:00: doors open. Refreshments available.

● 7:30: **Cantabile Chorale of York Region.**

Good Friday Charity Benefit Concert. Lenten cantata. Martin: Canticle of the Cross. Robert Richardson, director; Lona Richardson, piano. Thornhill United Church, 25 Elgin St., Thornhill. 905-731-8318. Freewill offering. Fund-raiser for selected social service agencies in York Region.



Georgetown Bach Chorale

St. John Passion 1725 version

GEORGETOWN BACH CHORALE

Good Friday April 3, 7:30pm

Georgetown, Ontario

● 7:30: **Georgetown Bach Chorale. The Passion According to St. John.** Bach. Michael Taylor, tenor (The Evangelist). Knox Presbyterian Church (Georgetown), 116 Main St. South, Georgetown. 905-873-9909. \$30; \$10(st).

● 7:30: **Music at Metropolitan. The Grace of Mourning: Music for Good Friday.** Rheinberger: Stabat Mater; Distler: Dance of Death; Fauré: Requiem; and works by Buxtehude and Charpentier. Metropolitan Festival Choir instrumental ensemble; Emily Wall; Gisele Kulak; Charles Davidson; Dion Mazerolle; Jordan Scholl. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. \$30; \$10(under 19).

● 7:30: **Toronto Beach Chorale. In Concert.** Haydn: Lord Nelson Mass (Missa in Angustiis). With solos and orchestra. Kingston Road United Church, 975 Kingston Rd. 416-699-6634. \$25/\$20(adv); \$12/\$10(7-18); free(under 7).

● 7:30: **Toronto Mendelssohn Choir. Sacred Music for a Sacred Space.** Tavener: Song for Athene; The World is Burning; Tallis: Spem in alium; Fauré: Requiem. David Roth, baritone; Michael Bloss, organ; Caron Daley, associate conductor; Noel Edison, conductor. St. Paul's Basilica, 83 Power St. 416-598-0422 x221. \$35-\$50; \$35-\$45(sr); \$20 (VoxTix 30 and under).

● 8:00: **Kindred Spirits Orchestra. Spring Fever.** Weber: Overture to Der Freischütz (The Marksman); Liszt: Concerto for Piano and Orchestra No.1 in E-flat; Schumann: Symphony No.3 "Rhenish" in E-flat Op.97. Alexa Petrenko, host; Kristian Alexander, conductor; William Bellehumeur, piano. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. \$15-\$35.

Saturday April 4

● 7:30: **University of Toronto Faculty of Music. Percussion Ensemble Concert.** Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

SPRING FEVER

LISZT | Piano concerto No. 1
WEBER | Overture to Der Freischütz
SCHUMANN | Symphony No. 3

KINDRED SPIRITS ORCHESTRA

Kristian Alexander | Music Director



Kristian Alexander
conductor



Alexa Petrenko
host



William Bellehumeur
pianist

Friday, April 3, 2015 | Markham Theatre, 8 p.m.

905.305.7469
171 Town Centre Blvd.
MarkhamTheatre.com

Flato Markham Theatre
LIVE ARTS MATTERS.

KS
You belong.




Good Friday April 3, 10:30 am

REQUIEM
K. Lee Scott

The Choir of Lawrence Park Community Church

Kimberley Briggs, soprano
Alastair Smyth, baritone
Mark Toews, conductor
& instrumental ensemble

Lawrence Park Community Church
2180 Bayview 416 489 1551
Freewill Offering

Ukrainian Connection



April 4 | Betty Oliphant Theatre

www.NewMusicConcerts.com

- 8:00: **New Music Concerts.** *The Ukrainian-Canadian Connection.* Silvestrov: Postlude No.1 "In memoriam DSCH"; Palk: Beyond; Pidgorna: Aching, weeping, drinking; Kulesha: Pro et Contra; Tsepkoenko: Wenn Die Kette Zerriße, Fände Sie Bestimmt Nicht Alle-Perlen Wieder. Ilana Zarankin, soprano; Stephen Sitarski, violin; David Hetherington, cello; Gregory Oh, piano; New Music Concerts Ensemble; Robert Aitken, conductor. Betty Oliphant Theatre, 404 Jarvis St. 416-961-9594. \$35; \$25(sr/arts workers); \$10(st). 7:15: Illuminating Introduction.
- 9:00: **Cathedral Church of St. James.** *Holy Week and Easter at St. James Cathedral.* Easter Eve. Works by Ager, Scheidt, Palestrina. Choir of St. James Cathedral. 65 Church St. 416-364-7865 x245. Freewill offering. Religious service.

Sunday April 5

- 11:00am: **Cathedral Church of St. James.** *Holy Week and Easter at St. James Cathedral.* Easter Day: Choral Eucharist. Choir of St. James Cathedral. 65 Church St. 416-364-7865 x245. Freewill offering. Religious service.
- 4:00: **Cathedral Church of St. James.** *Organ recitals.* David Briggs, organist. 65 Church St. 416-364-7865 x245. Free; donations welcomed.
- 4:30: **Cathedral Church of St. James.** *Holy Week and Easter at St. James Cathedral.* Easter Day: Choral Evensong. Choir of St. James Cathedral. 65 Church St. 416-364-7865 x245. Freewill offering. Religious service.

Tuesday April 7

- 12:00 noon: **Canadian Opera Company.** *Piano Virtuoso Series: Croquis Français.* Works by Poulenc, Ravel, Satie, Chopin, Debussy and others. Alice Gi-Young Hwang, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:10: **Nine Sparrows Arts Foundation/ Yorkminster Park Baptist Church.** *Lunchtime Chamber Music: Decho Ensemble.* Sarah Marchitelli and Jacob Swanson, saxophones. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations welcome.
- 1:00: **Cathedral Church of St. James.** *Organ recitals.* David Briggs, organist. 65 Church St. 416-364-7865 ext. 245. Free; donations welcomed.
- 8:00: **Royal Conservatory of Music.** *Gilberto Gil: Gilberto's Samba.* Koerner Hall, 273 Bloor St. W. 416-408-0208. \$45-\$100.

B. Concerts Beyond the GTA

IN THIS ISSUE: Barrie, Brantford, Cambridge, Deep River, Dundas, Elora, Goderich, Gravenhurst, Guelph, Hamilton, Harrington, Kingston, Kirkland Lake, Kitchener, La Salette, Lindsay, London, Midland, North Bay, Orillia, Peterborough, Port Hope, St. Catharines, Utopia, Waterloo and Welland..

Sunday March 1

- 2:00: **Chamber Music Hamilton.** *Collegium Musicum 9.* Handel: Ti vo' giusta e non pietosa; Voi che udite il mio lamento (both from Agrippina); Bach: Vergnügte Ruh, beliebte Seelenlust (from Cantata 170); Widerstehe doch der Sünde (from Cantata 54); Et misericordia (from Magnificat); Violin Concerto in D Minor; Es ist Vollbracht (from St. John Passion); Brandenburg Concerto No.6. Art Gallery of Hamilton, 123 King St. W., **Hamilton.** 905-525-7429. \$30; \$27(sr); \$10(st).
- 2:30: **Kawartha Concerts.** *Ovation Series: The Judgment of Paris - Tom Allen.* Cabaret on the lives of Claude Debussy and Maurice Ravel, featuring their music and original songs written and performed by the cast. Tom Allen, writer, narrator; trombone, voice; Kevin Fox: voice, cello, guitar; Lori Gemmell: harp, trumpet, piano, voice; Bryce Kulak: piano, voice, accordion; Patricia O'Callaghan: voice, piano, percussion. Glenn Crombie Theatre, Fleming College, 200 Albert St. S., **Lindsay.** 705-878-5625. \$40; \$35(adv); \$5(st).
- 2:30: **Kingston Symphony.** *Rachmaninoff*

- & *Tchaikovsky.* Borodin: Polovtsian Dances; Rachmaninoff: Rhapsody on a Theme of Paganini; Tchaikovsky: Symphony No.6. Avan Yu, piano; Evan Mitchell, conductor. Grand Theatre, 218 Princess St., **Kingston.** 613-530-2050. \$20-\$50; \$20-\$45(sr); \$15-\$25(st); \$10(child).
- 2:30: **Niagara Symphony Orchestra.** *Next' Gen II: Carnival of the Animals.* Bradley Thachuk, conductor. Sean O'Sullivan Theatre, Centre for the Arts, Brock University, 500 Glenridge Ave., **St. Catharines.** 905-687-4993. \$13.50-\$29.50.
- 3:00: **John Laing Singers.** *Poet's Corner 2: Songs of Faith, Hope and Love.* Castelnovo-Tedesco: Romancero Gitano. Emma Rush, guitar. St. Paul's United Church, 29 Park St. W., **Dundas.** 905-628-5238. \$27; \$25(sr); \$15(under 30).
- 3:00: **Kawartha Youth Orchestra.** *Music Magic.* Schubert: "Unfinished"; Bizet: Carmen Suite; and other works. Market Hall Performing Arts Centre, 140 Charlotte St., **Peterborough.** 705-931-7539. \$20; \$15(adv); \$5(youth).
- 3:00: **Wilfrid Laurier University Faculty**

of Music. *Opera Production.* Puccini: Gianni Schicchi; Ravel: L'enfant et les sortilèges. Theatre Auditorium, Wilfrid Laurier University, 75 University Ave. W., **Waterloo.** 519-884-0710 x4439. \$10; \$5(sr); free(st). Also Feb 27(eve), 28(eve).

● 8:00: **Kitchener-Waterloo Chamber Music Society/Composers and Improvisers Association of WLU Faculty of Music.** *Zephyr Wind Quartet and Rogue Sheiffs Vocal Quartet.* Corrigan: Wind Quartet; Pointner: Wind Quartet; Wright: This Provincial Life; Kavcic: Because that you are going; and other works. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$15; \$10(sr); \$8(st).

Tuesday March 3

- 11:45am: **Wilfrid Laurier University Faculty of Music.** *Student Recital.* Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo.** 519-884-0710 x4439. Free.
- 12:00 noon: **Brock University Department of Music.** *Music@Noon: Piano Students' Recital.* Sean O'Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., **St. Catharines.** 905-688-5550 x3817. Free.

Wednesday March 4

- 12:00 noon: **Midday Music with Shigeru.** *Joyful Song.* York University Music Students with Catherine Robbin. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-726-1181. \$5; free(st).
- 8:00: **Kitchener-Waterloo Symphony Orchestra.** *Before They Were Famous.* Torelli: Sinfonia Op.6 No.4; Mozart: Overture to Apollo and Hyacinthus; Hummel: Fantasia for Viola and String Orchestra; Mendelssohn: Sinfonia No.5 in B-flat; String Octet in E-flat. Natasha Sharko, viola; Daniel Bartholomew-Poyser, conductor. First United Church, 16 William St. W., **Waterloo.** 519-745-4711 or 888-745-4717. \$35; \$14(st). Also Mar 6(Guelph), 7(Cambridge).

Thursday March 5

- 12:00 noon: **University of Guelph College of Arts.** *Thursday at Noon Concert Series: Jeff Bird.* Featuring his own compositions and improvisations on a variety of acoustic and electronic instruments. MacKinnon Room 107,

University of Guelph, 50 Stone Rd., **Guelph.** 519-824-4120 x52991. Free.

● 12:00 noon: **Wilfrid Laurier University Faculty of Music.** *Music at Noon: Kathryn Ladano, bass clarinet and Casey Sokol, piano.* Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo.** 519-884-0710 x4439. Free.

● 8:00: **Kitchener-Waterloo Chamber Music Society.** *Soo Bae, Cello and Olana Klyucharova, Piano.* All-Bach program: one solo cello suite; one piano work; one sonata for cello and piano (all TBA). KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$30; \$25(sr); \$20(st).

Friday March 6

- 8:00: **Kitchener-Waterloo Chamber Music Society.** *Soo Bae, Cello and Mia Chung, Piano.* Rachmaninoff: Sonata for cello and piano; Chopin: Sonata for cello and piano; other works t.b.a. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$35; \$30(sr); \$20(st).
- 8:00: **Kitchener-Waterloo Symphony Orchestra.** *Before They Were Famous.* Torelli: Sinfonia Op.6 No.4; Mozart: Overture to Apollo and Hyacinthus; Hummel: Fantasia for Viola and String Orchestra; Mendelssohn: Sinfonia No.5 in B-flat; String Octet in E-flat. Natasha Sharko, viola; Daniel Bartholomew-Poyser, conductor. Harcourt Memorial United Church, 87 Dean St., **Guelph.** 519-745-4711 or 888-745-4717. \$35; \$14(st). Also Mar 4(Waterloo), 7(Cambridge).
- 8:00: **Queen's University School of Music.** *New Music Kingston Series: Recent Canadian String Quartets.* Works by Butterfield, Gougeon, Tenney and Underhill. Bozzini String Quartet. Isabel Bader Centre for the Performing Arts, 390 King St. W., **Kingston.** 613-533-2424. \$20; \$15(sr); \$10(st).
- 8:00: **Rant Maggie Rant.** *Trad-Folk-World-Roots-Cabaret-Celtic-Rabble-Rousers.* Harrington Hall, 539 Victoria St., **Harrington.** 519-475-0060. \$30.
- 8:00: **Wilfrid Laurier University Faculty of Music.** *Flute Chamber Music.* Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo.** 519-884-0710 x4439. Free.

B. Concerts Beyond the GTA

Saturday March 7

- 10:00am: **Royal Botanical Gardens. Jazz Brunch Concert Series.** Kevin Barrett and Julie Michaels. 680 Plains Rd. W., **Burlington.** \$37;\$21(age 4-12);\$4(age 1-4). 905-825-5040.
- 7:30: **5 at the First/Capella Intima/Gallery Players of Niagara.** Purcell: *Dido and Aeneas*; other rounds, catches and airs. Sheila Dietrich, soprano; Jenny Enns Modolo, alto; Bud Roach, tenor; David Roth, baritone; Gallery Players of Niagara. First Unitarian Church of Hamilton, 170 Dundurn St. S., **Hamilton.** 905-527-8441. \$20;\$15(sr);\$5(st/unwaged);free (12 and under).
- 7:30: **Melos Choir. Melos Tavern Night: Rites, Revels and Romance.** Annual fundraising event in support of early music. St. George's Cathedral Hall, 129 Wellington St., **Kingston.** 613-542-5439. \$30. Cash bar, light finger foods, silent auction.
- 7:30: **Symphony on the Bay. Stars of Tomorrow.** Featuring youth competition finalists. Leslie Bickle, soprano; Julia Debowska, soprano; Lynn Sue-a-Quan, violin; Christopher Cancian, clarinet; Artem Kopylov, piano; Thomas Dobrovich, piano; Marko Pejanovic, piano; Claudio Vena, guest conductor; Pratik Gandhi, assistant conductor. Christ's Church Cathedral, 252 James St. N., **Hamilton.** 905-681-6000. \$20(sr);\$10(st/child).
- 8:00: **DaCapo Chamber Choir. O Earth, Return.** Music to mark the turning point in our season; featuring 2014 NewWorks winning composition. Emery: Night on a Starry Hill (premiere); J. Dove: Passing of the Year; Part: Magnificat. Catherine Robertson, piano. St. John the Evangelist Church, 23 Water St. N., **Kitchener.** 519-725-7549. \$20; \$15(sr/st); \$5(child/eyeGO). Also Mar 8(mat, Waterloo).
- 8:00: **Kitchener-Waterloo Symphony Orchestra. Before They Were Famous.** Torelli: Sinfonia Op.6 No.4; Mozart: Overture to Apollo and Hyacinthus; Hummel: Fantasia for Viola and String Orchestra; Mendelssohn: Sinfonia No.5 in B-flat; String Octet in E-flat. Natasha Sharko, viola; Daniel Bartholomew-Poyser, conductor. Central Presbyterian Church (Cambridge), 7 Queens Sq., **Cambridge.** 519-745-4711 or 888-745-4717. \$35; \$14(st). Also Mar 4(Waterloo), 6(Guelph).
- 8:00: **Rant Maggie Rant. Trad-Folk-World-Roots-Cabaret-Celtic-Rabble-Rousers.** Livery Theatre, 35 South St., **Goderich.** 519-524-6262. \$20.

Sunday March 8

- 2:00: **Gallery Players of Niagara/Capella Intima. Dido & Aeneas.** Purcell. Jennifer Enns, mezzo (Dido); Sheila Dietrich, soprano (Belinda); David Roth, baritone (Aeneas); Bud Roach, tenor (Sorcerer); Emily Klassen, soprano (Spirit and Sailor); Julie Baumgartel, violin; Rona Goldensher, violin; Brandon Chui, viola; Margaret Gay, cello; Borys Medicky, harpsichord. Silver Spire United Church, 366 St. Paul Street, **St. Catharines.** 905-468-1525. \$5-\$33.
- 2:30: **Orchestra Kingston. The British Isles.** British folk tunes by Grainger, Anderson and Vaughan Williams; music from "Lord of the Rings" movies; McConnachie: commissioned work. Salvation Army Citadel, 816 Centennial Dr., **Kingston.** 613-634-9312. \$15-\$20.
- 3:00: **DaCapo Chamber Choir. O Earth,**

Return. Music to mark the turning point in our season. Featuring 2014 NewWorks winning composition. Emery: Night on a Starry Hill (premiere); J. Dove: Passing of the Year; Part: Magnificat. Catherine Robertson, piano. St. John's Lutheran and Elevation Church, 22 Willow St., **Waterloo.** 519-725-7549. \$20; \$15(sr/st); \$5(child/eyeGO). Also Mar 7(eye, Kitchener).

- 3:00: **Elora Festival and Singers. Carnegie Hall Preview.** A special sneak preview of what the Elora Festival Singers will be performing at New York's Carnegie Hall in March. Elora Festival Singers; Noel Edison, conductor. St. John's Anglican Church (Elora), 33 Henderson St., **Elora.** 519-846-0331. \$35.
- 3:00: **Grand Philharmonic Choir. Two Organs.** Vierne: Messe Solennelle; and works by Fauré, Debussy and others. Jan Overduin, organ; Mark Vuorinen, conductor. St. John the Evangelist Anglican Church, 23 Water St. N., **Kitchener.** 519-578-6885. \$25.
- 3:00: **University of Guelph College of Arts. Out of Africa II.** University of Guelph Symphonic Choir; Dublin Street United Church Chancel Choir; Harcourt United Church Senior Choir; Kokopelli Choir; Tova Olson, drums; Sya VanGeest, storyteller; Scott Leithead and Marta McCarthy, conductors. Dublin Street United Church, 68 Suffolk St. W., **Guelph.** 519-821-0610. Freewill offering.

Tuesday March 10

- 11:45am: **Wilfrid Laurier University Faculty of Music. Student Recital.** Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo.** 519-884-0710 x4439. Free.
- 12:00 noon: **Brock University Department of Music. Music@Noon: Music Ed Plus Ensembles Recital.** Concordia Seminary Chapel, Brock University, 500 Glenridge Ave., **St. Catharines.** 905-688-5550 x3817. Free.
- 12:30: **McMaster University School of the Arts. Pamela & Marnie Van Weelden.** Piano duo. Convocation Hall (UH213), McMaster University, 1280 Main St. W., **Hamilton.** 905-525-9140 x24246. Free.
- 8:00: **Acoustic Muse Concerts/Aeolian Hall. The Kruger Brothers.** Guests: Shane Cook & Jake Charron. Aeolian Hall, 795 Dundas St. E., **London.** 519-672-7950 or 519-319-5847. \$40/\$35(adv). 7:00: doors open.

Wednesday March 11

- 12:30: **University of Waterloo Department of Music. Noon Hour Concerts: Metamorphosis: Mauro Bertoli.** Solo piano music. Conrad Grebel University College, 140 Westmount Rd. N., **Waterloo.** 519-885-0220 x24226. Free.
- 2:30: **Seniors Serenade. Ben Smith, Piano.** Handel, Ornstein and Schubert. Grace United Church, 350 Grove St. E., **Barrie.** 705-726-1181. Free. 3:30: refreshments, \$5.
- 7:30: **Hamilton Philharmonic Orchestra. HPO Movie Night at the Zoetic: E.T. The Extra Terrestrial (1982).** Film with orchestral accompaniment. Zoetic Theatre, 526 Concession St. S., **Hamilton.** 905-902-5683. \$10. Pre-film feature.
- 8:00: **Kitchener-Waterloo Chamber Music Society. Till Fellner, Piano.** Bach: Well-Tempered Klavier II No.9-12; A. Stankovsky: Dream Journal; Mozart: Sonata in E-flat K282; Schumann: Kreisleriana. KWCMS Music

Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$40; \$35(sr); \$25(st).

- 8:00: **Wilfrid Laurier University Faculty of Music. Student Composers Concert.** Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo.** 519-884-0710 x4439. Free.

Thursday March 12

- 12:00 noon: **University of Guelph College of Arts. Thursday at Noon Concert Series: Brian Katz, solo guitar.** Leaves Will Speak. MacKinnon Room 107, University of Guelph, 50 Stone Rd., **Guelph.** 519-824-4120 x52991. Free.
- 12:00 noon: **Wilfrid Laurier University Faculty of Music. Music at Noon: Sherry Minassian, piano and voice.** Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo.** 519-884-0710 x4439. Free.

Friday March 13

- 7:30: **Queen's University School of Music. Dr. Yoko Hirota, piano.** Works by Canadian composers. Harrison-LeCaine Hall, Queen's University, 39 Bader Ln., **Kingston.** 613-533-2934. Free.
- 7:30: **Rant Maggie Rant. Trad-Folk-World-Roots-Cabaret-Celtic-Rabble-Rousers.** Fairmont United Community Church, 29 Tweedsmuir Ave., **London.** 519-438-4460 or 519-453-6709. \$20; \$18(adv).
- 8:00: **Wilfrid Laurier University Faculty of Music. Keyboard Creative Projects.** Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo.** 519-884-0710 x4439. Free.

Saturday March 14

- 1:30: **Canadian Music Centre. JUNO Awards Classical Nominees' Showcase.** The Rock on Locke (Church of St. John the Evangelist), 320 Charlton Ave. W., **Hamilton.** 416-961-6601 x201. \$15; free(with JUNOfest wristband). Reception follows.
- 7:30: **Brock University Department of Music. Student Recital: Sabrina Xin Liu, Piano.** Concordia Seminary Chapel, Brock University, 500 Glenridge Ave., **St. Catharines.** 905-688-5550 x3817. Free.
- 8:00: **Kitchener-Waterloo Chamber Music Society. Molinari String Quartet (Quartour Molinari).** Schafer: Quartet No.12; Weinberg: Quartet No.14; Debussy: Quartet in g. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$35; \$30(sr); \$20(st).

Sunday March 15

- 10:00am: **Royal Botanical Gardens. Jazz Brunch Concert Series.** Juliet Dunn. 680 Plains Rd. W., **Burlington.** \$37;\$21(age 4-12);\$4(age 1-4). 905-825-5040.
- 2:00: **Rant Maggie Rant. Trad-Folk-World-Roots-Cabaret-Celtic-Rabble-Rousers.** La Salette Historic Church, 88 La Salette Rd., **La Salette.** 519-582-1736. \$25; \$20(adv).
- 2:30: **Kingston Symphony. Mendelssohn's Elijah.** Leslie Ann Bradley, soprano; Anita Krause, alto; Adrian Kramer, tenor; Jeremy Bowes, baritone; Evan Mitchell, conductor; Kingston Choral Society; Ian Juby, chorus master. The Isabel, 390 King St. W., **Kingston.** 613-530-2050. \$35(adult), \$30(senior), \$20(student), \$10(child).
- 3:00: **Wilfrid Laurier University Faculty of Music. Percussion Ensemble Concert.**

Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo.** 519-884-0710 x4439. Free.

- 7:30: **The Cuckoo's Nest Folk Club. Alan Reid & Rob van Sante.** Alan Reid, vocals; Rob van Sante, guitar. Chaucer's Pub, 122 Carling St., **London.** 519-473-2099. \$18/\$15(adv).

Tuesday March 17

- 11:45am: **Wilfrid Laurier University Faculty of Music. Student Recital.** Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo.** 519-884-0710 x4439. Free.
- 12:00 noon: **Brock University Department of Music. Music@Noon: Voice Students Recital.** Sean O'Sullivan Theatre, Centre for the Arts, Brock University, 500 Glenridge Ave., **St. Catharines.** 905-688-5550 x3817. Free.
- 7:30: **Brookside Music. Rant Maggie Rant.** Latin, Mediterranean, African hand drumming, blues, rock. Midland Cultural Centre, 333 King St., **Midland.** 705-527-4420. \$25; \$15(st).

Wednesday March 18

- 12:00 noon: **Music at St. Andrews. Jeffrey Moellman, Organ/Piano.** Guests: Jonathan Moellman, piano and Clara Moellman, violin. St. Andrew's Presbyterian Church (Barrie), 47 Owen St., **Barrie.** 705-726-1181. \$5; free(st).
- 12:30: **University of Waterloo Department of Music. Noon Hour Concerts: Dr. Trichy Sankaran.** Classic South Indian music. Conrad Grebel University College, 140 Westmount Rd. N., **Waterloo.** 519-885-0220 x24226. Free.
- 7:00: **Rant Maggie Rant. Trad-Folk-World-Roots-Cabaret-Celtic-Rabble-Rousers.** Gravenhurst Opera House, 295 Muskoka Rd. S., **Gravenhurst.** 705-687-5550. \$25.
- 7:30: **Kitchener-Waterloo Symphony. John McDermott.** Scotland the Brave, Danny Boy and other music from Ireland and Scotland. Centre in the Square, 101 Queen St. N., **Kitchener.** 519-745-4711 or 1-888-745-4717. \$35 and up.

Thursday March 19

- 12:00 noon: **University of Guelph College of Arts. Thursday at Noon Concert Series: Yoko Hirota, piano.** Voce Boreales II. MacKinnon Room 107, University of Guelph, 50 Stone Rd., **Guelph.** 519-824-4120 x52991. Free.
- 12:00 noon: **Wilfrid Laurier University Faculty of Music. Music at Noon: Peter Shackleton, clarinet and Stephanie Mara, piano.** Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo.** 519-884-0710 x4439. Free.
- 7:00: **Rant Maggie Rant. Benefit concert for North Bay Symphony Orchestra.** Summit Room, Voyager Inn, 123 Delaware St., **North Bay.** 705-494-7744. \$40.

Friday March 20

- 7:30: **Brock University Department of Music. Student Recital: Serena Atallah, Piano.** Concordia Seminary Chapel, Brock University, 500 Glenridge Ave., **St. Catharines.** 905-688-5550 x3817. Free.
- 7:30: **Port Hope Friends of Music. Amstel Saxophone Quartet.** Port Hope United Church, 34 South St., **Port Hope.** 905-797-2295. \$39; \$15(youth).
- 7:30: **Rant Maggie Rant. Trad-Folk-World-Roots-Cabaret-Celtic-Rabble-**

Rousers. Northern College Auditorium, 140 Government Rd. E., **Kirkland Lake**. 705-567-9291. \$30.

- 8:00: **Acoustic Muse Concerts**. *Stephen Fearing Solo Concert*. Mocha Shrine Centre, 468 Colborne St., **London**. 519-319-5847. \$28/\$25(adv). 7:00 doors open.
- 8:00: **Kitchener-Waterloo Chamber Music Society**. *Jeff McFadden, Classical Guitar*. Bach: Suite BWV1008; Barrios-Mangoré: Pais de Abanico; Don Perez Freire Tango; Medallion Antiguo; Caazapa; De Falla: Cancion del Fuego Fatuo; Albéniz: Capricho catalán; Rodrigo: En los trigales; and other works. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$30; \$25(sr); \$20(st).
- 8:00: **Wilfrid Laurier University Faculty of Music**. *Improvisation Concerts Ensemble Concert*. Theatre Auditorium, Wilfrid Laurier University, 75 University Ave. W., **Waterloo**. 519-884-0710 x4439. Free.

Saturday March 21

- 10:30am: **Kitchener-Waterloo Symphony**. *Kinderconcert Series: Toot, Bang, Swish!* Waterloo Region Museum, 10 Huron Rd., **Kitchener**. 519-745-4711 or 1-888-745-4717. \$13; \$11(child). Also Apr 18 (10 & 11am, Conrad Centre), Apr 25 (10.30am, Elmira).
- 3:30: **New Apostolic Church**. *Passiontide Concert*. Sacred classics and contemporary selections. 160 Margaret Ave., **Kitchener**. 1-866-622-7828. Free.
- 7:00: **Wilfrid Laurier University Faculty of Music**. *WLU Chorus Concert*. First United Church, 16 William St. W., **Waterloo**. 519-884-0710 x4439. \$10; \$5(sr/st).
- 7:30: **Barrie Concerts**. *Quartango*. Piano, violin, doublebass, bandoneon and percussion. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie**. 705-726-1181. By subscription.
- 7:30: **Brock University Department of Music**. *Student Recital: Victoria Hoshowsky, Soprano with Lesley Kingham, Piano*. Concordia Seminary Chapel, Brock University, 500 Glenridge Ave., **St. Catharines**. 905-688-5550 x3817. Free.
- 7:30: **Hamilton Philharmonic Orchestra**. *Sci-Fi Spectacular*. Themes from Star Trek, Twilight Zone, Planet of the Apes, E.T., Star Wars, Close Encounters and others. Larry Larson, trumpet; David Martin, conductor. Hamilton Place, 10 Macnab St. S., **Hamilton**. 905-526-7756. \$23-\$67; \$21-\$64(sr); \$17(under 35); \$10(child). Costumes welcome.
- 7:30: **Jeunesses Musicales Ontario**. *Emerging Artists Concerts on Tour: Don Pasquale*. Donizetti. Dr. J. M. Ennis Auditorium, Centennial Secondary School, 240 Thorold Rd. W., **Welland**. 905-788-1648. \$26.
- 7:30: **Rant Maggie Rant**. *Trad-Folk-World-Roots-Cabaret-Celtic-Rabble-Rousers*. Child's Auditorium, MacKenzie High School, 87 Brockhouse Way, **Deep River**. 613-584-2803. \$30.

Sunday March 22

- 1:30: **University of Guelph College of Arts**. *Contemporary Music Ensemble*. Featuring contemporary and improvisational music. Joe Sorbara, conductor. Silence, 46 Essex St., **Guelph**. 519-824-4120 x52991. \$5 cover charge.
- 2:00: **Rant Maggie Rant**. *Trad-Folk-World-Roots-Cabaret-Celtic-Rabble-Rousers*. Utopia Hall, 8396 6th Line, **Utopia**. 1-877-499-4255. \$20.

- 2:30: **Niagara Symphony Orchestra**. *Masterworks IV: Simple Gifts*. Featuring composer Kevin Lau. Bradley Thachuk, conductor. Sean O'Sullivan Theatre, Centre for the Arts, Brock University, 500 Glenridge Ave., **St. Catharines**. 905-687-4993. \$13.50-\$59.
- 3:00: **Wilfrid Laurier University Faculty of Music**. *WLU Jazz Ensemble Concert*. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo**. 519-884-0710 x4439. \$10; \$5(sr/st).
- 5:00: **All Saints' Anglican Church**. *Crucifixion*. Stainer. Oratorio that includes congregational participation. Max Debues, tenor; Carl Christiansen, baritone; Giles Bryant, organ; Christine Slevan, conductor. 235 Rubidge St., **Peterborough**. 705-876-1501. Freewill offering.
- 7:30: **Brock University Department of Music**. *Student Recital: Rezaei Asl, Piano*. Concordia Seminary Chapel, Brock University, 500 Glenridge Ave., **St. Catharines**. 905-688-5550 x3817. Free.

Tuesday March 24

- 11:45am: **Wilfrid Laurier University Faculty of Music**. *Student Recital*. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo**. 519-884-0710 x4439. Free.
- 12:00 noon: **Brock University Department of Music**. *Student Recital: Instrumental students*. Sean O'Sullivan Theatre, Centre for the Arts, Brock University, 500 Glenridge Ave., **St. Catharines**. 905-688-5550 x3817. Free.
- 12:30: **McMaster University School of the Arts**. *Queen Cee*. Music containing elements of R&B, soul, jazz and reggae. Convocation Hall (UH213), McMaster University, 1280 Main St W., **Hamilton**. 905-525-9140 x24246. Free.
- 7:00: **Broadway in Hamilton**. *The Emerald Tour: Celtic Woman*. Traditional Irish themes, pop standards and original music. With bagpipers, dancers, a full band and choir. Hamilton Place Theatre, 10 MacNab St., **Hamilton**. 905-546-4040. \$90-\$110.

Brookside Music Association
MIDLAND PRESENTS
THE VIENNA BOYS CHOIR
March 24th
Please Visit
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- 7:00: **Brookside Music**. *Vienna Boys Choir*. St. Paul's United Church (Midland), 308 King St., **Midland**. 705-527-4420. \$50.
- 7:30: **Queen's University School of Music**. *Choral Ensemble*. Darrell Bryan, conductor. Isabel Bader Centre for the Performing Arts,

390 King St. W., **Kingston**. 613-533-2424 or 1-855-533-2424. \$12; \$7(sr/st).

Wednesday March 25

- 4:00: **River Run Centre**. *Vienna Boys Choir*. 35 Woolwich St., **Guelph**. 519-763-3000. \$44-\$49; \$42-\$47(sr/st); \$20(youth); \$5(eyeGO).
- 7:30: **Queen's University School of Music**. *MUSC 153 Concert*. Harrison-LeCaine Hall, Queen's University, 39 Bader Ln, **Kingston**. 613-533-2934. Free.
- 8:00: **Kitchener-Waterloo Chamber Music Society**. *Three school pianists: Will Allen, Cindy Chen, Madeline Weber*. Works by Beethoven, Chopin, Liszt, Rachmaninoff, Prokofiev and others. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$10; \$5(st).
- 8:00: **Wilfrid Laurier University Faculty of Music**. *Student Composers Concert*. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo**. 519-884-0710 x4439. Free.

Thursday March 26

- 12:00 noon: **University of Guelph College of Arts**. *Thursday at Noon Concert Series: Student Soloist Day*. Featuring Applied Music students. MacKinnon Room 107, University of Guelph, 50 Stone Rd., **Guelph**. 519-824-4120 x52991. Free.
- 12:00 noon: **Wilfrid Laurier University Faculty of Music**. *Music at Noon: Marcus Scholtes, violin*. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo**. 519-884-0710 x4439. Free.
- 8:00: **Kitchener-Waterloo Symphony**. *The Mozart Phenomenon*. Mozart: Overture to The Magic Flute; Piano Concerto No.21 in C; Symphony No.34; discussion and demonstrations. David Fung, piano; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 1-888-745-4717. \$19 and up. Also Mar 27.

Friday March 27

- 7:30: **Brock University Department of Music**. *Encore! Concert Series: Trio Surgite, Voices of Eastern Europe - Transcendent Music From Troubled Times*. Sean O'Sullivan Theatre, Centre for the Arts,

Brock University, 500 Glenridge Ave., **St. Catharines**. 905-688-5550 x3257. \$28.50; \$22.50(sr/st); \$5(eyeGo high school program).

- 7:30: **Grand Theatre, Kingston**. *Vienna Boys Choir*. Grand Theatre, 218 Princess St., **Kingston**. 613-538-2050. \$42.50-\$47.50.
- 7:30: **Kawartha Concerts**. *Bravo: Guy Frev and Nadina Mackie Jackson*. Trinity United Church (Peterborough), 360 Reid St., **Peterborough**. 705-878-5625. \$40/\$35(adv); \$5(st). Also Mar 28 (Lindsay).
- 7:30: **Queen's University School of Music**. *Symphony Orchestra*. Gordon Craig, conductor. Isabel Bader Centre for the Performing Arts, 390 King St. W., **Kingston**. 613-533-2424. \$12; \$7(sr/st).
- 8:00: **Kitchener-Waterloo Chamber Music Society**. *Attaca String Quartet: Haydn Quartets Concert 13*. Haydn: Op.17 No.6 in D; Op.55 No.1 in A; Op.74 No.1 in C. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$35; \$30(sr); \$20(st).
- 8:00: **Kitchener-Waterloo Symphony**. *The Mozart Phenomenon*. See Mar 26.
- 8:00: **McMaster University School of the Arts**. *Nagata Schachu & Ensemble Jeng Yi*. Japanese and Korean drums. Convocation Hall (UH213), McMaster University, 1280 Main St W., **Hamilton**. 905-525-9140 x24246. \$20; \$15(sr); \$5(st).
- 8:00: **University of Guelph College of Arts**. *Overture: Curtain, Lights, This Is It, The Night Of Nights*. University of Guelph Concert Winds Ensemble; John Goddard, conductor. Guelph Youth Music Centre, 75 Cardigan St., **Guelph**. 519-824-4120 x52991. \$10; \$5(sr/st).

Saturday March 28

- 2:00: **Kitchener-Waterloo Chamber Music Society**. *Attaca String Quartet: Haydn Quartets Concert 14*. Haydn: Op.2 No.2 in E; Op.20 No.5 in f; Op.50 No.2 in C. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$35; \$30(sr); \$20(st).
- 7:30: **Brock University Department of Music**. *Spring Choral Concert*. Brock University Chorus. Guest: Glenda Crawford, conductor. Knox Presbyterian Church (St. Catharines), 53 Church St., **St. Catharines**. 905-688-5550 x3817. \$15.04; \$10.62(sr/st); \$5(13 and under/eyeGo).

J. S. Bach's
St. John
PASSION
GRAND RIVER CHORUS
Saturday, March 28, 2015, 7:30 pm
St. Basil's Roman Catholic Church,
50 Palace Street, Brantford
Adults \$25, Students/Children \$15
Email: info@grandriverchorus.com
www.grandriverchorus.com



B. Concerts Beyond the GTA

● 7:30: **Cellar Singers.** *Light Perpetual.* Requiem mass settings of Daley and Fauré. Amy Dodington, soprano; Matthew Cassils, baritone; Blair Bailey, organ; Mitchell Pady, conductor. St. James' Anglican Church (Orillia), 58 Peter St. N., **Orillia.** 705-817-7664. \$30; \$15(st).

● 7:30: **Centre for the Arts, Brock University.** *Vienna Boys Choir.* Sean O'Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., **St. Catharines.** 613-530-2050. \$49; \$20(st); \$16(ch).

● 7:30: **Grand River Chorus.** *Bach's St. John Passion.* Guest soloists: Lesley Bouza, soprano; Scott Belluz, countertenor; Robert Kinar, tenor (Evangelist); Bud Roach, tenor; Robert Huard, bass; David Roth, baritone. St. Basil's Roman Catholic Church, 50 Palace St., **Brantford.** 519-841-9708. \$25; \$15(st/child).

● 7:30: **Kawartha Concerts.** *Ovation: Guy Faw and Nadina Mackie Jackson.* Glenn Crombie Theatre, Fleming College, 200 Albert St. S., **Lindsay.** 705-878-5625. \$40; \$35(adv); \$5(st). Also Mar 27 (Peterborough).

● 7:30: **Kingston Symphony.** *O'Callaghan sings Cohen.* Patricia O'Callaghan, soprano; Evan Mitchell, conductor. Grand Theatre, 218 Princess St., **Kingston.** 613-530-2050. \$25-\$50, \$20-\$45(sr), \$15-\$25(st), \$10(child).

● 7:30: **Mohawk College Community Choir.** *Music of the Americas.* Ramirez: Missa Criolla; Bernstein: Chichester Psalms. guests: Conor Murphy, tenor; Daniel Robinson, baritone. St. Paul's United Church, 29 Park St. W., **Dundas.** 905-526-7938. \$25; \$20(sr/st).

● 7:30: **The Cuckoo's Nest Folk Club.** *Lizzy Hoyt.* Blend of influences from Celtic, bluegrass and folk traditions. Chaucer's Pub, 122 Carling St., **London.** 519-473-2099. \$18/\$15(adv).

● 8:00: **Kitchener-Waterloo Chamber Music Society.** *Attacca String Quartet: Haydn Quartets Concert 15.* Haydn: Op.54 No.2 in C; Op.9 No.4 in d; Op.71 No.3 in E-flat. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$35; \$30(sr); \$20(st).

● 8:00: **Kitchener-Waterloo Symphony.** *Singin' in the Rain!* Re-mastered film with live orchestral accompaniment. Evan Mitchell, conductor. Centre in the Square, 101 Queen St. N., **Kitchener.** 519-745-4711 or 1-888-745-4717. \$29 and up. Also Mar 29.

● 8:00: **University of Guelph College of Arts.** *Still I Rise: Sounds of Freedom.* Julia Morson, soprano; Ali Tehrani, tenor; University of Guelph Choirs; Marta McCarthy, conductor; Lanny Fleming, assistant conductor; Betty Maher, piano. Harcourt Memorial United Church, 87 Dean St., **Guelph.** 519-824-4120 x52991. \$15; \$10(sr/st).

● 8:00: **University of Waterloo Department of Music.** *University Choir: Choral Divas.* Selections from operas and musical theatre. Gerard Yun, conductor. First United Church, 16 William St. W., **Waterloo.** 519-885-0220 x24226. \$10; \$5(sr/st).

● 8:00: **Wilfrid Laurier University Faculty of Music.** *WLU Wind Orchestra.* Theatre Auditorium, Wilfrid Laurier University, 75 University Ave. W., **Waterloo.** 519-884-0710 x4439. \$10; \$5(sr/st).

Sunday March 29

● 2:00: **Kitchener-Waterloo Chamber Music Society.** *Attacca String Quartet: Haydn Quartets Concert 16.* Haydn: Op.1 No.6 in C; Op.64 No.1 in C; Op.33 No.2 in E-flat "Joke." KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$35; \$30(sr); \$20(st).

● 2:00: **University of Waterloo Department of Music.** *Jazz Ensemble.* Selection of jazz classics. Michael Wood, conductor. Great Hall, Conrad Grebel University College, 140 Westmount Rd. N., **Waterloo.** 519-885-0220 x24256. \$10; \$5(sr/st).

● 3:00: **University of Guelph College of Arts.** *Chamber Ensemble.* Henry Janzen, conductor. MacKinnon Room 107, University of Guelph, 50 Stone Rd., **Guelph.** 519-824-4120 x52991. Free.

● 3:00: **Wilfrid Laurier University Faculty of Music.** *Chamber Music Concert.* Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo.** 519-884-0710 x4439. Free.

● 3:30: **Huronion Symphony Orchestra.** *Northern Morning.* Grieg: Peer Gynt Suite No.1 Op.46; Borne: Fantaisie Brillante sur des airs de Carmen; Sibelius: Symphony No.2 in D Op.43. Carol Hardy, flute; Oliver Balaburski, conductor. Collier Street United Church, 112 Collier St., **Barrie.** 705-721-4752. \$25; \$10(st); \$5(child).

● 7:30: **Acoustic Muse Concerts/Aeolian Hall.** *Harry Manx.* Aeolian Hall, 795 Dundas St. E., **London.** 519-672-7950 or 519-319-5847. \$42; \$37(adv). 6:30. doors open.

● 7:30: **University of Waterloo Department of Music.** *Instrumental Chamber Ensembles.* Ensembles of two to seven players. Conrad Grebel University College, 140 Westmount Rd. N., **Waterloo.** 519-885-0220 x24226. Free. Reception following.

● 8:00: **Kitchener-Waterloo Symphony.** *Singin' in the Rain!* See Mar 28.

Monday March 30

● 7:30: **Queen's University School of Music.** *Mosaic.* Electroacoustic and acoustic compositions. Harrison-LeCaine Hall, Queen's University, 39 Bader Ln., **Kingston.** 613-533-2934. Free.

Tuesday March 31

● 11:45am: **Wilfrid Laurier University Faculty of Music.** *Student Recital.* Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo.** 519-884-0710 x4439. Free.

● 12:00 noon: **Brock University Department of Music.** *Music@Noon: Piano Students' Recital.* Brock University Choirs. Guest: Glenda Crawford, conductor. Sean O'Sullivan Theatre, Centre for the Arts, Brock University, 500 Glenridge Ave., **St. Catharines.** 905-688-5550 x3817. Free.

● 7:30: **Brock University Department of Music.** *University Wind Ensemble.* Zoltan Kalman, conductor. Sean O'Sullivan Theatre, Centre for the Arts, Brock University, 500 Glenridge Ave., **St. Catharines.** 905-688-5550 x3257. \$8.85.

● 7:30: **Queen's University School of Music.** *Jazz Ensemble.* Greg Runions, conductor. Isabel Bader Centre for the Performing Arts, 390 King St. W., **Kingston.** 613-533-2424. \$12; \$7(sr/st).

Wednesday April 1

● 12:30: **University of Waterloo Department of Music.** *Hour Hour Concerts: The Western Collective.* Faculty members from the University of Western Ontario. Conrad Grebel University College, 140 Westmount Rd. N., **Waterloo.** 519-885-0220 x24226. Free.

● 7:30: **Queen's University School of Music.** *Wind Ensemble.* Dan Tremblay, conductor. Isabel Bader Centre for the Performing Arts, 390 King St. W., **Kingston.** 613-533-2424. \$12; \$7(sr/st).

● 8:00: **Wilfrid Laurier University Faculty of Music.** *Chamber Music Concert.* Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo.** 519-884-0710 x4439. Free.

Thursday April 2

● 12:00 noon: **University of Guelph College of Arts.** *Thursday at Noon Concert Series: Student Soloist Day.* Featuring Applied Music students. MacKinnon Room 107, University of Guelph, 50 Stone Rd., **Guelph.** 519-824-4120 x52991. Free.

World Music Group of the Year 2013 Canadian Folk Award
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ST. CATHARINES, ON

● 7:30: **Brock University Department of Music.** *Jaffa Road.* Jewish, jazz, Indian, and Arabic music with electronica and dub. Sean O'Sullivan Theatre, Centre for the Arts, Brock University, 500 Glenridge Ave., **St. Catharines.** 905-688-5550 x3257. \$36; \$20(st); \$5(high school).

● 7:30: **Brookside Music.** *Don Pasquale.* Jeunesses Musicales Canada. St. Paul's United Church (Midland), 308 King St., **Midland.** 705-527-4420. \$40-\$50; \$15(st).

● 7:30: **Queen's University School of Music.** *Chamber Ensembles Recital.* Dan Tremblay, conductor. Isabel Bader Centre for the Performing Arts, 390 King St. W., **Kingston.** 613-533-2424. Free.

● 8:00: **Kitchener-Waterloo Chamber Music Society.** *Carlo Guaitoli, Piano.* Schubert: 4 Impromptus Op.90 D899; Chopin: Andante spianato e Grande Polonaise Brillante Op.22 in C. Debussy: 4 Préludes from Book II (La Puerta del Vino; Général Lavine - Eccentric; Ondine; Feux d'artifice); Gilda: Sonatina. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$30; \$25(sr);

\$20(st).

● 8:00: **University of Guelph College of Arts.** *Jazz Ensemble.* Ted Warren, conductor. Manhattan's Pizza Bistro and Music Club, 951 Gordon St., **Guelph.** 519-824-4120 x52991. \$2 cover charge.

● 8:00: **University of Waterloo Department of Music.** *Balinese Gamelan Ensemble.* Maisie Sum, conductor. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo.** 519-885-0220 x24226. Free.

Friday April 3

Georgetown Bach Chorale
St. John Passion
1725 version
GEORGETOWN BACH CHORALE
Good Friday
April 3, 7:30pm
Georgetown, Ontario

● 7:30: **Georgetown Bach Chorale.** *The Passion According to St. John.* Bach. Michael Taylor, tenor (The Evangelist). Knox Presbyterian Church (Georgetown), 116 Main St. South, **Georgetown.** 905-873-9909. \$30; \$10(st).

● 7:30: **Grand Philharmonic Choir.** *Bach: St. Matthew Passion.* Rufus Muller (Evangelist); Tyler Duncan (Christus); Agnes Zsigovics, soprano; Laura Pudwell, mezzo; Isaiah Bell, tenor; Justin Welsh, bass; Mark Vuorinen, conductor. Guests: Kitchener-Waterloo Symphony. Centre in the Square, 101 Queen St. N., **Kitchener.** 519-578-1570 or 1-800-265-8977. \$20 and up; discounts for sr/st/under 30.

Saturday April 4

● 7:30: **Bravo Niagara! in partnership with The St. Catharines Performing Arts Centre.** *Valentina Lisitsa in Recital.* Works by Chopin, Beethoven, Liszt. Valentina Lisitsa, piano. Sean O'Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., **St. Catharines.** 905-688-5550 x3257. \$57; \$20(st); \$5(eyeG0).

Free event listings:
listings@thewholenote.com

C. Music Theatre

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

These listings have been sorted alphabetically. Some information here is also included in our *GTA* and *Beyond The GTA* listings sections, but readers whose primary interest is **MUSIC THEATRE** should start their search with this section.

This section is still in development. We welcome your comments and suggestions at publisher@thewholenote.com.

Garden City Productions. *Godspell*. Mandeville Theatre, Ridley College, 2 Ridley Rd., St. Catharines. 905-682-1353 gcp.ca. Runs Mar 13 to 29, start times vary.

Lower Ossington Theatre. *ABBAMANIA*. 100A Ossington Ave. 416-915-6747 lowerossingtontheatre.com. \$30-\$60. Mar 25 8:00.

Lower Ossington Theatre. *Disney's Beauty and the Beast Jr.* 100A Ossington Ave. 416-915-6747 lowerossingtontheatre.com. \$20-\$50. Runs Mar 21 to Apr 12, start times vary.

Lower Ossington Theatre. *Don't Stop Me Now - The Music of Queen*. 100A Ossington Ave. 416-915-6747 lowerossingtontheatre.com. \$30-\$159.96. Runs until Mar 28 8:00.

Lower Ossington Theatre. *HAIRSPRAY*. 100A Ossington Ave. 416-915-6747 lowerossingtontheatre.com. \$30-\$60. Runs Mar 21 to Apr 12, start times vary.

Lower Ossington Theatre. *Spring Awakening*. 100A Ossington Ave. 416-915-6747

lowerossingtontheatre.com. \$50-\$60. Runs until Mar 8, start times vary.

Mirvish Theatre. *Once*. Ed Mirvish Theatre, 244 Victoria St. 416-872-1212 mirvish.com. \$29-\$200. Runs until May 31, start times vary.

Mirvish Theatre. *Trey Parker's Cannibal! The Musical*. Panasonic Theatre, 651 Yonge St. 416-872-1212 mirvish.com. \$49.95-\$109.95. Runs until Mar 8, start times vary.

Steppin Out Theatrical Productions. *A Funny Thing Happened On The Way To The Forum*. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-731-9593 steppinout.ca. \$27-\$32. Runs Mar 26 to 29, start times vary.

Theatre Direct. *Beneath the Banyan Tree*. Wychwood Theatre, Artscape Wychwood Barns, Studio 176, 76 Wychwood Ave. 416-537-4191 theatredirect.ca. \$14. Runs Mar 7 to 28, start times vary.

You might also be interested in the following:

A. Concerts in the GTA

(starting on page 32)

Acting Up Stage Company/Obsidian Theatre Company. *The Wild Party*. Mar 1 to 8

Alliance française Toronto. *The Soldier's Tale*. Mar 22.

Buddies In Bad Times Theatre. *Mandy Goodhandy in Tranny: a Musical Comedy*. March 26 to 28.

Capella Intima/Gallery Players of Niagara. *An Evening of Antient Music*. Mar 6.

Essential Opera. *Essential Zarzuela*. Mar 13.

Gallery 345. *Breaking Into Song: The Music of Scott Christian, Colleen & Akiva and Kevin Wong*. Mar 9.

Opera York. *The Magic Flute*. Mozart. Mar 6 and 7.

Opera by Request. *Puccini: La Bohème*. Ontario Opera Collaborative. Mar 15.

Royal Conservatory of Music Glenn Gould School of Opera. *Offenbach: La belle Hélène*. Mar 18 and 20.

Soundstreams. *The Whisper Opera*. Mar 1.

Tapestry Opera. *Tap: Ex Tables Turned*. Mar 20.

Toronto City Opera. *Un Ballo in Maschera*. Mar 1.

Toronto Symphony Orchestra. *New Creations Festival: Casual Series: Written on Skin*. Mar 7.

Trinity College Dramatic Society. *The 25th Annual Putnam County Spelling Bee: The Musical*. Mar 18 to 21.

University of Toronto Faculty of Music. *Brush Up Your Shakespeare*. Mar 30.

University of Toronto Faculty of Music. *Dido and Aeneas*. Mar 24.

University of Toronto Faculty of Music. *Dominick Argento: Postcard from Morocco*. Mar 12 to 15.

Vic Chorus. *HMS Pinafore*. Mar 20 and 21.

Victoria College Drama Society. *Company: A Musical Comedy*. Mar 5 to 7.

Voicebox: Opera in Concert. *Louise* by Gustave Charpentier. Mar 29.

WolfPAC. *Bare: A Pop Opera*. Mar 12 to 14.

B. Concerts Beyond the GTA

(starting on page 45)

Capella Intima/Gallery Players of Niagara. *Purcell: Dido and Aeneas; other rounds, catches and airs*. Mar 7, Hamilton and Mar 8, St. Catharines.

Jeunesses Musicales Ontario. *Emerging Artists Concerts on Tour: Don Pasquale. Welland*. Mar 21.

University of Waterloo Department of Music. *University Choir: Choral Divas. Waterloo*. Mar 28.

Wilfrid Laurier University Faculty of Music. *Opera Production. Waterloo*. Runs until Mar 1.

Presenters of MUSIC THEATRE are invited to submit listings to listings@thewholenote.com

Beat by Beat | Mainly Clubs, Mostly Jazz!

Gale Force

BOB BEN

One of the advantages of compiling the listings for this publication, as I've been doing since last summer, is that I have a way to know well in advance what's happening, and who's new on the scene, and a way to plan my month accordingly. It also gives me a chance to pester homebodies to drag themselves outside to join me for some live music. Here is a fraction (and I do mean a small fraction) of the concerts I will be encouraging people to attend this month:

Jazz jams: The Rex's monthly jazz jam used to be hosted by a different artist each month, but recently, saxophonist Chris Gale has become the primary host. The most important part, in my view, of hosting a jam is the ability to create the right environment. Having been a few times over the last couple of months, it seems to me that Chris Gale has found precisely the right formula. The jam has become a place where seasoned professionals gather, but manage not to scare the less experienced out of joining in the fun. Gale pays close attention to who has played how many tunes and gives all players a fair shake.

Got a Tuesday night conflict? No problem. There is no shortage of jams in Toronto. Some examples include the Monday night jam at Annette Studio hosted by drummer Jared Goldman (handed down to him this year from saxophonist Nick Morgan), the Django Gypsy Jazz Jam at Grossman's Tavern, and – singers, take note! – Lisa Particelli's Wednesday night singer-focused jam, "Girls' Night Out" (where guys are welcome, too).

Larnell Lewis, the Toronto-based drummer who frequently records and tours with Snarky Puppy, is respected not only for his powerful grooves and technical mastery of the instrument, but also for his artistry and ability to create solos that capture the interest of a listener,

much in the way a good story would. For those of us who have heard him play, it should be no surprise that this month, Lewis will be playing his first solo drum concert – a rare thing – at 80 Gladstone. The venue is charming, and I'm certain the music will be, too.

Hewan: Twenty-three-year-old pianist Patrick Hewan, who will be playing all the Sunday brunches at The Jazz Bistro for the whole month of March, is an adventure to watch, never mind listen to. As he plays, you can see on his face, and in every gesture, the excitement he gets out of exploring the piano. And if you've seen him perform more than once, you'll know: he's not the type of player to repeat himself much. He keeps it fresh, as it should be.

Botos: The Hungarian piano virtuoso Robi Botos will be releasing a



Chris Gale

new album this month, with promo tour dates in downtown Toronto, Kitchener-Waterloo and Montreal. The album includes, according to Botos, “many influences from Hungarian Romany music, to straight ahead jazz, to funk.” Robi, a former student and friend of Oscar Peterson, will be joined on the album, and the tour dates, by Seamus Blake on sax, Robert Hurst on bass, and Jeff “Tain” Watts on drums.

On a personal note, Robi was one of the first jazz pianists I heard live, and he remains one of my favourites. I have spent many evenings at Chalkers Pub watching Robi’s hands glide across the keyboard of their beautiful Shigeru Kawai concert grand, trying to put a name to what exactly it is that makes Robi sound so good. I haven’t found that name yet, so the only way to find out is to go out and see for yourself!

I don’t know about you, Toronto, but I can barely contain my excitement for this month’s lineup. See you In the Clubs!

D. In the Clubs (Mostly Jazz)

120 Diner

120 Church St. 416-792-7725
102diner.com (full schedule)
March 27 6pm *Voice, Bass, & Sax: Ori Dagan, Jordan O’Connor, & Allison Young* PWYC.

80 Gladstone

80 Gladstone Ave. 416-516-7199
80gladstone.com (full schedule)
March 14 8pm *Larnell Lewis: Solo drum performance* \$15 / \$10(st).

Alleycatz

2409 Yonge St. 416-481-6865
alleycatz.ca
All shows: 9pm unless otherwise indicated.
Call for cover.

Every Mon 8pm *Salsa Night w/ Frank Bischun and free lessons. Every Tue* 8:30pm *Bachata Night w/ DJ Frank Bischun and free lessons. Every Wed* 8:30pm *Carlo Berardinucci Band. No Cover. March 5* *Jim Dan Dee. March 6* *Nine Times Band. March 12* *Jazz Biscuit. March 14* *Jamesking. March 19* *Wild “T” Tony Springer. March 20, 21, 27, 28* *Lady Kane.*

Annette Studios

566 Annette St. 647-880-8378
annettestudios.com
Every Mon 9:30pm *Jazz Jam w/ Jared Goldman Quintet. Suggested donation* \$12/\$9(st).

Artword Artbar

15 Colbourne St., **Hamilton.** 905-543-8512
artword.net (full schedule)
March 6 8pm *Mike DeiCont (bass) with Mike Rajna (drums), Chris Platt (guitar), and*

featured guests Cover TBA. **March 7** 8pm *Colina Phillips (voice) & Stacie McGregor (piano) \$15. March 12* 8pm *The Worst Pop Band Ever: Adrean Farrugia (piano), Chris Gale (sax), Drew Birston (bass), Tim Shia (drums) \$10. March 20* 8pm *KAIZEN: Wayne Janus (guitar, voice), David Carrillo (drums), Shane Lannigan (bass). \$10. March 27* 8pm *Ophelia Syndrome: Josh Kohler (bass), Trina Nadeau (cello), Deanna Wells (keys, voice), Andrew Barbisan (drums) \$10. March 28* 8:30 *Hat & Beard: Ken Aldcroft (guitar), Dave Clark (drums) \$12 / \$10(st).*

Blakbird, The

812b Bloor St. West 647-344-7225
theblakbird.com/ (full schedule)

Bloom

2315 Bloor St. W. 416-767-1315
bloomrestaurant.com
All shows: No minors. Call for reservations.
March 7 7pm *Louis Simao Fade Trio* \$50 (with dinner). **March 26** 7pm *Alex Pangman* \$45 (with dinner).

Boat Restaurant, The

158 Augusta Ave. 416-593-9218
theboatkensington.com (full schedule)

Castro’s Lounge

2116e Queen St. E 416-699-8272
castrolounge.com (full schedule)
All shows: No cover/PWYC
Every Wed 6pm *The Mediterranean Stars. Every Saturday* 4:30 *Big Rude Jake. March 4* 8:30pm *Blue Venus.*

C’est What

67 Front St. E (416) 867-9499
cestwhat.com (full schedule)
March 7, 21 3pm *The Hot Five Jazzmakers* No cover/PWYC. **February 14, 28** 3pm *The Boxcar Boys* No cover/PWYC.

Chalkers Pub, Billiards & Bistro

247 Marlee Ave. 416-789-2531
chalkerspub.com (full schedule)
Every Wed 8pm - midnight *Girls Night Out Jazz Jam w/ host Lisa Particelli.* PWYC.
March 29 7pm *Bartosz Hadala (piano) Trio with Mike Downes (bass), Alan Hetherington (drums) \$10.*

DeSotos

1079 St. Clair Ave. W 416-651-2109
desotos.ca (Full schedule)
Every Sun 11am-2pm *Sunday Live Jazz Brunch hosted by Anthony Abbatangeli* No Cover.

Dominion on Queen

500 Queen St. E 416-368-6893
dominiononqueen.com (full schedule)
Call for cover charge info.

Emmet Ray, The

924 College St. 416-792-4497
theemmetray.com (full schedule)
All shows: No Cover/PWYC

Flying Beaver Pubaret, The

488 Parliament St. 647-347-6567
pubaret.com (full schedule)

Free Times Cafe

320 College St. 416-967-1078
freetimescafe.com (full schedule)

Gate 403

403 Roncesvalles Ave. 416-588-2930
gate403.com All shows: PWYC.
March 1 5pm *Michael Lalonde Jazz Duo; 9pm Rosy Cervantes y La Sana Rabia Blues Band. March 2* 5pm *Mike Daley Jazz Trio; 9pm Michael O’Grady with His Friends. March 3* 5pm *Howard Willett Blues Duo; 9pm Bruce Chapman Blues Duo with featured guests. March 4* 5pm *Ben Walker Jazz Trio; 9pm Julian Fauth Blues Night. March 5* 5pm *Clair Lee Jazz Trio; 9pm Melanie Brûlée’s Band. March 6* 9pm *Fraser Melvin Blues Band. March 7* 5pm *Bill Heffernan and His Friends; 9pm Melissa Boyce Jazz & Blues Band. March 8* 5pm *Brad Cheeseman Jazz Trio; 9pm Aimee Butcher Jazz Band. March 9* 5pm *Clela Errington Root Music Duo; 9pm Chris Staig Trio. March 10* 5pm *Byung-Gul Jung Jazz Band; 9pm Brad Harrison Jazz Band. March 11* 5pm *Michelle Rumball with Friend; 9pm Julian Fauth Blues Night. March 12* 5pm *Bill Maclean & Brian Stevens: B2-vocal/piano duo; 9pm Kevin Laliberté Jazz & Flamenco Trio. March 13* 5pm *Mike Field Jazz Band; 9pm Denielle Bassels Jazz Band. March 14* 5pm *Bill Heffernan and His Friends; 9pm Reide Kaiser: Doc Barrister’s Harlem Rhythm. March 15* 5pm *Carter Brodcorp Jazz Quintet; 9pm Mike Pelletier Jazz Quartet. March 16* 5pm *Abbey Sholzberg Jazz Trio; 9pm Rob Davis Blues Duo. March 17* 5pm *Jeffrey Hewer jazz Band; 9pm Toby Hughes Jazz Band. March 18* 5pm *Paul O’Conner: Concord Jazz Quintet; 9pm Julian Fauth Blues Night. March*

19 5pm *Roger Chong Jazz Band; 9pm Annie Bonsignore Jazz Duo or Trio. March 20* 5pm *Sam Broverman Jazz Duo; 9pm Tevlin Swing Band. March 21* 5pm *Bill Heffernan and His Friends; 9pm Sweet Derrick Blues Band. March 22* 5pm *Marie Fatima Rudolf Jazz Band; 9pm Tiffany Hanus Jazz Band. March 23* 5pm *Cody McMillan Jazz Duo; 9pm Kayla Ramu Jazz Band. March 24* 5pm *Danny B and Brian Gauci Blues Duo; 9pm Simone Morris Jazz Trio. March 25* 5pm *Ed Sweetman with Rob Rowe Jazz Duo; 9pm Julian Fauth Blues Night. March 26* 5pm *G Street Jazz Trio; 9pm Cyndi Carleton: At Ease Music. March 27* 5pm *Ken Taylor: Fixin’s Jazz Trio; 9pm Julian Fauth Blues Night. March 28* 5pm *Bill Heffernan and His Friends; 9pm Donnè Roberts Band. March 29* 5pm *Cheryl White Rhythm & Blues Band; 9pm Karl Silverira Jazz Trio. March 30* 5pm *Sarah Kennedy Jazz Duo; 9pm Ilieos Steryannis Jazz Trio. March 31* 5pm *Steve Amiraull Solo; 9pm Laura Wilson: “Fibralou” - soul/funk/blues music.*

Grossman’s Tavern

379 Spadina Ave. 416-977-7000
grossmanstavern.com (full schedule)
All shows: No cover (unless otherwise noted.)
March 1 4:30pm *New Orleans Connection All Star Jazz Band; 10pm The National Blues Jam with Brian Cober. March 2* 10pm *No Band Required. March 3* 9:30pm *Django Gypsy Jam. March 4* 10pm *Bruce Domoney.*

Habits Gastropub

928 College St. 416-533-7272
habitsgastropub.com (full schedule)
March 7 9pm *Bossa Tres. March 13* 9pm *Thom Mason (guitar) Quartet with Patrick Smith (sax), Nick Arsenau (bass), Mike Rajna (drums). March 14* 9pm *Brad Cheeseman (bass) Trio with Dan Rougeau (guitar), TBA (drums).*

Harlem Restaurant

67 Richmond St. E. 416-368-1920
harlemrestaurant.com (full schedule)
All shows: 7:30-11pm (unless otherwise noted.) Call for cover charge info.
March 6, 13, 20, 27 *Dave Hutchinson Jazz & Blues Band. March 21* *Kristin Fung. March 28* *Liz Loughrey & Adrian X.*

Hirut Cafe and Restaurant

2050 Danforth Ave. 416-551-7560
All shows: PWYC / \$5 / \$10
Every Sun 3pm *Open Mic with Nicola Vaughan: folk/country/jazz/world/R&B.*

Home Smith Bar – See Old Mill, The

Hugh’s Room

2261 Dundas St. W. 416-531-6604
hughsroom.com
All shows: 8:30pm (unless otherwise noted).
March 3 10am *Toronto Ravel* \$15.
March 4 *The Bombadils CD release: “Grassy Roads, Wandering Feet” \$18(adv)/\$20(door). March 6* *Anthony Gomes \$20(adv)/\$22.50(door). March 7* *Tribute to Joni Mitchell: Songs are like tattoos \$25(adv)/\$27.50(door). March 8* *The Kruger Brothers \$30(adv)/\$32.50(door). March 10* *G2R performs the music of Genesis \$25(adv)/\$27.50(door). March 11* *Darrell London CD release \$18(adv)/\$20(door). March 12* 8pm *The 2015 JAZZ.FM91 Cabaret*



Featuring some of Toronto’s best jazz musicians with a brief reflection by Jazz Vespers Clergy

Sunday, March 8 at 4:30 pm

TRIBUTE TO WES MONTGOMERY
Nathan Hiltz (guitar), Amanda Tosoff (piano)
Steve Wallace (bass), Brian Barlow (drums)

Sunday, March 22 at 4:30 pm

Chase Sanborn (trumpet), Mark Eisenman (piano)

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

Series \$40(general)/\$35(students).

March 13 Jack de Keyzer's Voodoo Boogie \$22.50(adv)/\$25(door). **March 14** St. Patrick's Day Celebration with Rant Maggie Rant \$25(adv)/\$27.50(door). **March 16** Martyn Joseph \$22.50(adv)/\$25(door). **March 18** Valdy \$26(adv)/\$30(door).

March 19 Jeff Healy Tribute: A Grand Birthday Reunion \$24.50(adv)/\$27(door).

March 20 A man called Wrycraft presents Don't Give Up: A live concert tribute to Kate Bush and Peter Gabriel \$25(adv)/\$30(door). **March 21** Stephen Fearling \$25(adv)/\$27.50(door). **March 22** The Grand Slamobovians \$20(adv)/\$22.50(door).

March 24 Jonathan Byrd & the Pickup Cowboys \$20(adv)/\$22.50(door). **March 25**

8am The 2014/15 JAZZ.FM91 Songwriters Series - Tribute to the Brill Building \$39(general)/\$35(students). **March**

26 The Johnny Max Band: Roadhouse Soul CD preview \$22.50(adv)/\$25(door).

March 28 8am Smooth Sweet Sounds of the 70s \$26(adv)/\$28(door). **March**

29 2pm Ken Whiteley's Gospel Matinee \$20(adv)/\$22.50(door); 8:30pm Katrina (of Katrina & the Waves)

\$28.50(adv)/\$30(door). **March**

30 The Cobalt Prize Showcase

\$25(adv)/\$27.50(door).

Jazz Bistro, The

251 Victoria St. 416-363-5299

jazzbistro.ca

Every Sun 12pm Sunday Brunch with Patrick Hewan \$5. **March 3** 7pm JAZZFM91 Piano

Series: Benny Green \$27.50 (tickets purchased through JAZZFM91). **March 4** 8pm

R&B Night w/ Soul Stew: Michael Dunston (lead vocals, percussion), David Gray (guitar, background vocals), Matt Horner (keyboards, background vocals), John Johnson

(saxophones), Mark Kelso (drums, background vocals), Robert Occhipinti (bass, background vocals) \$15. **March 5, 6, 7** 9pm

David Rubel (sax) and U.K.'s Nat Steele (vibes) with Winston Matsushita (piano), Malcolm Connor (bass), Rob Claxton (drums) \$15.

March 10 8pm Alex Pangman (voice) with Peter Hill (piano), Glenn Anderson (drums), Drew Jurecka (violin, sax) \$15. **March 11** 8pm

George Olliver (voice) with Tony Padalino (piano), Peter Mueller (guitar), Eli Eisenburg (bass), Paul DeLong (drums) \$15. **March 12**

8pm Colin Hunter with the Anthony Terpstra Septet No cover (\$25 food/drink minimum).

March 13, 14 8pm Colin Hunter (voice) with the Joe Sealy (piano) Quartet: Paul Novotny (bass), Daniel Barnes (drums), Alison Young (saxophone) No cover (\$25 food/drink minimum). **March 15** 3pm 'Stage Business' book

launch with Gerry Fostaty; 4:15pm "Hoping You'll Happen" CD release with Lawrence Cotton (voice), Mark Keiswetter (piano), Ross MacIntyre (bass), Maxwell Roach (drums).

March 17 8pm Steven Taetz \$12. **March 18** 8pm Parkside Drive: Megan Parnell (voice), Matthew Giffin (keyboards, voice), David

Barnes (guitar, voice), Michael Meusel (bass, voice), Joshua Park (drums) \$15. **March 19, 20, 21** 9pm Steve Koven (piano) Trio with Anthony Michelli (drums), Rob Clutton (bass)

\$15(Thurs, Fri)/\$20(Sat). **March 22** 8pm Christine Aziz \$15. **March 24** 8pm Lydia Per-

saud (voice) with Chris Pruden (piano), Justin Gray (bass), Eric West (drums) \$15. **March**

25 9pm Caribbean Jazz Collective: Andrew

Stewart (bass), Neil Brathwaite (sax), Gareth Burgess (steel pan) Eddie Bullen (piano), Joaquin Nunez Hidalgo (percussion) \$15.

March 26 8:30 Robi Botos (piano) Quartet with Jeff 'Tain' Watts (drums), Robert Hurst (bass), Seamus Blake (sax): 'Movin' Forward'

\$27.50(adv)/\$30(door). **March 27, 28** 9pm Marc Jordan (voice, guitar) with Dave Restivo (piano), Russ Boswell (bass), Mark Lalama (accordion, keyboards), Kevan McKenzie (drums) \$25. **March 31** 8pm Luke Maxim CD

release \$15.

Jazz Room, The

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

kwjazzroom.com (full schedule)

All shows: 8:30-11:30. Attendees must be 19+.

March 13 Jaron Freeman-Fox and the Opposite of Everything: Jaron Freeman-Fox (5-string violin), Daniel Stadnicki (drums), Alan Mackie (upright bass), Frank Evans (banjo), Edwin Sheard (sax) \$20. **March**

14 Canadian Jazz Quartet: Frank Wright (vibraphone), Ted Quinlan (guitar), Pat Collins (bass), Don Vickery (drums) \$18. **March**

19 Aviva: Joel Schwartz (guitar), Ernie Tolar (flute), Sundar Viswanathan (sax, voice), Aaron Lightstone (oud, sax, sitar), Rakesh

Tewari (percussion), Nabil Amarshi (bass)

General: \$20(adv)/\$25(door); Student: \$10(adv)/\$15(door). **March 20** The Murley-Braid-Nordic Project: Mike Murley (sax), David Braid (piano), Anders Mogenson

(drums), Johnny Aman (bass) \$20. **March 21** Gray Matter: Justin Gray (bass), Derek Gray (drums), with Eli Bennett (sax), Ingrid

Jensen (trumpet) \$20. **March 27** Alysha Brillal Sextet \$25. **March 28** Robi Botos Quartet Universal Music CD release \$30/\$15(st).

Joe Mama's

317 King St. W 416-340-6469

joemamas.ca

Every Tue 6pm Jeff Eager. **Every Wed** 6pm Thomas Reynolds & Geoff Torr. **Every Thurs** 9pm Blackburn. **Every Fri** 10pm The Grind.

Every Sat 10pm Shugga. **Every Sun** 6:30pm Organic: Nathan Hiltz (guitar); Bernie

Senensky (organ); Ryan Oliver (sax), Morgan Childs (drums).

KAMA

214 King St. W. 416-599-5262

kamaindia.com (full schedule)

All shows: 5-8pm.

Local Gest, The

424 Parliament St. 416-961-9425 (call for concert schedule)

Jazz Sundays 4:30-7:30pm. No Cover.

March 1 Samantha Clayton & Steven Cole.

March 8 Diane Roblin and Friends.

Lula Lounge

1585 Dundas St. W. 416-588-0307

lula.ca (full schedule)

March 1 7pm SHINE! Fundraiser: Big Tobacco & the Pickers, Andrew Cash, and New Country Rehab \$25. **March 5** 8pm Zeynep Ozbilien - World Premiere Album Release Concert

\$25. **March 6** 7:30pm Jim Heinman (sax) Trio with Sam Heinman (piano), Rick Donaldson (drums) Free before 8pm; 10:30pm Yani Borrell \$15, free for women before 10pm. **March**

7 10:30pm Lula All Stars \$15. **March 13** 7:30pm Adis Rodriguez (voice) Trio with Elmer Ferrer (guitar), Amhed Mitchel (drums);

10:30 Son Ache \$15, free for women before 10pm. **March 14** 10:30pm La gran Colombia \$15. **March 20** 7:30pm Diane Roblin's

Reconnect Free before 8pm; 10pm El Quinto

\$15, free for women before 10pm. **March 21** 10:30pm Orquesta Fantasia \$15. **March 25**

8pm Alexander Brown Quintet \$10. **March 27** 7:30pm Amhed Mitchel Trio Free before 8pm; 10:30pm Changui Havana \$15, free for women before 10pm. **March 28** 10:30pm

Conjunto LacaLu \$15.

Manhattans Pizza Bistro & Music Club

951 Gordon St., Guelph 519-767-2440

manhattans.ca (full schedule)

All shows: PWYC

March 21 Klaude Walters & Bartosz Hadala.

Mezzetta Restaurant

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

mezzetarrestaurant.com (full schedule)

All shows: 9pm, \$8 unless otherwise noted.

March 4 Lorne Lofsky and Rob Pilch (guitar duet). **March 11** 8pm Dino Toledo (guitar) and Fernando Gallego (vocals) No cover. **March 18** Richard Whiteman (bass) and Reg

Schwager (guitar). **March 25** Ted Quinlan (guitar) and Mike Downes (bass).

Mod Club, The

722 College St. 416-588-4663

thomodclub.com

March 25 7:30 Andrea Simone & 'Those Guys'

\$15(adv)/\$20(door).

Monarch Tavern

12 Clinton St. 416-531-5833

themonarchtavern.com (full schedule)

March 9 7:30pm Martin Loomer & His

Orange Devils Orchestra \$10.

Monarchs Pub

At the Eaton Chelsea Hotel

33 Gerrard St. W. 416-585-4352

monarchspub.ca (full schedule)

All shows: 8pm-midnight. No Cover.

Every Wed Jazz Wednesdays with featured

artists. **Every Thurs** Blues Thursdays with

featured artists.

Morgans on the Danforth

1282 Danforth Ave. 416-461-3020

morgansonthedanforth.com (full schedule)

All shows: 2-5pm, no cover.

March 1 Thyron Lee Whyte with David Restivo & Robert Whyte. **March 8** Yvette Tollar & David Restivo. **March 15** Gina Pennesi & Scott

Metcalfe. **March 22** Jordana Talsky. **March**

29 Lisa Particelli's 'Girls' Night Out' Jazz Jam.

Musideum

401 Richmond St. W., Main Floor

416-599-7323

musideum.com (Full schedule)

Nawlins Jazz Bar & Dining

299 King St. W. 416-595-1958

nawlins.ca

All shows: No cover/PWYC

Every Tue 6:30pm Stacie McGregor. **Every**

Wed 7pm Jim Heineman Trio. **Every Thu** 8pm

Notin' But the Blues w/ guest vocalists.

Every Fri 8:30pm All Star Bourbon St. Band.

Every Sat 6:30pm Sam Heinman; 9pm All

Star Bourbon St. Band. **Every Sun** 7pm

Brooke Blackburn.

Nice Bistro, The

117 Brock St. N., Whitby. 905-668-8839

nicebistro.com (full schedule)

Old Mill, The

21 Old Mill Rd. 416-236-2641

oldmilltoronto.com

The Home Smith Bar: No Reservations. No

Cover. \$20 food/drink minimum. All shows:

7:30-10:30pm

March 5 Richard Whiteman (piano) Trio with

Kurt Nielsen (bass), Morgan Childs (drums).

March 6 Carol McCartney (voice) Quartet

with Brian Dickinson (piano), Kieran Overs

(bass), Chris Robinson (sax). **March 7** Pat Col-

lins (bass) Trio with Tom Szczesniak (piano),

Reg Schwager (guitar). **March 12** Julie

Michels (voice) Trio with Ted Quinlan (guitar),

Kieran Overs (bass). **March 13** Alexis Baro

(trumpet) Quartet with Stan Fomin (piano),

Yoser Rodriguez (bass), Amhed Mitchel

(drums). **March 14** Jake Koffman (sax) Trio

with Bernie Senensky (piano), Neil Swainson

(bass). **March 19** Patricia Murray (voice) Trio

with Robi Botos (piano), Jordan O'Connor

(bass). **March 20** Mike Downes (bass) Trio

with Robi Botos (piano), Ted Quinlan (guitar).

March 21 Colleen Allen (sax) Trio with

Mark Hukezalie (piano), Peter Telford (bass).

March 26 Ori Dagan (voice) Trio with Mark

Kieswetter (piano), Jordan O'Connor (bass).

March 27 Chris Gale (sax) Trio with Amanda

Tosoff (piano), Jon Maharaj (bass). **March**

28 Brian Barlow (drums) Trio with Gary Wil-

liamson (piano), Scott Alexander (bass).

Paintbox Bistro

555 Dundas St. E. 647-748-0555

paintboxbistro.ca (Full schedule)

Pilot Tavern, The

22 Cumberland Ave. 416-923-5716

thepilot.ca All shows: 3:30pm. No Cover.

March 7 Jake Koffman (sax) Quartet with

Neil Swainson (bass), Morgan Childs (drums),

Bernie Senensky (piano). **March 14** Chris

Gale (sax) Quartet with Amanda Tosoff

St. Philip's Anglican Church

Jazz Vespers

- Sunday, March 8, 4:00 PM | Jazz Vespers **Barry Livingston Group** with **Barry** (piano), **Colleen Allen** (sax/flute), **Suba Sankaran** (voice), **Kobi Hass** (bass) & **Paul Fitterer** (drums)
- Sunday, March 22, 4:00 PM | Jazz Vespers **Murley/Braid Nordic Project** with **Mike Murley** (saxophone), **David Braid** (piano), **Johnny Aman** (bass), & **Anders Mogenson** (drums)

St. Philip's Anglican Church | Etobicoke
25 St. Phillips Road (near Royal York + Dixon)
416-247-5181 • stphilips.net • free will offering

(piano), Michael Herring (bass), Jeff Halischuck (drums). **March 21** *The Murley-Braid-Nordic Project*: Mike Murley (sax), David Braid (piano), Anders Mogenson (drums), Johnny Aman (bass). **March 28** *Turboprop*: Tara Davidson (sax), Kelly Jefferson (sax), William Carn (trombone), Adrean Farrugia (piano), Jim Vivian (bass), Ernesto Cervini.

Poetry Jazz Café

224 Augusta Ave. 416-599-5299
poetryjazzcafe.com (full schedule) All shows: 9pm

Reposado Bar & Lounge

136 Ossington Ave. 416-532-6474
reposadobar.com (full schedule)

Reservoir Lounge, The

52 Wellington St. E. 416-955-0887
reservoirlounge.com (full schedule).
Every Tue 9:45pm Tyler Yarema and his Rhythm. **Every Wed** 9:45pm Bradley and the Bouncers. **Every Thu** 9:45pm Mary McKay. **Every Fri** 9:45pm Dee Dee and the Dirty Martinis. **Every Sat** 9:45pm Tyler Yarema and his Rhythm.

Rex Hotel Jazz & Blues Bar, The

194 Queen St. W. 416-598-2475
therex.ca (full schedule)
Call for cover charge info.
March 1 12pm *Excelsior Dixieland Jazz*; 3:30pm *Club Django*; 7pm *Bugalo Squad*; 9:30pm *Tim Hamel Quartet*. **March 2** 6:30pm *University of Toronto Student Jazz Ensembles*; 9:30pm *Humber College Student Jazz Ensembles*. **March 3** 6:30pm *Richard Whiteman Group*; 9:30pm *Brooklyn/France's Kandinsky Effect*. **March 4** 6:30pm *Scott Kemp Trio*; 9:30pm *Brooklyn/France's Kandinsky Effect*. **March 5** 6:30pm *Kevin Quain*; 9:45pm *New York's Joel Harrison Quartet* feat. David Braid. **March 6** 4pm *Hogtown Syncopators*; 6:30pm *Lester McLean Trio*; 9:45pm *New York's Joel Harrison Quartet* feat. David Braid. **March 7** 12pm *Danny Marks and Friends*; 3:30pm *Chris Hunt Tentet +2*; 7:30pm *Bacchus Collective*; 9:45pm *Carn/Davidson 9*. **March 8** 12pm *Excelsior Dixieland Jazz*; 3:30pm *Red Hot Ramble*; 7pm *Bugalo Squad*; 9:45pm *Carn/Davidson 9*. **March 9** 6:30pm *University of Toronto Student Jazz Ensembles*; 9:30pm *Humber College Student Jazz Ensembles*. **March 10** 6:30pm *Richard Whiteman Group*; 9:30pm *Israel's Ehud Ettun*. **March 11** 6:30pm *Scott Kemp Trio*; 9:30pm *Kirk MacDonald Quartet*. **March 12** 6:30pm *Laura Hubert Band*; 9:30pm *Kirk MacDonald Quartet*. **March 13** 4pm *Hogtown Syncopators*; 6:30pm *Lester McLean Trio*; 9:45pm *Brian O'Kane*. **March 14** 12pm *Danny Marks and Friends*; 3:30pm *The T.J.O. Big Band*; 7:30 *Bacchus Collective*; 9:45pm *Raoul & 'Bigger' Time*. **March 15** 12pm *Excelsior Dixieland Jazz*; 3:30pm *Dr. Nick & the Rollercoasters*; 7pm *Bugalo Squad*; 9:30pm *Mackenzie Longpre*. **March 16** 6:30pm *University of Toronto Student Jazz Ensembles*; 9:30pm *Humber College Student Jazz Ensembles*. **March 17** 6:30pm *Richard Whiteman Group*; 9:30pm *Classic Rex Jam* hosted by *The Harley Card Quintet*. **March 18** 6:30pm *Kobi Hass Quartet*; 8:15pm *Guy Mintas Trio*; 10pm *New York's Anat Cohen Quartet*. **March 19** 6:30pm *Kevin Quain*; 9:45pm

New York's Ingrid Jensen & B.C.'s Eli Bennett with Gray Matter. **March 20** 4pm *Hogtown Syncopators*; 6:30pm *Lester McLean Trio*; 9:45pm *New York's Ingrid Jensen & B.C.'s Eli Bennett with Gray Matter*. **March 21** 12pm *Danny Marks and Friends*; 3:30pm *Jerome Godboo*; 7:30pm *Bacchus Collective*; 9:45pm *Murley/Braid Nordic Project*. **March 22** 12pm *Excelsior Dixieland Jazz*; 3:30pm *Mr. Rick's Tin Pan Alley*; 7pm *Bugalo Squad*; 9:45pm *Murley/Braid Nordic Project*. **March 23** 6:30pm *University of Toronto Student Jazz Ensembles*; 9:30pm *Humber College Student Jazz Ensembles*. **March 24** 6:30pm *Richard Whiteman Group*; 9:30pm *Classic Rex Jam* hosted by *Chris Gale*. **March 25** 6:30pm *Scott Kemp Trio*; 9:30pm *Eric St. Laurent Trio*. **March 26** 6:30pm *Kevin Quain*; 9:30pm *Kiki Misumi*. **March 27** 4pm *Hogtown Syncopators*; 6:30pm *Lester McLean Trio*; 9:45pm *New York's Matthew Stevens: "Woodwork" CD release*. **March 28** 12pm *Danny Marks and Friends*; 3:30pm *Bob Rice Latin Big Band*; 7:30pm *Bacchus Collective*; 9:45pm *New York's Matthew Stevens: "Woodwork" CD release*. **March 29** 12pm *Hart House/JAZZFM Youth*; 3:30pm *Freeway Dixieland*; 7pm *Bugalo Squad*; 9:30pm *Barry Romberg's Three Blind Mice*. **March 30** 6:30pm *University of Toronto Student Jazz Ensembles*; 8:30pm *John MacLeod's Rex Hotel Orchestra*. **March 31** 6:30pm *Richard Whiteman Group*; 9:30pm *Classic Rex Jam* hosted by *Chris Gale*.

Salty Dog Bar & Grill, The

1980 Queen St. E. 416-849-5064 (call for full schedule)

Sauce on the Danforth

1376 Danforth Ave. 647-748-1376
sauceondanforth.com
All shows: No cover.
Every Mon 9pm *The Out Of Towners: Dirty Organ Jazz*. **Every Tue** 6pm *Julian Fauth*.

Seven44

(Formerly Chick n' Deli/The People's Chicken)
744 Mount Pleasant Rd. 416-489-7931
seven44.com (full schedule)
March 2 7:30pm *Advocates Big Band* No cover.
March 9 7:30pm *Bob Cary Big Band* No cover.
March 16 7:30pm *George Lake Big Band* No cover.

Toni Bulloni

156 Cumberland St. 416-967-7676
tonibulloni.com (full schedule)
No Cover. Saturday shows: 9pm. \$30 food/drink minimum. Sunday shows: 6pm. \$25 minimum.

Tranzac

292 Brunswick Ave. 416-923-8137
tranzac.org (full schedule)
3-4 shows daily, various styles. Mostly PWYC.
Every Mon 10pm *Open Mic Mondays*. **Every Thurs** 7:30pm *Bluegrass Thursdays: Hounds-tooth*. **Every Fri** 5pm *The Foolish Things (folk)*. This month's shows include: **March 1**, 15 5pm *Monk's Music*. **March 3** 10pm *Peripheral Vision*. **March 8** 10pm *The Ryan Driver Band, with LUKA*. **March 10** 10pm *Stop Time*. **March 20** 7:30 *Dust: The Quietest Big Band in the Known World*. **March 17** 10pm *The Ken McDonald Quartet*. **March 25** 7:30pm *Trevor Giancola*. **March 27** 10pm *The Ryan Driver Sextet*. **March 31** 10pm *Nick Fraser Presents*.

Continued from page 31



An Opicleide

Harris in 1717. On July 17, 1717, Handel's *Water Music* accompanied the king's excursion on the Thames, and, as horns in both D and F are called for in the score, this instrument is likely one that was played during the premiere performance of Handel's famous composition. The band's next concert, bearing the clever title "Tsar Trek" (Meredith is good with titles!) takes place April 15 at Byron United Church. It's the continuation of their November performance of the "Rousing Russian Repertoire Voyage," a performance I had also hoped to attend, but once again the weatherman had different ideas for me. For the April concert we can look forward to the music of Kabalevsky, Shostakovich, Rachmaninoff, Tchaikovsky and more.

A real pressing goal, is the need to establish a museum for this amazing collection of instruments and related paraphernalia. Once the weather improves, and a trip to London becomes reasonable, I hope to visit with Dr. Hank and come back with enough information on this treasure for a future feature

article in *The WholeNote*.

Toronto Concert Band: In last month's issue I mentioned that I hoped to attend the inaugural concert of the Toronto Concert Band. Usually when I attend the first concert of a newly formed band, I am fully prepared to overlook the usual varied problems of a fledgling group which has not yet developed the cohesion of a group which has been together for a few years. There was no need for such at this concert. A well-polished performance by a tightly knit ensemble delighted a full house at the CBC's Glenn Gould Studio. Congratulations. Here's to many more concerts.

Long and McQuade: With the resounding success of their many New Horizons bands, Long and McQuade have recently announced the establishment of the new Ontario Pops Orchestra for those who would like to learn a string instrument and play in a group. This is yet another example of the growing trend for adult community musical ensembles at the novice level. Perhaps people have been reading about the benefits of musical participation in later life. An article on this subject from the *Washington Post* and another in a recent issue of the journal of the Retired Teachers of Ontario indicate that more and more studies are proving that such benefits are significant.

Recently, I learned of World Fiddle Day which will be coming up soon. There are preparatory practices now underway in Toronto leading up to the big day. Toronto participants will all be together playing at historic Old Fort York in a few weeks time. Now how about world trombone day or world euphonium day? Let's campaign for that.

Uxbridge Community Concert Band: The Uxbridge Community Concert Band is a summertime-only band which was formed years ago to provide a group for students during the summer months. Initially the band was made up mainly of students, but over the years has evolved to include a wide range of members from high school and university students to all ages and occupations. This year, their 24th season, they will begin rehearsals on May 20 under the direction of conductor Steffan Brunette. For information email him at ucceb@powergate.ca

Definition Department: This month's lesser known musical term is *pastorale*: The beverage to drink in the country when listening to Beethoven with a member of the clergy. We invite submissions from readers. Let's hear your daffynitions.

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

Maestro Class

PAUL ENNIS

Master classes such as those listed below in Section D: The Etceteras, are invaluable learning experiences. And not just for the participating students. Those listening in, be they students or other musicians can gain insights into performing that they can use in their own private pursuits; curious music lovers can likewise get a behind-the-scenes glimpse into the ways music that they hear in the course of their concertgoing lives is imagined and prepared.

TSO music director Peter Oundjian held his second RCM master-class of the season February 9, teaching students from the Phil and Eli Taylor Performance Academy for Young Artists. As the Academy's dean Barry Schiffman (himself a former student of Oundjian) explained, the Glenn Gould School's student body ranges in age from 18 to 23 whereas the Taylor Academy's runs from 12 to 17. (Oundjian's final masterclass of the season March 2 from 5pm to 7pm at Mazzoleni Hall will focus on GGS students.)

Alice Lee, a diminutive 14-year-old who's been playing for ten years, performed the first movement of Tchaikovsky's *Violin Concerto in D major, op.35* with piano accompaniment. It was as jaw-dropping a performance as it was unexpected. Oundjian bounded up onto the Mazzoleni Hall stage all smiles and once he had uttered the single word "Fabulous!" began a simple Q & A in order to determine her age, how long she had been playing, how many hours she practises, what routine her practice session takes, what etudes she plays and whether they include those by Jakob Dont.

This led to some fun. "For those of you [in the audience] who are unaware, there are violin etudes by Dont, cello etudes by won't and viola etudes by can't."

He repeated to her advice his own teacher, Itzhak Perlman, had given him: "If you're practising more than four hours a day, then you're not practising intelligently."

The maestro then complimented her on her strong right arm which reminded him of Isaac Stern. Another joke followed about Stern's left arm no longer being strong because he had become so busy he no longer had time to practise. Once Oundjian found out how young she was, he urged her to develop her musicianship by developing her humanity through reading widely and increasing her breadth of experience.

He commented on her cadenza being really beautiful and reminded her that as we get older the body gets stronger. "Remember," he urged her. "Never work harder; don't lose clarity."

The next students were a piano and violin duo who performed the first two movements of Franck's *Sonata in A major for Violin and Piano*. Oundjian used a hockey analogy about passing but not receiving to describe a lack of musical interplay he was seeing between the two players. He offered advice about vibrato and extending the right arm fully when bowing. "Become the mood of the music," he said.

He felt the violinist was looking at her music too intently. It reminded him of a story about Rostropovich at an airport. The great cellist glimpsed a friend across the way staring at a letter he appeared to be writing. He walked over, said hello and asked what he was writing. The friend replied that he didn't know because he hadn't received the letter yet.

The final piece was the first movement of Schubert's great *String Quintet in C*. Oundjian's reaction reminded everyone that prior to becoming music director of the TSO, he had been first violinist of the Tokyo String Quartet for 14 years, the longest tenured first violinist of that legendary ensemble "How wonderful it is to discover this music," the maestro mused. "I remember when I was your age and playing the first two notes - Wow! - where did that come from?"

"What we love about music," he continued. "Is that it's all left to the imagination without a literary context." He followed that philosophical insight with specific instructions about how the opening notes have to emerge from nothing but still have a presence, so they

need to be played *piano* not *pianissimo*. And then, describing one of Schubert's many take-your-breath-away moments: "Is this not one of the most remarkable sighs in all of music - if you don't sigh, then they [points to the audience] won't feel it."

Later, when the first cello had the theme, Oundjian asked the student how it feels to play. She answered that it's astonishingly beautiful, that it's every cellist's dream. "So," Oundjian instructed. "Play it that way; draw it out of the instrument."

Still later: "Just as in speech, if you want to bring emphasis to music, better late, not early."

Then came some thoughts about Schubert's meaning of *decrescendo* versus *diminuendo* and how in his music *diminuendo* almost always means *collando* [collapsing], i.e. slowing down.

Finally, this insightful nugget - "We think of this piece as grand but it has moments of great intimacy" - and a telling comparison between two great composers in which Oundjian described Schubert's use of intimacy as "very personal but still having universal impact." With Beethoven, even at his most intimate moments, "you still feel he's telling you what to do."

For several minutes, the maestro had been conducting the five young string players with the same gusto and commitment he brings to the TSO.

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



JEFF MELANSON

"Become the mood of the music"

E. The ETCeteras

Galas and Fundraisers

● Mar 07 4:00: **Arraymusic. The Annual Array Party.** Dinner, entertainment (singer-songwriter Micah Barnes & more) and silent auction. In support of The Array Ensemble and The Array Space. 155 Walnut Ave. 416-532-3019; www.arraymusic.com Cost tba.

● Mar 07 7:00: **Toronto All-Star Big Band. 3rd Annual Scotty Scholarship Gala.** Dinner at 7:00; dance at 8:30; silent auction; cash bar. Scholarship goes toward furthering the musical education of a deserving band member. Palais Royale, 1601 Lake Shore Blvd. West. 416-231-5695; http://goo.gl/RD8GLA \$95.

● Mar 07 7:30: **VOCA Chorus of Toronto. 5th Annual Cabaret/Silent Auction.** An evening of fun & fundraising; choristers' performances (solos, duets, ensembles ... serious, and not the least bit serious!), yummy savoury & sweet appetizers, cash bar, silent auction. The Grand Hall, Estonian House, 958 Broadview Ave. www.vocachorus.ca \$30.

● Mar 09: **ORIANA Women's Choir. 2015 Plant Sale: Due date for orders is today!** This year we're offering mixed hanging

baskets, begonias, and (new this year) geraniums. Our supplier grows the seedlings especially for ORIANA, and delivers them to three convenient locations across the city. Order by **Monday March 9**; delivery date: **Saturday, May 23**. For order form go to www.orianachoir.com

● Mar 28 7:00: **Echo Women's Choir. Moonlit City.** An Earth Hour fundraiser featuring JUNO-nominated (*Rise*), multi-instrumentalist, singer-songwriter Annabelle Chvostek; also includes a wine-tasting (courtesy of Harvard Estate Vineyards, The Solar Winery); a silent auction, an array of delectable nibbles, and a cash bar. Church of the Holy Trinity, 10 Trinity Square. 416-278-2968; www.echowomenschoir.ca \$35.

● Mar 29 8:00: **Kitchener-Waterloo Symphony. Annual Fundraising Gala.** Screening of the 1952 classic film *Singin' in the Rain* starring Gene Kelly, Debbie Reynolds and Donald O'Connor, with the vocals and dialogue intact and soundtrack provided by the KWS. Beginning at the Crowne Plaza Hotel in downtown Kitchener, guests will enjoy cocktails and a gourmet 3-course dinner before attending the concert. The evening features special

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E. The ETCeteras

guest speaker Patricia Ward Kelly, who will share her favourite stories and memories of her late husband, Gene Kelly; also a live auction with a grand prize of a trip for 2 to a Canadian mystery location. To purchase Gala packages: kwsymphony.ca/gala; 519-745-4711; 888-745-4717. \$125; \$1000 (tables of 10).

Competitions

● Mar 29 1:00: **Orchestra Toronto.** *Marta Hidy Concerto Competition Live Finals: 2015 Prize for Woodwinds.* Upper Gallery, Toronto Centre for the Arts, 5040 Yonge St. Free admission, RSVP required at 416-467-7142.

Tours, Marches

● Mar 08, 15, 22, 29 10:30am: **Canadian Opera Company.** *90-minute tours for the general public.* These extensive tours include backstage access and are an opportunity to learn more about the first purpose-built opera house in Canada, its history, architecture and innovative acoustic design. Each tour is led by trained docents and includes information and access to the Isadore and Rosalie Sharp City Room, the Richard Bradshaw Amphitheatre and R. Fraser Elliott Hall, as well as backstage areas like wig rooms and dressing rooms, the orchestra pit, and other spaces that only a stage door pass could unlock. Four Seasons Centre for the Performing Arts, 145 Queen St. West. www.coc.ca (advance); or purchase at the box office. \$20 (adults); \$15 (sr/st).

● Mar 29: **Canadian Music Therapy Trust Fund.** *2nd Annual March for Music Therapy.* A grassroots, family and community focused national event, this year taking place in 10 communities across Canada: Vancouver, Calgary, Saskatoon, U of Windsor, Wilfrid Laurier U (Waterloo), Burlington, Toronto, Ottawa/Perth, Montreal. Groups across Canada will march up to 5 km to raise awareness and funds for music therapy. All marches will end with an event to celebrate the community coming together and supporting the CMTTF and their efforts to provide music therapy services to underserved populations in Canada www.musictherapytrust.com.

ca; 416-535-0200; 1-888-689-9545.

Lectures, Salons, Symposia

● Mar 01 10:00am: **UoFT Faculty of Music / Wychwood Clarinet Choir.** *Clarinet Day 2015.* Events throughout the day. Master classes with James Campbell; workshops, playing sessions and more; vendors and refreshments; concluding with performances by the Wychwood Clarinet Choir and the UoFT Clarinet Ensemble. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. For more details and to register: www.wychwoodclarinetchoir.com.

● Mar 01 7:00: **New Music Concerts.** *An Evening with Paul Griffiths.* Discussion with critic, novelist and librettist Paul Griffiths, of collaboration with Elliott Carter on opera *What Next?* Gallery 345, 345 Sorauren Ave. 416-961-9594. \$100; \$150 (for 2). Door prizes and refreshments. Benefit for New Music Concerts; charitable receipt for CRA allowable portion of ticket price.

● Mar 02 1:30: **Miles Nadal JCC.** *Opera and Shakespeare.* With opera educator Iain Scott. Rediscover the genius of Shakespeare's most beloved scenes, interpreted through the equally powerful genius of Verdi and other major opera composers. This 4-part series will include *Romeo and Juliet*, *Macbeth*, *Otello* and *Falstaff*. 750 Spadina Ave. 416-924-6211 x155; lisar@mnjcc.org. Continues March 09, 23 and 30. \$60 (series); \$18 (drop in).

● Mar 03 6:00: **Toronto Symphony Orchestra/Canadian Music Centre.** *Let Me Tell You: Composers in Conversation.* Symposium featuring British composer/New Creations Festival curator George Benjamin, whose opera *Written on Skin* will be performed by the TSO on March 7. Other guests on this in-depth panel include NCF composers Hans Abrahamsen and Chris Paul Harman; hosted by the TSO's Affiliate Composer Kevin Lau. This is a rare opportunity to hear these composers share their unique experiences, insights, and challenges. Canadian Music Centre, 20 Saint Joseph St. www.tso.ca/new-creations-festival/festival-extras.aspx

● Mar 03 7:30: **University of Toronto Faculty**

of Music. *Contemporary Music: A Plurality of Worlds?* Lecture by Paul Griffiths, Wilma & Clifford Smith Visitor in Music. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-978-3744. Free.

● Mar 07 7:00: **The Toronto Gilbert and Sullivan Society.** A fascinating look at Evelyn Laye, star of light opera, film and theatre. St. Andrew's United Church, 117 Bloor St. East. 416-763-0832. \$5 (non-members).

● Mar 09 1:30: **Miles Nadal JCC.** *Opera and Shakespeare.* See March 02 above.

● Mar 09 7:30: **Toronto Masque Theatre.** *So, You Want to Write a Masque?* Our popular clown friends from last season return for a special salon on masque-making. Also featuring artistic director Larry Beckwith, soprano Michele DeBoer and lutenist Lucas Harris. The Shaftesbury, 21 Shaftesbury Ave. To register: torontomasquetheatre.com or 416-410-4561. \$20; \$15 (under thirty); \$5 reduction for subscribers.

● Mar 17 1:30: **Oakville Opera Guild.** *Tea with Opera: The Yeomen of the Guard.* Guest: David James, retired music librarian, UoFT. Oakville Central Library Auditorium, Navy St., **Oakville.** 905-827-5678. \$10 (minimum donation). Proceeds to scholarship awarded annually to a young Canadian singer studying at UoFT. Opera Division.

● Mar 20 7:00: **Soundstreams.** *Salon 21: Aaron Gervais World Premiere.* Join SoundMakers Composer in Residence, Aaron Gervais for the world premiere of *Longue me sui tenuis*, sung by Larissa Koniuk, Anna Atkinson, Alex Samaras, and Chris Enns. Gardiner Museum, 111 Queen's Park. 416-504-1282. Free, PWYC reserved seating and gallery precludes available.

● Mar 23 1:30: **Miles Nadal JCC.** *Opera and Shakespeare.* See March 02 above.

● Mar 27 and 28 10:00am-1:00 and 2:00-5:00: **International Resource Centre for Performing Artists.** *Encounter with Metropolitan Opera's Joan Dornemann.* Aimed at helping singers, instrumentalists and others in the field to develop their full potential and improve their chances of success, these two days are the perfect opportunity for the singer who is unsure whether he or she is ready for important auditions, to gain vital confidence and direction. They

also allow emerging coaches or collaborative pianists to develop their skills. The general public is encouraged to observe the preparation required for the advancement of artists they will soon see on major stages. McLaughlin Studio, Canadian Opera Company, 227 Front Street E. 416-362-1422; <http://ircpa.net>. Participating singers: \$200 for the two days; observers: \$25 (one session); \$80 (all four sessions); for IRCPA members to observe: \$20 (one session); \$60 (all four sessions). Vocal teachers are invited to attend as guests, but must RSVP.

● Mar 27 7:00: **North York Central Library.** *Introduction to Baroque Music.* Enjoy a delightful evening of 17th and 18th century music, explained with demonstrations by Patricia Ahern, violinist with Tafelmusik Baroque Orchestra. North York Central Library Auditorium, 5120 Yonge St. To register: 416-395-5639. Free.

● Mar 29 2:00-5:00: **International Resource Centre for Performing Artists.** *Who's Who in the Industry.* Artists and support personnel involved in opera, classical, jazz and other music fields are invited to learn from and interact with leaders in the business. In collaboration with *The WholeNote Magazine*, and moderated by broadcast personality Alexa Petrenko, this high-voltage session will examine the challenges and advantages of the present day, through the perspectives of music presenters, managers, performers, journalists, publicists and more – to date including Chris Lorway, director of programming for the Corporation of Massey Hall and Roy Thomson Hall; Jose Ortega, Lula Lounge; conductor/presenter Boris Brott; journalist/composer Michael Vincent (*Musical Toronto*); David Perlman, editor-in-chief, *The WholeNote Magazine*; publicist Linda Litwack; and artist managers Annick Carriere of Station Bleue, Montreal, and Robert Misen of Bobolink Agency. Centre for Social Innovation, 720 Bathurst St. 416-362-1422; <http://ircpa.net> \$20 (IRCPA members); \$25 (non-members).

● Mar 30 1:30: **Miles Nadal JCC.** *Opera and Shakespeare.* See March 02 above.

Master Classes

● Mar 02 5:00: **Royal Conservatory of**



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Music. Violin master class with violinist/ conductor Peter Oundjian. Mazzoleni Hall, 273 Bloor St. West. 416-408-2824. Free.

- Mar 04 10:00am & 2:00: **Royal Conservatory of Music.** Piano master class with Leon Fleisher. Location tba, 273 Bloor St. West. 416-408-2824. Free.
- Mar 05 10:00am & 2:00: **Royal Conservatory of Music.** Piano master class with Leon Fleisher. Location tba, 273 Bloor St. West. 416-408-2824. Free.
- Mar 06 3:15: **UofT Ken Page Memorial Trust Series.** Master class with jazz saxophonist David Rubel and jazz vibes player Nat Steele. Upper Jazz Studio, 90 Wellesley St. West. 416-978-3744. Free.
- Mar 09 9:30am: **Royal Conservatory of Music.** Trombone master class with Jørgen van Rijen. Conservatory Theatre, 273 Bloor St. West. 416-408-2824. Free.
- Mar 09 10:00am: **Royal Conservatory of Music.** Cello master class with Carter Brey. Mazzoleni Hall, 273 Bloor St. West. 416-408-2824. Free.
- Mar 11 10:00am: **Royal Conservatory of Music.** Trombone master class with Jørgen van Rijen. Mazzoleni Hall, 273 Bloor St. West. 416-408-2824. Free.
- Mar 13 3:15: **UofT Ken Page Memorial Trust Series.** Masterclass with jazz trumpeter Jim Lewis and jazz pianist David Braid. Upper Jazz Studio, 90 Wellesley St. West. 416-978-3744. Free.
- Mar 14 12:00 – 5:00: **Long & McQuade/ Powell Flutes.** Flute Master class with Paul Edmund-Davies. St. Andrew's United Church, 117 Bloor St. East. Contact Patricia Dydnansky: pdydnansky@long-mcquade.com or 416-588-7886. \$50 (performers – deadline to register: Friday February 27); \$10 (auditors). Followed by 8:00pm flute recital with Paul Edmund-Davies, flute & Jeanie Chung, piano – see daily concert listings.
- Mar 20 3:15: **UofT Ken Page Memorial Trust Series.** Master class with jazz pianist David Braid. Upper Jazz Studio, 90 Wellesley St. West. 416-978-3744. Free.
- Mar 23 9:30am: **Royal Conservatory of Music.** Tuba master class with Christopher Olka. Conservatory Theatre, 273 Bloor St. West. 416-408-2824. Free.
- Mar 24 7:00: **Royal Conservatory of Music.** Tuba master class with Christopher Olka. Mazzoleni Hall, 273 Bloor St. West. 416-408-2824. Free.
- Mar 25 10:00am: **Royal Conservatory of Music.** Tuba master class with Christopher Olka. Mazzoleni Hall, 273 Bloor St. West. 416-408-2824. Free.
- March 26 time tba: **Royal Conservatory of Music.** Violin master class with Geoff Nuttall. Location tba, 273 Bloor St. West. 416-408-2824. Free.

- Mar 27 time tba: **Royal Conservatory of Music.** Piano master class with Robert MacDonald. Location tba, 273 Bloor St. West. 416-408-2824. Free.
- Mar 27 time tba: **Royal Conservatory of Music.** Flute master class with Marina Piccini. Location tba, 273 Bloor St. West. 416-408-2824. Free.
- Mar 27 time tba: **Royal Conservatory of Music.** Violin master class with Geoff Nuttall. Location tba, 273 Bloor St. West. 416-408-2824. Free.
- Mar 27 time tba: **Royal Conservatory of Music.** Viola master class with Ettore Causa. Location tba, 273 Bloor St. West. 416-408-2824. Free.

Screenings

- Mar 03 7:00: **Brookside Music.** Screening of Mozart's *Don Giovanni*. Mariusz Kwiecien, baritone; Alex Esposito, bass; Véronique Gens, soprano; Kasper Holten, director. Midland Cultural Centre, 333 King St., Midland. 705-527-4420. \$15; \$5 (st); free (under 13).
- Mar 11 7:30: **Hamilton Philharmonic Orchestra/ The Zoetic.** *Movie Night: E.T.: The Extra Terrestrial.* Screening of film with pre-film feature: Hear about how orchestral music has been an integral feature in science fiction film and television; experience one of John William's classic sci-fi masterpieces performed on the piano. The Zoetic Theatre, 526 Concession St. Hamilton. 905-902-5683; thezoetic.ca \$10.
- Mar 22 12:00 noon: **Bloor Cinema Hot Docs.** *Wagner's Der fliegende Holländer.* With soprano Adrienne Pieczonka; baritone Bryn Terfel; Tim Alber, director. 506 Bloor St. West. 416-637-3123; bloorcinema.com \$15; member rates available.
- Mar 29 8:00: **Kitchener-Waterloo Symphony.** *Annual Fundraising Gala.* Screening of the 1952 classic film *Singin' in the Rain*. See Galas and Fundraisers above.

Singalongs, Jams, Circles

- Mar 15 1:00 – 3:30: **World Fiddle Day Toronto.** *Practise jam.* Led by musician Anne Lederman; hosted by Long & McQuade. Join players of bowed string instruments to learn world folk repertoire for our community World Fiddle Day event at Fort York, May 16. 925 Bloor St. West. For more information and repertoire: 647-217-4620; <https://worldfiddledaytoronto.wordpress.com/> By donation. Next sessions: March 19, April 02.
- Mar 19 6:45 – 8:45: **World Fiddle Day Toronto.** See March 15.
- Apr 02 6:45 – 8:45: **World Fiddle Day Toronto.** See March 15.

Workshops

- Mar 01 2:30: **Musikay.** Confident chorister's

workshop - Conducting. For choral singers who want a better grasp on conducting technique and those who want to feel more confident in following their conductor(s). Participants will be both choristers and conductors. They will develop basic conducting gestures and patterns, learn how to prepare a score for conducting, how to give clear verbal instructions and how to be efficient in rehearsals. As a result they will better understand the meaning of conductors' direction. Grace Lutheran Church, 1107 Main St. West, Hamilton. 905-522-6841; www.musikay.ca \$30.

- Mar 02 1:00: **Canadian Music Centre.** *Create a Healthy Support System for Your Arts Career.* Interactive workshop with facilitator, Anne Carbert, career counsellor & coach. 20 St. Joseph St. 416-961-6601 x201. Please register online: www.musiccentre.ca \$25.
- Mar 02 2:00: **University of Toronto Faculty of Music.** *Workshop for Singers, Composers and Librettists.* Conducted by soprano Barbara Hannigan; Hans Abrahamsen, Michael and Sonja Koerner Distinguished Visitor in Composition; and Paul Griffiths, Wilma & Clifford Smith Visitor in Music. The workshop focuses on *Let me tell you*, a new work by Danish composer Hans Abrahamsen based on Paul Griffiths' novel by the same name. The work was commissioned and premiered by the Berlin Philharmonic Orchestra, with soprano Barbara Hannigan, to whom the work was dedicated. Walter Hall, 80 Queen's Park. 416-978-3744. Free.
- Mar 06 7:30: **CAMMAC Recorder Players' Society.** *Renaissance and Baroque Workshop for recorders and other early instruments.* Kim Pineda, coach. Mount Pleasant

Road Baptist Church, 527 Mount Pleasant Rd. 416-480-1853. \$20 (guests); \$5 (members). Refreshments included.

- Mar 13 2:30: **Long & McQuade/Powell Flutes.** *Sonare Flutes Workshop with Paul Edmund-Davies.* All levels welcome to participate in a workshop featuring music on the soundtracks Paul has played on, including *Harry Potter* and *Star Wars*. Long & McQuade Clinic Room, 935 Bloor St. West. Contact Patricia Dydnansky: pdydnansky@long-mcquade.com or 416-588-7886. Free.
- Mar 20 10:00am and 1:00: **RCCO Toronto.** *Pipes, Pedals, & Pizza.* Children and teens are invited to "tour" one of Toronto's largest pipe organs. Includes hands-on experience with the console (the ultimate control panel with four keyboards!), a walk through the actual pipes -- even while the organ is playing, and a demonstration of how pipes are manufactured, assembled and put together. Yorkminster Park Baptist Church, 1585 Yonge St. 289-314-5600. Free. NOTE: Two sessions: 10:00am – 12:00 noon for children ages 6 to 11 (guardian/parental attendance preferred); and 1:00 – 3:00 for teens ages 12 to 18; pizza lunch at 12:00 noon.
- Mar 20 7:30: **CAMMAC Recorder Players' Society.** *Renaissance and Baroque workshop for recorders and other early instruments.* Mount Pleasant Road Baptist Church, 527 Mount Pleasant Rd. 416-480-1853. \$15 (guests); members free. Refreshments included.
- Mar 22 2:00: **CAMMAC Toronto Region.** Reading for singers and instrumentalists of Haydn's *Creation*. David Weaver, conductor. Christ Church Deer Park, 1570 Yonge St. 416-551-5183. \$10; \$6 (members).



RCCO Toronto & Yorkminster Park Baptist Church presents ...

Pipes, Pedals and Pizza

Friday, March 20, 2015

An interactive March Break demonstration for children and youth.

See how pipe organs are put together and how they work!

Hear, and even play "The King of Instruments." Performances will include a range of fun and varied music. No experience required – but feel free to bring music to play!

- **Morning Session at 10am for ages 6-11**
(Young children should be accompanied by a Guardian/Parent)
- **PIZZA!! and drinks at 12:00 noon**
- **Afternoon Session at 1pm for ages 12-17**

Yorkminster Park Baptist Church, 1585 Yonge Street (at Heath) Toronto. Free of charge with a "give what you can" donation for pizza lunch.

Info at rccotoronto.ca or 416-789-1175

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AUDITIONS & OPPORTUNITIES

AVAILABLE PRO BONO POSITIONS FOR MUSICIANS at the KINDRED SPIRITS ORCHESTRA: 3rd (bass) Trombonist, sectional Violinists, Violists, Cellists and Contrabassists. The KSO is an auditioned-based community orchestra that rehearses once a week (Tuesday evenings) at the state-of-the-art Cornell Recital Hall in Markham (407 ETR and 9th Ln). Led by the charismatic Maestro Kristian Alexander, the Orchestra is enjoying an enormous popularity among York Region's residents and continues to attract avid audiences across the GTA. Interested musicians are invited to e-mail General Manager Jobert Sevilleno at GM@KSOOrchestra.ca and visit www.KSOOrchestra.ca for more information.

COUNTERPOINT COMMUNITY ORCHESTRA (www.ccorchestra.org) welcomes volunteer musicians for Monday evening rehearsals, downtown Toronto. We're especially looking for trombones and strings. Email info@ccorchestra.org.

ONTARIO POPS ORCHESTRA. We are a grassroots Toronto-based orchestra. We welcome amateur, semi-pro, and professional musicians. Register at www.ontariopopsorchestra.com

SUBMISSIONS ARE NOW BEING ACCEPTED for the 2015 MusiCounts TD Community Music Program, which provides access to musical instruments and equipment to thousands of children in under-served Canadian communities. The grants will be distributed in allotments of up to \$25,000 totalling \$220,000. Grant applications are now being accepted at www.musiccounts.ca, with a submission deadline of Friday, May 8, 2015.

SWANSEA COMMUNITY CONCERT BAND seeks beginner/intermediate players particularly brass, rehearsals Thursday nights, Western Technical and Commercial School. Contact info@swanseaband.ca.

THE WYCHWOOD CLARINET CHOIR (www.wychwoodclarinetchoir.com) welcomes enthusiastic clarinet players to audition for a place in our group. All ages welcome. Tuesdays 7:30-10pm.

SOPRANO VOCALIST WANTED: Established trans-Atlantic experimental orchestra based in Toronto and London seeks a soprano vocalist for performances and tours in 2015-16. Some shows will pay, some won't - best suited for a young soprano seeking experience and international touring with expenses covered. Soubrettes and mezzos preferred. Apply to: info@flowersofhell.com.

INSTRUCTION & COURSES

CHILDREN'S PIANO LESSONS: Friendly, approachable - and strict! Contact Liz Parker at 416-544-1803 or liz.parker@rogers.com. Queen and Bathurst area, Toronto.

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PIANO LESSONS: personalized instruction by experienced teacher, concert pianist EVE EGOYAN (M. Mus., L.R.A.M., F.R.S.C.). All ages and levels. Downtown location. eve.egoyan@bell.net or 416-603-4640.

PRIVATE VOICE/PIANO/THEORY LESSONS: Experienced, BFA Certified Teacher located at Christ Church Deer Park (Yonge & St. Clair). Prepares you or your child for RCM exams, competitions & auditions. Contact Jessika: jwthakmusic@gmail.com (647) 214-2827.

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St Clement's Church Toronto

St Clement's Anglican Church, in the Yonge & Eglinton neighbourhood, is accepting applications for the position of Organist/Director of Music.

Applications are to be submitted no later than **March 31, 2015**, to **Rev. Jenny Andison**, jandison@stclements-church.org. For the full profile please visit stclements-church.org/2015/01/09/directorofmusic

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All Roads Lead to Summer

continued from page 13

For music lovers and practitioners, amateur or professional, finding the perfect place to spend your summer is no easy task.

Summer music education opportunities come in every shape imaginable: from acquiring some real-world playing experience to sitting in the master class of your dream clarinet teacher; from getting the chance to take a deep breath and get some practising done on your chosen instrument, to setting your specialty aside and connecting with other instruments or aspects of music-making. Each of the summer music programs out there has a particular mandate and methodology, and selecting the flavour that suits your needs—though sometimes daunting—can lead to a summer break that is not just enjoyable but rewarding.

Over the coming months and years we will continue to build this resource to guide you in your search for meaningful musical exploration during the months of the year when daily grind takes a back seat to personal growth and exploration. The following 25 profiles are a fascinating cross-section of what's out there; for many of these programs it's still not too late to apply for the coming summer ahead. For others, you'll need to add them to a bucket list for the years ahead. All roads lead to summer, as the title of this article suggests; but they all lead *through* this particular summer as well, to summers and opportunities yet to come.

Part One of this Summer Music Education directory appears below. **Part Two** will appear in the April issue and will repeat these 25 profiles, *plus all others received by March 15 2015*. Additionally the directory will be maintained and updated on an ongoing basis, year round, at thewholenote.com.



KINGSWAY CONSERVATORY

HOW TO JOIN THEWHOLENOTE SUMMER MUSIC DIRECTORY

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TheWholeNote Directory Team
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• **Belvoir Terrace Summer Performing Arts Camp**

Lenox, Massachusetts

June 29 to August 13, 2015

Contact: Diane Marcus, Nancy Goldberg

212-580-3398 (winter);

413-637-0555 (summer)

diane@belvoirterrace.com

www.belvoirterrace.com

Cost: \$11,500 (limited scholarships
available for talented musicians)

Belvoir Terrace, celebrating its 62nd summer in 2015, is a supportive community of young women second through tenth grade where girls make lifelong friends. Campers learn in their classes while having fun with special events and outings to nearby professional performances. Each camper has the opportunity to create their own schedule, with up to ten different classes. Musicians enjoy two private lessons each week on their instrument or in voice. Other music classes include opera, chorus, chamber music, chamber orchestra, theory, master classes and weekly performance opportunities! Students also have the opportunity to choose a class from a different department, such as painting, photography, modern dance, tennis, swimming, acting and musical theatre. At Belvoir, young women improve their skills, increase their confidence, and have fun!

• **CAMMAC Music Centre**

Harrington, Québec

June 28 to August 16, 2015

Contact: Margaret Little

819-687-3938

mlittle@cammac.ca

www.cammac.ca

Cost: from \$500 to \$1,200 per
week (bursaries available)

Residential program

Seven weeks of music for all tastes, ages and levels! Come with friends and family: choose your favorite week (or two) this summer and join in the pleasure of making music with others. Choir, orchestra, chamber music, Broadway, jazz, Celtic, early music: a full menu to suit your fancy! At CAMMAC, you can make music in a relaxed and non-competitive atmosphere, meet people who share your interests, learn from passionate teachers and discover new repertoire both in class and in concert. It is not surprising that so many new participants tell us that CAMMAC has changed their lives! No matter your skill level or age, our outstanding teachers will help you take that next step in your musical journey.

• **Centauri Summer Arts Camp**

Wellandport, Ontario

July 5 to Aug 23, 2 week or 1 week sessions

Contact: Julie Hartley

416-766-7124

info@centauriartscamp.com

www.centauriartscamp.com

Cost: \$1785/2 weeks

Residential program

Centauri Summer Arts Camp is an overnight camp program for ages 8-18 based in the Niagara Region. We offer more than 40 intensive arts programs, many of them music-based: songwriting, musical theatre, vocal, garage band,

instrumental music and more. Centauri is an exciting community where young people can experience the unique atmosphere of overnight camp while working with industry professionals to improve their music skills, and participating in varied arts electives. The atmosphere is collaborative, and all campers take part in presentations on the final day. Be part of a unique arts community this summer and make memories and friends to last a lifetime.

• **Le Domaine Forget International Music and Dance Academy**

Saint-Irénée, Charlevoix Québec

May 31 to August 23, 2015

Contact: Rachel Tremblay

418-452-8111

admission@domaineforget.com

www.domaineforget.com

Deadlines: February 15, 2015 Except

Choir and Jazz Singing: May 1, 2015

Cost: from \$360 to \$3,060

Le Domaine Forget Academy offers serious students the opportunity to perfect their skills under the auspices of world-renowned artists. The beauty and tranquility of the setting at Domaine Forget inspire creativity whilst the facilities are perfectly suited to the needs of both students and teachers. Whether you are a young professional or an advanced student, you will benefit from the opportunity to further your musical training through the tutelage of established teachers and the participation in master classes given by distinguished international artists.



• **Guitar Workshop Plus**

San Diego, CA June 21 to 26
Toronto, ON: July 19 to 24 and July 26 to 31
Vancouver, BC: August 11 to 16
905-567-8000

www.guitarworkshopplus.com

For ages 10 to 90, beginner to professional

Guitar Workshop Plus offers week-long workshops in a musical environment at superb facilities. Professional music faculty and world famous guest artists teach and perform for our participants. Guitar, bass, drum, keyboard, songwriting and vocal courses are offered for all levels, ages and styles including rock, blues, jazz, acoustic and classical. Our top-ranked summer music program provides the opportunity to participate in daily classes, clinics, ensemble and student performances, and evening concerts. Participants also take away a DVD of their live performances! Past guest instructors include Steve Vai, Alex Lifeson, John Scofield, Robben Ford, Tommy Emmanuel, Andy Summers, Billy Sheehan and many others! GWP is much more than just a guitar camp or summer music camp. You've seen the rest....now come learn from the best!

• **Interprovincial Music Camp**

Parry Sound, Ontario
August 23 to 28; August 29 to September 6
Contact: Anne Fleming-Read
416-488-3316

anne@campimc.ca

www.campimc.ca

Residential program

Interprovincial Music Camp is a summer music camp that offers programs for rock, jazz, musical theatre, songwriting, orchestra, band and sound engineering. IMC has provided young Canadian musicians with exceptional musical training and unforgettable summer camp experiences since 1961. Campers fine-tune their skills as musicians,

develop friendships with teenagers from across Canada, and forge a lifelong love of music while enjoying the wonderful setting of one of Canada's finest camp facilities. IMC programs will challenge and inspire young musicians from ages 8 - 18. Instructors are some of Canada's finest performers and educators. These residential camps are held at Camp Manitou, outside Parry Sound. For more information, visit www.campIMC.ca. IMC - the highlight of your summer!

• **Interlochen Arts Camp**

Interlochen, MI
800-681-5912
admission@interlochen.org
www.interlochen.org

Interlochen Arts Camp is the world's premier summer arts program for aspiring artists in grades 3 through 12. Located in northwest Michigan, the camp attracts students, faculty and staff from all 50 U.S. states and more than 40 countries. These 3,000 artists fill Interlochen's northwoods campus with an explosion of creativity. Student-artists learn from world-class instructors and produce hundreds of presentations each summer in music, theatre, creative writing, dance, film and visual arts. Those interested in learning more about Interlochen can visit interlochen.org, call 800-681-5912 or email admission@interlochen.org.

• **JVL Summer School for Performing Arts International Music Festival**

Geneva Park on Lake Couchiching,
Orillia, Ontario
July 4-14, 2015

Contact: Jacob Lakirovich

905-882-7499

jvl@musicinthesummer.com

www.MusicInTheSummer.com

Deadline: May 4, 2015

The JVL Summer School for Performing Arts offers young and aspiring musicians a wonderful opportunity to combine intensive and highly professional music studies under the tutelage of a distinguished faculty with recreational activities. The Summer School is committed to the artistic development of young musicians of all ages with a program including instrumental and voice private lessons, master classes, workshops, chamber music classes, orchestral and ensemble classes, concert performances and solo performances with the SSPA/Academy orchestras, as well as special seminars for conducting, composition and music theory. By placing special emphasis on chamber music, JVL SSPA gives students the opportunity to work in small groups where their individual contributions can be appreciated and critiqued. Many opportunities for performance are given throughout the season.

• **Kincardine Summer Music Festival**

Huron Heights Public School,
Kincardine, Ontario

August 10 to 14, 2015

Contact: John Schnarr

519-396-9716

info@ksmf.ca

www.ksmf.ca

Deadlines: Early registration discount June 30. Register before July 28 to ensure your place.

Cost: \$180 - \$200

Camp Hours: 9:00am - 3:30pm

Day programs

Daytime music classes combine with the renowned KSMF Concert Series to produce a unique musical event. We offer beginner, junior, senior and adult classes in guitar, bands and strings. Many adult students register for all levels. Our teachers are experienced professionals. Free recreation program supervises young students. After class, enjoy the free "4 O'Clock in the Park" KSMF Concert Series in nearby Victoria Park. Registration includes tickets to the fabulous KSMF Evening Concert Series featuring jazz, blues, classical, world and chamber music concert performances August 11 - 14. The Concert Series artists will also be featured in free short afternoon outreach performances for registrants. A great family music opportunity on the shores of Lake Huron!

• **Kingsway Conservatory Summer Music 2015**

2848 Bloor Street West, Toronto, Ontario
Weekly programs for all ages and

experience levels, June 29 to August 21

Contact: Sharon Burlacoff

416-234-0121

sharonkcm@bellnet.ca

www.kingswayconservatory.ca

Deadlines: Open; Early-bird

discount deadline: April 30

Cost: Program costs and hours vary

Day programs

Committed to "Inspired Learning," the King-
sway Conservatory of Music provides summer
programs for various ages and experience lev-
els that engage, challenge and excite on many
levels. Offerings for summer 2015 include: King-
sway Chamber Music Festival (1 week) for string
players (min RCM Grade 5) and pianists (min
RCM Grade 7) including one-on-one coaching,
ensemble work, orchestra rehearsals and special
guest artists; *LEGALLY BLONDE JR.* Musical
Theatre Camp (2 weeks) for youth and teens –
preparing and presenting a fantastic, full-scale
musical production; Triple-Threat Arts Discovery
Camp (4 - 8 years) inspiring self-expression
through music, art and drama; Suzuki/Trad-
itional Strings Camp (4-12 years) for string players
in their beginning years; Early Childhood Musi-
cianship (3 years) nurturing the joy of musical
discovery; Private instruction on all instruments.

• Lake Field Music

Lakefield College School, Lakefield, Ontario
August 9 to 16, 2015

Contact: Andrew Wolf
647-692-3463

info@lakefieldmusic.ca

www.lakefieldmusic.ca

Deadline: July 3, 2015

For adult amateur vocalists
and instrumentalists
Accommodations available

Lake Field Music camp brings together adult
amateur musicians of all ages with intermed-
iate to advanced skills in a friendly and support-
ive environment. The one-week program focuses
on classical and jazz with a sampling of world and
popular music. Participants build their own pro-
gram from more than 40 workshops, technique
and master classes, choirs and instrumental
ensembles coached by 18 experienced instruc-
tors specializing in vocals, strings, woodwinds,
brass, piano, guitar, bass and percussion. Classes
for beginners are also offered for those wanting
to try something new. Evening concerts provide
performance opportunities and a chance to hear
the instructors. The beautiful waterfront campus
includes air-conditioned classrooms and a the-
atre. Dormitory (air-conditioned and fresh air) and
meal plans are available.



GUITAR WORKSHOP PLUS

• "Little Voices, Dancing Feet" with Jodie Friesen

2171 Queen St E., Toronto, Ontario
Baby, Toddler & Pre-schooler
classes: June 30 to July 30 (Tu/W/
Thu); Camps: (JK-Gr 1) July 13 to 17,
July 20 to 24; (Gr 1-3) July 27 to 31

Contact: Jodie Friesen
416-461-9989

littlevoices@sympatico.ca

www.littlevoices.ca

Cost: Classes: \$83.75/5 week
session; Camps: \$195.00 (\$375
for 2 weeks/siblings)

Camp Hours: 1:00 - 3:45/4:00

Over 20 years in the Beach! These quality,
Integrated Arts camps are limited to 12 chil-
dren. They include Singing Games and Musical
Exploration with a fully qualified Orff specialist on
xylophones and a multitude of multi-cultural per-
cussion instruments (pretty much anything that
can be struck, rubbed or shaken to make sound!),
art (painting, drawing, sculpture, collage), drama
& dance, stories and even a themed snack! The
weekly, active & interactive, parent/caregiver
and child (newborn to pre-school) music classes
are also in small, age-specific groups, and led

enthusiastically by Jodie. They feature age-
appropriate instruments and materials (drums,
tambourines, shakers, bells, rhythm sticks, rain-
sticks, etc., and songs & rhymes for clapping,
tickling, peekaboo, bouncing, swinging, dancing
and rocking).

• MNjcc Summer Institute: Singers Edition

Miles Nadal Jewish Community Centre,
750 Spadina Ave., Toronto, Ontario
July 13 to 17, 2015

Contact: Deanna Di Lello

416-924-6211 ext 250

deannad@mnjcc.org

www.mnjcc.org search:

Summer Institute

Cost: \$395 (no hst)

Camp Hours: 9:30am - 4:30pm

Want a singing stay-cation? Our goal is to
excite participants about what they can do with
their voice, determination and exposure to dif-
ferent musical genres. Experience over 25 hours
of musical instruction, including group work and
master classes, in vocal production, choral sing-
ing, jazz, cabaret, opera, a cappella, performance
strategies and more. Classes are hands-on. Great

Lake Field Music camp



August 9 - 16, 2015

www.lakefieldmusic.ca



faculty includes Micah Barnes, Dallas Bergen, Adi Braun, Ori Dagan, Kobi Hass, Aaron Jensen and Gillian Stecyk. All teachers love to work with adult learners. Some amateur choral/singing experience is required to ensure you enjoy your time to the fullest. Andante (Recreational Experience) and Allegro (Intensive Training) levels.

• MNjcc Suzuki Music Camp

Miles Nadal Jewish Community Centre,
750 Spadina Ave., Toronto, Ontario
July 6 to 10, 2015

Contact: Gretchen Paxson-Abberger
416-924-6211 ext 0
suzuki@mnjcc.org

www.mnjcc.org search: camps, suzuki
Camp Hours: 9:00am – 4:00pm (Extended
care 8:00 – 9:00am, 4:00 – 6:00pm)

Our 2015 MNjcc Suzuki Summer Music Camp is open to all violin, viola, cello and piano students who study by the Suzuki method. We offer all levels, from those who have learned Twinkles with fingers to beyond Suzuki Book 8. Along with a basic daily foundation of semi-private lessons and Suzuki group repertoire lessons, campers will also participate in three enrichment classes. All camp activities will take place within the MNjcc facility. If you would like more information about our camp, and/or would like to be mailed a brochure with registration forms, please contact camp director Gretchen Paxson-Abberger at suzuki@mnjcc.org; registration can also be done in person at the MNjcc Info Desk – phone – 416-924-6211 x 0.

• The Music Studio's Music Theatre Summer Camps

The Assembly Hall, Toronto, Ontario
Full-Day Camp: Ages 9-16, July 6 to 10;
Half-Day Camp: Ages 9-16, July 13 to 17;
Broadway Kids Camp: Ages 6-9, July 13 to 17
Contact: Ed Lettner
416-234-9268

ed@themusicstudio.ca
www.themusicstudio.ca
Deadline: June 15, 2015
Cost: Full-Day Camp: \$490; Half-Day
Camp: \$255; Broadway Kids Camp: \$160
Camp Hours: Full-Day Camp: 9:00
am - 4:15 pm; Half-Day Camp:
12:30 pm - 4:15 pm; Broadway
Kids Camp: 9:30 am - 11:45 am

Experience the magic of the Broadway stage at one of The Music Studio's exciting Music Theatre camps! Each camp includes instruction in: singing, acting, dance and movement, and scene study, and features a final day performance. Shows may include: *Seussical: the Musical*, *The Little Mermaid*, *Aladdin*, *Wicked* and *Fiddler on the Roof*, and are chosen to suit the students enrolled in each camp. Camp director Stacie Carmona teaches the Music Theatre program at The Music Studio and has performed extensively in music theatre productions, and with the Canadian Opera Company. "The children learn so much about themselves... it is a camp that I would highly recommend." – Mother of camp student. We invite your child to have the same experience!

• National Music Camp of Canada

Camp Wahanowin, Lake
Couchiching, Ontario
Junior division: August 18 to 24; Senior
division: August 25 to September 1.
416-482-2475; 800-701-3132
office@nationalmusiccamp.com
www.nationalmusiccamp.com
For students of all levels, Grades 3 to 12.

National Music Camp has been operating at Camp Wahanowin on the shores of Lake Couchiching for 50 years and draws professional musicians and students from across Canada. Campers at National Music Camp will have an overnight camp experience, which includes all lodging and meals for seven or eight days, music instruction by professional faculty (approximately four hours daily), recreational activities, daily faculty concerts

and evening programs. Two tickets to our Open House Concert for parents or friends are included with each registration. The concert takes place on the final day of the camp. (93)

• No Strings Theatre

Toronto, Ontario
416-551-2093
directors@nostringstheatre.com
www.nostringstheatre.com Music
Theatre and pit orchestra training
and performance, ages 13 - 21

Working with industry professionals, No Strings Theatre offers music theatre classes, audition preparation for arts high schools, colleges, universities and companies, March Break and summer music theatre performance and training intensives, and a new pop and pit orchestra training program. Our signature summer intensive program offers, for performing artists (actors, singers, dancers, and instrumentalists ages 12-21), daily technique classes, song and script creation, music composition, masterclasses and seminars, as well as rehearsals for the featured show. This program culminates in a mini-run of fully staged performances. This season's show is Lin-Manuel Miranda's *In the Heights*. Check out our March Break program featuring excerpts from Sondheim's *Into the Woods* as well as our new career-building opportunities from emerging artists (21-30).

• On the Off Beat Music School

1113 Queen Street East, Toronto, Ontario
July 6 to 10 Chamber Music (Ages 7+); July 13
to 17 Intro to Piano (Ages 6 – 9); July 20 to 24
Piano and Composition (Ages 8 – 11); August 4
to 14 Musical Theatre (Ages 7+); August 17
to 21 Rock Band (Ages 7+); August 24 to
28 Jazz/Pop (Ages 8+)

Contact: Carissa Neufeld
647-343-7272

info@ontheoffbeat.ca

www.ontheoffbeat.ca

Deadlines: July 1 (March 1 to
save the admin fee)

Cost: \$350 one week/ \$600
musical theatre two weeks

Camp Hours: 9:00am - 4:00pm; Extended
Day Care Available

We have music camps for all instruments and ages! Play in a band this summer with kids of your own age/skill level. Activities include jamming, practicing, planning and performing garden concerts on Queen Street, composing music, games, crafts and lunch in the park. Each camp will post a YouTube video and have a final gig in a local restaurant/coffee shop for family and friends. Please inquire for more information.

• **Royal Conservatory of Music Summer Camps**

273 Bloor Street West, Toronto, Ontario
July and August 2015

Contact: Royal Conservatory
Student Service Representatives
416-408-2825 (general inquiries)
conservatoryschool@rcmusic.ca

www.rcmusic.ca/camps

Deadlines: one week before
the start of each camp

Cost: \$250-\$500

Day programs

Are you looking for a vibrant summer music camp where you can explore your creative potential while meeting new friends? Whether you are new to music or a seasoned young artist, the Royal Conservatory School is the place to be this summer. Throughout July and August, we are offering an engaging range of full and half-day summer camps for kids and youth ages 6-19 looking for exciting musical challenges – there is something for all musical abilities. Our camp offerings include: Ensemble Cabaret (July 6 – 10, for ages 14-19); Summer Strings Institute (July 6 – 10, for ages 4-18); and Tribute to the PanAm Games (August 10 – 14; August 17 – 21, for ages 6-12). For more information, check us out at rcmusic.ca/camps, call us at 416.408.2425, or visit us at 273 Bloor Street West!

• **Southwestern Ontario Suzuki Institute, Inc. (SOSI)**

Wilfrid Laurier University, Waterloo Ontario

Teachers, August 8 to 16;

Students, August 9 to 14

Contact: Tracy Jewell
519-240-6995

sosi@artset.net
www.mysosi.ca

Deadlines: Early Bird, May 1; see
website for other deadlines

Cost: varies with program

Most classes run from 8:30am

– 4:00pm; morning program
available; many late-afternoon and
evening activities also offered

An annual six-day learning holiday for junior to



SOUTHWESTERN ONTARIO SUZUKI INSTITUTE

advanced students, their parents and teachers. Programs include private lessons, group activities, enrichment classes, our Baby & Toddler Class, exciting optional courses, play-ins, Alexander Technique lessons, an operetta and concerts. We again offer our special one-day Viola Fest. Our Mini-Institute provides a taste of the Institute to our younger first-time registrants who would like a half-day schedule. SOSI's Young Artist Program for violin, cello, and piano provides instruction in a setting that moves towards traditional music college/university instruction while maintaining roots in Suzuki philosophy and pedagogy. Extracurricular activities include a Barn Dance, soccer, crafts, set design and parent discussions. For teachers, we offer inspiring courses in violin/viola, cello and piano.

Camp Hours: 9:00am - 3:45pm

Day program

On the shores of beautiful Lake Huron in Southampton Ontario, Summer Music provides the best quality of music instruction available through a broad range of musical programs in a safe and inclusive environment. Highly qualified instructors and excellent facilities enhance learning for all. Participants experience growth in their music skills and music appreciation, while becoming part of the music community. Students demonstrate their talent in a final gala performance. Summer Music is a charitable organization that organizes and runs music education programs annually during a fun-filled week in late July for anyone ages four to senior.

• **Summer Music 2015**

Southampton, Ontario

July 20 – 24, 2015

Contact: Marg Funston
519 483-2222

information@summermusic.com

www.summermusic.com

Deadline: Early Bird by June 1

• **Tafelmusik Baroque Summer Institute**

University of Toronto, Toronto Ontario

June 4 to 17, 2015

Contact: Caitlin Cross
416-964-9562 ext 241

tbsi@tafmusik.org

www.tafelmusik.org/tbsi

Deadline: March 18, 2015



SUMMER OPERA CAMPS
GRADES 1 TO 10 | JULY 6 TO 31, 2015

Sing, act, dance, create visual art, meet new friends, and play with professional COC artists. No music or acting experience required.

For more information, visit coc.ca/Camps or call 416-363-8231

FOUR SEASONS CENTRE
FOR THE PERFORMING ARTS

Photo: COC



Cost: \$1350

The Tafelmusik Baroque Summer Institute (TBSI) is a world-renowned training program in instrumental and vocal baroque performance practice. Since its inception in 2002, TBSI has continued to attract high-calibre musicians from far and wide, last year receiving over 175 applications. Consider joining an amazing group of musicians to delve into the world of baroque music: we promise you an intensive learning experience, as well as a great deal of fun!

• **Toronto School for Strings and Piano Summer Music and Arts Day Camp**

Deer Park Public School, Toronto Ontario
July 20 to 31, 2015

Contact: Mary Fisher
416-968-0303

info@torontoschoolforstrings.com
www.torontoschoolforstrings.com

Deadline: May 15, 2015

Cost: 1 Week \$435; 2 Weeks \$825;

Half Day Program available

Camp Hours: 9:00am-4:00pm

Day program

The TSSP Summer Music and Arts Day Camp will inspire and encourage your child on their musical journey where they will meet and become friends with others. Faculty are highly trained teachers with many years of experience. Children ages 4-12 enjoy a diverse program which includes

art, rhythm class (Orff), instrumental class, music literacy/theory, chamber music, orchestra, dance and choir. Each week concludes with a concert on Friday afternoon. The Camp takes place in a well-maintained TDSB school in midtown Toronto. Teens may apply to be volunteers in order to receive Community Service hours.

• **Toronto Summer Music Community Academy**

Edward Johnson Building, U of T
Faculty of Music, Toronto, Ontario

August 2 to 9, 2015

Contact: Natasha Bood
647-430-5699

info@torontosummermusic.com
www.torontosummermusic.com

Deadlines: Rolling (before June 30,
first come first served)

Cost: \$500-\$750

Day program

The TSM Community Academy invites adult amateur musicians to take their skills to a new level while spending a week with the artists of the Toronto Summer Music Festival. Three incredible programs to choose from: Chamber Music with TSO Principals and Guests, Piano Masterclass with James Anagnoson or Chamber Choir with Mathias Maute and Laura Pudwell. Visit www.torontosummermusic.com for more information and to apply!

• **Tuckamore**

St. John's, NL

August 10 to 23, 2015

Contact: Krista Vincent
709-330-4599

info@tuckamorefestival.ca
www.tuckamorefestival.ca

Deadline: Postmarked March 1, 2015

Cost: \$1800, including tuition, room
and board. Scholarships available.

Each August in historic St. John's, Newfoundland and surrounding area, the Tuckamore Festival brings together aspiring young musicians and renowned faculty and guest artists to present two exciting weeks of music. For our 15th season, the Young Artist Program offers an opportunity for gifted string players, pianists and composers to immerse themselves in chamber music and solo repertoire. Up to 25 talented musicians will be chosen for this intensive two-week festival that offers mentorship and chamber music coachings from faculty and guest artists, as well as private lessons, workshops, and master classes at Memorial University's School of Music. This year's featured guest artists include Janina Fialkowska, the Duke Trio, Mark Fewer, David Samuel, Evelyn Hart and the Ariel String Quartet.



The Royal Conservatory
The finest instrument is the mind.

IT'S TIME FOR CAMP!

Enrol in Royal Conservatory Music Camps

- March Break Camp for ages 7-12 (March 16-20, 2015)*
- Summer Camps for all ages and musical abilities (July-August, 2015)

Join the fun! REGISTER TODAY!

Go to rcmusic.ca/camps or call 416.408.2825 for more information.

*Minimum one year music education recommended.

Enter promo code **musicwow** and save 10% off the registration fee.

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June 28 to August 16, 2015
in Quebec's beautiful Laurentians

Come make music with family and friends
Seven weeks of great music-making for all ages, all levels!

www.cammac.ca
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March's Child | Jean Stilwell

MJ BUELL



Jean Stilwell's international career as a concert artist and operatic and lyric theatre mezzo-soprano has taken her all over the world but she has a well-maintained artistic presence in Canada. Her warm rich voice is currently familiar to many as radio co-host of *Good Day GTA: Classical Breakfast with Mike Duncan & Jean Stilwell* (weekdays 5-10am on the New Classical 96.3FM).

Some readers will remember Stilwell from the 1980's in Stratford Festival Gilbert & Sullivan productions – including alternating with Maureen Forrester as the Fairy Queen in *Iolanthe*. Her first major operatic role in Canada was Olga (*Eugene Onegin* with the Vancouver Opera) followed by her very first *Carmen* (Lucian Pintilie's Expo 86 production). Subsequent engagements to sing *Carmen* include more than a dozen different companies. In Ontario Jean Stilwell has sung a wide range of roles with Opera Atelier, Ottawa's Opera Lyra, the Canadian Opera Company, Opera in Concert and Tapestry New Opera, and made numerous guest appearances with orchestras. Her ongoing cabaret and small-stage collaborations – in particular those with long-time musical friend Patti Loach (pianist and writer) – round out what continues to be an adventurous career.

Earliest memories of hearing music? My mother [Margaret Stilwell] was a singer and pianist and my father [Bob Stilwell] was a pianist and organist (I love the pipe organ). But any time we got in the car they would always sing something that was on the radio. It was classical music. I remember my mother and father singing in harmony. I was in the back seat of the car and I wondered *how they did that – was it an instrument?* I was fascinated by the vocal colours they were making and how their harmony made me feel.

I listened to CJRT and CBC as a child and I often heard my mother on the radio. My father was always playing records – I remember a lot of Haydn and Vaughan Williams. For fun he would play us Rossini's *William Tell Overture* and Aaron Copland's *Appalachian Spring*, *Rodeo*, *Fanfare for the Common Man*. And of course there wasn't one Christmas that went by when we weren't listening to Handel's *Messiah* ...

First experiences of making music? I remember playing with sticks and tambourines – Orff method music in kindergarten. When I was seven the teacher asked us to sing a Christmas



Jean Stilwell lives in the Leslieville neighbourhood of Toronto with her son, "Freddy Speer, who's currently studying double bass performance and composition at McGill University. He takes after his dad, Robert Speer, who plays bass for the Canadian Opera Company and the National Ballet. Freddy is very excited these days as he just got into the National Youth Orchestra – we're all thrilled for him!"

song. We were in rows. If you got tapped on the head, you were in the school choir. I got tapped on the head.

Early experiences of making music with other people? This gives me great pleasure to answer. My mother was the alto soloist at Grace Church on-the-Hill. When I was 15 Derek Holman very kindly accepted me into the choir. I stood beside my mother, who was a contralto. Every time Derek Holman played a chord and we had to find our note I marvelled at how my mother always found the note. I couldn't figure it out for the life of me but I just loved how she did it. So this is how my ear developed. It was as simple as listening or at least it felt that way to me.

Do you remember the point at which you began to think of yourself as a career musician? Yes, when I was 18-years-old and got into The Festival Singers of Canada.

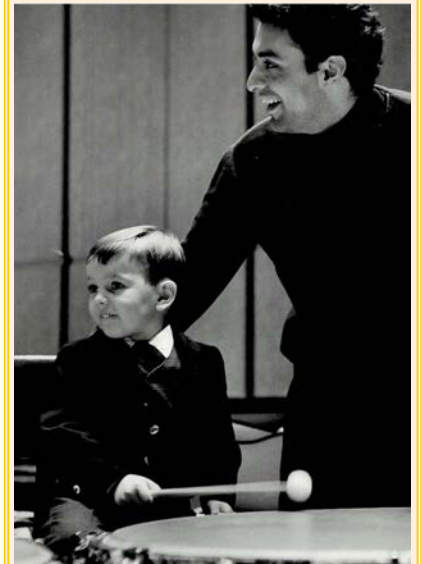
A longer interview with Jean Stilwell can be read at thewholenote.com

NEW CONTEST!

Who is March's CHILD?

- ~ Drum roll please ...
- ~ I've just announced another great season of concerts at a royally fine hall!
- ~ Born in Austria, raised in Montreal.
- ~ A child of the theatre and concert stage.
- ~ A working actor for many years, including at the Stratford Festival, before taking leadership roles at Ravinia (Illinois) and the Kimmel Center (Philadelphia).
- ~ His grandfather founded a symphony orchestra.

On stage with famous dad – Place Des Arts, Montreal, circa 1964



Know our Mystery Child's name? WIN PRIZES! Send your best guess by February 24, to musicchildren@thewholenote.com

CONGRATULATIONS TO OUR WINNERS! HERE'S WHAT THEY WON

Earnest, The Importance of Being (Apr 29 & May 1 to 3, Jane Mallet Theatre) is a Canadian operetta premiered by Toronto Operetta Theatre in 2008. Victor Davies' and Eugene Benson's rollicking parlour comedy is based on the famous Oscar Wilde play, and this production features Jean Stilwell as the formidable Lady Bracknell, along with Charlotte Knight and Christopher Enns. This is the final show in TOT's 30th season – Larry Beckwith conducts. A pair of tickets each, for opening night, is waiting for **Bill Simpson and Liz Donaldson**.

Carmen Unzipped is the recording of a live cabaret show by mezzo Jean Stilwell and "piano chameleon" / writer Patti Loach – one of several collaborations by the duo. This one includes a sizzling signature Stilwell performance of the "Habanera" from Bizet's opera *Carmen*, as part of a musical ride through real life passions, delusions, loves and losses, with repertoire from opera and music theatre, cabaret and jazz standards. Stilwell & Loach's other cabaret projects include the recent *What Was I Saying*, and they have a brand-new show in the works. **Carmen Unzipped** (the CD) goes out to **Tanya Long and Dorith Cooper**.

Music's Children gratefully acknowledges Henry, Chris, Patti, Barbora, Margaret and Bob,



Editor's Corner

DAVID OLDS

One of the first CDs I ever acquired was a 1987 solo disc with Norwegian cellist **Truls Mørk** performing works by Arne Nordheim, George Crumb, Ingvar Lidholm and Zoltán Kodály. In his mid-20s at the time, Mørk was playing a 1723 Montagnana cello, with a scroll made by Stradivari bought for his use by the SR Bank. I'm not sure what impressed me most at the time, the young man's incredible technique and musicality, the breadth of style in the contemporary repertoire presented, the gorgeous sound of the instrument or the fact that a Norwegian bank was so supportive of the arts. (It is perhaps an interesting parallel to note that the Canada Council Musical Instrument Bank, now with \$41,000,000 in instrumental holdings, began at the initiative of cellist Denis Brott who with the help of W.I.M. Turner, then CEO of Consolidated Bathurst Inc., raised funds to acquire the 1706 Turner-Brott Tecchler cello which is currently on a career loan to Mr. Brott. Instruments acquired by the Canada Council since that initial purchase are loaned on a three-year cycle to deserving young artists as determined by competition.)

Since my first exposure to Mørk I have continued to follow his career with interest, through recordings of the Bach and Britten solo suites, Chopin, Grieg, Sibelius, Prokofiev and Shostakovich sonatas, but more particularly in a discography that includes almost the entire concertante cello canon. Having pretty much exhausted the standard orchestral repertoire, his most recent release sees him performing George Enescu's *Symphonie Concertante* with the Finnish **Tampere Philharmonic Orchestra** under **Hannu Lintu** (*Ondine ODE 1198-2*). From the dark opening chord with its underlying kettle-drums we are assured of a rich and rewarding experience and we don't have to wait long for confirmation as the cello enters with a warm and powerful melody that carries us on throughout the first movement. Surprisingly this slow movement is followed by another, also marked *Assez lent*, with the cello in lamentation over muted horns. The finale is labelled *Majestueux* and the performance lives up to this moniker with uplifting orchestral textures and soaring cello lines culminating with a kind of *molto perpetuo* cadenza once again accompanied by an undertone of timpani. Although not mentioned in the liner notes, as far as I can find out Mørk still plays the Montagnana cello. Certainly the instrument used here is a treasure, whatever its provenance.

The Romanian Enescu (1881-1955) was a prodigy, entering the Vienna Conservatory at seven and graduating at 13 after which he went on to Paris where he studied with Jules Massenet and Gabriel Fauré. A concert of his works was held in 1897, followed in quick succession by the composition of three orchestral works, *Poème Roumain* and two *Romanian Rhapsodies*. Although acclaimed as a violinist he was also an accomplished cellist and it was with the *Symphonie Concertante* (1901) described above that he first came to international attention. This disc pairs the cello work with the *Symphony No. 1* (1905), a work which is firmly rooted in the late Romantic style of the age, framed in a traditional three-movement fast-slow-fast form. It is a fully mature work that belies the age of the composer and I find it surprising that his music is not more often performed and recorded. Ondine is doing what it can to rectify this in an ongoing series, including two recent releases with these same forces featuring subsequent symphonic works by Enescu.

With the exception of the Enescu, my listening has been more "pot pourri" than usual in the past month, with offerings running the gamut of musical styles and a time frame beginning in the Middle Ages, if liner notes are to be believed. I'll begin with the most eclectic of all, **Widdershins** (pipistrellemusic.com), a project conceived by



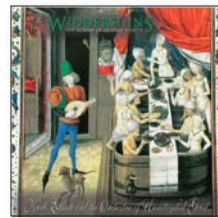
multi-instrumentalist **Kirk Elliott** which purports to explore "The Legend of Tristan Shoute," a mythical composer, or at least one of mythical proportions. Puns abound in the extensive album notes which include a quotation from "musicologist Winchurch Stonhill" describing Shoute as "a fiddle, inside a misery, wrapped in an echidna." This latter it seems is an Australian mammal also known as a spiny anteater... I learn something new every day!

We are told that although there is no factual evidence for the existence of Tristan Shoute, "stories have persisted throughout the ages of a talented, yet dissolute musician who curiously pops up time and again, in different locations, even different time periods, the Middle Ages, the Renaissance, colonial America..." If the repertoire included here is any indication his influence (and influences) stretch even further, reflecting a plethora of musicks and instruments including those of the present day (vibraphone, electric bass and electric guitar). A virtual one-man band, Elliott performs here on lute, vielles, cittern, assorted bagpipes, rebek, bouzouki, Celtic harp and much, much more, but is also abetted in his mischief by the **Orchestra of Unmitigated Gaul** comprised of such familiar baroque specialists as Alison Melville, Colin Savage, Margaret Gay and Ben Grossman plus vocalists including Rebecca Campbell, David Fallis and John Pepper to name but a few.

The disc opens with Elliott's arrangement – almost all the tracks are Elliott originals or arrangements – of the anonymous 14th century *In Vino Blabitis* familiar from the original *Carmina Burana* collection. *Widdershins* is a 17th-century gavotte featuring bagpipes, a rhythm section of bass and drum kit and nasal vocalise by Katherine Hill. This is followed by *Stone Cold Pilgrims*, a roots-style instrumental ballad introduced by a wolf call and featuring slide guitar, harmonica and bird sounds among other folksy turns. *Venus Transit* with its bagpipe, nyckleharpa, hurdy-gurdy and dumbek is particularly effective in depicting a time long gone, and the medley of a 16th-century *ronde/salterelle* by T. Susato and the traditional fiddle-tune *Cripple Creek* is a standout, as is *Yolanda Marrakesh* with its haunting sitar melody.

Elliott's clever parody (in all senses of the word) offers wonderful entertainment and suggests that Peter Schickele's PDQ Bach has a long-lost brother in arms, now found in a character fondly known as *Widdershins*.

En Trois Couleurs (*ATMA ACD2 2709*) is another eclectic disc, although one more firmly rooted in the 20th and 21st centuries, featuring music for two pianos and percussion performed, and in many cases composed by, **François Bourassa**, **Yves Léveillé** and **Marie-Josée Simard**. The overall feel of the disc is jazz-ish, with the opening *Pantomime* reminiscent of the French chamber-jazz style of Claude Bolling, but Alberto Ginastera's *In the First Pentatonic Major Mode*, Keiko, the group's collective tribute to Japanese marimba virtuoso Keiko Abé and Léveillé's *Zone Indigène* provide contrast with their explorations of other sonic worlds. *Diapasons* (tuning forks) is a contemplative group composition with a variety of chime and bell-like sounds complemented by sparse piano textures whereas Mike Mainieri's *Self Portrait* for vibes and pianos is quite straight-ahead mainstream, almost smooth, jazz. The disc concludes with the title track, perhaps the most adventurous in its sparseness while combining a wide range of timbres, juxtaposing the myriad textures available through the vast array of percussion instruments



and extended piano techniques employed. In some ways this is a surprising disc for what is not present. With piano and percussion we might well have expected forays into minimalist ostinati and/or wall of sound banging. Instead we are treated to a thoughtful and often delicate capture offering another side of “struck” instruments.

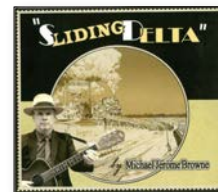
Tintomara (Channel Classics CCS SA 36315)

is an eclectic disc involving trumpet and trombone in various combinations; trumpeter **Wim Van Hasselt** and trombonist **Jörgen van Rijen** are featured in solos and duets, accompanied by basso continuo, piano and even a brass choir. The disc opens with three Baroque works by Henry Purcell including the famous *Sound the Trumpet*. My initial reaction was surprise at how mellow these brass instruments sound in the context, especially in *Hark, how the songsters of the grove* where they manage to blend into the texture of an ensemble that includes two recorders. The title track, by Swede Folke Rabe (b. 1935), is a duet where once again, except for an occasional raucous blat from the trombone, the overall impression is subdued; not a mood I normally relate to the trumpet. Jean-Michel Damase (1928-2013) was a composer rooted in the music of Debussy and Ravel, although he includes the complex rhythms and harmonies we’ve come to associate with the French school of the mid-20th century. His *Trio for trumpet, trombone and piano* reflects this in its lushness and integration of contrasting voices, with idiomatic and at times playful writing for the two horns. Martijn Padding’s *One Trumpet* and Florian Magnus Maier’s *Slipstream* for trombone solo and “loop station” are showpieces that allow each soloist to shine, albeit in very different ways. The concluding *Eastwind* by Jean-François Michel pits the soloists against an ensemble of four trumpets and four trombones and provides a rousing, at times *Flight of the Bumblebee*-like conclusion to this disc. **Concert note:** Jörgen van Rijen gives trombone masterclasses on March 9 and 11 at the Royal Conservatory and a free public recital at 7pm on March 10 in Mazzoleni Hall.

The final disc I will mention this month is one that takes me back to the music of my formative years when I first discovered acoustic blues. I am a bit embarrassed to admit that **Michael Jerome Browne**, who has evidently been a fixture on the blues circuit for something like three decades, is a new name to me, but in my defense it’s



been almost half a century since I had my own aspirations in that regard. Indiana-born Browne was raised in Montreal where from the age of nine he accompanied his English-professor parents to the jazz, blues and folk clubs of their adopted city. Enthralled by the roots music of Sonny Terry, Brownie McGhee and Lightnin’ Hopkins, he took up guitar, harmonica, and later mandolin, fiddle and banjo. In his teenage years he embarked on a solo career and toured Europe and North America as a one-man band. Returning to Canada he joined the Stephen Barry Blues Band as singer and guitarist and stayed with that storied group long enough to record four albums before returning to a solo career in 1999. Since that time he has recorded six albums of which the latest, **Sliding Delta (Borealis Records BCD233 borealisrecords.com)**, features a wealth of traditional material from such artists as Mississippi John Hurt, Memphis Minnie, Fred McDowell and Blind Lemon Jefferson performed in authentic and utterly convincing renditions. The liner notes give extensive credit and context to the origins of the songs and there is a full-page “Guitar Nerd’s Corner” which gives exhaustive details of the instruments used and tunings adopted. For the uninitiated I’ll just mention that Browne accompanies his distinctive voice and harmonica playing on various vintage 12- and 6-string acoustic and National “steel” guitars, mandolin and banjo, the pedigree of each of which is thoroughly documented for the cognoscenti. If, like me until now, you are unaware of Michael Jerome Browne and have any interest at all in acoustic roots music, I urge you to check out this disc. You can sample it at michaeljeromebrowne.com. ●



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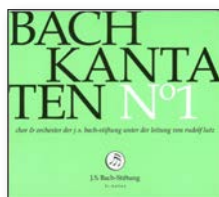
David Olds, DISCOVERIES Editor
discoveries@thewholenote.com

VOCAL

**Bach – Cantatas Vol.1 (182; 81; 129)
 J.S. Bach-Stiftung; Rudolf Lutz
 Bach-Stiftung A909**

▶ The J.S. Bach-Stiftung, a Swiss enterprise, is committed to performing all of J.S. Bach’s vocal music. Many of these performances (we are not told how many) will also find their way to CDs. This is the first installment; recorded in 2007 and 2008 and published in 2011 but only now released in North America (the project has now reached volume 12). It contains recordings of three cantatas: the early *Himmelskönig, sei willkommen* (BWV182), written for Weimar in 1714, and two cantatas which belong to Bach’s first Leipzig cycle: *Jesus schläft, was soll ich hoffen?* (BWV81) and *Gelobet sei der Herr, mein Gott* (BWV129).

The conductor, Rudolf Lutz, uses a small chamber orchestra and a small chamber



choir. The size is in between the strictly one-to-a-part approach of Joshua Rifkin and the slightly larger ensembles employed by conductors like John Eliot Gardiner or Philippe Herreweghe. The singing is strong (I especially liked Claude Eichenberger, one of the alto soloists) but the real glory of the performances is in the instrumental work. There is a wonderful duet between violin (Renate Steinmann) and recorder (Armelle Plantier) at the opening of the first cantata and an equally fine oboe d’amore obbligato part (Esther Fluor) in the alto aria of the final work.

Of the three cantatas on this disc only the second is at all well known (it is described in great detail in John Eliot Gardiner’s recent biography). I was glad to make the acquaintance of the other two.

Hans de Groot

**Mozart – Desperate Heroines
 Sandrine Piau; Mozarteum Orchestra,
 Salzburg; Ivor Bolton
 Naïve V5366**

▶ Sandrine Piau has not recorded the music of Mozart since her *Mozart Opera Arias* in 2001. The latest album on the progressive

label Naïve (known for its recordings of the complete works of Vivaldi) is dedicated to Mozart heroines, but not necessarily the best-known ones. The disc is certainly filled with arias that rarely receive recording treatment. This speaks to Piau’s in-depth knowledge of the composer’s output and her security in the belief that as a soprano in demand all over the world, she has arrived and does not have to cater to more common tastes.

The former harpist is particularly celebrated for her vocal performances of the Baroque repertoire – the music she discovered after an encounter with William Christie, the period performance guru. It was Christie who encouraged her to forgo the harp and start singing. Piau’s voice seems uniquely suited to Baroque music, with its singular clarity and purity of line. This is a voice with a lean, almost austere tone. There is no velvet here, no softness and padding – just a simple strand of gold. That is why some, including this writer, may find her interpretations of Mozart’s music somewhat lacking. Then



again, after her transformative recordings of Vivaldi and Handel, it was time to balance the score. As the artist herself says: “Mozart allows me to regain my focus; he preserves that miraculous balance that can so easily be disturbed in the whirlwind of life.”

Robert Tomas

Chansons Perpétuelles
Marie-Nicole Lemieux; Roger Vignoles;
Quatuor Psophos
Naïve V 5355

► *Fin de siècle* chansons reflect the obsessions of the age: decadence, degeneration, neurosis and ennui that were exquisitely expressed in sublime melody, drawing the listener ever inward to explore psyche’s secrets. A rich and rarified tapestry created by composers of the age is fertile ground for a singer possessing an affinity for the texts as well as great depth of expression in vocal performance. Marie-Nicole Lemieux has carefully studied, crafted and delivered this to perfection, bringing to life all the dishevelled beauty this repertoire offers. Guided by the deft hand of pianist Roger Vignoles, joined by Quatuor Psophos in the *Nocturne* from Guillaume Lekeu’s *Trois Poèmes* and in Ernest Chausson’s *Chanson Perpétuelle*, she rides the instrumental undercurrents with poetic charm and grace. Lemieux’s light touch and agile playfulness in Fauré’s *Mandoline* contrasts nicely with a sorrowful *Mein Liebster singt* from Wolf’s *Italianisches Liederbuch* and excerpts from Rachmaninoff’s *Six Romances* which highlight the sheer drama of her rich contralto. The character of the CD is largely intimate – the final track around which she chose the program, *Chanson Perpétuelle*, is the most operatic of all the selections: Lemieux’s portrait of an abandoned woman’s angst skillfully intertwined with the quartet’s mesmerizing performance.



Dianne Wells

EARLY MUSIC AND PERIOD PERFORMANCE

La Meglio Giuventù
Vesuvius Ensemble
Modica Music MM0014
(vesuviusemble.com)

► With Giovanni Kapsberger the only named composer on just two of the 13 tracks on this CD, it is clear that its performers were seeking a selection of popular Italian music, reflecting their dedication to the performance and



preservation of traditional folk music from Naples and Southern Italy. Take *O matrimonio do Guarracino*, a traditional piece from 18th-century Campania. Francesco Pellegrino’s voice is as Italian as his name and not only are we transported to Campania with his vocals but the four accompanying instruments all have a strong Italian heritage: mandolin, baroque guitar, chitarra battente and colascione. The third of these is played without a plectrum and can be plucked, strummed or beaten, hence the term battente.

And colascione? That is a long-necked Italian lute. One of the Kapsberger pieces fully tests its capabilities with the demanding techniques of the Italian baroque guitar. Those who yearn for something else equally unknown can enjoy a hurdy-gurdy courtesy of Ben Grossman, who accompanies Pellegrino’s magnificent voice. *Invocazione alla Madonna dell’Arco*, for all its traditional Campanian background, could have graced any medieval court, enhanced by the haunting sound of the hurdy-gurdy.

A more conventional Kapsberger composition is *Sfessiana*, a soothing and thoughtful duet for theorbo (Lucas Harris) and baroque lute (Marco Cera). Another piece enjoying a normal setting is *La morte de mariteto*, where Pellegrino’s voice and Lucas Harris’ lively lute playing show the enduring popularity of this combination throughout the Renaissance.

After introducing us to four popular plucked instruments, *La Meglio Giuventù* concludes with three percussion instruments and the ciaramella, a double reed conical bore instrument which eventually became the oboe. It is raucous and passionate – like the Vesuvius Ensemble.

Michael Schwartz

Marais – Suites for Oboe
Christopher Palameta; Eric Tinkerhess;
Romain Falik; Lisa Goode Crawford
Audax Records ADX 13702
(audax-records.fr)

► Fans of baroque music on period instruments will appreciate this recording, not only for its sheer beauty, but also as a musicological project. Baroque oboist Christopher Palameta, a Montrealer who did a four-year stint with Toronto’s Tafelmusik Baroque Orchestra, currently lives in Paris and is in demand with period instrument ensembles in Europe and North America. This recording is a culmination of several years of research into some of the neglected works of French composer Marin Marais (1656–1728; some might recall Marais as the central figure in the 1991 movie *Tous les Matins du Monde*).



All of the music here is drawn from Marais’ *Pièces de viole*; published in five volumes, the six suites included are from the second

(1701), third (1711) and fourth (1717) volumes. While written for the viol, Marais himself insisted that his compositions could be played on a wide range of instruments, including the oboe; as Palameta explains, for technical reasons some pieces are better suited to a high wind instrument than others, particularly those written for the viol’s top string – my understanding is that these are the movements selected and transcribed for this project.

Each of the suites is comprised of five to seven movements: beginning with a *prélude*. Typical dance movements follow, which might include a *courante*, *sarabande*, *menuet*, *gavotte*, *gigue*, and sometimes a *rondeau champêtre*, *passacaille*, or *fantaisie* for variety. My personal favourites include the *muzettes* in the *Suite in G Minor*, and the short but unusual *La Biscayenne* (referring to the Basque country of northern Spain) which concludes the recording.

Palameta plays with the highest degree of refinement and musical sensitivity throughout, displaying a velvety warm tone and fluid ornamentation. He is accompanied by Eric Tinkerhess (viola da gamba), Romain Falik (theorbo) and Lisa Goode Crawford (harpsichord). To learn more, visit ensemblenotturna.com.

Karen Ages

Maurice Greene – Overtures
Baroque Band; Garry Clarke
Cedille CDR 90000 152

► Aficionados of English classical music endured decades of the taunt “Who was the greatest English composer between Purcell and Elgar? Handel!” Dr. Arne’s masque *Alfred*



(including *Rule Britannia*) and William Boyce’s eight symphonies (“as English as a country garden”) somehow weren’t up to scratch. William Boyce’s tutor was Maurice Greene, who is forgotten even among baroque enthusiasts. Enter Chicago-based Garry Clarke and the Baroque Band. Their interpretation of Greene’s *Overture for St. Cecilia’s Day* is lively and effervescent – how appropriate for the patroness of music!

This spirited approach continues with the *allegro assai*, *andante* and *vivace* of Greene’s first overture (D major). The other overtures too, delight the listener: note the chirping first *allegro* of the fourth overture or the *presto* of the fifth, just two of what the sleeve-notes describe as “whistleable melodies.” And what else does the Baroque Band cram into this wonderful introduction to Maurice Greene? Well, Greene composed a pastoral opera *Phoebe*. The *allegro* to its overture must have conveyed a tremendous sense of expectation to the audience.

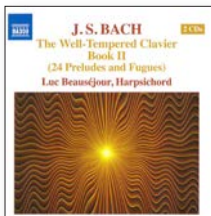
There’s even more. David Schrader is

soloist in Greene's *Collection of Lessons for the Harpsichord*. As an example, the pieces in C minor are demanding but still bring home the liveliness of English baroque music. Greene deserves much more recognition, not least as he was organist of St. Paul's and of the Chapel Royal, Master of the King's Music and Professor of Music at Cambridge. Garry Clarke is, I hope, the pioneer of a long-overdue revival.

Michael Schwartz

**Bach – Well-Tempered Clavier Book II
Luc Beauséjour
Naxos 8.570564-65**

► In the CDs of Bach's *Well-Tempered Clavier* some performers use a modern piano, while other performances are on instruments that Bach was familiar with: the clavichord, the organ and (most often) the harpsichord. I am not about to launch into a diatribe on the unsuitability of the modern piano. It is true that I have never liked Glenn Gould's Bach (sacrilège!) but I have listened with pleasure to Rosalyn Tureck, to Keith Jarrett and especially, to Angela Hewitt.



Beauséjour is a French-Canadian musician, who studied in Montreal with Mireille and Bernard Lagacé and subsequently in Europe with Ton Koopman and Kenneth Gilbert. He won First Prize in the 1985 Erwin Bodky International Harpsichord Competition in Boston. He has recorded a substantial number of works by Bach, including *Book I of The Well-Tempered Clavier* (also on Naxos).

For the sake of comparison I have been listening to two other performances on the harpsichord: those by Masaaki Suzuki (on BIS) and those by Christophe Rousset (on Harmonia Mundi). I felt that Beauséjour was holding his own, although of the three I liked the Rousset best since he found a poetic quality that was not always there in the other two. I have to add though, that when I want to listen to these *Preludes* and *Fugues*, it is the Angela Hewitt recording (on Hyperion) that I shall play most often. That goes to show that, for me at any rate, a stupendous technique, clarity of voicing, a wonderful sense of phrasing, a subtle sense of rubato and a thorough grasp of baroque performance practice matter more than whether these pieces are played on the "correct" instrument.

Hans de Groot

**Bach – Krebs – Abel
Helen Callus; Luc Beauséjour
Analekta AN 2 9879**

► Though Bach's longest and most major career posting, in Leipzig, kept him more than busy writing and preparing music for the church, he managed to find time to

continue composing extraordinary chamber music as the director of the town's Collegium Musicum. This ensemble of students and young professionals would give weekly performances at Zimmerman's coffee house. It is thought that Bach wrote the three sonatas for viola da gamba and harpsichord (BWV1027-1029) for performances by members of this Schola Cantorum. They are a combination of new compositions and arrangements of existing music written for other forces.



These three extraordinary pieces form the centrepiece of this fine recording by violist Helen Callus and harpsichordist Luc Beauséjour. Also included are a gamba sonata by Carl Friedrich Abel and Callus' arrangement of a movement from a trio by Johann Ludwig Krebs. Both Krebs and Abel had close family connections to Bach.

From the opening plaintive notes of this beautiful recording, violist Callus' rich and gorgeous tone announces that these will be performances of a high standard. Though they share a range, there are major differences in timbre and intensity of sound between the viola and the gamba which take getting used to, but the clarity and sensitivity of Callus' playing is so compelling that one is drawn past the instrument directly to the music. As always, Luc Beauséjour's playing is elegant and stylish. Highly recommended.

Larry Beckwith

**Beethoven, Period
Matt Haimovitz; Christopher O'Riley
Pentatone PTC 5186 475**

► Beethoven's interest in the cello appears to have begun early on. His first set of two cello sonatas Op.5 were written in 1796 in his 26th year, his last, Op.102, dates from 1815, by which time the composer was experiencing the trauma of increasing deafness. In between came another sonata and three sets of variations, all of them presented here in this two-disc Pentatone/Oxingale recording featuring cellist Matt Haimovitz and pianist Christopher O'Riley, the first in a series titled *Beethoven, Period*.



Most cellists choose to perform on early instruments, and Haimovitz is no exception – his cello of choice is a Goffriller, crafted in Venice in 1710. But rather than overpower the cello with a modern concert grand as is sometimes the case with cello/piano pairings, O'Riley proves to be the perfect musical partner in his use of an 1823 Broadwood pianoforte, both instruments tuned slightly below the standard A440. The result is a wonderfully authentic sound, very close to

what Beethoven would have heard in the early 19th century

The first CD contains the earliest two sonatas and the *12 Variations on See the Conquering Hero Comes* of Handel. From the opening hesitant measures of the *Sonata in F Major*, we sense the two artists are in full command of the repertoire. Their playing is stylish and precise while the interaction of the two period instruments allows for a compelling degree of transparency.

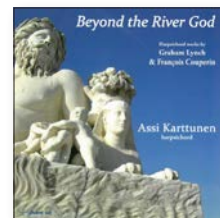
In disc two, we move into a new period in Beethoven's style – the *Sonatas Op.69* and *Op.102* show evidence of a more mature style, somewhat darker and more dramatic, while the seven variations on *Bei Männern...* from Mozart's *The Magic Flute* aptly demonstrate Beethoven's facility at extemporizing on a popular theme. The "magic moment" for me on this disc came in the second movement *Adagio con moto sentimento d'affetto* of the *Sonata Op.102, No.2*. Here Haimovitz's lyrical tone and the sensitive interpretation by O'Riley evoke a wonderful sense of mystery before the start of the jubilant *Allegretto fugato*, bringing both the sonata and the set to a most satisfying conclusion.

Bravo to both artists in this exemplary pairing; the "great mogul" himself would have been pleased.

Richard Haskell

**Beyond the River God
Assi Karttunen
Divine Art dds 25120
(divineartrecords.com)**

► This intriguing program of music for solo harpsichord makes unexpected but successful partners of Baroque France's great François Couperin, who died in 1733, and the gifted English



composer Graham Lynch, who is still very much alive. Couperin's music here, a *prélude* from his *L'Art de toucher le clavecin* and four other pieces from various of his *Ordres*, makes up just over one-third of the substantial track list, and Finnish harpsichordist Assi Karttunen's supple interpretation of *L'Exquise* from *Ordre XXVII* is particularly beautiful.

That said, where Karttunen really shines is in Lynch's music for her instrument, which reflects both a panoply of stylistic influences and a well-nuanced understanding of how to compose for the harpsichord. Karttunen's playing is deftly mercurial in the second *Rondeau* of the five-movement *Beyond the River God*, and she's introspective yet always welcoming in the many meditative movements of this and other works. A particular small delight is the short, stand-alone *Ayl*, which to me sounds a little like what Edgar Allen Poe might have improvised over a French ground bass. The four movements of Lynch's *Petenera* make perhaps the

best connection in spirit to the unmeasured préludes of Couperin's time; you can almost see Couperin listening curiously from the doorframe. The recorded sound is beautiful, and Karttunen's notes offer much food for thought. The combining of old and new music can be tricky alchemy, but this experiment is a happy success.

Alison Melville

CLASSICAL AND BEYOND

Beethoven Explored – The Chamber Eroica Aaron Shorr; Peter Sheppard Skærved; Dov Scheindlin; Neil Heyde Metier msvcd 2008 (divineartrecords.com)

► It may come as a surprise to those of us accustomed to hearing a symphony performed by a full orchestra that during the early 19th century, an adaptation for a much smaller ensemble would have been a perfectly acceptable means of presenting large-scale works, particularly in domestic settings. Indeed, there was an enormous demand for arrangements during the days before recorded music, and this is the idea behind *The Chamber Eroica*. It's the sixth in a series titled *Beethoven Explored* on the British label Metier, and features pianist Aaron Shorr, violinist Peter Sheppard Skærved, violist Dov Scheindlin and cellist Neil Heyde in a piano quartet version of Beethoven's *Symphony No. 3*.



The groundbreaking third symphony was completed in 1804, while this anonymous arrangement – requested by Beethoven himself – was published just three years later. Hence, this recording (the first ever) provides the modern-day listener with a keen insight as to what the composer had in mind with respect to chamber arrangements of his orchestral works. And without the use of period instruments, the four performers admirably evoke a rightful sense of grandeur in this majestic symphony. The opening movement, marked *Allegro Moderato*, contains a wonderful sense of momentum with the central theme continually being passed among the piano and the strings. The second movement is suitably sombre and mysterious and the third movement scherzo, all lightness and grace. While it would be challenging to duplicate the grandeur of the finale with a four-piece ensemble, the players ably capture its optimistic buoyancy.

In all fairness, there are instances when the arrangement seems not as performer-friendly as it might be. At times, the violist's range seems uncomfortably high and the strings are sometimes required to perform melodic lines ordinarily given to the woodwinds. But

the group remains undaunted and produces a most satisfying sound very much in keeping with the robust spirit of the original work.

The disc is to be commended on two levels: exemplary performances by the four musicians; and for providing the present-day listener with a glimpse into a particular facet of music-making during the early 19th century. Highly recommended.

Richard Haskell

Sokolov – The Salzburg Recital Grigory Sokolov Deutsche Grammophon 4794342

► New recordings of Grigory Sokolov are few and far between, so any addition to the catalogue is an event. His playing is always compelling, not least because of his unique approach. He is a link to the golden age of Russian pianists and his distinctive playing style is easily identified by his admirers.



Sokolov began piano studies at the age of five and gave his first major recital in Moscow at 12 playing, so it is reported, works by Bach, Beethoven, Schumann, Chopin, Mendelssohn, Rachmaninov, Scriabin, Liszt, Debussy and Shostakovich. He was unanimously awarded the Gold Medal in the 1965 International Tchaikovsky Piano Competition.

Now aged 64 and “a legend in his own lifetime,” he is in a position to announce that “I play only what I want to play.” His Mozart, though slow, is never laboured or ponderous, being extremely controlled; the long phrases are felt out with utmost certainty in spite of an almost dry approach and contained dynamics. This is utterly compelling Mozart, a perfect example of restraint yielding deeply satisfying results. A dissenting opinion from that of other artists but Mozart's mercurial genius allows for this.

This recital of Chopin's *24 Preludes* would be one of my desert island discs. In keeping with his way, each of the 24 has an individual character and taken together they are a marvel of authority and subtlety. I compared these to his June 17, 1990 Paris recording (Naïve CD, OP30336) finding that it lacked the deeply introspective and mesmerizing intensity of this astonishing Salzburg performance.

The six encores (Chopin, Scriabin, Rameau and Bach) are no less considered. This is the first release from DG which has contracted to record his live concerts.

Bruce Surtees

Liszt – Piano Sonata; Dante Sonata; Petrarch Sonnets Angela Hewitt Hyperion CDA68067

► The name Franz Liszt conjures up pianistic showmanship of devilishly difficult

bravura pieces that have enthralled audiences for nearly 200 years. Many pianists fall easily under this spell, but Angela Hewitt is certainly not one of them. Her new recording and her first brave foray into Liszt territory is the most unforgiving, immensely difficult *B Minor Sonata*, 30 minutes long in one single movement that can easily lapse into aimless banging on the piano, sound and fury signifying nothing from a lesser hand. Technical brilliance almost taken for granted, her approach is essentially analytical, fully understanding the structure, the relationships of parts to the whole, the thematic, harmonic and rhythmical subtleties, avoiding excesses so the work feels an integral whole and shines in all its majesty.



The essence of Liszt in Hewitt's words, “Nobility of spirit and depth of expression,” is also manifest in the second major item here, written during his *Années de pèlerinage* in Italy, the *Dante Sonata*, its program much inspired by the *Inferno*, giving ample room for the pianist's unbridled imagination in depicting the horrors of hell and the exquisite tenderness of “Nessun maggior dolore/Che ricordarsi nel tempo felice” (Dante's *Inferno*), of recalling past happiness in time of pain. The wonderful tremolo at the high end of the keyboard representing unattainable *Paradiso* is especially poignant and moving.

In between these two mountain peaks there is a valley of heavenly peace, the three *Sonetti del Petrarca*, whose love poems Liszt set into music for his beloved Countess Marie, played with languid gentleness and throbs of passion. All this adds up to another triumph in Ottawa-born Hewitt's extraordinary career.

Janos Gardonyi

Brahms – Serenades Leipzig Gewandhausorchester; Riccardo Chailly Decca 4786775

► Following Chailly's sensational performances of the Brahms *Symphonies* and the usual orchestral works that earned universal rave reviews (Decca 4785344, 3 CDs) we have all waited with great expectations to hear his *Serenades*.



It is an absolute joy to have these rather brisk, smiling performances of the two neglected early orchestral gems that Brahms wrote on the way to the symphonies. The 25-year-old composer already had an uncanny sense of what he wanted to do with an orchestra; as clearly present are what would become his characteristic orchestral colour and deployment of instruments.

The first *Serenade* was composed in 1857-58, some three years after the first piano concerto of 1854. That concerto was first conceived as a symphony but Brahms re-thought it as a concerto. Similarly, these lyrical *Serenades* are Brahms' second and third symphonic ventures wherein he stepped back a little to produce two youthful and breezy works for reduced orchestra. Reduced size does not however mean reduced invention; merely a less ponderous symphonic argument. The *First Symphony* was conceived during this time and had a gestation period of 20 years until 1875 when "Beethoven's Tenth

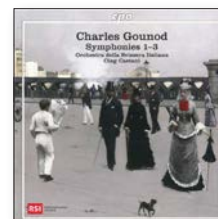
Symphony" was delivered.

Compared to other recorded versions, the breezy youthfulness of the present performance has a charming al fresco quality with vivacious tempi that neither undersell nor oversell the orchestral weight. Chaiily and his vibrant orchestra, particularly the winds and horns, are flawlessly attuned to these scores, making this recording the very best version to own.

Bruce Surtees

Gounod – Symphonies 1-3
Orchestra della Svizzera Italiana; Oleg Caetani
CPO 777 863-2

▶ Glancing at the title there are a number of personal discoveries here, including Gounod as a symphonist, the orchestra and the conductor and even the recording



Strings Attached

TERRY ROBBINS

The complete cycle of **Beethoven String Quartets**

with which the **Quatuor Alcan** is celebrating their 25th anniversary continues with **Volume 2**, a

3-CD set featuring the five works that have come to be known as the middle quartets: the *Razumovsky* quartets Op.59, Nos.1-3; Op.74, *The Harp*; and Op.95, *Quartetto serioso* (ATMA Classique ACD2 2.492).

The high standard set by Volume 1, reviewed in this column last issue, continues here. As with that set, these works were recorded several years ago, between May 2008 and December 2011, but the fact that all the recordings were made at the excellent Salle François-Bernier at Le Domaine Forget in Saint-Irénée in Quebec means that there is no discernable difference in the recorded sound.

Given the quality of the first two sets, I can't wait to hear what the ensemble does with the late quartets in the final volume, scheduled for release in April.

There's yet another beautiful CD of the three **Brahms Violin Sonatas**, this time featuring the French violinist **Augustin Dumay** and Canadian pianist **Louis Lortie** (Onyx 4133).

The playing here is perfectly judged. Nothing is ever rushed, but nothing ever seems to drag either; there is plenty of forward impetus when needed and a natural flow to the music that is helped by the expansive phrasing and the beautifully judged dynamics.

Dumay plays with his heart on his sleeve to some degree, with a big tone and a judicious use of *portamento*, but his playing – and Lortie's too, for that matter – is always underpinned by great thought, intelligence and



perception.

The *Scherzo in C Minor*, Brahms' contribution to the collaborative *F-A-E Sonata* that he, Robert Schumann and Albert Dietrich wrote for Joseph Joachim, rounds out a simply lovely CD.

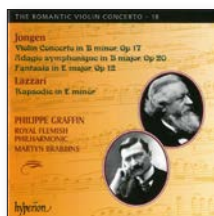
Hyperion's outstanding series **The Romantic Violin Concerto** reaches **Volume 18** with major works by the Belgian composer **Joseph Jongen** (1873-1953), in terrific performances by **Philippe Graffin** and the **Royal Flemish Philharmonic** under **Martyn Brabbins** (CDA68005).

The three works here – the *Fantasia in E Major Op.12*, the *Adagio symphonique in B Major Op.20* and the *Violin Concerto in B Minor Op.17* – were all written within a three-year period around the turn of the last century, when Jongen was still in his 20s. All are beautifully crafted Romantic works, with the concerto in particular a major composition with a quite beautiful slow movement.

Also included is the *Rapsodie in E Minor* by Jongen's contemporary **Sylvio Lazzari** (1857-1944). Although born in Italy, Lazzari lived in France for most of his life and was influenced by Gounod, Franck and Chausson as well as by Wagner. His music has remained mostly unperformed since his death, but if this beautiful *Rapsodie* is anything to go by, then we've all been really missing something.

Graffin is, as usual, superb in every respect throughout the CD, with a luscious tone, expansive and nuanced phrasing, and sensitivity and passion to burn. He is given terrific support by Brabbins and the orchestra.

The outstanding Chinese violinist **Tianwa Yang** adds to her already highly impressive **Naxos** discography with a new CD of the two **Violin Concertos** by **Mario Castelnuovo-Tedesco** (8.573135). **Pieter-Jelle de Boer** conducts the **SWR Sinfonieorchester Baden**



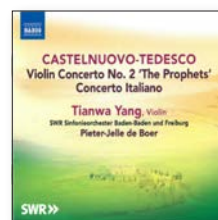
Baden und Freiburg.

It's always interesting to hear rarely performed 20th-century violin concertos, and it's a pretty safe bet that you won't know the *Concerto Italiano Op.31* at all – it's a world premiere recording. Written in 1924, it looks back to the violin styles of the 17th and 18th centuries, and was considered by the composer to be his first truly symphonic work. Jascha Heifetz really liked it and after performing it in Paris in 1927 and in New York in 1931 he asked Castelnuovo-Tedesco to write a new concerto for him.

The resulting work, the *Violin Concerto No.2 'The Prophets,' Op.66*, is certainly completely different. In 1925 the composer had discovered a notebook in which his grandfather had notated the music for some Hebrew prayers; the discovery had a deep emotional effect on him and led to his writing several works that celebrated his Jewish heritage. The concerto is one of these and uses traditional Jewish melodies in an orchestral setting that has more than a hint of the Hollywood movie scores that Castelnuovo-Tedesco would produce after moving to California some ten years later.

Heifetz, who gave the premiere in 1933 and also recorded the concerto, really liked it, but commented that apparently "no-one else did." I'm with Heifetz. ◉

▶ *Strings Attached* continues at thewholenote.com with guitar concertos by **Torroba** (Pepe Romero and Vicente Coves), string quartets by **Ruperto Chapí** (Cuarteto Latinoamericano) and works by **Piazzolla** arranged for violin and harp (Ann Hopson Pilot and Lucia Lin).



company. An interesting fellow, that Gounod... He sprang into world fame in one fell swoop with one opera, *Faust*, so successful that it has held the stage for the past 150-odd years and made him very rich, but he never could write another comparable opera ever again. However, as a young man and prior to his fame, he did dabble in orchestral composition with two symphonies plus an incomplete third, the latter newly discovered in a historic first performance here. Needless to say all were duly forgotten and completely overshadowed by *Faust*.

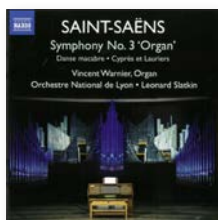
Fine works these are indeed in the hands of the extremely capable Italian conductor and Karajan Competition-winner Oleg Caetani who studied under the legendary Franco Ferrara (much admired in my teenage years when I saw him and he pretty well made me discover Schubert!). Much like the First of Beethoven, also inspired by Haydn, *Gounod's Symphony in D Major* is a real charmer with finely sprung rhythms, unmistakably French in character and conducted with a light spirit making the music sing and dance joyfully with the trumpets ringing out triumphantly at the end.

The more ambitious and mature *Second Symphony in E-Flat Major* already foreshadows the wonderful garden love scene in *Faust*. It is so lovingly performed with shimmering colours that it alone would make this disc worthwhile.

Janos Gardonyi

**Saint-Saëns – Symphony No.3 “Organ”
Vincent Warnier; Orchestre National de Lyon; Leonard Slatkin
Naxos 8.573331**

► This disc is recommended for any collection lacking the Saint-Saëns *Organ Symphony* (1886). Organist Vincent Warnier and conductor Leonard Slatkin give a colourful reading, creating a coherent whole from diversity. In the opening movement strings and winds complement each other. The Lyon winds in particular are superb, both as soloists and as a wind choir, playing everything from busy double-note figures to the chorale theme. Saint-Saëns held off introducing the organ until after the sublime transition at the close of the first movement. This passage is paced and balanced expertly by Slatkin, and the following *Poco adagio* with its beautiful romantic harmony is alone worth the disc's price. The organ becomes a new force, connecting well to wind and brass timbres while supporting the strings' melodic voice. The scherzo's tricky ensemble and the lightning-fast trio with its piano flourishes are handled impeccably. A foursquare and populist finale that incorporates brilliant brass and organ, ingenious development of the



chorale theme and the *Dies irae* and much besides, ought not to work but on this recording it does!

The Lyon Auditorium organ on this recording is a refurbished transplant from Paris of the Cavallé-Coll instrument on which *Cyprés et Lauriers* (1919) was premiered. Warnier is sensitive to the composer's late exploratory chromaticism in the solo organ lament *Cyprés*, and appropriately celebratory in *Lauriers* for organ and orchestra. An ingenious transcription of Saint-Saëns's well-known *Danse macabre* completes the disc.

Roger Knox

**Pierné; Vierne – Piano Quintets
Quatuor Arthur-Leblanc; Stéphane Lemelin
ATMA ACD2 2384**

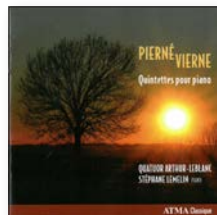
► Pianist Stéphane Lemelin is director of “Découvertes 1890-1939,” a music series dedicated to the rediscovery of neglected early 20th-century French repertoire. He collaborated with the wonderful Quatuor Arthur-LeBlanc on this marvellous recording of piano quintets by Gabriel Pierné (1863-1937) and Louis Vierne (1870-1937). These two composers were contemporaries who shared not only turbulent times in both the history of Europe and the history of French music, but also similar musical aesthetics that could be described as very French and very refined. Gabriel Pierné, a prolific composer, also had a successful career as a conductor and was a passionate proponent of modern music, having premiered works of Stravinsky, Debussy and Ravel, among others. Louis Vierne was a respected organist – six organ symphonies are prominent in his opus.

As I was listening to this recording on a cold and snowy February day, it occurred to me that these piano quintets carry intensity that is emblematic of the winter season – a thick, undiluted, powerful “force majeure” of harmonies and expressions. Vierne's music transmits darkness and pathos (possibly because he was mourning the death of his son) but also has a fierce energy to it. Pierné's quintet appears to be more gentle, cinematic, with constant rhythmic drive that brings forward flow to each movement.

Passion and virtuosity are evident in Lemelin's interpretation. The piano and strings have a good rapport, resulting in constant and flawless passing of expressions and big, enveloping sound at times. I especially enjoyed the delicate string textures in the quieter and accompanying sections.

Ivana Popovic

**Idil Biret Solo Edition 8 – Alexander Scriabin
Idil Biret
IBA 8.571302**

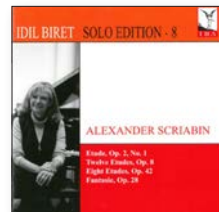


► The Idil Biret Archive (IBA) covers the long career of this much-recorded pianist; its *Solo Edition* features recent performances by the still-masterly Biret.

This disc includes all 12 Scriabin *Études* of *Op.8* and the eight of *Op.42*, along with *Op.2, No.1* and the *Fantaisie, Op.38*. Biret's expansive technique and musicianship meet the many requirements of these intricate, virtuosic pieces. Though it is greatly influenced by Chopin, I find Scriabin's early style more “Russian” than do most commentators. Biret projects well the Russian soul and idiosyncratic vocal inflections of the dolorous *Op.8, No.11* (1895). She is equally at home with the intense expressiveness, typically thick middle- and low-register textures and wide-ranging leaps (though a couple are missed) in the popular *No.12 in D-Sharp Minor*.

In the *Op.42 Études* (1903) Scriabin's style becomes more idiosyncratic. The rapid moth-like *No.1* is crowded with non-harmonic tones. Unequal note-grouping between left-hand accompaniment and right hand pervades several pieces, including *No.6* with its five against three ratio. Scriabin's tendency toward agitated and complex inner parts becomes more frequent as in *No.5*, as well as in the *Fantaisie* (1900). The overall tendency toward greater harmonic and rhythmic exploration connects with the often-improvisatory origins of Scriabin's works, which Biret conveys with convincing *rubato* where appropriate. Among other things, this set is a good preparation for Scriabin's later experimental, darkly mystical piano compositions.

Roger Knox



MODERN AND CONTEMPORARY

**French Trumpet Concertos
Paul Merkelo; Orchestre Symphonique de Montréal; Kent Nagano
Analekta AN 2 9847**

► Three challenging French trumpet concertos composed in the 20th century are given pristine, energetic and rollicking performances by soloist Paul Merkelo with the Orchestre symphonique de Montréal under Kent Nagano. Merkelo has been principal trumpet with OSM since 1995. This long working association with his orchestral colleagues is heard in the performances, especially in sections where the soloist and orchestra have tight musical conversations. Conductor Nagano is yet again brilliant in his ability to lead them both while allowing considerable freedom for individual sound statements.



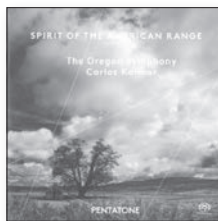
Each concerto is interesting in its compositional attributes. Militarist musical references such as trumpet fanfares and snare drums with jazz-like solo trumpet lines highlight Henri Tomasi's *Concerto pour trompette et orchestre*. Alfred Desenclos' *Incantation, Thrène et Dance pour trompette et orchestre* is the most academic of the works here. Rooted in the Romantic harmonic and melodic tradition, Desenclos also sneaks in jazz-rooted ideas, creating a movie music scenario which ends with an appropriate big bang. Even more jazz influences are found in André Jolivet's *Concerto pour trompette No.2*. Described by the composer as "a ballet for trumpet," 14 different percussion instruments, piano and saxophones lead the rest of the orchestra to groove like a big band. Merkelo shines in the second movement solo with its changing sonic qualities.

These may not be the strongest trumpet concertos ever written but the abounding essence of fun and enthusiasm in performance is uplifting!

Tiina Kiik

**Spirit of the American Range
Oregon Symphony; Carlos Kalmar
Pentatone PTC 5186 481**

▶ The "American Range" moniker of this album is a tad disingenuous as the three composers represented here all honed their craft in Paris in the 1920s and hailed from the East



Coast of America. Boston-based Walter Piston (1894-1976) was an esteemed figure in mid-20th century American music who taught a generation of composers as a professor at Harvard. His most popular work, the masterful and highly entertaining suite from his 1938 ballet *The Incredible Flutist* opens this fine recording with panache.

George Antheil (1900-1959), the self-described "bad boy of modern music," was born in Trenton, New Jersey. His 1927 composition, *A Jazz Symphony*, was first performed at Carnegie Hall by the African-American Harlem Symphonietta directed by W.C. Handy. The orchestra responds to this swaggering score with great gusto, with notable contributions from a very tight brass section.

Brooklyn-born composer Aaron Copland (1900-1990) stressed in his program note for the 1946 Boston premiere of his *Third Symphony* under Koussevitsky that his work contained "no folk or popular material," hallmarks of his previous highly successful series of ballet scores. Nevertheless, the triumphalism of this, his most ambitious and extended composition, mirrored the optimism of the Postwar Era and the work was swiftly hailed as the epitome of the longed-for "Great American Symphony." Kalmar's

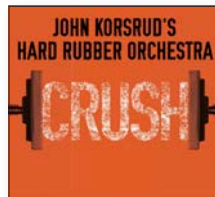
interpretation eschews the tub-thumping often brought to this symphony with a highly sensitive and fluid reading which illuminates the complex thematic relationships between the four movements of this mighty work.

Pristinely captured in vivid sonics, these are live performances unmarred by any extraneous noises. This is a recording you'll surely enjoy listening to repeatedly.

Daniel Foley

**John Korsrud - Crush
John Korsrud's Hard Rubber Orchestra
rubhard 04 (hardrubber.com)**

▶ From note one, it's clear that composer and bandleader John Korsrud studied at the Burning Man school of jazz, forging his wide-ranging musical inspirations into a bubbling hot electric Kool-Aid. *Crush*



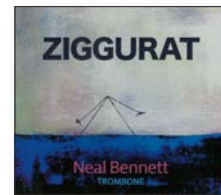
is all about oppositions: between big band and chamber music instrumentations; in the mash-up of musical genres; as competing strands within individual textures, and among the pieces, interpolating between the rabid (*Crush, Lowest Tide, Slice, Wise Up*) and the pensive (*Peace for Ross, Mist 1 & 2*). While the longer, heavier works symbolize a hydraulic press squeezing divergent energies out the seams, their shorter counterparts are the compacted, focused units at the end of the process.

On first hearing some of the pieces may sound discombobulated, but further listening reveals that even the most frenetic surfaces are unified with careful constraint. In *Crush*, surrounding the flailing wildness of drummer Dave Robbins, percussionist Jack Duncan and trumpet soloist Brad Turner, Korsrud displays near-tantric restraint with a slow, sustained low-register chorale, generating the tension that defines the piece. For *Lowest Tide*, among visceral clouds of fast and wiry ascending figures reminiscent of mid-period Ligeti, a Phil Dwyer solo scorches the Earth, Wind & Fire-inspired groove, punctuated with metallic horn shots that turn into a buzzing sax section pulp. In *Come to the Dark Side*, a serpentine trumpet lead (played by Korsrud) is pitted against a consistently pneumatic, stuttering accompaniment loosely recalling John Adams' *Short Ride in a Fast Machine*. Industrial-strength Mahavishnu Orchestra-styled *ostinati* churn their repetitions alongside guttural baritone saxophone exhortations and Ron Samworth's warped guitar playing in the final piece, *Wise Up*. If it seems like an implausible assemblage of ideas and sources, Korsrud and crew's deft handling will flatten any doubt like a Jumping Jack Tamper™ on the sands of the playa.

Paul Steenhuisen

**Ziggurat
Neal Bennett; Brian Nesselroad
Redshift Records TK433
(redshiftmusic.org)**

▶ Matching personality to instruments in the brass section, trumpets are the alphas, French horns are quietly confident team players of generally modest demeanour; near the bottom you find the seeking souls who play trombone. Sensitive by nature, they mask this trait with tough-guy attitudes, fooling nobody. (The tuba runs the show, but nobody wants that to get out).



The last half-century has seen a surprising number of highly gifted sackbut virtuosi, players who turn their unwieldy horns on various dimes to produce striking results. Taking his place among them is Canadian Neal Bennett. His recent release, *Ziggurat*, offers works for solo trombone as well as a variety of choir sizes. Best known to local fans of new music will be Jocelyn Morlock, who contributed *Sequoia* for an ensemble of eight trombones and percussion and *After the Rain*, a solo piece. Scott Good's *Liquid Metal* for ten (!) trombones, is a mighty enjoyable evocation of the foundry scene from *Terminator 2*.

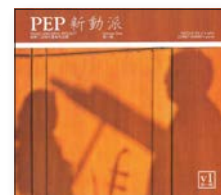
Most of the composers are based in B.C., and his lone collaborator is percussionist Brian Nesselroad. Yes, instead of herding all available and capable practitioners for the multi-bone works (four of the seven tracks), Bennett worked all 34 (THIRTY-FOUR) parts up himself, layering overdub upon overdub. Sink that putt, I ask you.

The material is uneven. I'm nuts about Rob McKenzie's blues-based *Indigo* but I feel Roydon Tse's *Continual Awakening*, riffing on short-term memory impairment, is more interesting in idea than execution. Theatrics fail to work on a disc as they might on stage in Swedish composer Folke Rabe's *Basta*, though the piece serves to highlight Bennett's virtuosity. Finally there's *Ziggurat*, by Farshid Samandari, a gorgeous dialogue with background voices and drums; it evokes the grand structure suggested by the title. A chattering coda ends the disc with a bang.

Max Christie

**PEP: Piano and Erhu Project
Nicole Ge Li; Corey Hamm
Redshift Records TK437
(redshiftmusic.org)**

▶ The Vancouver duo Piano and Erhu Project (PEP), founded in 2011, is by its very nature a cross-cultural enterprise. It represents the ongoing artistic partnership



Something in the Air

Unusual Formats for New Music

KEN WAXMAN

“Everything old is new again” doesn’t go quite far enough in describing formats now available for disseminating music. Not only are downloads and streaming becoming preferred options, but CDs are still being pressed at the same time as musicians experiment with DVDs, vinyl variants and even tape cassettes. Happily the significance of the musical messages outweighs the media multiplicity.

If there’s one instance of a musician having it all, then consider Swedish saxophonist **Mats Gustafsson’s** boxed set **Hidros 6 – Knockin’ (Not Two MW 915 nottwo.com)**.



Recorded during a five-day gig in Krakow, by a specially constituted 12-member **NU Ensemble**, it highlights the group’s performance of the title track plus different musicians’ solo work. In total the **Hidros** box contains five CDs, two LPs, one DVD plus a 22-page LP-sized booklet. An addendum, the hour-plus DVD, includes a filmic record of different-sized ensembles improvising, rehearsing or performing the *Knockin’* score plus interviews with many of the principals. All four sides of the LPs are given over to the large ensemble performance, which celebrates the transgressive sounds which Little Richard Penniman brought to pop music in the 1950s. Not rock ‘n’ roll by any stretch of the imagination, Gustafsson’s graphic score combines the free jazz methodology of the players with samples of Little Richard’s works propelled by turntablist Dieb13, plus high-pitched repetition of certain phrases from his hits by vocalist Stine Janvind Motland. Climaxing with a call-and-response manifest the four sides of *Knockin’* shove the vocal freedom engendered by Penniman into the instrumental realm. Solo and in sections, the players use extended instrumental procedures to fragment themes into in-your-face abstractions. Lyric soprano Motland has the hardest task since repeatedly vocalizing Little Richard lyrics such as “Hmm, I don’t need a show/ Gimmie gimmie gimmie gimmie” or “Bama lama bama loo/Go, go, have a time” calls for intense concentration plus a sense of humour. She and the other players are better showcased on the three group CDs. Accompanied by only Dieb13 and drummer Paal Nilssen-Love, Motland eschews words for bird-like falsetto titters and warbles which elongate enough to make common cause with the slashes of sound and LP tracking rumbles sourced by Dieb13. At the same time her staccato pacing and wails connect on a visceral level with Nilssen-Love’s undulating

and unvarying patterning. Elsewhere, the drummer demonstrates his malleability laying down an unobtrusive beat for *Nybyggarland* one of the vintage Scandinavian bop classics the band Swedish Azz plays. That quintet, filled out by Per Åke Holmlander’s tuba, Gustafsson on baritone sax, Dieb13 and Kjell Nordeson on vibes and drums creates a tune that’s engaging and swinging at the same time, with Nordeson’s vibes providing the sparkling melody as the low-pitched horns push out balanced blasts. Nordeson is also an exceptional drummer, with the evidence on the more-than 29-minute duet with pianist Agustí Fernández. Aggressively acoustic, the two produce a memorable savage, free-form intensity, as does a medley of New Thing classics performed on a later disc at warp-speed velocity by The Thing – Gustafsson, Nilssen-Love, bassist Ingebrigt Håker Flaten – plus additional tenor saxophonist Joe McPhee. With Fernández smacking the side of his instrument and forcefully plucking piano strings with fish-hook sharpness, it’s sometimes hard to determine where the drummer’s dynamic clunks and metal rustles end and his begin. Crucially this blunt-beat colouration reaches an exultant climax following the pianist’s highly volatile keyboard cascades and the percussionist’s introduction of clacking metal bar abrasions from his vibes. More memorable matchups include Fernández and Gustafsson joining trumpeter Peter Evans or McPhee with bass clarinetist Christer Bothén. On the first, the pianist’s rappelling forward at player-piano velocity challenges as well as accompanies the horn men. The result is staccato and dyspeptic timbres from both: in Evans’ case moving beyond the limits of his horn to elevate notes past triplets; and in Gustafsson’s blasting honks and slurs upwards. McPhee and Bothén create a gentler duet, each man defining the American or Swedish abstractions’ elaboration, with McPhee supplying human-like cries from his horn as Bothén appears to be digging into his own stomach lining for raw expression. With so much music to choose from however, it’s likely the listener will find much to enjoy in this box of wonders. ●

✂ *To read which formats were selected by Montréal duos Charuest and Epps, Martel and Lauzier and British bassist Barry Guy for their music, see the continuation of this column at thewholenote.com.*



between pianist and UBC music professor Corey Hamm, a champion of avant-garde music, and the *erhu* player Nicole Ge Li, the concertmaster of the B.C. Chinese Music Ensemble. She is a virtuoso on that Chinese two-stringed fiddle, the most popular of the *huqin* family. Moreover, as eloquently evidenced on this album, Li is as much at home in recent Western musical idioms as in Chinese ones.

While the combination of *erhu* and piano may be novel to most Canadian listeners, it isn’t news in China. There the practice of a pianist accompanying an *erhu* soloist reaches back into the last century. The compositions which form the backbone of Li and Hamm’s project however, exemplify a more fluid interplay between these two instruments, each an icon of its respective culture. Rather than an inter-cultural vanity project, their collective music-making focuses on polished, musically engaged readings of recently commissioned scores. It’s also a reflection of Vancouver’s rich, ever-evolving, pan-Pacific music scene.

The repertoire on the album all dates from within the last few years. It explores a wide stylistic range, from the alternately sassy, sizzling *Blues ‘n Grooves* (2014) composed by University of Toronto composition student Roydon Tse, to Edward Top’s mysterious, modernist *Lamentation* (2014), a feast for Li’s expressive mastery in the *erhu*’s upper range. Top was a recent composer-in-residence with the Vancouver Symphony Orchestra.

A word about the composers; of the ten featured here most are Canadian, including Jocelyn Morlock, John Oliver, Laurie Radford and Mark Armanini. The polished scores they have produced for PEP are all performed with care and élan, and bear repeated listening. With a treasury of over 40 commissioned works by both Canadian and Chinese composers played to high standards, I’m not surprised that Volume 2 of PEP has already been announced.

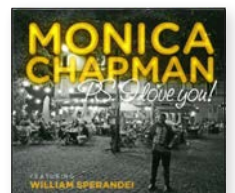
Andrew Timar

JAZZ AND IMPROVIZED MUSIC

P.S. I Love You

Monica Chapman; William Sperandei
LME Records 6 79444 20020 0
(monicachapman.net)

▶ With *P.S. I Love You*, talented vocalist Monica Chapman presents an engaging collection of material that is both nostalgic and romantic, but with a discernably sensual and torrid blues sensibility. She has surrounded herself with intuitive musical collaborators, including JUNO-winning producer/pianist Bill King, whose innovative arrangements (as well as his piano work) really define this well-conceived project.



jAZZ,eh?

STUART BROOMER

Other first-call musicians include Dave Young on bass, Nathan Hiltz on guitar, Mark Kelso on drums and featured guest, William Sperandei on trumpet.

First up is Irving Berlin's Tin Pan Alley hit, *I Love a Piano*, which sets the stylistic tone and is sung with the rarely performed verse, which then segues into a funky chitlin' circuit jam, replete with a burning hot trumpet solo from Sperandei. The title track is the rarely performed Gordon Jenkins/Johnny Mercer ballad, which was most notably recorded by the incomparable Billie Holiday. In Chapman's interpretation she has captured an appropriately ironic, bittersweet subtext while clinging to the beauty of the melodic line and lyrical intent.

Of special note is another Berlin tune, *Shaking the Blues Away*, which is perhaps most recognized as the four-alarm number performed by Ann Miller in MGM's classic movie musical *Easter Parade* – cleverly delivered here with a spicy Louisiana roadhouse feel and lusciously languid vocals. A real treat (and slightly forward in the timeline) is Lionel Bart's theme from the 1963 James Bond flick, *From Russia with Love*, which is perfectly arranged for Chapman's luscious voice in a pure, classic jazz mode. This CD is a stunner, and a wonderful follow up to Chapman's 2014 debut CD.

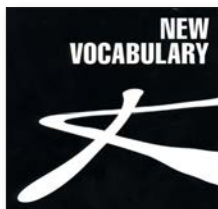
Lesley Mitchell-Clarke

New Vocabulary Ornette Coleman System Dialing SDR #009 (systemdialingrecords.com)

► Maverick as he has been throughout his career, alto saxophonist Ornette Coleman, who personifies experimental jazz and won the Pulitzer Prize for music in 2007,

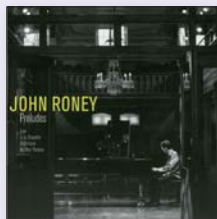
has released a new disc with little fanfare. Recorded in 2009, Coleman's first CD since 2006, and first studio session since 1996, *New Vocabulary* doesn't feature the acoustic two-basses-and-drums quartet with which the reedist has been touring for a decade. Instead Coleman improvises alongside trumpeter and electronic manipulator Jordan McLean, drummer Amir Ziv, and, on three of the 12 tracks, pianist Adam Holzman. Although his name is neither on the cover nor attributed on the un-credited songs, the idiosyncratic titles are classic Coleman-speak.

Just as the alto saxophonist defined free jazz in the late 1950s and jazz-funk fusion in the 1980s, he easily adapts to the centrality of processed wave forms plus chunky percussion beats. Significantly, his barbed but effervescent reed tone is as individual, staccato and pointed as ever. Accordingly, tunes such as *H2O* and *The Idea Has No Destiny* clearly demonstrate how cymbal cracks and fierce



Though **Kenny Wheeler** emigrated to Britain in the 1950s, few made his ongoing contribution to jazz in Canada, from teaching at the Banff Centre and recording with the Maritime Jazz Orchestra to performing in between – and no Canadian jazz musician has been a greater stylistic influence around the world – from his distinctive leaping lines and subtly expressive pitch mutations to the spacious invention of his compositions. Wheeler passed away in September 2014 but was already in ill-health in December 2013 when he recorded **Songs for Quintet** (ECM 2388, ecmrecords.com). It's typical Wheeler, here surrounded by his quintet of London regulars, the powerful tenor saxophonist Stan Sulzmann, the spare and glassy toned guitarist John Parricelli and the rhythm section of Chris Laurence and Martin France, so quietly buoyant as to be almost invisible. That's one of the special qualities of a Wheeler performance, a kind of musical intimacy that suggests a man at home composing, playing the piano or flugelhorn, looking out the window, then suddenly illuminated by an epiphany, some confluence of memory, climate and mood, some revelation that transforms the quotidian. Wheeler's breath and embouchure may be less secure than they once were, but that rare vision is intact throughout this CD, a final gem in a brilliant discography.

If classical music and jazz have intersected in a thousand different ways, the meeting has rarely been as comfortable as **John Roney's Preludes** (Effendi FND138, effendirecords.com). In an hour-long program, the pianist blurs the lines between interpretation and improvisation, stretching the contours and harmonic vocabularies of a series of classical preludes by Bach, Gershwin, Debussy, Chopin and Scriabin, with Duke Ellington's *Prelude to a Kiss* included to further the range. There's a romantic sweep to much of the music, a passion for melody that will press a piece into another idiom. An opening prelude from Bach's *Well-Tempered Clavier* stretches to impressionism, a closing one to boogie-woogie. Debussy, Chopin and Scriabin have influenced the greatest jazz pianists (Art Tatum, Bud Powell, Bill Evans) to such an extent that it seems perfectly natural to hear them extended in such a fluid way.



It's been two years since *Tell*, the debut of **Myriad 3**, and the trio of pianist Chris Donnelly, bassist Dan Fortin and drummer Ernesto Cervini

continues to develop a distinctive style on **The Where** (Alma ACD61742, almarecords.com), fusing classical and pop elements in a traditional piano trio. The band's identity hinges on the shared composing strengths of its members, each of whom brings an almost orchestral palette to the trio. The group's sonic breadth is further enhanced by the band's prodigious doubling: both Donnelly and Fortin employ synthesizers, while Cervini overdubs four woodwinds on his own *der Trockner*. There's a distinctive direction evident from Donnelly's *First Flight*, propelled by a rhythmic force that suggests art rock bands like King Crimson, and it's just as palpable at the CD's conclusion with Fortin's looming, brooding *Don't You Think*.

Eric Dolphy was an essential catalyst in the free jazz revolution of the 1960s. A brilliant multi-reed player, he made vital contributions to the music of John Coltrane, Ornette Coleman and Charles Mingus, among others, helping to shape a generation. 2014 was the 50th anniversary of his death and among the commemorations is **Tangent (for Eric Dolphy)** by **Ken Aldcroft's Convergence Ensemble** (Trio Records TRP-020, kenaldcroft.com/triorecords.asp). True to Dolphy's innovative spirit, guitarist Aldcroft pursues his own course (only the theme of *Section VI* strongly suggests Dolphy's compositions), supplying composed materials to his band who are free to initiate and combine them, extending the freedom of improvisation while developing specific ideas. The spirit of group creation is strong and the results are consistently engaging, with complex dialogues involving all concerned, including trombonist Scott Thomson, bassist Wes Neal, drummer Joe Sorbara and new arrival Karen Ng on alto saxophone. Her finest moments arise in the cool fire of *Section V*.

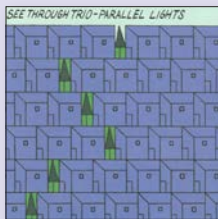
Karen Ng has rapidly become a significant presence at the creative edges of Toronto jazz. In 2014 she also joined **See Through Trio**, a project founded in 2004 that includes pianist Tania Gill and bassist Pete Johnston. Devoted to Johnston's angular and elusive compositions, **Parallel Lights** (Woods and Waters Records WW008, seethroughtrio.bandcamp.com).



Jazz, eh? continued from page 13

com/album/parallel-lights) evokes the music of the Jimmy Giuffre 3 circa 1961, a kind of minimalist free jazz at chamber music dynamics that featured compositions by Carla Bley. In the same spirit, See Through Trio creates quietly involving, thoughtfully deliberated music. It's a "hear through" trio, one in which every note of Ng's light, Lee Konitz-like alto timbre and Gill and Johnston's sparse, linear work is in sharp relief, even on the relatively animated *Never the Right Angle*.

Montreal's Bronze Age Records is releasing new music on vinyl LPs, part of a widening movement convinced of the medium's sonic superiority. One of its first releases further invokes the golden age of vinyl: *En Direct du Suoni per Il Popolo* (Bronze Age Records, bronzageage.com) presents *Nouveau Jazz Libre de Québec*, a descendant of Quatuor Jazz Libre de Québec, the group that combined the liberating messages of free jazz and Quebec nationalism in the mid-60s. The original band's sole survivor, drummer Guy Thouin, combines here with saxophonists Bryan Highbloom (tenor and soprano) and guest Raymon Torchinsky (alto) to create raw, energetic free jazz with all the emotional power that marked it in the 1960s. Thouin's machine-gun snare and restless tom-toms drive the saxophones forward, whether it's a distinctive take on Monk's *Bemsha Swing* (here reconfigured as *Bemsha Swingish*) or the original *Theme 25ieme Avenue*. 



wide smacks plus disintegrating brass oscillations can lock in with reed brays. The result leads to elaborate spherical timbres that reach pressurized summits then coalesce joyously. With calculated chording, Holzman's harmonies add another dimension. That means a track such as *Value and Knowledge* reaches a luminous climax that folds trumpet splats, drum corps rat-tat-tats and rubato piano lines into an infectious near dance beat. Finally, *Gold is God's Sex*, the CD's climactic last track, demonstrates how feverish keyboard tolling plus revved-up reed bites can tame washes of menacing electronics.

Since Coleman's playing is oblique but decisively melodic, *New Vocabulary* is a disc that's convivial as well as challenging. Plus it shows that Coleman's authentic ideas can convincingly adapt to and be adopted by any number of undogmatic musicians.

Ken Waxman

Imaginary Cities
Chris Potter Underground Orchestra
ECM 2387

► Saxophonist Chris Potter first garnered attention as a sideman to senior masters, from 1994 figuring prominently in the bands of the late drummer Paul Motian and the bassists Dave Holland and Steve Swallow. In the past decade, he's emerged as a leading figure in the contemporary mainstream, combining emotional power and an expansive creativity. He's previously written for a ten-piece ensemble (*Song for Anyone*, 2007) and his last CD, *The Sirens*, was an extended suite inspired by Homer's *Odyssey*. On *Imaginary Cities* he's augmented his usual Underground quartet to an 11-member orchestra, adding vibraphone, two basses and a string quartet.



In the four-part, 36-minute title suite and four unconnected pieces, Potter constructs strong themes, synthesizing elements of jazz and classical music and matching them with rhythmic patterns sourced from as far afield as funk and Balinese gamelan to create complex grounds that both stimulate and merge with the improvised solos. Potter's strengths are apparent from the opening *Lament*. His sound is flexible and expressive, hard, bright and capable of great nuance. On faster tempos, there's a whiplash suddenness to his phrasing, while an ingrained nobility of line enhances the elegiac work.

Well past any traditional concept of the big band, Potter's pieces for orchestra create a complex web of materials that feed his partners' spontaneous impulses as well as his own. His regular band members – pianist Craig Taborn, guitarist Adam Rogers and drummer Nate Smith – all stand out, as do vibraphonist Steve Nelson and violinist Mark Feldman.

Stuart Broomer

Prehistoric Jazz – Volume 1: The Rite of Spring

Eric Hofbauer Quintet
Creative Nation Music CNM 025

Prehistoric Jazz – Volume 2: Quintet for the End of Time

Eric Hofbauer Quintet
Creative Nation Music CNM 026
(erichofbauer.com)

► For most people "prehistoric jazz" means W.C. Handy or Buddy Bolden, yet Boston-based Eric Hofbauer puts a post-modern spin on the concept.

Recognizing that advanced improvisation takes as much from the so-called classical tradition as jazz, he reworks two 20th-century musical milestones into separate programs for trumpeter Jerry Sabatini, clarinetist Todd Brunel, cellist Junko Fujiwara and drummer Curt Newton plus his own guitar. Each is handled differently.

The studied primitivism of Igor Stravinsky's symphonic *The Rite of Spring* is miniaturized with each player standing in for a different orchestral section. The result is as rousing and romantic as the original score, but with openings for distinctive solos that rhythmically extend the composer's ur-modernism. Originally composed for a chamber ensemble, Olivier Messiaen's *Quatuor pour la fin du temps* is implemented with as much joyous ecstasy as the composer intended, but stripped of its overt Christian mysticism.

In essence Hofbauer finds the link between *Quatuor* and the gospel music that fed into the birth of jazz. That means that, for example, *Louange à l'éternité de Jésus* is given a swing-Dixieland treatment that includes a harshly passionate intermezzo from Fujiwara's cello that still cossets the theme. While Messiaen's more overtly pastoral sequences remain intact, transforming solo passages into contrapuntal duets between string strums and bass clarinet glissandi in one instance or another matching graceful trumpet lines to the metallic clank of guitar preparations, enhances the narrative. As well the supple rhythm output by Newton and picked up by the others adds festive swing to the proceedings. With one section titled *danse de la fleur...* contrasting dynamics played by the five wrap up into novel expressions as song-like as the original.

The Rite of Spring presents another strategy. With sequences such as the *augurs of spring* rife with motion, Hofbauer adapts the loco-motive-style theme so that call-and-response



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strums, slaps, slurs and squeaks add up to linear movement. Fujiwara often uses a walking bass line, and extended plunger trumpet tones and extended drum ruffs are frequently heard, but this doesn't prevent the narrative from jumping from swing to smooth and back again. This melodiousness extends to a motif-like *mystic circle of the young girls* where a clarinet/guitar duo adds a clean blues sensibility to the line.

By the final section with its evocation and ritual action leading to *the sacrificial dance*, Stravinsky's Slavic roughness gives way to buzzing reed vibrations plus trumpet obbligatos that add a jazz sensibility to the score. Melding improvised music's rugged tunefulness with Stravinsky's mercurial vision, the climax is more buoyant yet just as rhythmically sophisticated as the original.

Ken Waxman

POT POURRI

The Blues Violin
Lenny Solomon
Independent #301 (thebluesviolin.com)

► After the international success of his show *Bowfire*, Lenny Solomon is returning to his roots with his newest release *The Blues Violin*. This JUNO Award-winning



Toronto musician has built a solid reputation as a jazz violinist, though he has a lengthy classical and pop background. The music on this album journeys through different blues styles but that is not all – Lenny Solomon adds jazz, funk and rock elements with the craftsmanship of a mature artist. The rhythm section (Marc Ganetakos, guitar; Shelly Berger, bass; Mark Lalama, keyboards; Steve Heathcote, drums and percussion) provides a wonderful landscape for the savvy violin solos and shines in solos of their own. Greg Kolchinsky, who recorded and mixed this album, did a fine job bringing out the variety of electric violin sounds.

The recording opens and closes with lively jazz numbers – *Jumpy* gives a nod to the Jump Jive sound and features fluent violin solos and buoyant horns while *Jojo*, in addition to the impressive violin improvisations, offers the spotlight to the rhythm section. In between are mellow compositions such as *Winter Tears* and *Slow Side into Blues* (this one evocative of Stephane Grappelli's style) and more animated ones – *Half Full Blue*, with its majestic opening and a rock beat, and *Spooky Blues*, with clear violin lines over funk guitar. *Edgar's Blues* stands out for its wah-wah violin effects – the violin sound is stimulated with electronics and controlled by the movement of the player's foot, creating an expressive tone that mimics the human voice.

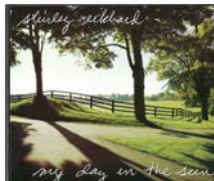
Highly recommended for escaping the

winter blues.

Ivana Popovic

My Day in the Sun
Shirley Eikhard
Independent SEM2014 (shirleyeikhard.ca)

► Shirley Eikhard is one of the most significant, contemporary singer/song-writer/composers that Canada has ever produced. She has created hit songs for a variety of international artists – blurring the lines between musical genres and embracing elements of country, blues, pop and soul. Eikhard's Grammy-winning song *Something to Talk About* became a megahit for the incomparable Bonnie Raitt and she has also penned material for such diverse artists as Rita Coolidge, Anne Murray, Emmylou Harris, Cher and Chet Atkins. Eikhard's latest project, *My Day in the Sun*, is rife with her trademark lyrical and melodic skill. Each track is an original Eikhard composition, and a



synesthetic treat – in other words, a satisfying delight for the head, heart, eyes, ears and spirit.

The Reggae/Ska-influenced opener *Pray for Rain* features clever multi-tracked vocals (as well as an appropriate Farfisa-like keyboard patch), and sets the stylistic tone for the entire CD on which Eikhard not only sings all the parts but also plays all the instruments. Her rich, warm, alto voice easily wraps itself around the soulful, rhythmic tracks and effortlessly imbues each song with her distinctive lyrical poetry and profound emotional content. The title track explores her very personal journey as a mature artist... a journey that has not only wended its way through a long and meaningful career, but a career that is as artistically relevant now as it has ever been. It is a joy to hear Eikhard singing in her own, authentic voice – with more than a little positivity, power and truth (elements often lacking in today's simplistic pop tunes). Of particular note is *What Could Have Been* – an anthem about putting the past in perspective and moving ahead into a joyous future.

Lesley Mitchell-Clarke

Old Wine, New Bottles

Fine Old Recordings Re-Released

BRUCE SURTEES

The treasured recordings of **Renata Tebaldi** that grace the collections of countless music lovers around the globe have been re-issued, all of them, in an omnibus edition in the now familiar cube issued by **Decca (4781535, 66 CDs)**. These are not reissues from doubtful sources but from the archives of Decca itself, ensuring the very best sound of the original recordings.

53 of the CDs contain 27 complete operas: *Mefistofele*, *La Wally*, *Adriana Lecouvreur*, *Andrea Chénier*, *Cavalleria Rusticana*, *La Gioconda*, *La Bohème* (1951 & 1959), *La Fanciulla del West*, *Madama Butterfly* (1951 & 1958), *Manon Lescaut*, *Tosca* (1951 & 1959), *Turandot*, *Il Trittico*, *Aida* (1952 & 1959), *Un Ballo in Maschera*, *Don Carlo*, *La Forza del Destino*, *Otello* (1954 & 1961) *La Traviata* and *Il Trovatore*. Also the *Verdi Requiem* (1951).

Included in the casts are Carlo Bergonzi, Jussi Björling, Mario del Monaco, Dietrich Fischer-Dieskau, George London, Luciano Pavarotti, Cesare Siepi, Marilyn Horne, Nicolai Ghiaurov, Regina Resnik... and the list goes on. Conductors include Karajan, Solti, Bonyngé, Serafin and many others.

Also included are albums of Songs, Folk Songs, Opera Arias, Opera Duets, a Christmas album and Rarities.

Tebaldi's recording career began in 1951 and ended with her retirement in 1973. Some operas were recorded twice giving us the opportunity to do the thing collectors do and compare the first Tebaldi to Tebaldi seven years on. Or just to enjoy hearing Tebaldi again and again. Complete casts and recording data are included but no librettos and translations.

To make it possible to easily locate a particular recording I suggest that the first thing to do is clearly copy the disc number, 1 through 66, on the top right-hand corner of the paper sleeve.

Wilhelm Furtwängler's final performance of the Beethoven Ninth was in Lucerne on August 22, 1954 with the **Philharmonia Orchestra**, the **Lucerne Festival Chorus** and soloists **Elizabeth Schwarzkopf**, **Elsa Cavelti**, **Ernst Haefliger** and **Otto Edelmann**. Based on the original analogue tapes from the broadcasting archives, **audite** has produced an exemplary re-mastering (**SACD 92.641**). The rather dry acoustic exposes a lot more than the relatively murky 1951 Bayreuth Festival recording



from EMI. The Philharmonia from London is heard here in its glory days, the tempos are familiar to Furtwängler's devotees and absolutely everything fits together to perfection. From the first bars the superior sound of this new disc unzips all the nuances and dovetailing of instrumental colour. Furtwängler's elemental vision of the third movement is singular. The forces are so inspired and well-rehearsed that the staggering difficulty of the fourth movement finale is achieved without any sense of effort; not at all easy in a live performance. This is consistent with and a perfect document of Furtwängler's vision of the Ninth and is an essential addition to an appropriate collection. Incidentally, the Tahra SACD issued in 2008 sounds to have been based on a later generation copy.

Another new SACD re-mastering from Praga of legendary performances features **David Oistrakh** playing Beethoven's **Violin Concerto** and the **Triple Concerto** both licensed from EMI (PRD/DSD 350082 SACD hybrid). Neither recording is the first time Oistrakh was showcased in this repertoire but this was the first time he had recorded them in stereo. The soloists in the 1958 Triple were not strangers, being members of the David Oistrakh Trio, pianist Lev Oborin and cellist Stanislav Knushevitzky accompanied by the Philharmonia Orchestra under EMI's house conductor, Sir Malcolm Sargent. The *Violin Concerto*, also from 1958, was recorded in Paris with the ORF Orchestra directed by André Cluytens. David Oistrakh's various recordings of Beethoven and just about anything else remain landmarks and their value undiminished. The sound on this new production is cleaner, more spacious and detailed than the original stereo discs.



Martha Argerich & Claudio Abbado – Complete Concerto Recordings (DG 4794155):

The first collaboration between Abbado and Argerich to be recorded by DG was in 1967 with the Berlin Philharmonic Orchestra playing the Prokofiev *Third Piano Concerto* and the Ravel *G Major*. The last concerto in this inexpensive little 5CD box documents their last concert in March 2013 at the Lucerne Easter Festival playing the Mozart *Piano Concertos No.20, K466 and No. 25, K503*. In the intervening years DG recorded the Chopin *Concerto No.1*, the Liszt *First Concerto* and the Ravel *G Major* made during Abbado's tenure with the London Symphony; the Tchaikovsky First with the Berliner and the Beethoven Second and Third Concertos with the Mahler Orchestra. In every case the performances are perfectly judged and persuasive, displaying both sensitivity and authority that serve the composers well.



The welcome series of the young **Martha Argerich** on Doremi has arrived at **Volume Four (DHR-8036)** containing items from the 1965 Seventh International Chopin Competition in Warsaw of which Argerich was the First Prize winner. By 1965 Argerich had already won the first prize at two other international competitions in Geneva and Bolzano. And she was already signed to a recording contract with DGG. These selections of award-clinching performances as recorded live from the Chopin Competition, presented in flawless sound, are valuable documents of the rising star. Works include the Third Sonata, a selection of *Nocturnes, Etudes, Preludes, the Polonaise Op.53* and more. A bonus track is a very rare recording from Buenos Aires of the 14-year-old "lioness at the piano" playing the *Etude, Op.10, No.1*. **🎵**



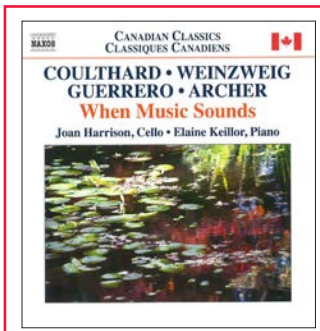
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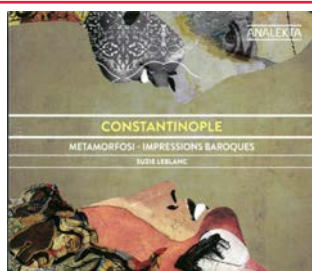
For more information Thom McKercher at thom@thewholenote.com



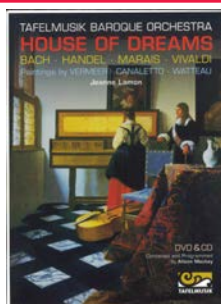
"... the Sonata for Cello and Piano (1946) which I must confess is my favourite selection with its shades of Debussy and cascading melodies ..."



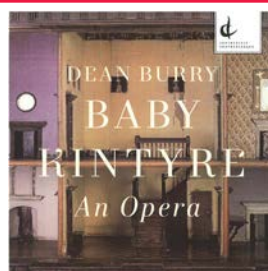
"... the works recorded here are restored to life in a lavishly illustrated edition, played with great sensitivity by I Barocchisti..."



"... Unique exchanges abound amongst the instrumentalists, particularly in the Kapsberger selections, ever shifting in rhythmic nuance..."



"...there are many lovely moments of musical and dramatic interchange, such as the item in the Handel section with the violinists..."



"... The performances by all the singers are clear and colourful. Eileen Nash is especially outstanding in her performance and childlike vocal tuning of the ten-year-old Rita..."



"... From the first hesitant measures, the listener immediately senses that indeed, this is what Beethoven would have wanted the phrasing always carefully nuanced..."

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PETER MATHIS / ECM RECORDS

... a transparent approach with a focus on the music's singing line ...

June). "I really like to play a program many times," he told me when I suggested that some performers might find that boring. "For me everything is so difficult that I am never bored."

In fact, the day after his Music Toronto recital, Fellner will perform the same program in the Narvesons' house in Waterloo as part of the Kitchener-Waterloo Chamber Music Society's 41st year. Before his sabbatical Fellner had appeared in that "amazing place" several times, including a traversal of Beethoven's 32 piano sonatas.

Recording himself (something that Brendel used as a personal teaching tool and encouraged) is also part of the process of improving his performance step by step. And it's not only little details that he corrects. "Sometimes good things happen and you just realize it when you hear the tape, so then of course, you try to keep them."

And even though emotion is always paramount in his approach to playing, "that doesn't mean that it is forbidden to think or to reflect."

Fellner has spoken elsewhere of his pleasure working with Kent Nagano and the Montreal Symphony on their ECM recording of

Beethoven's *Fourth* and *Fifth Piano Concertos*, mentioning the orchestra's ability to play softly and transparently. So I asked about his own transparent approach with its focus on the music's singing lines. And he confirmed that transparency (clarity) and a singing way of playing the piano are essential goals of his.

He told me that when he played for Brendel in 1990, it was the first movement of Beethoven's *Appassionata Sonata* that started the teaching process. Brendel told him that the beginning of a Beethoven sonata was crucial, that everything is there. And the critical idea that you have to play so clearly that a musical person must be able to write down the score just through listening to your playing.

Fellner has recently begun teaching a few students of his own (since the fall of 2013), a process he finds quite rewarding. "I hope my students learn something but I learn a lot from them," he told me. "You have to explain everything to them including things that seem perfectly logical to you. And then you see that they are not logical at all. When I'm at home, when I practise, I imagine everything. So I don't have to conduct, I don't have to sing. I try to realize this on the piano. But with the students I have to show them, I have to be quite extroverted. I have to sing, to dance, to conduct. And that's quite a good thing for me."

He spent the entirety of 2012 on a sabbatical from public performance, studying new repertoire and pursuing his interest in literature and film. (As a former film programmer myself who still writes about film and the symbiotic connection between film and music, I was intrigued to discover that Fellner had written an essay on Buñuel's use of music -- which I read in its Google translation. It was comprehensive and eloquent.)

"First of all," he said, "I was impressed by Buñuel's films, by their subversity, mysteriousness and humour. Then, I realized that the music in his films played an important role. My essay tries to show how Buñuel in his early works used music as a (often subversive) counterpoint; or even as part of a surrealistic collage: a clash between the image/action and the music. Then in his later works (beginning with *Viridiana*) he doesn't use background music any more at all. Occasionally, music is played within the film (you can see a gramophone, or a piano).

"In general, I think there has to be an artistic reason for the use of music in film. An example of great film music is for me *Last Year in Marienbad* by Resnais: the synthesis of the slowly panning camera, the voice of the narrator and the organ music has a mesmerizing effect."

Listening to Fellner's recordings between our email exchange and our short conversation, I had been particularly struck by the *Sarabande* in his recording of Bach's *Fifth French Suite*. As our conversation was coming to an end, I felt compelled to ask if he had ever played it as an encore.

"Oh yes. Many times," he answered.

"It's just so beautiful," I added.

"I love this piece," he said. ●

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

FELLNER ON RECORD

Below is Till Fellner's complete ECM discography which followed several recordings on Apex and Erato over the prior decade.

2004

Das Wohltemperierte Klavier I: Johann Sebastian Bach; Das Wohltemperierte Klavier I: Preludes and Fugues I – XII BWV 846 – 857.

Recorded September/October 2002 *ECM New Series 1853*

2009

Inventionen und Sinfonien Französische Suite V: Johann Sebastian Bach;

Inventionen BWV 772 – 786; Sinfonien BWV 787 – 801; Französische Suite V in G-Dur BWV 816.

Recorded July 2007 *ECM New Series 2043*

2010

Piano Concertos Nos. 4 and 5: Ludwig van Beethoven; Orchestre symphonique de Montréal; Kent Nagano, conductor; Piano Concerto No. 4 in G Major Op. 58 (1805); Piano Concerto No. 5 in E-Flat Major Op. 73 (1809).

Recorded May and November 2008 *ECM New Series 2114*

2010

Madhares: Thomas Larcher;

Till Fellner, piano; Kim Kashkashian, viola; Thomas Larcher, piano; Quatuor Diotime; Münchener Kammerorchester; Dennis Russell Davies, conductor;

Böse Zellen for piano and orchestra (2006, rev. 2007); *Still* for viola and chamber orchestra (2002, rev. 2004); *Madhares* (String Quartet no. 3) (2006/7).

Recorded August 2008 and July 2009 *ECM New Series 2111*

2014

Chamber Music: Harrison Birtwistle;

Lisa Batiashvili, violin; Adrian Brendel, cello; Till Fellner, piano; Amy Freston, soprano; Harrison Birtwistle, baritone; Three Settings Of Lorine Niedecker; Trio for violin, violoncello and piano; *Bogenstrich*; Nine Settings Of Lorine Niedecker.

Recorded August 2011 *ECM New Series 2253*



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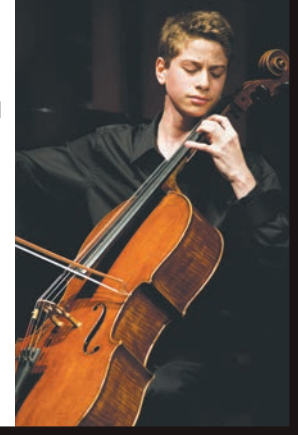


Taylor Academy Showcase Concert

SATURDAY, MARCH 14, 2015 4:30PM
MAZZOLENI CONCERT HALL

FREE (Ticket required)

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SUNDAY, MARCH 15, 2015 2PM
MAZZOLENI CONCERT HALL

Alexandra Koerner Yeo Chair in Cello and internationally renowned cellist Andrés Díaz lead a solo and chamber program, including Schubert's String Quintet in C Major with the Arkadas String Quartet.

Generously supported by Doug Bodley.



Lisa Batiashvili and Paul Lewis

FRIDAY, MARCH 27, 2015 8PM
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The virtuosic violinist and celebrated British pianist perform works by Schubert, Bach, Telemann, and Beethoven, for the 500th concert in Koerner Hall!



Rebanks Family Fellowship Concert

TUESDAY, MARCH 31, 2015 7:30PM
MAZZOLENI CONCERT HALL

Hear artists on the cusp of major careers. This concert features solo and chamber works performed by Rebanks Fellows currently enrolled in the one-year Rebanks Family Fellowship and International Residency Program.

Presented with the generous support of the Rebanks Family and The W. Garfield Weston Foundation.



Epperson and Goldberg

WEDNESDAY, APRIL 1, 2015
MAZZOLENI CONCERT HALL

ARC Ensemble member and Principal Cello of the Canadian Opera Company Orchestra, Bryan Epperson, leads two of The Glenn Gould School's top string players in Dmitry Sitkovetsky's benchmark transcription of Johann Sebastian Bach's the Goldberg Variations.



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