

## JOEL QUARRINGTON

Reviewing Joel Quarrington's debut recital for the International Society of Bassists' Oklahoma City convention in June 2007, England's *Double Bassist* magazine extolled his "impeccable articulation, a rich tonal palette, absolute control and crystalline clarity" and declared: "His performance was mesmerizing — his trademark *bel canto* playing style brought an otherworldly quality to Bottesini's *Elegy in D*."

Reviews such as this have solidified Toronto-born Quarrington's reputation as one of today's leading double bassists.

Raised in a musical family, Quarrington began playing the bass at age 11 in order to complete a bluegrass/folk trio with his two older brothers — Tony, who became an acclaimed jazz guitarist and composer, and Paul, who was a well-known musician, writer and screenwriter.

Quarrington began formal studies of the double bass at age 13 and trained in Toronto, Rome, Vienna and Prague. For more than 30 years, he has served as the Principal Double Bassist of many ensembles, including the Canadian Opera Company, the Toronto Symphony Orchestra and the National Arts Centre Orchestra in Ottawa.

Quarrington teaches at Montreal's McGill University and each summer at the Orford Arts Centre near Magog, Quebec, where his master classes have attracted players from around the world. He has been a guest teacher for the Danish Bass Society and Beijing's China and Central conservatories, as well as for the Australian String Academy and London's Royal Academy of Music.

He is also a regular performer with the Pinchas Zukerman Chamber Players, which in 2008 released a Sony/BMG recording of Schubert's *Trout Quintet* with pianist Yefim Bronfman.

Quarrington's latest CD, the 2010 Juno-nominated *Garden Scenes*, was released by the Analekta label and features music of Korngold, Gliere, Weinberg, J.C. Bach and Bottesini.

In April 2005, Quarrington had the honour of performing the world premiere of John Harbison's *Concerto for Bass Viol* with the Toronto Symphony Orchestra under the direction of American conductor Hugh Wolff.

Quarrington is an enthusiastic advocate of the historical practice of tuning the bass in fifths (CGDA, an octave lower than the cello), rather than the customary fourths. He believes fifths tuning leads to clearer and more accurate performance in all ranges of the bass, as well as greater tonal richness.

Quarrington plays on an Italian bass made in 1630 by the Italian master Santo Paolo Maggini.