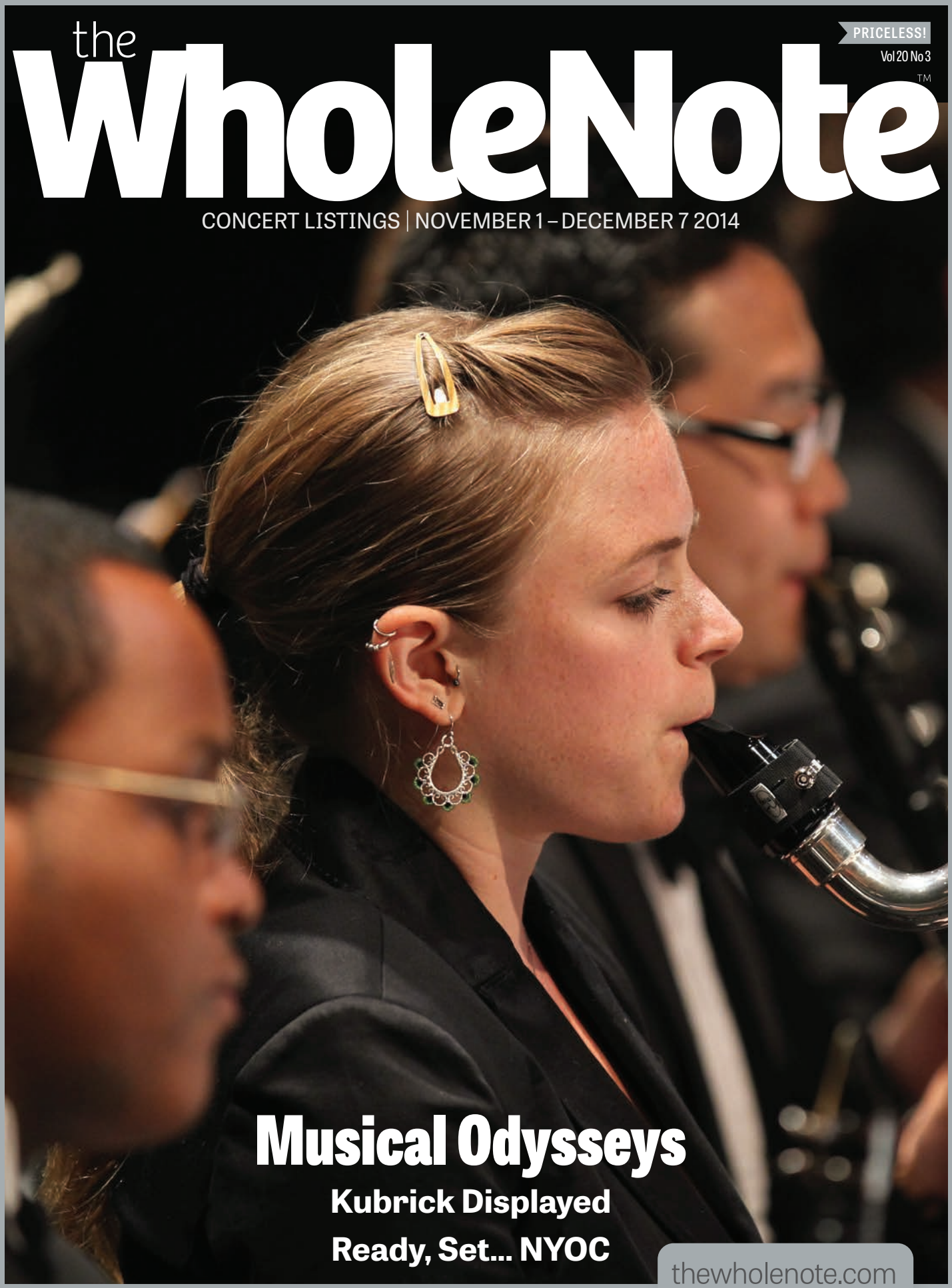
PRICELESS!
Vol 20 No 3

the WholeNote™

CONCERT LISTINGS | NOVEMBER 1 – DECEMBER 7 2014



Musical Odysseys

Kubrick Displayed

Ready, Set... NYOC

thewholenote.com

Tafelmusik

Baroque Orchestra and Chamber Choir

MESSIAH CONCERTS SPONSOR &
SEASON PRESENTING SPONSOR

Sun Life Financial

NEXT CONCERTS AT THE REVITALIZED **TRINITY-ST. PAUL'S CENTRE, JEANNE LAMON HALL**

THEATRE OF MAGIC: MUSIC OF THE ENGLISH BAROQUE

PAVLO BEZNOSIUK,
VIOLINIST AND GUEST DIRECTOR
JOÉLLE HARVEY, SOPRANO

Nov 19-23, 2014
Music by **Purcell**, **Locke**, and **Handel**.

MUSIC OF THE FRENCH BAROQUE

AMANDINE BEYER,
VIOLINIST AND GUEST DIRECTOR

Dec 4-7, 2014
Music by **Rebel**, **Rameau**, and more.

TSP TICKETS:
416.964.6337 tafelmusik.org

JOIN US IN THE NEW YEAR FOR THIS **BLOCKBUSTER CONCERT EVENT AT KOERNER HALL!**

KENT NAGANO,
GUEST CONDUCTOR
Jan 22-25, 2015

A first for our Toronto audience! **Kent Nagano**, renowned Music Director of the Orchestre symphonique de Montréal, directs this revolutionary symphony. The Chamber Choir and soloists join to perform **Beethoven**'s lyrical and joyous Mass in C Major.

KENT NAGANO

BEETHOVEN SYMPHONY NO. 5

KOERNER HALL TICKETS:
416.408.0208 tafelmusik.org

PROUD PARTNER OF

BLOOR ST. CULTURE CORRIDOR

Tafelmusik

Baroque Orchestra and Chamber Choir

MESSIAH @ KOERNER HALL

Toronto's Hallelujah Event!

SELLS OUT EVERY YEAR —ORDER TODAY!

IVARS TAURINS
DIRECTOR

LYDIA TEUSCHER
SOPRANO

JAMES LAING
COUNTERTENOR

COLIN BALZER
TENOR

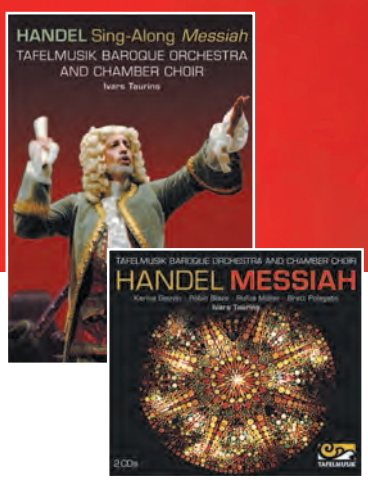
BRETT POLEGATO
BARITONE

HANDEL *MESSIAH*

Dec 17-20 @7:30pm
416.408.0208

SING-ALONG *MESSIAH*

at Massey Hall Dec 21 at 2pm
416.872.4255



Get your HOLIDAY GIFTS early this year with Tafelmusik Media!

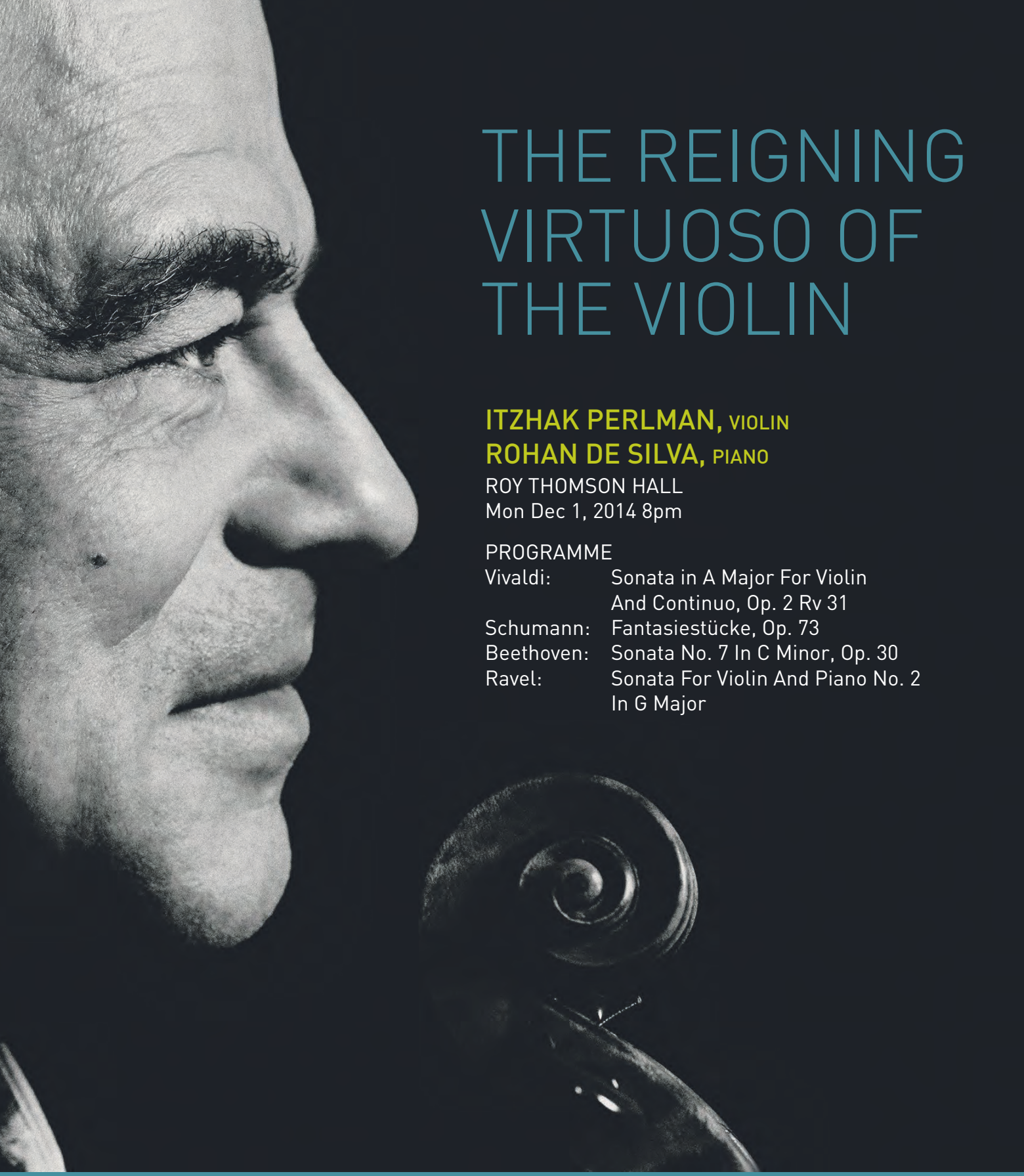
For more titles and downloads, visit our brand new online shop
tafelmusik.org/shop

TAFELMUSIK media

tafelmusik.org

MESSIAH CONCERTS SPONSOR & SEASON PRESENTING SPONSOR

Sun Life Financial



THE REIGNING VIRTUOSO OF THE VIOLIN

ITZHAK PERLMAN, VIOLIN
ROHAN DE SILVA, PIANO
ROY THOMSON HALL
Mon Dec 1, 2014 8pm

PROGRAMME

Vivaldi:	Sonata in A Major For Violin And Continuo, Op. 2 Rv 31
Schumann:	Fantasiestücke, Op. 73
Beethoven:	Sonata No. 7 In C Minor, Op. 30
Ravel:	Sonata For Violin And Piano No. 2 In G Major

FOR TICKETS CALL 416-872-4255
OR VISIT ROYTHOMSON.COM

ROY THOMSON HALL

the WholeNote

Volume 20 No 3 | November 1 to December 7, 2014

FOR OPENERS

6. For Whose Benefit? | DAVID PERLMAN

FEATURES

8. Kubrick's Musical Odyssey: Ears Wide Open | PAUL ENNIS
12. Ready, Set...NYOC | SARA CONSTANT

BEAT BY BEAT

14. Classical & Beyond | PAUL ENNIS
18. World View | ANDREW TIMAR
20. Art of Song | HANS DE GROOT
23. Choral Scene | BENJAMIN STEIN
28. Early Music | DAVID PODGORSKI
31. In with the New | WENDALYN BARTLEY
33. On Opera | CHRISTOPHER HOILE
35. Jazz Notes | JIM GALLOWAY
36. Bandstand | JACK MacQUARRIE
59. In the Clubs | ORI DAGAN

LISTINGS

38. A | Concerts in the GTA
56. B | Concerts Beyond the GTA
58. C | In the Clubs (Mostly Jazz)
62. D | The ETCeteras
65. Music Theatre Quick Picks

MUSICAL LIFE

68. My Musical Journey | LESLIE ASHWORTH
68. Remembering... Massimo Nosetti
70. We are all Music's Children | MJ BUELL

DISCOVERIES: RECORDINGS REVIEWED

72. Editor's Corner | DAVID OLDS
74. Vocal
76. Early Music & Period Performance
76. Classical & Beyond
78. Strings Attached | TERRY ROBBINS
79. Modern & Contemporary
80. Jazz & Improvised
81. Something in the Air | KEN WAXMAN
82. Jazz, Eh? | STUART BROOMER
83. Pot Pourri
84. Old Wine, New Bottles | BRUCE SURTEES

MORE

6. Contact Information & Deadlines
7. Index of Advertisers
65. Publication Dates and Deadlines
66. Classified Ads

Cover Photograph **Claus Andersen**

ATMA Classique
20 YEARS of inspiration

QUATUOR ALCAN

25e

BEETHOVEN The Complete String Quartets

Volume 1 » November 2014

Volume 2 » February 2015

Volume 3 » April 2015

AVAILABLE IN HD AT ATMACLASSIQUE.COM
STUDIO QUALITY | MP3 | CD QUALITY

Select ATMA titles now on sale

toronto superstore hmv
333 YONGE STREET 1-800-567-8HMV

For Whose Benefit?

Above all else, a disclaimer: *The WholeNote* attests and affirms that no real clarinet choirs were harmed in the making of the licorice stick joke (page 36, col 1, para 5) in Jim Galloway's Jazz Notes column this issue. Welcome back, Jim!

Youthanized: It's amazing how the keepers of various public arts and cultural purses (arts and cultural councils and funds) have the power to send the spirits of their clients and would-be clients soaring to the heights or plunging to the depths. We only qualify for one or two of these, a situation not likely to change unless "survival arts" becomes a discipline like "visual arts" for example. And at the best of times, such as right now, the money that we receive from these sources never exceeds more than five or six percent of what it takes to keep this enterprise swimming doggedly towards the economic safety of some distant (and perhaps imaginary) shore.

Starting with soaring, we are chuffed beyond measure to announce that the Ontario Media Development Corporation has agreed to support our proposal to develop an online "Listening Room" as an adjunct to our DISCoveries CD/Record Review Section. We'll be tweaking and testing starting this coming month, with a full scale launch in the spring. Stay tuned, And welcome aboard, Thom McKercher, who will be piloting this initiative.

The "sinking feeling" side of things is a little harder to nail down, because it's not specific to us but rather something that the whole musical milieu we serve is going through to some extent. It is the result of the fact that, despite the emergence of new creative organizations all the time, the governments that supply the aforesaid arts councils and funds with cash are hugely resistant to increasing the amount of money available. The Ontario Arts Council, for one, has had its budgets flatlined for years. So the money available must be shared among more recipients. Older organizations find themselves threatened with "youthanizing" - letters announcing little cuts here and there, and threatening larger cuts unless the organizations in question address themselves to newer or younger or more diverse audiences. Would it not be better to have the resources to fund directly the arts and culture arising organically from these new constituencies as they emerge?

It's not the fault of the councils and funds. It's the chronic lack of respect that arts work gets from dumb politicians at every level.

Election reflections, Ontario October 27 2014: Speaking of dumb politicians, make no mistake, there's no worse feeling after an election than to have voted fearfully ("strategically" it's sometimes called) for the lesser of two evils. And it's especially sour when the stratagem fails. That's what happened in my small town the last time round. The bigger bully got elected anyway, and I had the taste of it in my mouth for a long time.

So this time round I said "strategy be damned" and voted with a hopeful heart. *(So how did that work out for you, Dave?)*

Well, definitely no sour taste so far; and a bit less fear in the air, because it appears the strategic voters carried the day, even without my help, which is a bit of a blow to the ol' ego.

Mine is just a small town, mind you, but I suspect that even in what are colloquially referred to as "world class cities" the same dynamic applies: you vote, then wait, en masse, to see who the real beneficiaries of the power you have awarded will be.

Best chat I had along the way during this election campaign, by far,

The WholeNote™

VOLUME 20 NO 3 | NOVEMBER 1, 2014 – DECEMBER 7, 2014
Centre for Social Innovation
720 Bathurst St., Suite 503, Toronto ON M5S 2R4
PHONE 416-323-2232 | FAX 416-603-4791

Publisher/Editor In Chief | **David Perlman**
publisher@thewholenote.com
Chairman of the Board | **Allan Pulker**
directors@thewholenote.com

EDITORIAL

Managing Editor | **Paul Ennis**
editorial@thewholenote.com
Recordings Editor | **David Olds**
discoveries@thewholenote.com
Social Media Editor | **Sara Constant**
editorial@thewholenote.com
Listings Editor | **David Perlman** (acting)
listings@thewholenote.com
Club Listings Editor | **Bob Ben**
jazz@thewholenote.com

SALES, MARKETING & MEMBERSHIP

Concerts & Events/Membership | **Karen Ages**
members@thewholenote.com
Record Industry Sales/Marketing | **Thom McKercher**
thom@thewholenote.com

Advertising/Production Support/Operations
Jack Buell | adart@thewholenote.com
Classified Ads | classad@thewholenote.com

Website/Systems | **Bryson Winchester**
systems@thewholenote.com
Circulation/Subscriptions | **Chris Malcolm**
circulation@thewholenote.com
SUBSCRIPTIONS
$35 per year + HST (9 issues)

THANKS TO THIS MONTH'S CONTRIBUTORS
Beat Columnists
Hans de Groot, Jack MacQuarrie, Benjamin Stein, Paul Ennis, David Olds, David Podgorski, Ori Dagan, Wendalyn Bartley, Jim Galloway, mJ buell, Christopher Hoile, Andrew Timar
Features
Sara Constant, Paul Ennis, Leslie Ashworth

CD Reviewers
Alison Melville, Andrew Timar, Bruce Surtees, Christina Petrowska Quilico, Daniel Foley, Hans de Groot, Janos Gardonyi, Jim Galloway, Ken Waxman, Lesley Mitchell-Clarke, Michael Schwartz, Richard Haskell, Robert Tomas, Roger Knox, Stuart Broomer, Tiina Kiik, Wallace Halladay

Proofreading
John Sharpe, Paul Ennis, Sara Constant
Listings
David Perlman, Bob Ben, Tilly Kooyman, JennieLea McLeish, Ruth Atwood, Simone Desilets

Circulation Team
Abram Bergen, Andrew Schaefer, Beth Bartley, Bob Jerome, Dagmar Sullivan, Dave Taylor, Garry Page, Gero Hajek, Jack Buell, Jeff Hogben, Joan Andrews, John Dodington, Lorna Nevison, Mark Clifford, Micah Herzog, Niamh Malcolm, Patrick Slimmon, Paul Ennis, Randy Weir, Robert Faulkner, Sharon Clark, Tiffany Johnson, Tom Sepp, Vicki Stainton, Wende Bartley
Layout & Design
Bryson Winchester

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario

Ontario
Ontario Media Development Corporation
Société de développement de l'industrie des médias de l'Ontario

Upcoming Dates & Deadlines

Free Event Listings Deadline
6pm Saturday November 8
Display Ad Reservations Deadline
6pm Saturday November 15
Classifieds Deadline
6pm Monday November 24
Advertising Materials Due
6pm Tuesday November 18
Publication Date
Tuesday December 2
Volume 20 No 4 covers
December 1, 2014 to February 7, 2015

WholeNote Media Inc. accepts no responsibility or liability for claims made for any product or service reported on or advertised in this issue.

Printed in Canada
Couto Printing & Publishing Services
Circulation Statement
November 2014: 30,000 printed & distributed

Canadian Publication Product Sales Agreement 1263846
ISSN 14888-8785 WHOLENOTE
Publications Mail Agreement #40026682

Return undeliverable Canadian addresses to:
WholeNote Media Inc.
Centre for Social Innovation
503–720 Bathurst Street
Toronto ON M5S 2R4

COPYRIGHT © 2014 WHOLENOTE MEDIA INC
thewholenote.com

was not with a candidate but with a super-fine young vocalist who showed up at a fundraiser/party for a particularly hopeful mayoralty candidate in the old home town. We chatted away, while an evening's worth of fine musicians added their musical hearts and skills to the evening's hopeful hullabaloo.

As is so often the case, the fundraiser fell further and further behind schedule the longer it went, and our conversation had time to wander over the whole range of galas, fundraisers, benefits and the like – events that as you know run the gamut from "pay what you can" to hundreds of dollars a plate; and from spontaneous uprisings, organized at lightning speed in response to calamity, to events planned months in advance with military precision all the way though to huge events.

Where music and musicians fit into such events is as varied as the range and scale of the events. "Sometimes, as in a case like this" my musical companion said, "I am doing it because I would give this candidate money myself if I had money to give. And it's funny ... I am happier sitting around here waiting my turn even if we are an hour and a half behind, than I would be if the same thing was happening at an event for which I was being paid scale or more and was just part of the decor, arriving and departing through the kitchen door like the rest of the hired help."

"And somewhere in between," she said, "there are the events where you know that a lot of the people involved are being paid a standard wage or fee, for the flowers, or the catering, or the invitations, but somehow, as a musician, I'm expected to do my work for free because as an artist I should understand that it's for a good cause. Or even more grating, that I should be grateful because I am being given the opportunity to perform for a 'real' audience."

It wasn't an embittered rant; just a bit of gentle back and forth on how it takes all kinds to make a world. And to make the world better.

Please see page 62

MUSIC THEATRE IN THE WHOLENOTE? MORE THAN A CINDERELLA STORY?

Choosing what to list, and where, is a constant debate here at *TheWholeNote*. Does one cut smaller venues or those further afield more slack in terms of the genres one lists? In print, do we list, day after day, shows that run for weeks, and sometimes even months on end? What's useful to our readers?

Nowhere is the discussion more heated or further from a satisfactory solution than in the realm of Music Theatre. This month we're trying something a bit different again, and asking you what you think. Please turn to page 65.

INDEX OF ADVERTISERS

Academy Concert Series - 28
Alcan String Quartet - 73
Amadeus Choir - 25
Amici Ensemble - 47
Aradia Ensemble - 29
Art of Time Ensemble - 10
Associates of the TSO - 17
ATMA - 5
Aurora Cultural Centre - 43, 55
Bach Children's Chorus - 25
Bach Consort - 30, 49
Baroque Music By The Grange - 43
Bloor Street United Church - 49
Brock University - 21
Canadian Brass - 52
Canadian Children's Opera Company - 63
Canadian Opera Company - 14
Canadian Sinfonietta - 44
Cantemus Singers - 29
Cathedral Bluffs Symphony Orchestra - 16, 40
Chamber Music Society of Mississauga - 43
Christ Church Deer Park Jazz Vespers - 35
Coalition for Music Education - 69
Counterpoint Community Orchestra - 53, 63
Dim Sum Ensemble - 44
Dmitri Levkovich - 41
Eastman School of Music
Bach Chamber Orchestra - 49
Eglinton St. George's United Church - 55
Elmer Iseler Singers - 26, 52
Elora Festival Singers - 58
Esprit Orchestra - 33, 47
Etobicoke Philharmonic Orchestra - 47
Exultate Chamber Singers - 52
Fridays @ 8 | RCCO Toronto - 42
Heliconian Hall - 62
International Divas - 19, 48
International Resource Centre for Performing Artists - 66
Jubilate Singers - 49
Kindred Spirits Orchestra - 42
Kira Braun - 40
Liona Boyd / Moston Concerts - 48
Liz Parker - 66
Long & McQuade - 12
Mississauga Symphony - 47
Mooredale Concerts - 54
Music at Metropolitan - 38, 49
Music Toronto - 9, 45, 48
Music Toronto/Shoestring Opera - 69
Musical Arts Academy - 46
Musicians In Ordinary - 43
Nathaniel Dett Chorale - 22
National Youth Orchestra of Canada - 71
New Music Concerts - 44
Nine Sparrows Arts Foundation - 40
Norm Pulker - 66
Oakham House Choir - 50
Off Centre Music Salon - 55
Opera York - 39
Organix - 15, 42
Oriana Women's Choir - 46
Orpheus Choir - 23, 27, 41
Pasquale Bros - 62
Pax Christi - 24
Peter Mahon - 24
Prostate Cancer Canada - 45
Roy Thomson Hall - 4, 17, 48, 51, 80
Royal Conservatory - 11, 51, 63
Scarborough Philharmonic Orchestra - 50
Schmidt Piano and Organ - 16
Show One - 46, 87
Sinfonia Toronto - 43
Sound Post, The - 13
Soundstreams - 31
Southern Ontario Chapter Hymn Society - 63
St. James Cathedral - 27
St. Michaels Choir School - 54
St. Olaves Church - 51
St. Philips' Jazz Vespers - 36
Steinway Piano Gallery - 7
Syrinx Concerts - 16, 54
Tafelmusik - 2, 3, 45, 52, 64
Tallis Choir - 50
Tapestry Opera - 33
That Choir - 24, 41
Timothy Eaton Memorial Church - 44
TMJazz - 62
Toronto Chamber Choir - 55
Toronto Classical Singers - 55
Toronto Consort - 29, 30, 40
Toronto Mendelssohn Choir - 26
Toronto Symphony Orchestra - 48, 85
Toy Piano Composers - 50
Trio Arkel - 44
U of T Faculty of Music - 13
Unitarian Congregation of Mississauga - 51
Village Voices - 53
Voca Chorus of Toronto - 53
Voicebox | Opera in Concert - 34
Windermere String Quartet - 45
Women's Musical Club of Toronto - 42
Wychwood Clarinet Choir - 44
Yorkminster Park Baptist Church - 25

STEINWAY PIANO GALLERY TORONTO

Exclusive Representative

Since 1853 STEINWAY & SONS

Boston PIANO Essex PIANO

Chippendale

Limited Edition-Arabesque

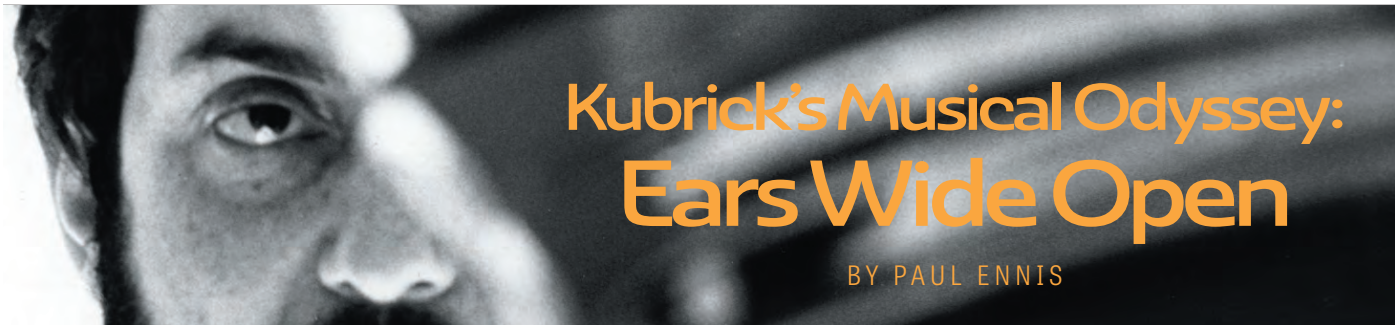
Please contact us for all your piano needs:
Piano Sales ▪ Piano Rentals
Concert & Artist Piano Rentals
Recital Hall Rentals
Piano Service & Repair
Piano Moving

STEINWAY PIANO GALLERY TORONTO

MARKHAM: (905) 940-5397
8 - 2651 John Street

MISSISSAUGA: (905) 822-9000
29A -1900 Dundas Street West

www.steinwaytoronto.ca



Kubrick's Musical Odyssey: Ears Wide Open

BY PAUL ENNIS

"A film is – or should be – more like music than like fiction. It should be a progression of moods and feelings. The theme, what's behind the emotion, the meaning, all that comes later." – Stanley Kubrick

Imagine, as you walk through *Stanley Kubrick: The Exhibition* (October 31 to January 25 at the TIFF Bell Lightbox), that you have an iPod loaded with music from Kubrick's films. Listening to this music as you stroll would further illuminate the artefacts from the filmmaker's extensive archives that already comprise an extraordinary glimpse into the working habits and intellect of one of the most thorough directorial minds the world of cinema has ever seen.

Prokofiev's *Nevsky*: The first piece on that iPod, perhaps surprisingly, would have to be Prokofiev's soundtrack to Eisenstein's *Alexander Nevsky* (1938), which Kubrick bought after seeing the film with Alexander Singer, a friend from high school (and later a director himself). Kubrick was so obsessed with the record that he played it continually, well over 100 times, so much so that his younger sister, fed up, broke it "in an absolute rage," Singer said. "Stanley never got over [the battle on the ice]."

But it was not only the film's music that made its mark – it was the whole working relationship between Prokofiev and Eisenstein that fascinated Kubrick. They worked in tandem in the editing room, Eisenstein sometimes varying his cut to correspond with Prokofiev's music and the composer occasionally reworking his score to dovetail with the director's wishes.

This is precisely the way Kubrick worked with Alex North on *Spartacus*, Wendy Carlos on *A Clockwork Orange*, arranger Leonard Rosenmann on *Barry Lyndon* and music editor Gordon Stainforth on *The Shining*.

Fried's *Suite from the Early Films*: Your iPod will now be ready to shuffle on to Gerald Fried's *Suite from the Early Films of Stanley Kubrick*. Born in the same year as Kubrick (1928), at 17 or 18 Fried was a baseball and football-playing pal. He was also a Juilliard-trained oboist who was entrusted with writing the scores for five early Kubrick films, from *Day of the Fight* (1951) to *Paths of Glory* (1957). The brashness of 22-year-olds knew no bounds. The music ranges from big and brassy orchestral in *Fight* to the woodwind-centric atonal lilt of *Fear and Desire*; from a typical 1950s B-movie post-romantic *Killer's Kiss* to the busier B-movie palette of *The Killing*, which Fried called "the most primal music I could think of."

The Star Child from 2001: A Space Odyssey

The percussive score to *Paths of Glory* used snare drums to set up the rank militarism of the film, but it was the impact of the traditional German song, "The Faithful Soldier" sweetly sung by Susanne Christian, that underscored the emotional impact of the movie's anti-war message. Christian, whose real name was Christiane Harlan, made a lifelong impression on the director. She became his third wife shortly thereafter, and her brother Jan Harlan became a close confidant and executive producer of Kubrick's films from *Barry Lyndon* onwards. Fried, meanwhile, went on to score several movies for Roger Corman (including Jack Nicholson's debut *The Cry Baby Killer*) before concentrating on TV series work, from *Gilligan's Island*, *Star Trek* and *The Man from U.N.C.L.E.* to *Mission Impossible*.

We'll skip by *Spartacus* (1960) in our exhibition soundtrack. After Kirk Douglas hired him to direct it, Kubrick never made a film over which he didn't have complete control. Douglas gave North more than a year to complete the score, so he had ample time to research ancient Roman music and collaborate with Kubrick, who encouraged him to listen to Prokofiev's *Alexander Nevsky*. North's lush, suitably epic soundtrack took up over two hours of the film's 197 minutes and was nominated for an Oscar.

Lolita Ya Ya: *Lolita* (1962) was Kubrick's last film with a traditional score and the director knew what he wanted it built upon – an unforgettable, perfectly apt, bittersweet tune written by his producing partner James Harris' brother Bob. Knowing this, Kubrick's first choice, Bernard Herrmann, refused to do the score, so Nelson Riddle was hired. He ended up writing the iconic "Lolita Ya Ya," a pop confection that was the ideal match for Sue Lyon's lollipop-licking nymphet. Listen to it while you glance at early outlines for *Lolita*'s screenplay, drastically different from the final version. Equally revealing is Kubrick's handwritten draft of Lolita's letter to Humbert. Curiously, Kubrick played Sinatra albums for Lyon on the set to get her into the emotional mood he wanted.

Tenderness plus: Two songs, "Try a Little Tenderness" and "We'll Meet Again," bookend *Dr. Strangelove* (1964), which survives robustly on dialogue apart from a recurring instrumental trope of "When Johnny Comes Marching Home." Listen to them as you gaze at the set of the War Room. It was the next film that would break whatever mould was left both musically and cinematically.

Musical *Odyssey*: "Movies present the opportunity to convey complex concepts and abstractions without the traditional reliance on words. I think that *2001*, like music . . . is able to cut directly through to areas of emotional comprehension. In two hours and forty minutes of film there are only forty minutes of dialogue." – Stanley Kubrick, 1969.

And much more than 40 minutes of music – excerpts from György Ligeti's *Atmosphères*, *Requiem (Kyrie)*, *Aventures* and *Lux Aeterna* account for 32 minutes alone – from the hushed opening bars of Richard Strauss' *Also Sprach Zarathustra* and Khachaturian's Adagio from *Gayane* (deployed on the Jupiter mission) to the ingenious use of Johann Strauss Jr.'s *On the Beautiful Blue Danube* which amounted to a reinvention of the cinematic wheel, so breathtaking was the footage of the docking of the space shuttle it accompanied the first time it was heard.

Astronaut Dave Bowman becomes the Starchild as Kubrick brings back *Zarathustra*. Which is what your iPod should be playing as you gaze at it in the exhibit; the "Starchild" is one of the key attractions along with the dresses of the ghostly sisters from *The Shining* and the "Born to Kill" helmet from *Full Metal Jacket*.

Kubrick introduced Ligeti to a massive audience and also used his music in *The Shining* and *Eyes Wide Shut*. The composer was said to

have been upset that his pieces weren't used in their entirety in *2001* (his publishers negotiated the rights without fully informing him according to *The New Yorker*'s Alex Ross) but as Ross writes, he "grew to admire Kubrick's achievement, and not just because it added greatly to his own fame. It is difficult to think of another mainstream picture in which music in the classical tradition plays such a dominant role ... *2001* is less a dramatic narrative than a concerto for film images and orchestra."

Some trivia: It was Kubrick's wife Christiane who first brought Ligeti to her husband's attention. She had discovered it by chance listening to the BBC and thought it might work in *2001*. Kubrick had hired Alex North to write the score and showed him the film with the temp tracks of *Zarathustra*, Ligeti, Khachaturian and the Scherzo from Mendelssohn's *A Midsummer Night's Dream* to give North an idea of what he was looking for. North scored the picture while admitting he was intimidated by the Mendelssohn in particular. Kubrick wasn't satisfied ("it could not have been more alien to the music we had listened to") and given the release schedule reverted to his temp track, with one major change: Strauss's *Blue Danube Waltz* replaced the Mendelssohn.

Kubrick revealed his attitude to film music in general in an interview with noted French critic Michel Ciment: "Unless you want a pop score, I don't see any reason not to avail yourself of the great orchestral music of the past and present. This music may be used in its correct form or synthesized, as was done with the Beethoven for some scenes in *A Clockwork Orange*. But there doesn't seem to be much point in

(from left) James Mason, Stanley Kubrick and Sue Lyon during the filming of Lolita

Music on the set of Lolita

(From an unpublished interview with Terry Southern [co-scenarist of *Dr. Strangelove*] and Stanley Kubrick, 1962)

"I understand that you often play music on the set, to help everyone get in a particular mood.

Yes, well, that was a device used, you know, by silent-film actors – they all had their own violinists, who would play for them during the takes, and even sort of direct them. And I think it's probably the easiest way to produce an emotion ... which is really the actor's main problem – producing authentic emotion. We play it before the take, and if the dialogue isn't too important, during the take and then post-synchronize the dialogue – it's amazing how quick this will work, and I mean making a movie is such a long, fragmented, dragging process, and you get into, say, about the ninth week, you're getting up every morning at 6:30, not enough sleep, probably no breakfast, and then at 9:15 you have to do something you feel about as far from doing as you possibly can ... So it's a matter of getting in the right mood – and music I've found is the best for this, and practically everyone can respond to some piece or other.

What were the pieces you used in making Lolita?

Well, there were a couple of bands of *West Side Story* that must have somehow been very important to Shelly Winters – we used those in her crying scene – and she would cry, very quickly, great authentic tears. And let's see, yeah, *Irma La Douce*, that would always floor [James] Mason."

DAEDALUS QUARTET

Thursday, November 20 at 8 pm

SIMON TRPČESKI
Pianist

Tuesday, November 25 at 8 pm

Music TORONTO
www.music-toronto.com
at Jane Mallett Theatre
St. LAWRENCE CENTRE FOR THE ARTS
ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario
TORONTO ARTS COUNCIL
FUNDED BY THE CITY OF TORONTO
CELEBRATING 40 YEARS
Canadian Heritage
Patrimoine canadien
416-366-7723 • 1-800-708-6754
order online at www.stlc.com

Kubrick (left) on the set of Barry Lyndon

hiring a composer who, however good he may be, is not a Mozart or a Beethoven, when you have such a vast choice of existing orchestral music which includes contemporary and avant-garde work. Doing it this way gives you the opportunity to experiment with the music early in the editing phase, and in some instances to cut the scene to the music. This is not something you can easily do in the normal sequence of events."

Purcell's *Queen Mary*: The choice to use Henry Purcell's *Music for the Funeral of Queen Mary* in seven separate scenes of *A Clockwork Orange* (1971) was an inspired one. Even more inspired was to begin the film with the "March" from that work arranged for Moog synthesizer by Wendy Carlos, who according to the director "has done something completely unique in the field of electronic realization of music – that's the phrase that they use. I think that I've heard most of the electronic music and *musique concrète* LPs there are for sale in Britain, Germany, France and the United States; not because I particularly like this kind of music, but out of my researches for *2001* and *A Clockwork Orange*."

British patriotism is evoked sardonically with the use of the first and fourth marches from Elgar's *Pomp and Circumstance*. Rossini's *Overture to the Thieving Magpie* makes a great partner to Alex's ultra-violence while the same composer's *Willliam Tell Overture* supports a sadder part of his story. Less than two minutes of Rimsky-Korsakov's *Scheherazade* are used to accompany Alex's Biblical prison fantasies. The unconventional, brilliant use of "Singin' in the Rain" was a sudden inspiration on Kubrick's part after three days of rehearsal of the difficult rape scene: "Then suddenly the idea popped into my head – I don't know where it came from or what triggered it off."

As for the crucial excerpts of Beethoven's music, the *Ninth Symphony* is Alex's theme song and different parts of it appear in several scenes. But for pure irony it's hard to beat the first four notes of the *Fifth*, the Fate motif, that Alex hears as he rings the doorbell of F. Alexander's house.

Handel and Schubert: For the music in *Barry Lyndon* (1975) Kubrick first wanted André Previn, who was too busy, then Nino Rota, who was concerned – rightly – that the director would want little or no original composition, bowed out amicably. Typically, the hiring of Leonard Rosenman as musical arranger, turned out splendidly. Not only did he tweak the classical score to make it fit every crevice of Kubrick's cinematic landscape, he won an Oscar for his efforts.

Kubrick famously wanted nothing in his 18th century drama to be anachronistic, down to the candles that lit the sets after dark. His use of Schubert, the sublime second movement from the *Piano Trio Op.100*, the *German Dance No.1 in C* and the first five bars of the *Impromptu Op.90 No.1* (to end the first half of the film and begin the second), raised many eyebrows. He had no qualms explaining it to Ciment: "Initially, I thought it was right to use only 18th-century music. But sometimes you can make ground-rules for yourself which prove unnecessary and counter-productive. I think I must have listened to every LP you can buy of 18th-century music. One of the problems which soon became apparent is that there are no tragic love-themes in 18th-century music. So eventually I decided to use Schubert's *Trio in E Flat, Op.100*, written in 1828. It's a magnificent piece of music and it has just the right restrained balance between the tragic and the romantic without getting into the headier stuff of later Romanticism."

The rest of the score conformed to Kubrick's original criteria with material ranging widely from Frederick the Great to Mozart, Paisello, Leclair and Bach, with traditional music supplied principally by the Chieftans, all anchored by the Sarabande from Handel's *Suite for Harpsichord No.4 in D minor* (which appears ten times). Kubrick had originally thought that Vivaldi's *The Four Seasons* would play a prominent role, but he dismissed that idea because he thought the piece had too much baggage and would unduly colour the audience's perception of the film. He chose Pierre Fournier's version of the third movement of Vivaldi's *Cello Concerto in E minor* instead. It was, of course, from his own collection and illustrated (along with choosing Karajan's versions of the two Strauss works in *2001*) the mindset of someone who would settle only for the best and work obsessively to get there.

continues to page 78 ~~78~~ 86

ART OF TIME ENSEMBLE
ANDREW BURASHKO · ARTISTIC DIRECTOR

NOV 7–8, 2014, 8PM

THE POEM/ THE SONG

Margaret Atwood and Ensemble performers explore the liminal space between poetry and music.

PRODUCTION SPONSOR
James & Margaret Fleck

DECEMBER 15, 2014, 8PM

MADELEINE PEYROUX AND THE ART OF TIME ENSEMBLE

Back by popular demand, the chart-topping chanteuse sings her favourite tunes.

CO-PRESENTER
JAZZ.FM91

LOCATION: HARBOURFRONT CENTRE THEATRE, TORONTO | TICKETS: $25–$59
VISIT ARTOFTIMEENSEMBLE.COM OR CALL 416 973 4000 TO ORDER

SEASON SPONSOR Invesco
SEASON PATRONS Eli & Phil Taylor
GOVERNMENT SUPPORT ONTARIO ARTS COUNCIL CONSEIL DES ARTS DE L'ONTARIO · TORONTO ARTS COUNCIL
SEASON SUPPORT BMO Financial Group · Manulife Financial · Scotiabank · METCALF FOUNDATION

KOERNER HALL IS:

"A beautiful space for music"

THE GLOBE AND MAIL

The Royal Conservatory®
The finest instrument is the mind.

Frank Morelli & Friends

SUN., NOV. 9, 2014 1PM
MAZZOLENI CONCERT HALL

Bassoonist Frank Morelli plays chamber works by Schumann, Villa-Lobos, and Weber along with the Beethoven Quintet in E flat for piano and woodwinds. Special guests include Susan Hoeppner, Joaquin Valdepeñas, Sarah Jeffrey, Gabriel Radford, James Anagnoson, and Jeannie Chung.

Generously supported by Doug Bodley.

Jeremy Denk

SUN., NOV. 9, 2014 3PM
KOERNER HALL

"Mr. Denk, clearly, is a pianist you want to hear no matter what he performs." *(The New York Times)*
He will perform works by Janáček, Schubert, Mozart, and Schumann.

Invesco

Lu Jia conducts the China NCPA Orchestra and Xiaoyu Liu

TUES., NOV. 11, 2014 8PM KOERNER HALL

Maestro Lu Jia leads one of China's most dynamic orchestras in a performance of works by Tchaikovsky, Chen, and Ravel.
Presented in association with the National Arts Centre of Canada.

Manulife

Leonidas Kavakos and Yuja Wang

FRI., NOV. 14, 2014 8PM KOERNER HALL

Piano virtuosa Wang forms a dynamic duo with Kavakos, one of the world's top violinists and Gramophone Awards 2014 Artist of the Year, to perform works by Brahms, Schumann, Stravinsky, and Respighi.

Monarch

Taylor Academy Showcase Concert

SAT., NOV. 15, 2014 4:30PM
MAZZOLENI CONCERT HALL
FREE (TICKET REQUIRED)
The Phil and Eli Taylor Performance Academy for Young Artists presents concerts by the leading young classical musicians in Canada. Hear the stars of tomorrow!

Richard Goode

SUN., NOV. 16, 2014 3PM
KOERNER HALL

Piano virtuoso Goode will perform works by Mozart, Beethoven, Brahms, Debussy, and Schumann.
Presented in association with Music TORONTO.

Invesco

TICKETS START AT ONLY $25! 416.408.0208 www.performance.rcmusic.ca

TELUS centre
for performance and learning

273 BLOOR STREET WEST
(BLOOR ST. & AVENUE RD.)
TORONTO

TORONTO ARTS COUNCIL | FUNDED BY THE CITY OF TORONTO
CELEBRATING 40 YEARS

Canadian Heritage | Patrimoine canadien | Canada

Ready, set...NYOC

SARA CONSTANT

NYOC

If you find yourself in a music school or studio in the coming months and hear through the walls of a practice room snippets of Holst's *The Planets* or of Strauss' infamous *Dance of the Seven Veils*, chances are that if the musician inside is under 30 years of age, they have their mind set on summer. Not because they are yearning for long days and sunny weather alone, but because the National Youth Orchestra of Canada is as usual well under way with planning its program for the summer ahead, and the application process for participants has commenced.

The National Youth Orchestra of Canada is not your average musical summer camp. Billed as "Canada's orchestral finishing school" for ages 16 to 28, the NYOC recruits members from across the country for its annual program and tour, coaching participants in chamber music and the orchestral classics. And with 14-hour days of training, six days a week from June to August, summer at Laurier University – where the program takes up its residency – becomes a veritable hotbed of musical activity.

The preparation process for applicants and admin alike is, understandably, protracted and intense. "I always laugh when people ask me if it's a full-time job or if I just work in the summer," says Barbara Smith, the program's executive and artistic director. "Starting in the fall, once the conductor has been selected, the conductor and I sit down together and determine the repertoire that we'll be performing that year. We do that as soon as possible because once that's done, the faculty members – the coaches who will be working with the students – select the audition excerpts based on the repertoire. Then, once we have all those excerpts, they go online, the application goes live and applications start coming in. And that's where we are right now. We're getting applications in every day now for next year's orchestra."

Those faculty members enforce a high standard, and with good reason; they maintain busy schedules as orchestral performers themselves, with often-formidable resumes. "These are very high-profile professional musicians, people like Jonathan Crow and Mark Fewer," Smith explains. "Jamie Sommerville is also on our faculty this year." This year's conductor, Michael Francis, who follows in the NYOC footsteps of the likes of Alain Trudel (2009, 2012, 2013) and Emmanuel Villaume (2014), has two full seasons as chief conductor and artistic advisor to Sweden's Norrköping Symphony Orchestra under his belt, and is music director of San Diego's Mainly Mozart Festival. He also is due to take on the role of music director for the Florida Orchestra next September. The NYOC members, then, are in very good hands. And in a program whose alumni include nearly 40 percent of professional orchestral musicians in Canada, there's a good chance that a few years down the road, some of those coaches will be reunited with former participants, not as their students but as colleagues.

"It truly is the best training program, anywhere – certainly in Canada and even internationally," says Smith. "When I talk to my colleagues in other countries they just shake their heads and can't believe what it is we do. We're so excited when our alumni have news to share; we like to celebrate their successes."

Vanessa J. Goymour is one such success story. A four-time member

of the NYOC viola section – first attending the program at age 17 – Vanessa now acts as general manager and artistic advisor for Jeunesses Musicales Ontario, the local arm of a Brussels-based organization that works worldwide, through national and international offices to provide performance opportunities for emerging young musicians.

Continues on page 72

On our cover

This issue's cover image, taken by Claus Andersen, features three former NYOC clarinetists from the orchestra's 2011 season: Afendi Yusuf, Katherine Schoepflin and Christopher Lee (from left to right). We got in touch with Christopher to find out how he looks back on his NYOC experience, and where he is now.

When were you in NYOC?

I was 24 years old when I joined NYOC 2011. It was the year that I was a senior at The Juilliard School.

And what are you doing nowadays?

I am currently on the clarinet faculty at Vancouver Academy of Music and I am the substitute member of the Vancouver Symphony Orchestra, Victoria Symphony Orchestra and Vancouver Island Symphony Orchestra. I also give solo concerts at various events and places throughout the year.

Has your time in the program guided or influenced what you do currently?

The program does not only teach you how to play in the orchestra, but also gives you an idea what actual life is like as an "orchestra player." It really helped me with what I am doing right now.

Any words of wisdom for young musicians who are working on their 2015 applications and auditions right now?

First of all, I think if you've found out about NYOC and are trying to audition for it you are already on the right track. Trust what you have been working on and trust the NYOC audition committee – they will surely listen very carefully. I wish you all the best of luck!

While we weren't able to reach our other cover clarinetists, a quick consultation with the all-knowing Google suggests that music-making, professional or otherwise, is still a big part of what they do. Katherine Schoepflin went on to receive a MMus in clarinet from McGill University. As for Afendi Yusuf, he now lives in the eternally summery Los Angeles, where he studies at The Colburn School's Conservatory of Music. Incidentally, Yusuf – whose time in NYOC coincided with their performance of Strauss' *Der Rosenkavalier* – will perform the same composer's *Duet Concertino* for clarinet, bassoon and orchestra with bassoonist Jack Peña and the Colburn orchestra this February. We wish all three of these cover musicians continued successes!

the sound post
CANADA'S STRING SHOP

Violins, violas, cellos & bows
Complete line of strings & accessories
Expert repairs & rehairs
Canada's largest stock of string music
A treasure trove of gifts for string players

thesoundpost.com
info@the soundpost.com

93 Grenville St, Toronto M5S 1B4
416.971.6990 • fax 416.597.9923

• SALON CONCERT •
Matt Haimovitz, cello • Nov 9, 2pm

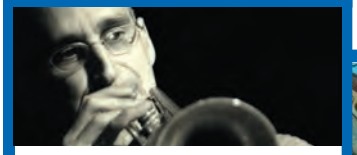
UNIVERSITY OF TORONTO
FACULTY OF MUSIC

Catherine Wyn-Rogers
MON, NOV 3, 7:00 PM
TUE, NOV 4, 12:10 PM
WED, NOV 5, 7:00 PM
WALTER HALL

As the John R. Stratton Visitor in Music, the renowned British mezzo-soprano will teach two master classes and performs in a concert with student vocalists.

Shauna Rolston & Friends
MON, NOV 24, 7:00 PM
WALTER HALL

Shauna Rolston performs a riveting program featuring music by Chan Ka Nin and Heather Schmidt with choreography by Peggy Baker and an excellent cast of dancers and musicians. A cello orchestra of Shauna's students and colleagues completes the program.



U of T 12TET with Ralph Alessi
THUR, NOV 6, 7:30 PM
WALTER HALL

"Alessi's tone conveys a rounded luminescence, like the moon in full phase..." - *The New York Times*

Gilbert and Sullivan: HMS PINAFORE
THUR, NOV 27, 7:30 PM
FRI, NOV 28, 7:30 PM
SAT, NOV 29, 7:30 PM
SUN, NOV 30, 2:30 PM
MACMILLAN THEATRE

After an absence of twenty-five years, Gilbert and Sullivan returns to the MacMillan Theatre stage with ***HMS Pinafore***, a delightful parody of Victorian pomp and the unflappable British Navy, where "love levels all ranks." Michael Patrick Albano directs this new production designed by Fred Perruzza and Lisa Magill, conducted by Sandra Horst.

Schola Cantorum
SAT, NOV 8, 7:30 PM
TRINITY COLLEGE CHAPEL

Daniel Taylor leads the musicians of Schola Cantorum and Theatre of Early Music in ***Path to Paradise***, a program featuring neglected Renaissance and Baroque masterpieces.

SUN, NOV 9, 7:30 PM
TRINITY COLLEGE CHAPEL

An encore performance of ***The Coronation of King George II***.

Cecilia String Quartet
MON, NOV 10, 7:00 PM
WALTER HALL

A concert featuring Beethoven's Op. 18 No. 1 string quartet, Webern's *Langsamer Satz*, and Shostakovich's Op. 57 Piano Quintet, with Lydia Wong, piano.

Raigelee Alorut
THUR, DEC 4, 7:30 PM
WALTER HALL

World Music Artist in Residence, traditional Inuit throat singing specialist Raigelee Alorut performs with the World Music Ensemble.

Tickets: 416.408.0208
www.music.utoronto.ca/events/calendar.htm

Virtuoso Violins Piano Prodigies

PAUL ENNIS

Anne-Sophie Mutter was only 22 years old when she started her first foundation in aid of young string players; it was limited to the area of Germany at the foot of the Black Forest where she was born. As a teenager if had become clear to her – she told me in a recent telephone conversation – that "we string players sooner or later run through the same circle of problems mainly to do with finding the right teacher but also with finding an instrument which can be a musical partner for life, and hopefully financially obtainable as well. So my first foundation was sort of a tryout, how I could help younger colleagues."

Anne-Sophie Mutter

© HARALD HOFFMANN/DG

Now in its 16th or 17th year, the Circle of Friends of the Anne-Sophie Mutter Foundation provides instruments for the foundation's chosen scholars as one attempt to help. Another is commissioning new works. The Toronto program of Anne-Sophie Mutter and the Mutter Virtuosi in Roy Thomson Hall on November 21 opens with a commission by the Circle of Friends for double bass -- *Ringtones* by the American Sebastian Currier.

"Obviously throughout history the double bass has been one of the important pillars of the orchestra but there have been very few solo performers," she said. "Roman Patkoló was one of my first scholars and I was totally blown away by his talent, by his artistry and great passion," she continued. So even though her original plan had not included the double bass that much, it became "really a main focus of my foundation" with four pieces commissioned for Patkoló starting with "a beautiful double concerto" written and recorded by André Previn, "a very pizzazz-y solo piece by Penderecki," as well as "a very intellectual spherical piece" by Wolfgang Rihm.

"*Ringtones* is a very serious piece but also leaves room for fun," she continued, explaining that it's a way to build a case for the virtuosity of the bass. Showing off her sense of humour, she dead-panned: "Ringtones are for the very first time in a concert welcome!"

As to what it's like to perform with her students and former students -- who comprise the Mutter Virtuosi with whom she's sharing the RTH stage – she recounts how when she was 13, Karajan treated her as an adult, addressing her with the German equivalent of "vous," not "tu," which would be normal in speaking to a 13-year-old. She points this out to indicate that experience and age are irrelevant to the "all-embracing strength of musical language."

"No matter how young we are," she went on. "At the end of the day it's really your personal viewpoint, and of course, a certain skillfulness, that we only have to share.

"Of course I'm looking with great love and devotion into the lives of the ones I've been a small part of for 10 or 15 years and it's beautiful to see how all of them have found their place in music... it is really the Olympic ideal to make the best out of what you have that is the driving force behind the [foundation's] selection process."

Mendelssohn's great *Octet* is on the program in Toronto, so I asked Ms. Mutter why she admires the composer so much. Her answer was especially revealing. She began by saying that it was only eight or ten years ago she re-started learning the *Violin Concerto*:

"My wonderful teacher Aida Stucki never seemed to be quite taken by what I did with the piece and I never felt quite free with what my vision was. So it wasn't one of the pieces I felt comfortable with and when it was up to me to decide what repertoire I would delve into I thought, 'Well if no one likes my Mendelssohn playing, I'll just stop playing it.'

"Then many years ago, I think around Kurt Masur's 75th or 80th birthday [80th in fact, in 2007] he said 'I want a gift from you: Restudy the Mendelssohn and let's do it together.' Of course, when Kurt Masur wishes something I'll go to the end of the world for him, so the least I could do was restudy the piece and come to different conclusions. And he gave me wonderful insights.

"I came to admire Mendelssohn as the humanist he was and actually today he's for me a perfect example of what I expect a musician to be, also [what I expect] of the younger generation: someone who is socially engaged and open-minded and goes with open eyes through life."

She explained that Mendelssohn built the first music school in Germany for "students of all cultural and financial backgrounds," and of course, "he resurrected Johann Sebastian Bach." She summed up her feelings: "Somehow I seem to admire an artist in general even more if he also turns out to be a useful member of human society, apart from being very skillful at what he's doing.

"Obviously the *Octet* stands for all these qualities. There's such a beautiful quote from Mendelssohn who used to say, particularly about the *Octet*, that when he is writing or making chamber music he hopes

Anne-Sophie Mutter with Lambert Orkis

© DARIO ACOSTA/DG

that it is 'like a conversation between very well-educated and interesting friends.'

"And this is pretty much how I feel when I am playing with my young colleagues. We all bring our own viewpoints to it and there's a lot of freshness and passion in the air, which is the main ingredient really of rediscovering what we think we know."

I had read that Ms. Mutter had recently begun using a baroque bow to perform Bach, so I asked her if she would be using one in the Toronto performance of Vivaldi's *The Four Seasons*, only to discover that new regulations involving animal materials made it difficult to bring even copies to North America. She told me that she will continue to play Bach with it wherever she is able mainly "because the original phrasing in the Bach scores is only to be obtained by bows which are much lighter in the frog [the bottom part of the bow that is nearest to the hand] which was the case in Baroque times."

While they don't use baroque bows in their playing of the Vivaldi, it's nevertheless much less dense and more transparent playing today than what she thought was proper in the 1980s. In Toronto she and her Virtuosi would be keeping that "transparent and very airy sound in mind, for sure."

I was quite curious about what led Ms. Mutter to take up the violin as a child since I knew that she didn't come from a family of musicians. She spoke of growing up "kind of a tomboy" with two older brothers in a house with a lot of classical music and literature. Her father was a journalist who later became a newspaper editor. As engagement presents her parents gave each other recordings by Furtwängler and by Menuhin. "That shows how much that was part of their life and how much that became part of our life at home."

"We listened to a lot of classical music as well as jazz," she continued. "And that is probably the reason for my deep-rooted love of jazz because I felt so comfortable and basically soaked it up like mother's milk.

"So for my fifth birthday – it must have been the constant presence of that violin sound which made me want to try it for myself. And I'm still trying it," she added, almost seriously.

I asked her about the violinists who made an impression on her in her youth and the depth of her answer was quite telling: "The great, unforgettable David Oistrakh definitely left the deepest impression: his presence on stage, the warmth of his personality. I remember there were students sitting literally at his feet … Yes, I was six years old and he played the three Brahms sonatas.

"A few years later I was fortunate enough to hear Nathan Milstein who became another of my [favourites]; I obviously also played with Menuhin at a later stage of his life; I heard Isaac Stern in person; I was rather close to Henryk Szeryng. I was really very fortunate to hear all of these icons of violin playing at a still fabulous age and in

ANDREAS P. MUTTER

Glionna Mansell Presents

ORGANIX 14

A Music Series unlike any other

April 2014 through to November 2014

Don't Miss The Last Fall Concert!

Rounding out this year's Organix 14 concert series

Nosetti Memorial Concert
Nov 12, 7:30 pm

Maxine Thévenot, Eugenio Fagiani, Omar Caputi and the Toronto Ecumenical Chorale

St. Paul's Anglican Church, 227 Bloor St. East

Istituto Italiano di Cultura Toronto
www.iictoronto.esteri.it

Looking ahead to 2015...

ORGANIX 15

A Music Series unlike any other

February through to October 2015

2006-2015 10 SEASONS

Performers and Events will include:
Christopher Dawes and Daniel Rubinoff, An Organ Skills Workshop, Duo Zsigmond (Organ and Percussion – New Music), Jens Korndoerfer, Roman Perucki and Maria Perucka, Aaron Tan, Gordon Mansell, Renée Anne Louprette, Jennifer Loveless, William O'Meara and William Findlay, plus a bus excursion to Prince Edward County, an overnight stay and vineyard tours and an ORGANIX 15 concert by Jens Korndeorfer at St. George's Cathedral, Kingston.

Tickets available online
www.organixconcerts.ca
416-769-3893

great shape."

As to what makes a great violinist great, Ms. Mutter responded that "we're all trying to be a well-rounded musican." She finds the idea of being a specialist rather boring, caught up with technical details and perfecting them without really having the scope to see the bigger picture. She thinks it's wonderful that the violin is "an instrument which is best in company with someone else, with another musical partner." At the same as she extols the virtues of "just being a useful part of the whole" she says, "Of course you have to find – as violinist, pianist or conductor – you have to find an angle where music is newly or freshly or whatever ... it has to bring a spark to something."

She spoke of shattering the illusion of the listener who might think he knows what you're playing already and may feel slightly tired of it. "Of course that illusion has to be taken away the moment that the particular artist goes on stage," she explained. "Then it really has to be totally fascinating." When I enthusiastically agree, she responds, "Hopefully."

Her extensive discography which began when she was just 15 – Deutsche Grammophon celebrated her 35-year recording career with a 40-CD box set last year and her 25-year collaborative partnership with pianist Lambert Orkis was marked with *The Silver Album*, a 2-CD compilation this year – prompted a question about what, if anything in the violin repertoire she looks forward to recording.

"Sadly, sadly, of course life is too short," she responded. She is fascinated, she went on to say, with the great encores that Jascha Heifetz used to play, "a repertoire that is sadly, frowned upon in German-speaking countries." Listening to two CDs over the course of an evening recently, she remarked how struck she was by the "nobility of this great violinist," and that for the next few months she would be exploring this repertoire. Beyond that? "The repertoire is endless – you can go in this direction or that, ...Walton, ... Barber, more contemporary music ... the Beethoven string quartets."

"Yes, Paul, it's kind of [a mock scream over the phone, as if saying it's all too much to contemplate]" I counter that it's something to look forward to; "One after the other," she replies.

There is so much to do. Even as she takes the Mutter Virtuosi on their first North American tour, their New York appearance is just one part of Carnegie Hall's Anne-Sophie Mutter Perspectives in which all facets of her musicianship will be on display, from her recent appearance in the Bruch *Violin Concerto No.1* with the Berlin Philharmonic under Simon Rattle at the beginning of October, to the Annual Isaac Stern Memorial Concert November 11 (with Orkis on piano for Beethoven's "Kreutzer" sonata, and a performance of Currier's *Ringtones* with Patkoló), to a concert next spring with Yefim Bronfman and Lynn Harrell (including Beethoven's "Archduke" trio). Playing Sibelius, Berg and Moret with the Danish National Symphony Orchestra and Michael Tilson Thomas' New World Symphony completes the six-concert series.

WholeNote readers will be interested in the fact that the Mutter Virtuosi Carnegie Hall concert on November 18 will be live-streamed and available on medici.tv for view for 90 days thereafter. Like the concert in Toronto three days later, the program includes Vivaldi's *Four Seasons* but instead of Mendelssohn and Currier the Carnegie program features Bach's *Concerto for Two Violins BWV 1043* and André Previn's.

What does she think about the live streaming, I ask. "It's not downloadable but you can look at it and get horrified from another angle," she jests, before adding more seriously: "I feel very honoured [because very few concerts are being streamed]."

So anyone going to the November 21 Roy Thomson Hall concert (or contemplating it) will be able to get a sneak preview in the few days before, or more likely cement a memory of parts of the Toronto concert any time through mid-February.

Jan Lisiecki

Jan Lisiecki: Like Mutter, Calgary-born pianist Jan Lisiecki began music lessons at five and started recording for Deutsche Grammophon as a teenager (he was 17). He will bring his musical sensibilities to Beethoven's third, fourth and fifth piano concertos in a series of concerts with the TSO November 12 to 22. I was fortunate several summers ago to hear Alfred Brendel play all five of the concertos with the Boston Symphony at Tanglewood and I can't overstress what a pleasure such concentrated exposure can be. Guest conducting the TSO will be Thomas Dausgaard who has paired each concerto with a symphony by his Danish countryman, Carl Nielsen. Nielsen, a contemporary of Sibelius, is known for his energetic post-romanticism, and he was quite explicit about the life force music represented to him. *Symphony No. 4 "The Inextinguishable"*

is particularly expressive in this vein, having been composed during the first half of the First World War. It's paired with Beethoven's most lyrical piano concerto, the *Fourth*, November 12 and 13.

Itzhak Perlman

© DG/MATHIAS BOTHOR

Itzhak Perlman: Like Mutter, Izhak Perlman is a towering figure on the world violin stage and occupied as well with music education. His upcoming RTH recital with pianist Rohan De Silva crosses three centuries with music by Vivaldi, Schumann, Beethoven and Ravel. At his concert here two years ago with collaborator De Silva, he introduced the entire post-intermission part of the program from the stage, with the joyful aplomb of a Borscht Belt kibitzer. Any opportunity to hear what he cals his "fiddle playing" should not be missed.

Leon Fleisher: For many years this city has been fortunate to have Leon Fleisher in its midst. As the occupant of the inaugural Ihnatowycz Chair in Piano at the Royal Conservatory, his presence has been felt in teaching, conducting, performing, examining and giving masterclasses. On November 25 at the Bloor Hot Docs Cinema,

Associates of the Toronto Symphony Orchestra

2015 Season

Five Small Concerts

Monday, January 26, 2015, 7:30 p.m.
Origins Ravel, Messiaen

Monday, February 23, 2015, 7:30 p.m.
Darkness and Light: Contrasts in Brass
Bach, Tilson Thomas, Bozza, Irvine

Monday, March 2, 2015, 7:30 p.m.
Ensembles from the Toronto Symphony Youth Orchestra
The talented young solo artists and orchestral musicians of the future, in a varied program.

Monday, April 13, 2015, 7:30 p.m.
Don't always have fun without me! The double bass is here!
Rossini, Boccherini, Dvorak

Monday, June 1, 2015, 7:30 p.m.
From Trio to Tango
Beethoven, Piazzolla, Shinohara, Caliendo, Fauré, Debussy, Golijov

Tickets $20, Seniors and Students $17
Trinity-St. Paul's Centre, 427 Bloor St. W.
Box Office 416-282-6636 www.associates-tso.org

14.15 SEASON

18th Annual **FREE** Noon Hour
Choir & Organ Concerts
at Roy Thomson Hall

Enjoy an hour of beautiful music performed by outstanding Canadian choirs and organists and featuring Roy Thomson Hall's magnificent Gabriel Kney pipe organ.

AMADEUS CHOIR OF GREATER TORONTO
Make a Joyful Sound
Wednesday, December 17, 2014 12 PM
Lydia Adams, conductor
Shawn Grenke, organ

VIVA! YOUTH SINGERS OF TORONTO
with North Toronto C.I. Choral Ensemble & Symphony Orchestra
Songs of the Seasons: Old and New
Wednesday, March 11, 2015 12 PM
Carol Woodward Ratzlaff and Deborah Pady, conductors
Andrew Ager, organ

ORIANA WOMEN'S CHOIR
Sing a New Song
Tuesday, April 21, 2015 12 PM
Mitchell Pady, conductor
Michael Bloss, organ

TORONTO CHILDREN'S CHORUS CHAMBER CHOIR
Sounds of Splendour
Monday, June 8, 2015 12 PM
Elise Bradley and Matthew Otto, conductors
Christopher Dawes, organ

FREE ADMISSION
All concerts begin at 12 Noon
Suitable for ages 6 and up

For reservations of 20 or more, please call 416.593.4822 ext. 225

Made possible by the generous support of Edwards Charitable Foundation.

ROY THOMSON HALL

Call 416.872.4255
roythomson.com

Leon Fleisher

he will appear on stage in a Q & A after the screening of the fully packed 17-minute film, *Two Hands: The Leon Fleisher Story*, which documents his battle to overcome focal dystonia, a movement disorder that affected the use of the fourth and fifth fingers of his right hand. Watching him rise from the depths of despair at the peak of his concert career to remake his life as a musician is thrilling to behold. Take advantage of the opportunity to meet him in person.

Three days later on November 28, Fleisher conducts the Royal Conservatory Orchestra in a program that includes Mozart's *Symphony No.39* and Brahms' *Symphony No.3*. On the mornings and afternoons of November 29 and 30 he will give masterclasses in Mazzoleni Hall. He will share a musical legacy traceable back to Beethoven directly through his teacher Artur Schnabel and Schnabel's teacher Theodor Leschetizky who studied with Carl Czerny who studied with Beethoven. Anton Kuerti can claim a similiar connection through another pupil of Leschetizky, Mieczysław Horszowski, who taught Kuerti.

The evening at the Bloor also includes the feature-length, documentary *Horowitz: The Last Romantic*, a true curiosity by the noted filmmakers Albert and David Maysles (best know for *Salesman*, *Grey Gardens* and *Gimme Shelter*). The impish pianist and his shrewd wife Wanda (Toscanini's daughter) are filmed in their apartment where Horowitz is recording an album at the age of 81. The up-close camera-work devoted to his fingers is just one of the attractions of this fascinating film.

Bavouzet and the LPO: Coincidentally, pianist Jean-Efflam Bavouzet, who recently played Prokofiev's *Piano Concerto No. 3* at RTH October 17 with an energetic London Philharmonic Orchestra under Vladimir Jurowski, suffered from functional dystonia that affected his right hand from 1989 to 1993. In the Prokofiev Bavouzet moved confidently from wistful calm to devilish passagework, from idiosyncratic note picking to mysterious pianissimos as he revealed the composer's Russian soulfulness. In the evening's other major work, Shostakovich's *Symphony No.8*, the LPO displayed great clarity and airiness including wonderful sound clashes, vibrant searing melodies in the strings, terrific brass work and yeoman flute playing that set up the intermittently febrile march of the second movement and the sardonic third before the gratifying, sombre conclusion.

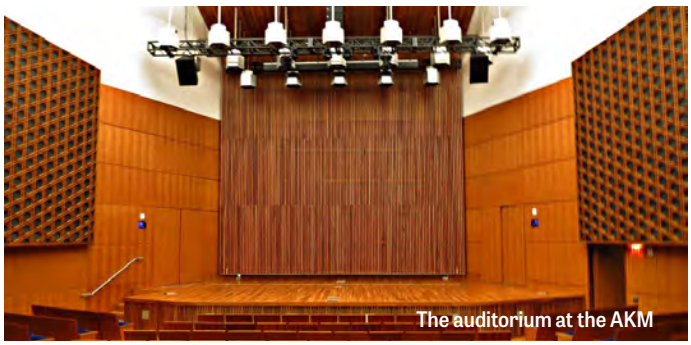
And So Much More: MacArthur "Genius" Fellowship-winner Jeremy Denk leads a parade of world-class pianists into November's concert halls. He's followed by the inimitable Richard Goode, the dynamic aestheticism of Simon Trpčeski, the elegance of Angela Hewitt (in a program that ranges far and wide from Bach and Scarlatti through Beethoven's *Op.110* to Albéniz and Liszt), to Mooredale Concerts' "Piano Dialogue" between David Jalbert & Wonny Song and the adventuresome Christina Petrowska Quilico whose name is often found in the pages of *The WholeNote*'s CD section.

And then there's The Dover Quartet, the Daedalus String Quartet, the Cecilia String Quartet, the Windermere String Quartet, the Zuckerman Chamber Players, the Canadian Brass, Leonidas Kavakos & Yuja Wang, Dmitri Levkovich ... It goes on and on. Like *Tchaikovsky*, Danny Kaye's famous tongue-twister of a patter song, name after name, concert after concert. What riches there are to be found in this issue's listings.

Paul Ennis is the managing editor of The WholeNote. He can be reached at editorial@thewholenote.com.

Music in Focus at the AKM

ANDREW TIMAR


The auditorium at the AKM

In my last column I briefly introduced the new museum in town, one which is positioning itself to be a significant world music venue and curator: the Aga Khan Museum. Having opened its doors only in the third week of September, its inaugural music festival featured the renowned Yo-Yo Ma and the Silk Road Ensemble, a group which has collaborated since 2000 with the Aga Khan Music Initiative in concerts elsewhere.

Music is one of the prime "focus areas" of the Aga Khan Development Network, the larger entity behind the museum: the proof is that five groups are being presented in November and four in December. But is the museum really positioned to "become both major cultural destination and player in very short order" as touted by James Adams of The Globe and Mail, or "a vital new addition to Toronto's cultural landscape" as augured by David Dacks of the Music Gallery?

As I promised, I set out to take a closer look at the AKM and its music programming. I arranged an interview and tour with Amir Ali Alibhai, the AKM's head of performing arts and chief architect of its curatorial vision.

I made my trek to the stretch of Don Mills where the museum is sited, north of Eglinton Ave. and between Don Mills Rd. and the D.V.P., on a cool, rainy October weekday afternoon. To a downtowner it may seem "up there" on a mental map, but on an actual map of Toronto, it is not far from the geographic centre of the city. Located on Wynford Dr., the museum is across the street from the notable modernist mid-century Raymond Moriyama-designed Japanese Canadian Cultural Centre where I've enjoyed many memorable cultural events, and only a few blocks north and east of the Ontario Science Centre.

Coming face to face for the first time with the imposing white stone-clad AKM building, the new museum on the block's standards of architectural excellence are self-evident. The 10,000 square-metre building, the design of prize-winning architect Fumihiko Maki, skillfully melds postmodern and Islamic design elements and aesthetics. The monolithic building itself is set in a formal garden within expansive grounds where multiple black infinity pools form a traditional *char bagh*, a Persian-style four-part garden. The pools evocatively reflected and reframed the rainy Don Mills sky as I walked up to the museum's dramatic front entrance.

Amir Alibhai led me directly to the 336-seat auditorium, the primary venue for music performances. With teak floors and stage, graced with a high, multifaceted white dome, it's one of the architectural focal points of the AKM. "It's an ideal site to present an intimate and powerful experience for audiences," he says, where they can look forward to "varied and innovative cultural programs throughout the year, including music, dance, theatre, book readings and films." I haven't had a chance to hear music there yet but the empty space feels intimate and quiet, an acoustic sound-friendly space, underscored by

DakhaBrakha

the lack of air ducts in the hall, with ventilation coming from under the seats.

To ward off the early fall chill we sat down for the interview with invigorating cups of dark hot chocolate strengthened with a shot of espresso. The museum's small café is right next to a square glassed-in courtyard through which sunlight (and reputedly moonlight) filters through Arabic-inflected mashrabiya patterns etched in the glass. Alibhai has already vetted the courtyard as an alternative performance venue, though with five very hard surfaces it's undoubtedly a reverberant one. He related that a recent performance of Sufi whirling and its accompanying music "worked very well in the glass-walled courtyard, granting both an effective personal ritual space for the performers, as well as allowing the audience to see the performance thorough the glass walls, if they so wished."

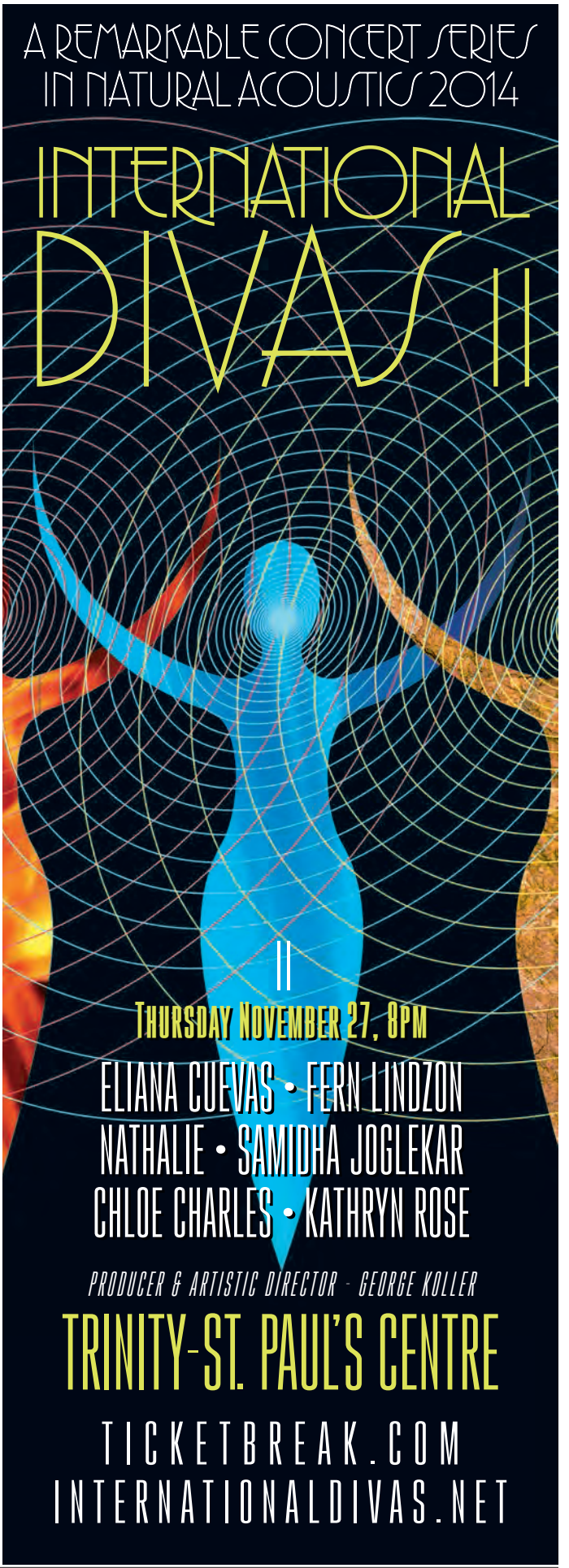
Prior to moving to Toronto to take his AKM position Alibhai was a 40-year Vancouver resident with an extensive career in arts administration – and significant for readers of *The WholeNote*, a lifetime background in music. He has worked as an exhibited artist, a curator, educator and facilitator of visual and community-based arts for over 20 years. "I was part of the team that initially developed and ran the Roundhouse Community Arts & Recreation Centre" he said, referring to the innovative arts-centric Yaletown, Vancouver organization whose mission is to "celebrate diversity ... of people, values, ideas and activities." He has also developed a national perspective, having served on national arts boards such as the Canada Council for the Arts and the Canadian Conference of the Arts. He has clearly had plenty of opportunity during his career to consider the place of the performing arts in public-access spaces. "It may not be obvious to the core identity of the museum that it may also serve as a venue for a series of live concerts and dance performances. But I'm at the table at every curatorial meeting working to closely integrate my programming with planned exhibits," he says.

The AKM is the first institution in North America "dedicated to the arts of Islamic civilizations." It's a goal clearly reflected in the exhibit halls. Visitors can see it in rare and exquisite editions of the Koran, in the sensuous paintings, illustrations, calligraphy, early scientific instruments, sumptuous silk clothing and carpets, as well as 21st-century artworks confronting and reinterpreting the traditions displayed in galleries closer to the entrance.

Its stated Toronto mission as an oasis of diversity and dialogue is, "to foster a greater understanding and appreciation of the contribution that Islamic civilizations have made to world heritage ... through education, research, and collaboration."

I ask where live music fits in. "In terms of [our] music programming the vision is to bring the highest calibre of traditional and contemporary performing artists from the broad diaspora of Muslim cultures to audiences. Music is particularly well suited as a creative medium that inherently engages artists and audiences in cross-cultural understanding and dialogue. "

Concerts at the Aga Khan Museum: In an earlier interview AKM educational consultant Patricia Bentley talked about how Islam has always responded to local traditions." Alibhai's programming choices to date put that vision into action. In November the five acts over eight concerts demonstrate an even-handed admixture of Canadian,



international and local talent, some embedded in the global Islamic community, but also some only peripherally engaged with it.

The series launches November 1 with the show "Memory and Presence of Rumi: Mystic Music of Iran." Presented by an international group consisting of a quartet of Persian musicians and a dancer, it is co-led by the prominent *kamancheh* (bowed spiked lute) player and composer Saeed Farajpouri and the Vancouver tar (plucked long-necked lute) master Amir Koushkani. Siavash Kaveh on the frame drum *daf*, Araz Nayeb Pashayee on the goblet drum *tombak* and Farzad AJ dancing the whirling *Sama* round out the ensemble. The concert's theme is the poetry of Rumi, the great 13th century Sufi mystic. His works and ethos still resonate today across centuries and cultures.

November 8, the focus shifts to a local quartet of singers, but one with an international gaze – Nazar-i Turkwaz (My Turquoise Gaze) – a relatively new collective comprising Brenna MacCrimmon, Maryem Tollar, Sophia Grigoriadis and Jayne Brown. For over 30 years they have individually been collecting and performing traditional repertoire from various regions on or inland from the Mediterranean, in groups such as Maza Meze, Mraya, Doula and Altin Yildiz Orkestra, counting several JUNO nominations along the way. In a Facebook chat with MacCrimmon, in Turkey at the time, she confirmed that "the repertoire is a potpourri of Balkan, Greek, Turkish, [Middle Eastern] and beyond … with lots of harmony [in our singing]." I don't want to wait for the album, but plan to enjoy the sweet harmonies live.

The established local group Autorickshaw mount the AKM auditorium stage on November 15. This award-winning genre-bending group is no stranger to these pages. I gave the group's terrific new album *The Humours of Autorickshaw* a resoundingly enthusiastic review on July 8, 2014 in *The WholeNote*. The lineup this night consists of vocalist Suba Sankaran, Dylan Bell (bass/keyboards), Ben Riley (drums), John Gzowski (guitar) and Ed Hanley (tabla). This is the last chance for Toronto audiences to catch Autorickshaw before their trio configuration heads off to India and Nepal on an unprecedented two-month subcontinent-wide tour of ten cities.

Skipping to November 27 and 28, Toronto audiences get another chance to hear one of today's stars of world music, DakhaBrakha. They are presented with the support of Small World Music. Founded on solid taproots of Ukrainian village songs (and dress), these Kyiv-based performers add musical instruments and vocabularies of other cultures. Moreover they present their songs with the use of popular music microphone techniques, powerfully sung melodies and a theatrical performance art sensibility. It all makes for a striking show, the energy and attitude of which resonates with even those for whom their lyrics are a mystery.

Another performer with a growing international reputation is the Pakistani Sanam Marvi, emerging as an outstanding singer of ghazal, Pakistani folk songs and Sufi music. She gives two concerts on November 29 and 30. Marvi, a student of her father, Fakir Ghulam Rasool, devoted years of study to Sufi poetry and today is recognized as one of the leading singers in that tradition to emerge from the Sindh. Whether singing in Urdu, Sindhi or Saraiki, her aim is to "reach across generations and cultures" with her songs.

December 5 and 6 the Aga Khan Museum presents its first multimedia performance, the world premiere of "Siavash: Stories from the Shah-Nameh." Written and directed by composer and award-winning sound designer Shahrokh Yadegari, this "page-to-stage" work explores the trials of Prince Siavash as depicted in the Persian epic Shah-Nameh (Book of Kings) through storytelling, music and projected images. Numerous manuscripts of this popular poem written by the Persian poet Ferdowsi between 977 and 1010, and illustrated over centuries, are on permanent rotational display at the museum. The cast of Siavash features Gordafarid as the naqal (narrator), Siamak Shajarian (vocalist) and Keyavash Nourai (violin, cello, kamancheh). This world premiere music theatre work neatly aims to bring centuries-old manuscripts alive on stage.

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

Two Sopranos: Adi Braun and Aprile Millo

HANS DE GROOT

Adi Braun

Adi Braun was born into a distinguished musical family. Her father was the great baritone Victor Braun, who died in 2001 (and who almost certainly crossed paths with this column's second subject, Aprile Millo, at the Met, in the years following Millo's debut there in 1985). Not many of Victor Braun's recordings are at present available but I would recommend the Solti recording of Wagner's *Tannhäuser*, in which he sings Wolfram and is easily the finest singer in the cast. Adi Braun's mother is Eraine Schwing-Braun, a mezzo-soprano who in recent years has taught at the Royal Conservatory and has also acted as German language coach for the Canadian Opera Company. The elder of Adi Braun's brothers is the now-famous baritone Russell Braun, who is currently appearing as Ford in Verdi's *Falstaff* and whom we shall be able to see as Don Giovanni in the spring (both for the COC). The younger of her brothers, Torsten, is the lead singer in the alt-rock band Defective by Design.

Braun's training was classical and she appeared in productions by the COC and by Opera Atelier. Some years ago, however, she decided to concentrate on singing jazz since she felt that she was able to bring out the essence of the music in ways she could not do in opera or in the art song. This change of field also marked a change from Adreana Braun, the opera singer, to Adi Braun, the jazz vocalist. She performs jazz regularly and now has four CDs to her credit. Her concert on December 6 at the Royal Conservatory of Music is best described as "cabarazz," a blend of jazz and cabaret. It features the songs of Kurt Weill with pianist Dave Restivo, bassist Pat Collins and drummer Daniel Barnes. Braun gave an earlier version of this recital last season at one of the Richard Bradshaw Auditorium recitals at the Four Seasons Centre. I was at that show and I very much look forward to hearing her again on December 6, a performance which will include some additional songs as well as readings from the correspondence between Weill and his wife, the singer Lotte Lenya.

Braun also maintains a busy teaching schedule through her studio as well as through the RCM. She was formerly a conductor and accompanist with the Canadian Children's Opera Company and still coaches there. She has succeeded her mother as the German language coach for the COC. This month she is also giving a three-lecture series on the history of cabaret at the RCM November 12, 19 and 26, 6:30 to 8pm.

Aprile Millo. There is a rare opportunity to hear the soprano Aprile Millo on November 15 at Trinity-St. Paul's Centre. The collaborative pianist will be Linda Ippolito; guest artists are Mary-Lou Vetere, soprano, Giacomo Folinazzo, tenor, Gustavo Ahauli, baritone and Merynda Adams, harp. The recital will include works by Donaudy,

Strauss, Wolf, Verdi, Bellini, Donizetti, Boito and Puccini.

Millo began singing professionally in the late 1970s but her big break came in 1982, when she replaced the indisposed Mirella Freni in the role of Elvira in Verdi's *Ernani*. Since then she has become especially famous as an interpreter of Verdi, in *I Lombardi alla prima crociata*, *La battaglia di Legnano, Luisa Miller, Il trovatore, Un ballo in maschera, La forza del destino, Don Carlo, Aida, Simone Boccanegra* and *Otello*. Recordings of many of these operas in which she sings the soprano part are still available on CD as is a recital of Verdi arias (EMI). She has also performed in operas by other composers, notably Puccini's *Tosca*, Boito's *Mefistofele*, Ponchielli's *La Gioconda*, Rossini's *Guillaume Tell* as well as the rarely performed verismo opera *Zazà* by Leoncavallo (you can hear an excerpt of her performance in this work on YouTube).

Critics have often seen Millo as one of the few singers still active who can be placed in a tradition which goes back to Maria Callas and Zinka Milanov, Renata Tebaldi and Magda Olivero. On the other hand, Millo does not see herself as the embodiment of a lost art and she has recently written about her admiration for Anna Netrebko's singing in Verdi's *Macbeth*. Millo is now 56, an age at which many singers think of retirement, but she will have none of that. On her blog she points out that the great Kirsten Flagstad did not find her true voice until she was 39. She herself feels that as a singer she is in the prime of her life and is only now emerging as a true *spinto*. "Fine wine gets better with time. It was and is supposed to be that way with voice too."

Millo is also strongly interested in the future of opera. The recital on November 15 will be preceded by a concert in which Millo will present young Canadian singers from the Vetere Studio November 13, also at Trinity-St. Paul's Centre. This studio is directed by Mary-Lou Vetere, a soprano and a musicologist with a special interest in Italian opera of the late 19th century, who also plays piano and accordion professionally.

Other Events: The mezzo-soprano Catherine Wyn-Rogers will give two masterclasses (opera on November 3; art song on November 4) as well as a concert with student singers November 5. All in Walter Hall, the events are open to the public and are free of charge.

Aprile Millo

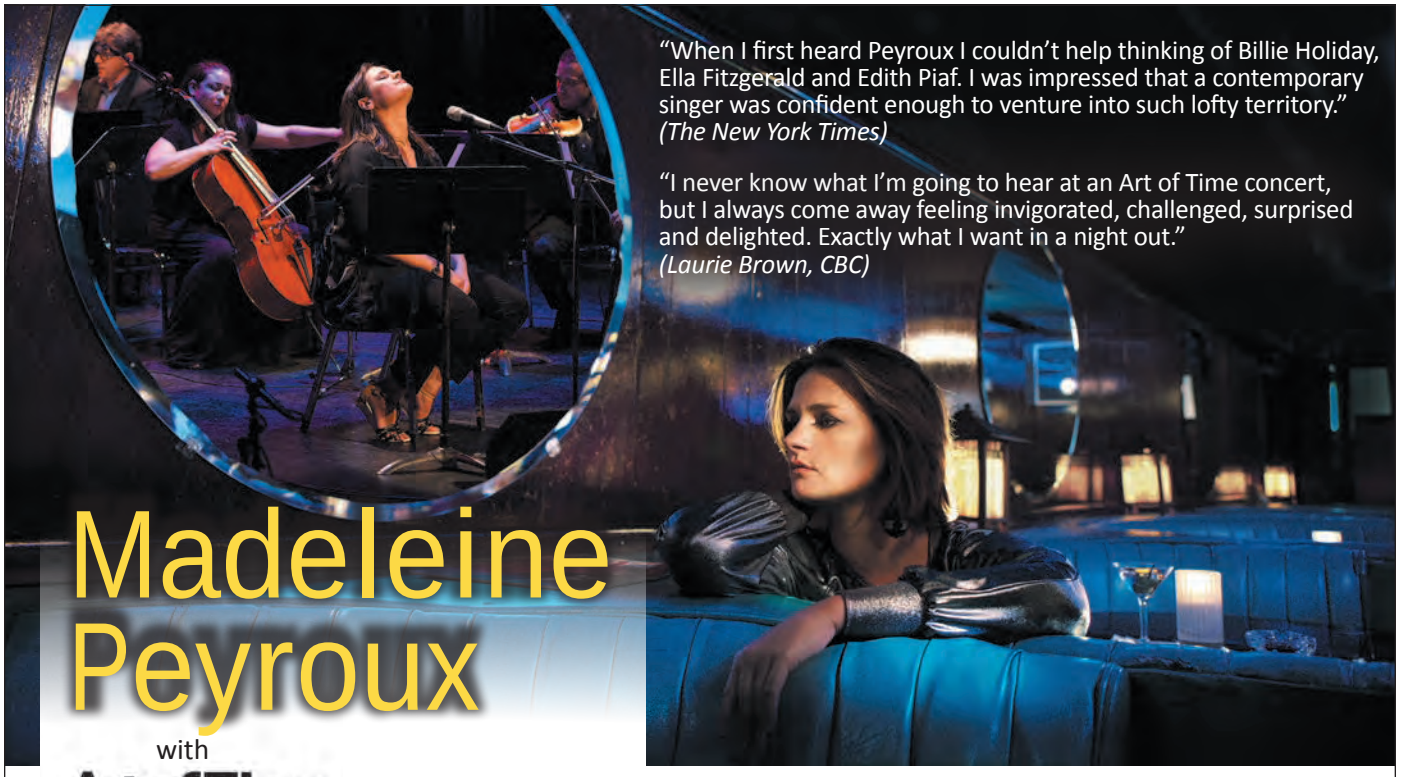
On November 7 Opera By Request presents the soprano Tsu-Ching Yu will sing works by Clara Schumann, Chaminade, Eric Whitacre, Tchaikovsky and others

The Art of Time Ensemble presents songs and the poems which inspired them (Petrarch/Liszt, T. S. Eliot/Lloyd Webber, Whitman/Crumb, Cohen and others). The reader is Margaret Atwood and the singers are Thom Allison, Gregory Hoskins and Carla Huhtanen at Harbourfront, November 7 and 8.

On November 8 Kira Braun, soprano, will sing works by Schubert, Rachmaninoff and Ravel at Calvin Presbyterian Church. Also on November 8 the baritones Serhiy Danko and Alex Tyssiak will sing with the Vesnivka Choir and the Toronto Ukrainian Male Chamber Choir at Runnymede United Church.

Recitals at Rosedale begins its new season with "A Walk on the Dark Side: Myths, Legends and Fairy Tales." The works are by Mahler, Debussy, Szymanowski, Weill, Gershwin and others. The singers are Leslie Ann Bradley, soprano, Allyson McHardy, mezzo, and Geoff Sirett, baritone at Rosedale Presbyterian Church, November 9.

Kirsten Fielding, soprano, Scott Belluz, countertenor, Rob Kinar, tenor, and David Roth, baritone, will be the



soloists in Bach's cantata *Nur jedem das Seine* at St. James Cathedral, November 12; PWYC. Also on November 12, Responsories from the *Office of the Dead* by Victoria, Lassus and Palestrina, along with Gregorian Chant will be sung, with soloists Richard Whittall, countertenor, Paul Ziade and Jamie Tuttle, tenor, and Sean Nix, bass, at Holy Family Church; free.

Leslie Bickle, soprano, will give a free noontime recital at St. Andrew's Church on November 14.

The next Tafelmusik concert will present music from the English Baroque. The director is the violinist Pavlo Beznosiuk and the singer will be the American soprano Joélle Harvey, who will perform arias from Handel's *Rinaldo* at Trinity-St. Paul's Centre, November 19 to 23.

Allison Arends, soprano, Christy Derksen, mezzo, Leonard Whiting, tenor, and Jesse Clark, bass, will be the soloists in Bach's *Christmas Oratorio* at St. Matthew Catholic Church, Oakville, November 22 and 23. There will be another performance of this work on November 28 at Runnymede United Church with soloists Monica Whicher, soprano, Allyson McHardy, mezzo, Lawrence Wiliford and Colin Ainsworth, tenor, and Russell Braun, baritone

On November 25 Soundstreams presents *Vespro della Beata Vergine* by Monteverdi and *Les Vêpres de la Vierge* by Tremblay. The soprano soloist is Shannon Mercer.

The second instalment of the three-part series "International Divas" will take place at Trinity-St. Paul's Centre on November 27. The singers are Eliana Cuevas, Fern Lindzon, Nathalie, Samidha Joglekar, Chloe Charles and Kathryn Rose.

On November 29 there are a number of concerts to choose from. The Eastman School of Music Bach Chamber Orchestra and Soloists present two cantatas by J. S. Bach, *Alles nur nach Gottes* Willen and *Schwingt freudig euch empor*. The soloists are Paulina Swierczek,

Shannon Mercer

soprano, Katie Weber, alto, Steven Humes, tenor, and Joel David Balzun, bass at Grace Church on-the-Hill. A performance of C. P. E. Bach's oratorio *Die Israeliten in der Wüste* will have as soloists Emily Ding, soprano, Michelle Simmons, mezzo, Alex Wiebe, tenor, and Geoffrey Keating, baritone, at Bloor Street United Church. The soprano Lesley Bouza will perform Rachmaninoff, Chopin, Canteloube and others at Metropolitan United Church. The soloists with the Oakham House Choir in Haydn's *Nelson Mass* are Zorana Sadiq, soprano, Adriana Albu, mezzo, Riccardo Iannello, tenor, and Michael York, bass, at Calvin Presbyterian Church.

On December 3 Bach's cantata *Wachet! betet! betet! wachet!* will be sung by Erin Bardua, soprano, Christina Stelmacovich, mezzo, Charles Davidson, tenor, and Graham Robinson, baritone at St. James Cathedral, PWYC.

Pax Christi Chorale performs work by Bach and Martin, in which the soloists are Michele Bogdanowicz, mezzo, Sean Clark, tenor, and Doug MacNaughton, baritone at Grace Church on-the Hill, December 6 and 7.

And beyond the GTA: Melanie Conly, soprano, and Bud Roach, tenor, sing Noël Coward, in Grace United Church, Barrie November 9. What may be the first Ontario performance this year of Handel's *Messiah* takes place on December 6. The soloists are Jennifer Taverner, soprano, Kimberly Barber, mezzo, Cory Knight, tenor, and Daniel Lichti, bass-baritone at the Centre in the Square, Kitchener.

And looking ahead: Toronto Summer Music has announced that the mentors in the 2015 Art of Song program will be the soprano Soile Isokoski and the collaborative pianist Martin Katz. Steven Philcox will coordinate and will also act as coach (as he did in 2014).

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

Of Requiems and Vespers

BENJAMIN STEIN

This year is the centenary of the First World War, which began in June 1914. We commemorate the 1918 armistice date of November 11, commonly known as Remembrance Day, with a mixture of hope and horror, knowing now that what was called "the war to end all wars" was merely the beginning of the bloodiest hundred years in recorded history.

WWI was the century's grimmest – and last – example of the confluence of 19th-century battle tactics with 20th-century industrial weaponry. The carnage that resulted came about in part because soldiers and their leaders alike clung to a notion of bravery under fire that lost its meaning in the metal rain and poison air that the new weapons created.

Robert Cooper

In wartime, music brings solace for the devastated, becomes a marshalling tool for further conflict, and on occasion, strengthens those voices raised in protest and in question against the imperatives of war. Phil Ochs wrote at the height of the USA's conflict in Vietnam, "It's always the old to lead us to the war/It's always the young to fall."

Several concerts commemorate the bravery and sacrifice of all who served, and lived and died, and endured during that time. For others not mentioned here, please consult the listings.

On November 8 and 9 the DaCapo Chamber Choir performs three elegiac works in a concert titled "There Will be Rest." The repertoire includes Barber's *Agnus Dei* (the choral setting of his famous *Adagio for Strings*) Elgar's *Lux Aeterna*, and Canadian Eleanor Daley's *Requiem* setting.

On November 9 That Choir also performs Eleanor Daley's *Requiem*, as well as works by Whitacre, Mealor, Clausen, Górecki and Runestad.

On November 11 the Orpheus Choir performs "The End of Innocence: Readings, music and images in commemoration of the centenary of the Great War." Conductor Robert Cooper states, "WWI was a turning point for Canada, transitioning from a British colony to nationhood. We want our audience to feel that emotional experience with a greater appreciation of Canada's impact in the First World War, through the medium that we so value – choral music." The concert includes texts from the Canadian archives, read by actors, to recreate the voices of soldiers and nurses serving on the front lines, and their family and friends reaching out to them from home.

Vespers: The phrase "Setting the Mass" is something of a classical composer's shorthand for the much longer "daring to claim your place amongst the pantheon of the greats by setting the same texts they did." The Latin Mass text is considered by many the greatest test of a composer's sensitivity to text and command of musical form.

A close second to the Mass text is the Vespers, the set of prayers intoned during evening services, most often within Catholic, Orthodox and Lutheran churches. These prayers draw together disparate elements of Christian worship, combining the Magnificat from the Gospel of Luke with Latin translations of psalms from the Hebrew Scriptures.

These Hebrew texts normally have appended to them a *Gloria Patri* – glory be to the Father, and to the Son, and to the Holy Ghost – which can make an English translation of the complete prayer jarring from a Jewish point of view. And yes, this paragraph is what is known as a *kvetch*.

But I digress. The Vespers texts have elicited beautiful settings by composers over the centuries – Mozart wrote two settings that I prefer to all his masses. But the setting that has emerged as a masterwork comparable to the canon of mass settings of the common practice era is Monteverdi's *Vespro della Beata Vergine 1610*.

Because there is little information about the *1610 Vespers*, as it is commonly known, we have no idea how, or even if, the work was ever performed. Its offbeat structure and orchestration has led to speculation that the piece was a kind of compositional resume, used to show

Expect Something Different!

Orpheus Choir of Toronto

Robert Cooper, CM, Artistic Director
Edward Moroney, Accompanist
Greg Rainville, Assistant Conductor

Tickets:
$35; $30 senior; $15 student
416 530 4428
www.orpheuschoirtoronto.com

BMO Financial Group
Orpheus Choir's season sponsor

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario

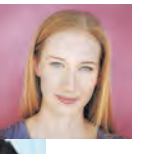
TORONTO ARTS COUNCIL
CELEBRATING 40 YEARS
FUNDED BY THE CITY OF TORONTO

The End of Innocence

November 11, 2014 7:30 p.m.
Grace Church on-the-Hill, 300 Lonsdale Road

Through music, words and images, remember the pride, passion and pathos of 'the war to end all wars', in a nostalgic and heartfelt commemoration of the 100th Anniversary of the Great War.

Guest Narrators: Bethany Jillard, Mike Shara, Stratford Festival



PAX CHRISTI CHORALE
STEPHANIE MARTIN, ARTISTIC DIRECTOR

TWO SEASONAL CONCERTS
TO WARM YOUR HEART AND SOUL

WINTER NIGHTS

J.S.Bach – Christmas Oratorio Part II
Stephanie Martin – Winter Nights
J.S.Bach – Nunn komm der Heiden Heiland

Michèle Bogdanowicz, *mezzo-soprano*
Sean Clark, *tenor*
Doug MacNaughton, *baritone*
With orchestra

Saturday, December 6, 7:30pm
Sunday, December 7, 3:00pm
Grace Church on-the-Hill, Toronto

THE CHILDREN'S MESSIAH

A beloved classic abridged especially for children.

With soloists and orchestra

Adults pay what you can at door; children are free.

Saturday, December 13, 4:00pm-5:00pm
Church of St. Mary Magdalene, Toronto

PaxChristiChorale.org
boxoffice@paxchristichorale.org

TORONTO ARTS COUNCIL
ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
BftA

ecclesiastical patrons what kind of work Monteverdi was capable of executing. In any case, it is a stunning group of compositions, and a chance to hear it live is not to be missed.

On November 25 Soundstreams will pair Monteverdi's vespers setting with one by Canadian composer Gilles Tremblay. Tremblay is a modernist of the old school, if one can make such a formulation. He studied under Messiaen in Paris, and attended the famous Darmstadt school, meeting with and influenced by Boulez, Stockhausen and Xenakis. Tremblay's work extends and maintains an important stream of 20th-century compositional endeavour.

Based in Quebec, Tremblay maintained his European connections, and in 1986 his *Les Vèpres de la Vierge* was commissioned to celebrate the 850th anniversary of France's Notre-Dame de Sylvanès Abbey. For further concert details see soundstreams.ca/Vespers.

Christmas: Christmas concerts are starting in November this year, most likely in an attempt not to have to fight for audience share in the crowded December field. Pecksniffian types might deplore this, but these are the same people who object to seeing Halloween costumes hawked during the summer. Come on – when is there a *wrong* time to try on costumes and stock up on chocolate? Same thing with Christmas carols and egg nog. I say, go for it. Christmas has gone right back to its ancient winter solstice roots, becoming a rollicking bacchanalia of food, drink, and reckless spending. May as well start in November, 'cause once January hits we've got a good three months of frigid misery to look forward to. Hell, I'm lobbying for Christmas partying to begin at the end of September – who's with me? Anyhow, here are some November concerts to get you in the mood, and some December events that will take place too early to list in next month's column.

On November 28 and 29 Oakville's Tempus Choral Society performs

THAT CHOIR CAROLS
CONDUCTED BY CRAIG PIKE
with special guests CAWTHRA PARK CHAMBER CHOIR

Sunday, Dec. 14 | 8pm
Metropolitan United Church
56 Queen St. E, Toronto

Tickets: $25 | $15 | $5
thatchoir.com
416 460 1783

PETER MAHON
Sales Representative
416-322-8000
pmahon@trebnet.com
www.petermahon.com
BOSLEY
REAL ESTATE

40TH ANNIVERSARY
amadeus choir 1974 2014
LYDIA ADAMS, Conductor & Artistic Director
2014 • 2015 TORONTO CONCERT SERIES

Joy of Singing:
The Magic of Song!

Sure On This Shining Night

GUEST HOST
MARY LOU FALLIS, C.M. – AMADEUS CHOIR HONORARY PATRON
HONOURING THE TORONTO ARTS COUNCIL'S 40TH ANNIVERSARY

Saturday, December 13, 2014 • 7:30 pm

Yorkminster Park Baptist Church
1585 Yonge Street, Toronto

Sure in this Shining Night by Lauridsen, works by Wilberg, Daley and Willcocks. Winning compositions from our 28th Annual Seasonal Song-Writing Competition.

FEATURING: Amadeus Choir, Lydia Adams, conductor; Bach Children's Chorus, Linda Beaupré, conductor; Trillium Brass; Ed Reiffel, percussion; Eleanor Daley & Shawn Grenke, piano & organ.

TICKETS $15-$40

416-446-0188 • www.amadeuschoir.com

BACH CHILDREN'S CHORUS
BACH CHAMBER YOUTH CHOIR

Linda Beaupré, Conductor
Eleanor Daley, Pianist

Sleighbells RING...

SATURDAY DECEMBER 20, 2014 AT 7:30PM

$40 and $35 at the Toronto Centre box office or TicketMaster at 1-855-985-2787 (ARTS)

Toronto Centre for the Arts 5040 Yonge Street

BACHILDREN'S CHORUS

facebook.com/BCCandBCYC bachchildrenschorus.ca

CITY CAROL SING

SATURDAY, DECEMBER 6, 2:00 PM

With Gord Martineau, Louise Pitre, Ted Dykstra, choirs, brass. An annual benefit for the Daily Bread/Churches-on-the-Hill Food Banks

CAROLS BY CANDLELIGHT

SUNDAY, DECEMBER 14, 4:30PM

A traditional candlelight choral presentation featuring choirs and musicians of Yorkminster Park.

NINE LESSONS & CAROLS

SUNDAY, DECEMBER 21, 4:30PM

Following the historic tradition of King's College in Cambridge.

FREE ADMISSION
Doors open at 3:30pm.
Child care for children 5 years and under.

Yorkminster Park Baptist Church
1585 Yonge St., (1 block north of St. Clair Ave.
(416) 922-1167 | yorkminsterpark.com

"Songs for a Winter's Eve," an eclectic program including selections from Vaughan Williams' *Dona Nobis Pacem*, early baroque composer Caccini's setting of the *Ave Maria* text and folk legend Gordon Lightfoot's tender *Song for a Winter's Night*.

For those interested in further Canadian content – and yes, that should be every single one of us, at any time of the year – the Exultate Chamber Singers perform "A Canadian Noël" on December 5. The concert sounds fun and folksy – works by Canadian composers, Christmas stories from singers in the ensemble and an audience carol sing-along.

On November 29 and 30 Orangeville's Achill Choral Society performs "The Glory of Christmas." This concert provides a rare opportunity to hear the work of opera composer Giacomo Puccini in another setting. Puccini's setting of the Mass text, commonly known as the *Messa di Gloria*, was written early in his career. It was unpublished during his lifetime but has since been revived and has been recorded and performed many times.

The *Jubilate Deo* (glory to God) text, originally the Hebrew Psalm 100, is another poem that has inspired composers from many eras and locales. On November 29 the Jubilate Singers use their own name as inspiration for "World Jubilate," performing settings of this psalm and other seasonal songs.

On November 30 the Healey Willan Singers perform "A Garland of Carols." The afternoon will feature Britten's popular *A Ceremony of Carols*, a work that demonstrates perfectly Britten's Mozartian ability to wed formal coherence to a series of great tunes.

J.S. Bach's *Weihnachtsoratorium*, or *Christmas Oratorio*, is another masterwork that was likely never performed in one sitting (cf. the *1610 Vespers* discussion above) during the composer's lifetime. Bach composed six cantatas to be performed at different church services during the Christmas season, retrofitting new lyrics to pre-existing music that he had composed for other cantatas. With many composers, this would be a recipe for chaos, but not for Bach, who could create order in a bowl of rice krispies. The *Weihnachtsoratorium* is a beautifully conceived work, gentle and celebratory by turns, with an unparalleled unity of text, melody and form. On November 22 and 23 the Masterworks of Oakville Chorus and Orchestra perform parts 1 to 3 of the *Christmas Oratorio*.

Also, on November 28 the Bach Consort will perform the work in its entirety, in their concert titled "Giving Bach to the Community." Players from the Toronto Symphony and Canadian Opera Company orchestras will join Mississauga Festival Chamber Choir; proceeds from the event will be shared among various downtown charities.

Benjamin Stein is a Toronto tenor and lutenist. He can be contacted at choralscene@thewholenote.com. Visit his website at benjaminstein.ca.

ELMER ISELER SINGERS
Lydia Adams, Conductor

HANDEL'S *Messiah*

Virginia Hatfield

Marion Newman

David Pomeroy

Giles Tomkins

Friday, December 5, 2013
at 8:00 pm
Metropolitan United Church
56 Queen St. East, Toronto
Special Guest Artists
The Amadeus Choir
Lydia Adams, conductor

Virginia Hatfield, Soprano
Marion Newman, Mezzo Soprano
David Pomeroy, Tenor
Giles Tomkins, Bass
Patricia Wright, Organist
Robert Venables and
Robert DiVito, Trumpets
And Orchestra

Tickets: $55, Seniors $50, Students $15
Reserve now: 416-217-0537

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
Canada Council for the Arts
Conseil des Arts du Canada
TORONTO ARTS COUNCIL
FUNDED BY THE CITY OF TORONTO
CELEBRATING 40 YEARS

416-217-0537 www.elmeriselersingers.com

TORONTO MENDELSSOHN CHOIR

Festival of Carols

DEC 10, 2014 | 7:30 PM
YORKMINSTER PARK BAPTIST CHURCH
1585 YONGE ST.

Join us for a concert of music and stories for the Christmas season – this year with the acclaimed Canadian Staff Band.

Noel Edison conductor
Caron Daley associate conductor
Michael Bloss organ
Canadian Staff Band,
John Lam bandmaster

TICKETS
$35 – $76
VOX TIX
$20 FOR 30 AND UNDER
TMC BOX OFFICE
416-598-0422 x221
tmchoir.org/boxoffice

passion has a voice®

HANNAFORD STREET SILVER BAND

Expect Something Different!
Orpheus Choir of Toronto

Welcome Christmas II

December 16, 2014 7:30 p.m.
Yorkminster Park Baptist Church, 1585 Yonge St.

Back by popular demand! Orpheus and the incomparable Hannaford Street Silver Band join forces once more for a sparkling and festive Christmas celebration – a seasonal gift of big brass and song!

Tickets: $40; $30 senior; $15 student
www.orpheuschoirtoronto.com **hssb.ca/events**

Ontario Arts Council / Conseil des arts de l'Ontario · Toronto Arts Council · Canada Council for the Arts / Conseil des arts du Canada · BFTA · Canada · Patrimoine canadien / Canadian Heritage · Ontario · BMO Financial Group · RE/MAX · mccarthy tetrault · TGG · Grosman, Grosman & Gale LLP · SOCAN Foundation · Ontario Trillium Foundation / Fondation Trillium de l'Ontario · YAMAHA · JUPITER · The Vern and Frieda Heinrichs Foundation · Long & McQuade Musical Instruments · Classical 96 · The Jackman Foundation

The Choir of St. James Cathedral
THE 2014-2015 SEASON

HANDEL'S MESSIAH

The **Choir** of St. James **Cathedral** IN CONCERT
WITH THE TALISKER PLAYERS ORCHESTRA

HANDEL'S MESSIAH

December 12 | 7:30pm
The Choir of St. James Cathedral in concert with the Talisker Players Orchestra
Soloists: Soprano Erin Bardua, Mezzo Soprano Rebecca Claborn, Tenor Andrew Haji, Bass Giles Tomkins.
Conducted by Dr. Vicki St. Pierre.
Tickets $40/35, available online

CATHEDRAL LITURGIES

The fully professional Choir of St. James Cathedral sings during worship, Sundays at 11:00am and 4:30pm.
Noteworthy and beautiful:
Remembrance Choral Mattins
November 9 | 11:00am
Advent Lessons & Carols
November 30 | 4:30pm

CANTATAS IN THE CATHEDRAL

Sung by members of the Choir of St. James Cathedral
One Wednesday each month
Pay What You Can:
Nur jedem das Seign (Bach)
November 12 | 6:00pm
Wachet! betet! (Bach)
December 3 | 6:00pm

ORGAN RECITALS

Weekly organ recitals are given Sundays at 4:00pm, and Tuesdays at 1:00pm.
Admission free
Just in time for the holiday:
Messiaen's
La Nativité du Seigneur
Organist David Briggs
December 20 | 4:00pm

65 CHURCH STREET, TORONTO 416.364.7865 WWW.STJAMESCATHEDRAL.ON.CA

A Bunch of Key Concerts

DAVID PODGORSKI

If you're looking for something to do on a weekend in November, you might be obliged to make a few tough decisions. As I write this, there are all of ten early music concerts going on in Toronto this month, no two even remotely similar to one another. It's obviously a sign we live in a fun city with lots to do on any given weekend, but the possibility always exists that one can miss out on something fantastic, or at least something you won't get a chance to hear ever again. I don't have enough space to adequately discuss absolutely every early music concert going on this month (you'll have to check the listings for that), but here are a few highlights and must-sees.

Solo harpsichord: It's been a while since Toronto audiences have had a chance to hear a solo harpsichord concert, but audiences will get a chance to hear the instrument shine this month. Admittedly, Toronto hasn't been graced with a superabundance of solo harpsichord concerts since Colin Tilney retired, but up-and-coming Toronto musician Philippe Fournier will entertain the public with a mixed program that will include François Couperin, J. S. Bach and John Bull. Fournier makes his home at Holy Family Church and plays with the Musicians in Ordinary from time to time. It will be well worth it to see what he's been up to as a solo artist. Check out this concert November 8 at the Yoga Village at 8pm.

Daniel Taylor

Schola, TEM: If you're more in the mood for a choral concert, you might prefer hearing instead the Schola Cantorum and the Theatre of Early Music concerts the same weekend. They're technically student concerts given by performers studying at the University of Toronto Faculty of Music's fledgling early music program, but the program is directed by Daniel Taylor, who is probably the closest thing to a household name on the Canadian early music scene, and who brings in top-tier professional musicians for these concerts.

The Schola Cantorum will be singing some fairly standard renaissance fare (Palestrina, Tallis, Taverner) and it's very likely that these will be fine concerts of serene sounds. Also, they're at the beautiful Trinity College chapel on November 8 and 9 at 7:30pm. If you haven't visited the Trinity College chapel yet, it's one of the finest acoustic spaces in Toronto for choral music, so it would be worth it just to go and hear what a choral concert is supposed to sound like.

Paris in the Fall: If neither of these concerts are enticing enough to get you out of the house that weekend, keep in mind The Toronto Consort will be performing their own concert of renaissance music on November 7 and 8 at Trinity-St. Paul's Centre. The Consort is calling this one "Paris Confidential," and it's a social and musical exploration of the city of Paris in the 16th century, when the city was leaving behind its reputation as a muddy medieval military camp and quickly becoming a European cosmopolis. The great Alison MacKay, a gifted and insightful curator of musical and cultural history, is presenting a musical program of the city of Paris as seen through the eyes of one George Buchanan, a 16th-century scholar who left behind a legacy of rich descriptions of the city in which he lived. His letters, written to describe to his non-Parisian friends what life in the city was like, are the centrepiece of MacKay's multimedia program, which includes anecdotes by other authors, contemporary paintings, drawings, maps and illuminations. Oh right, and there's music, too. The Toronto Consort will be playing a program of renaissance French music, a rarity in this city. The composers on the program are hardly obscure, though, and include Clement Jannequin, Claude LeJeune, Claude de Sermisy and Jehan Chardavoine.

Honestly, if there's one early music concert you have to see this month, this is probably it. Alison MacKay has developed a reputation for putting together thoughtful, engaging, and informative concerts for Tafelmusik and the Consort. If you're familiar with renaissance music and names like Palestrina, Josquin, and Byrd already mean something to you, this concert will give you a bigger picture of what renaissance music is all about. Sixteenth-century French music is still composed in the same style as Palestrina and the like, but French composers of the period took the same rules of composition in some very creative directions. If renaissance music isn't your thing, Paris Confidential will still be worth going to out of sheer curiosity – the concert promises to be an interesting in-depth look at what it was like to live in a major city and cultural hub of activity in the 16th century. Think of it as tourism for time travellers.

(Personal) Rezonance: For a fun instrumental concert later in the month, you might want to check out a chamber concert being given by my own group, Rezonance, a chamber ensemble whose core members include myself on harpsichord and violinist Rezan Onen-Lapointe. We'll be joined this month by the fabulous Montreal-based flute player Joanna Marsden for a concert of 18th-century Italian and German music on November 30 at Artscape Youngplace at 3pm. Telemann, Handel and Vivaldi are on the bill, but we'll also feature

Celebrating Musical Triumphs from the First World War

November 15, 8pm

ACS commemorates the 100th anniversary of the outbreak of World War One with two Canadian works: Ernst MacMillan's *String Quartet in c minor* (1917), written while he was interned in a civilian detention camp in Germany, and "*The Battle of Vimy Ridge*" (2014) by Toronto-born composer, Mark Richards. Also featured are Debussy's *Cello and Piano Sonata* (1915) and *Elgar's Piano Quintet* (1918).

and don't miss…

Prelude to a Fantasy

January 17, 2015, 8pm

with **Marco Cera, Anna Marsh, Emily Eng,** *and* **Kerri McGonigle,**

Musical Jousting in the Courts of Haydn and Boccherini

April 18, 2015, 8pm

with **Jeanne Lamon, Edwin Huizinga, Emily Eng, Christina Mahler** *and* **Kerri McGonigle**

Eastminster United Church, 310 Danforth Avenue (West of Chester) All 3 concerts begin at 8pm

REGULAR TICKETS: $20 or $49 for 3, STUDENT/SENIOR TICKETS: $14 or $32 for 3

academyconcertseries.com 416.629.3716

THE TORONTO CONSORT

Presents

THE LITTLE BARLEY-CORNE

Yuletide Revels from the Renaissance

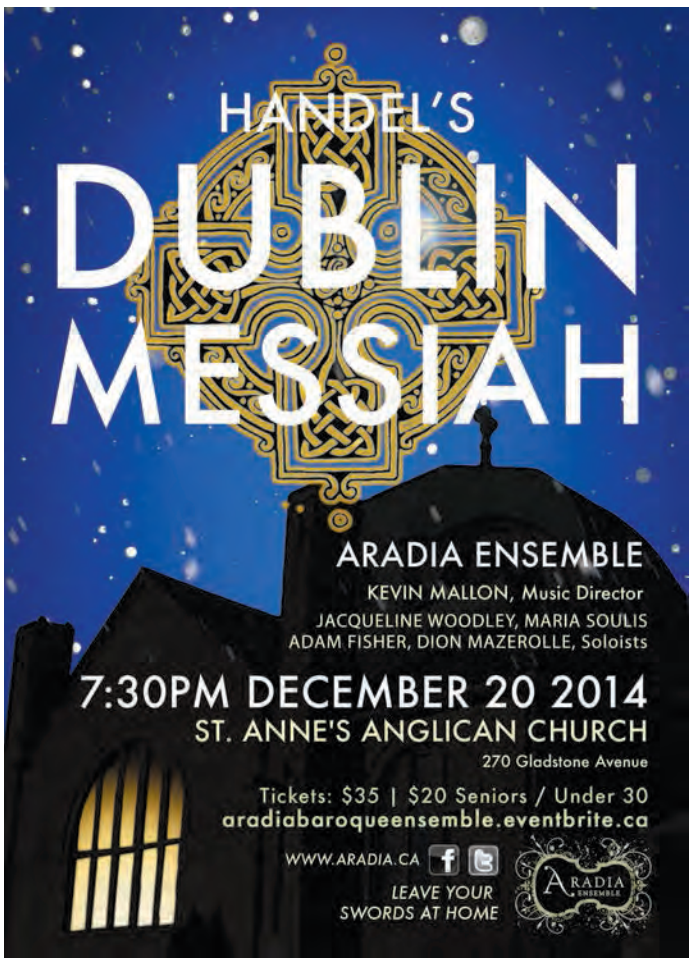
Folk-fiddler **David Greenberg** joins The Toronto Consort to throw a fabulous Christmas party of rollicking English ballads, country dances and enchanting French noëls.

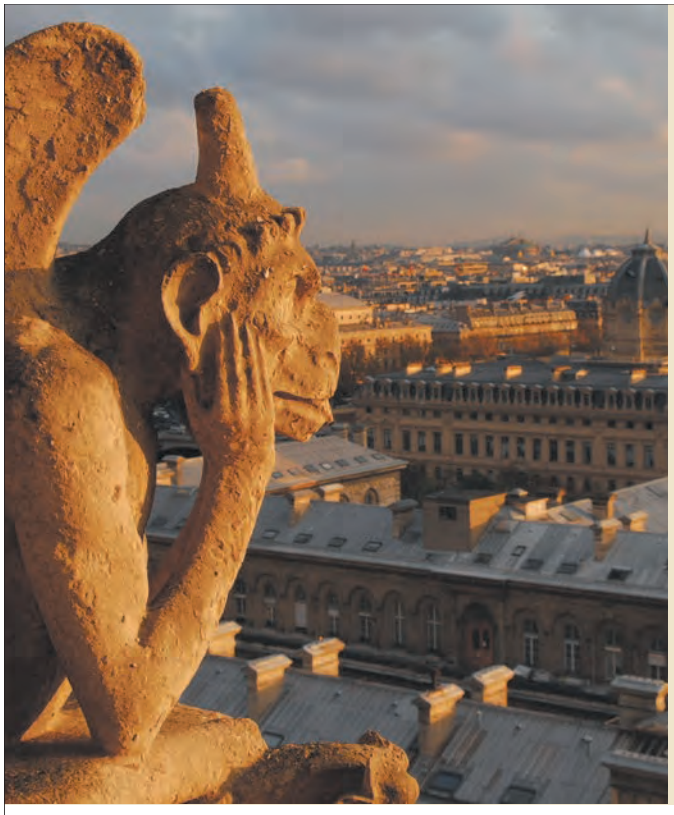
Friday, December 12, 8pm
Saturday, December 13, 8pm
Sunday, December 14, 3:30pm

Trinity St-Paul's Centre
Jeanne Lamon Hall, 427 Bloor St. West
Tickets $21 – $61

Call 416-964-6337 | TorontoConsort.org

Canada Council for the Arts | Conseil des arts du Canada
Ontario Arts Council / Conseil des arts de l'Ontario
Toronto Arts Council — Funded by the City of Toronto — Celebrating 40 Years
Metcalf Foundation
theWholeNote
Grigorian www.grigorian.com
Bloor St. Culture Corridor





THE TORONTO CONSORT

PRESENTS

PARIS CONFIDENTIAL

Renaissance Paris that is! Join us on an insider's tour of bustling markets, booksellers and the royal chapel organized by **Alison Mackay**, featuring music, words and stunning images.

Friday, Nov. 7 & Saturday, Nov. 8, 8pm
Call 416-964-6337 or TorontoConsort.org

Trinity-St. Paul's Centre, Jeanne Lamon Hall,
427 Bloor St. West • Tickets $21 - $54

Canada Council for the Arts | Conseil des Arts du Canada | Ontario Arts Council / Conseil des arts de l'Ontario | Toronto Arts Council | Funded by the City of Toronto | Metcalf Foundation | theWholeNote

THE Bach CONSORT

J.S. BACH'S CHRISTMAS ORATORIO

CONDUCTOR **Johannes Debus**
Music Director, Canadian Opera Company

Monica Whicher *Soprano*
Vicki St. Pierre *Mezzo-Soprano*
Colin Ainsworth *Tenor*
Lawrence Wiliford *Evangelist*
Russell Braun *Baritone*
David Ambrose *Chorus Master*

Musicians of the
Toronto Symphony Orchestra,
the **Canadian Opera Company Orchestra** *and the*
Mississauga Festival Chamber Choir

Friday, November 28, 2014, 7pm

RUNNYMEDE UNITED CHURCH
432 Runnymede Road, Toronto (400 m North of Runnymede Subway Station)

TICKETS: **$50 in advance, $60 at the door**
Students: $25 with official identification
To reserve tickets, go to torontobachconsort.com
or call 416-593-7769 x358

PROCEEDS SHARED BETWEEN **Toronto Symphony Volunteer Committee Education Program and Open Table Community Meal at Runnymede United Church**

some lesser-known Italians like Benedetto Marcello and Evaristo Dall'Abaco. Artscape Youngplace is an intimate and acoustically flawless performance space, and for a small-scale chamber concert, I know for a fact Rezonance is hard to beat for sheer flamboyance (meaning everyone in the group really, really likes to show off).

Harpsichord-Beside-the Grange: I confess that I don't know that much about Spanish baroque music; the only two 18th-century Spanish composers I can name off the top of my head are Domenico Scarlatti and Fernando Sor. Fortunately, Spanish harpsichordist Luisa Morales can dispel my ignorance, and will do so mid-month in a program co-presented by Baroque Music Beside the Grange devoted to Spanish baroque composers on November 15 at 8pm. This is an even smaller-scale concert than Rezonance's, consisting of just Morales, flutist Alison Melville and dancer Cristobal Salvador. It promises to be an entertaining introduction to Spanish music and culture and will include the aforementioned Scarlatti and Sor as well as Juan Ledesma, Rodriguez de Ledesma and Blas de Laserna.

JOANNE GREEN

Pavlo Beznosiuk

Beznosiuk: And finally, the Toronto group that can't avoid being mentioned in any given month is of course Tafelmusik, performing November 19 to 23 at Trinity-St. Paul's Centre. Tafel will be presenting a program mainly devoted to music of the English Baroque – namely Purcell, Locke and Handel. It's familiar ground for the band and it's safe to say they will do a good job of it, but the real draw for this show is guest violinist Pavlo Beznosiuk. Beznosiuk is a veteran violin soloist and a bit of a whiz at English music – you can find his Naxos recording of the complete Avison violin concertos on YouTube – and it's always a treat when a great international soloist comes to town to thrill us. Plus, it will be interesting to hear what Tafelmusik sounds like under his direction as this year of "find the leader" continues. Well worth checking out.

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

Raising the Next Generation

WENDALYN BARTLEY

The famous quote "It takes a village to raise a child" speaks to the role of shared responsibility in nurturing the next generation. We can equally apply that same axiom to the task of creating opportunities for musical imaginations to flourish and evolve. Beyond the usual educational institutions that provide the initial stages of the fertile ground, different presenters of new concert music have been stepping up to the plate for years now to take on this responsibility. So dedicated are they, that this mandate has become one of their defining attributes. Such is the case with ECM+ (Ensemble Contemporain de Montréal), and the dedicated and passionate commitment of its director Véronique Lacroix.

The ensemble was founded in 1987 by Lacroix specifically to offer young composers a playing field in which to develop their musical imaginations. Her vision was to create the kind of environment composers need so they can pursue their musical research and exploration with *live* musicians. "Nothing can compare to live experimentation," she said in our conversation. "It is the only way to actually test what the composers hear in their heads and adjust their final scores according to the results of this experimentation with the musicians." Lacroix is passionate in her commitment to composers, who are always ahead of their time and often revolutionary, she says. "Observing the complex ways they integrate the global context into their scores is a constant source of inspiration." Lacroix's vision led to the development of the ensemble's distinct and unique *Génération* program, which is currently celebrating its 20th anniversary.

So what is so special about the *Génération* program that takes younger composers through a training process spanning an 18-month period of time? It begins every two years, with a rigorous selection process to choose four Canadian composers that meet artistic, demographic and gender criteria. I was impressed to see that one of these criteria was that one of the four composers was to be a woman. I had to wonder how many other presenting organizations of new music take a similar approach to their programming, given the numerous occasions we've all experienced where the program is all male?

Lacroix has "always been fascinated by the rich secrets of the scores I receive regularly and always wondered what is happening in a composer's head. How can anyone imagine musical avenues as unexpected and complex as what they have written?" It is for this reason that the *Génération* experience began and offers so much more than a few rehearsals with the composer present. Rather, it's an entire mentoring structure.

Shannon Mercer

David Fallis, conductor

Choir 21

VESPERS

November 25 at 8:00 pm

Trinity-St. Paul's Centre

Gilles Tremblay: ***Les Vêpres de la Vierge*** (1986)

Claudio Monteverdi: ***Vespro della Beata Vergine*** (1610)

Tickets start at just $20! Call 416-408-0208 or visit soundstreams.ca

SOUND STREAMS

Lawrence Cherney, ARTISTIC DIRECTOR

NEW DIRECTIONS IN MUSIC

Canadian Heritage Patrimoine canadien | Canada Council for the Arts Conseil des Arts du Canada | Ontario Arts Council Conseil des Arts de l'Ontario | Toronto Arts Council Funded by the City of Toronto | TD | BMO | Fondation SOCAN Foundation | Classical 96.3 fm | NOW

PIERRE LÉVEILLÉ

Véronique Lacroix

The composer begins their work by compiling a notebook of ideas and sketches that they bring to a series of four workshops with the ensemble. The workshops are open for anyone to attend and each audience member is given a copy of the composer's notebook so they too can enter into a deeper engagement with the emerging creative process. At the beginning of each workshop, the audience experiences each composer giving a brief talk about their work, and a mini concert of works from each composer's previous repertoire. Lacroix learns "as much from the composer experimentation as the composers learn from the musicians playing their score. After each workshop or *Génération* concert, many people tell me how instructive and even surprising the experience was for them."

In the second year of the program, the composer and ensemble gather for a five-day residency at the Banff Centre where the pieces are rehearsed and given the final touches. The pieces are now ready for concert presentation – but not just in one location. An extended tour exposes these germinating ideas to a larger audience in a country-wide tour. This year, there will be concerts in nine Canadian cities, with the Ontario-based concerts happening in Toronto, London and Ottawa. The mentoring and audience-education activities don't stop at the workshop stage either. At the concert, each of the composers is interviewed onstage about their piece, which is supported with musical examples from the new work. As well, in each of the tour cities, ECM+ offers reading sessions of composition student pieces, and since 2010, audiences have had a voice in selecting their favourite work through the Generation Audience Choice Award.

Throughout its 20-year history, the program has supported over 50 composers, providing many with the foundations for a successful and prize-winning career. This year's composers include Marie-Pierre Brasset (Quebec), Alec Hall (Ontario/New York), Evelin Ramon (Cuba/(Quebec), and Anthony Tan (Alberta/Berlin). To hear the results of these fortunate composers and their 18-month process, make sure you attend the *Génération* concert in Toronto on November 16 presented by New Music Concerts in their season opener. Not surprisingly, NMC, who also have a strong mandate to support Canadian composers, have been the Toronto host for every *Génération* tour since 2000. There is also a YouTube video that has been created which offers interviews and musical examples of each of this year's participating composers. (Search Génération2014 on YouTube)

Adam Scime

Esprit Orchestra is another organization that nurtures the creative minds of composers. A great example of this is evident in their November 23 concert and the programming of a new commissioned work from Adam Scime. When I asked Adam how Esprit has supported him and his career, he emphasized "the importance of working within a collaborative environment with musicians who are not only exceptional in their general performance capability, but also experienced with contemporary idioms." Thus, the composer "need not relinquish any virtuosic expressive impulses, and can create exactly what leaps from mind to page." Esprit offers a young composer competition, and it was Scime winning this award a few years ago that led to the commissioned piece that will be performed in the upcoming November concert. This new piece is titled *Rise* and is inspired by how waves propagate across the ocean. Scime has split the orchestra into a stereophonic seating arrangement in order to facilitate his wave-like orchestration and colouristic effects. The other works on the program include pieces by Joji Yuasa (Japan), Douglas Schmidt (Canada) and Henri Dutilleux (France).

[Also on the topic of supporting developing work, Tapestry Opera is renowned as well for its mentoring of composers and librettists. More details of their upcoming series entitled "Booster Shots" can be read in Christopher Hoile's column in this issue. Ed.].

Whirlwind tour: November is a busy month for new music listeners, so to begin the whirlwind tour of all that's available, we hop over to the Kitchener-Waterloo area where the K-W Chamber Music Society is collaborating with NUMUS and the Perimeter Institute to celebrate their 40th anniversary. Their concert on November 28 titled "Igorhythms" features both the Penderecki and Lafayette string quartets along with the Perimeter Chamber Players performing works of captivating rhythms by Stravinsky, Canadian composer John Estacio and Waterloo's master of groove Jascha Narveson. Earlier in the month on November 9, K-WCMS offers a concert of music by Canadian women composers including pieces by Alice Ho, Carol Weaver, and Larysa Kuzmenko. NUMUS is also presenting their Emerging Artist series on November 8 featuring composer/performer Nick Storring on electronics.

Thin Edge: Back in Toronto, The Thin Edge New Music Collective's program titled "Cuatro Esquinas" (Four Corners) combines compositions from both Argentina and Canada with guest Argentinian pianist Laura Ventemiglia and will be presented on November 6 at Gallery 345.

TCIF: On November 7, we have a co-production between the Music Gallery and the Toronto Creative Improvisers Festival in a large multi-media work pulled together by Burroughs scholar, composer and saxophonist Glen Hall entitled "Rub Out The Word: A William S. Burroughs Centennial Event." The work combines an 11-piece orchestra, an actor, electroacoustic music and projected images along with special guests, the venerable CCMC improvising ensemble.

Four more: On November 14, Arraymusic will present several works by Irish composer Gerald Barry, including a new piece being premiered by Arraymusic pianist Stephen Clarke. Then on November 21, the fast-rising southwestern Ontario ensemble Reverb Brass presents their program of cutting-edge works entitled "Passages" at Gallery 345. On November 25 Soundstreams celebrates universal spirituality with two large choral works – both ancient and modern renditions of the traditional sunset prayer service Vespers – by Monteverdi and Canadian Gilles Tremblay. And on November 29, the Toy Piano Composers presents pieces by composers who responded to their 2014 call for works.

Individual composers often end up presenting their own works. November 18 you can hear the music of Odawa composer Barbara Croall, whose music combines influences from her indigenous heritage and her classically oriented training. "Bob@60" on November 23 celebrates over 40 years of contemporary music creation by Toronto-based composer and clarinetist Bob Stevenson. This concert will feature two ensembles which Stevenson has put together to perform some of his latest pieces, which combine his classical, improvisational and jazz influences. And finally, the Toronto premiere of composer-performer Tim Brady's piece titled *Journal: String Quartet No.2* will be presented as part of the Mooredale Concerts on November 2 featuring the New Orford String Quartet.

Wendalyn Bartley is a Toronto-based composer and electro-vocal sound artist. She can be contacted at sounddreaming@gmail.com.

Rare Old And Brand New

CHRISTOPHER HOILE

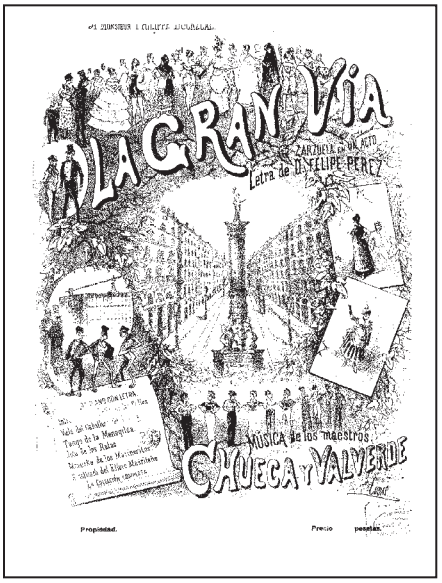
On November 1, after the COC's new production of Verdi's *Falstaff* and Opera Atelier's new production of Handel's *Alcina* both finish their runs, Toronto's smaller opera companies take centre stage to explore rarities and brand new works.

La Gran Vía: Operas from the seldom-heard Spanish repertoire bookend the month. On November 2, Toronto Operetta Theatre presents the Canadian premiere of *La Gran Vía* (1886) by Federico Chueca (1846-1908) and Joaquín Valverde (1846-1910). *La Gran Vía* will be the latest *zarzuela*, or Spanish version of operetta, that the TOT will have introduced to Canadian audiences. Unlike the previous *zarzuelas*, however, *La Gran Vía* is not realistic and romantic but surrealistic and satiric. The subject concerns the plan to build La Gran Vía in Madrid – a wide, modern boulevard like those Haussmann built in Paris between 1853 and 1870. Like Haussmann's boulevards, La Gran Vía would entail the destruction of many old streets and neighbourhoods.

The *zarzuela* begins, in fact, with a collection of these threatened streets and plazas, personified and gathered to complain about the new boulevard. Two allegorical characters enter, El Paseante (the stroller) and the Caballero de Gracia (the graceful gentleman) to explain how the boulevard is unlikely to be built for a long time due to lack of funding and municipal infighting. (How right they are since the real Gran Vía was not begun until 1904 and completed in 1929!) Further allegorical figures include Prosperidad, Pacífico, Injurias,

TAPESTRY
A NEW ERA FOR OPERA
PRESENTS
Tapestry Briefs:
Booster Shots
AN OPERA TASTING IN THE DISTILLERY
November 13-16 8pm $35
Ernest Balmer Studio
Studio 316, 9 Trinity Street, Toronto
Starring:
Catherine Affleck, Alexander Dobson, Keith Klassen, Krisztina Szabò
Dr. Chris Foley, Jennifer Tung
Original Opera Shorts by:
Ivan Barbotin, Nicolas Billon, Dean Burry, Nicole Lizée, Hannah Moscovitch, Morris Panych, Benton Roark, James Rolfe, Chris Thornborrow, Donna-Michelle St. Bernard, & David Yee
For tickets visit:
TAPESTRYOPERA.COM
or call (416) 537 6066

ESPRIT ORCHESTRA
Alex Pauk
Founding Music Director & Conductor
Season Sponsor
BMO Financial Group
Revealed Time
Sunday November 23 2014
Joji Yuasa (Japan) *Revealed Time* for viola and orchestra
Adam Scime (Canada) *Rise**
Douglas Schmidt (Canada) *... just a stranger here ...**
Henri Dutilleux (France) *The Shadows of Time*
Alex Pauk *conductor*
Teng Li *viola*
8:00pm Concert
7:15pm Pre-Concert Chat
Koerner Hall
Koerner Hall Box Office:
416 408 0208
Mon-Fri 10am-6pm
Saturday 12pm-6pm
Online: performance.rcmusic.ca
Concert Sponsor
The Max Clarkson Family Foundation
*World Premiere
espritorchestra.com



Poster for La Gran Vía (1886)

Petroleum and Gas. After many satirical swipes at contemporary scandals in Madrid (continually updated in performance), the piece concludes with the unveiling of the completed boulevard and a salute to the Madrid of the future. The zarzuela was a huge success in Madrid and eventually went on to further success in Paris, Vienna and Prague. Indeed, the work's satire of city planning and the destruction of old neighbourhoods is something that any large city, including Toronto, should be able to appreciate. The show features Margie Bernal, Fabian Arciniegas, Pablo Benitez and Diego Catala with José Hernández as pianist and music director.

Voicebox: On November 30 Voicebox: Opera in Concert presents *La Vida Breve* (1913) by Manuel de Falla (1876-1946). *La Vida Breve* was Falla's first opera, his previous works for the stage all having been *zarzuelas*. The libretto written in Andalusian dialect concerns the gypsy Salud who is in love with the wealthy man Paco. He has led her on, not telling her he is already engaged to be married to a woman of his own class. Salud's uncle and grandmother know Paco's secret and try to dissuade Salud from interrupting Paco's wedding. But all is in vain and tragedy results. French composer Claude Debussy directly influenced Falla in transforming the work first written as a number opera into one with a more continuous orchestral flow.

Performers include Isabel Bayrakdarian, Ernesto Ramírez and Guillermo Silva-Marin. José Herández is the pianist and music director and Robert Cooper is the director of the Voicebox Chorus.

Tapestry Opera: In between these two Spanish-centred evenings, Tapestry Opera launches its 35th season by providing a glimpse into the future of opera with TapestryBriefs: Booster Shots running November 13 to 16. The Booster Shots consist of ten new short operas performed in and around the Distillery Historic District. Each night begins in the Ernest Balmer Studio, Tapestry's studio and bar, with subsequent scenes taking place in other Distillery spaces – from freight elevators and brick-lined halls, to intimate corners and public galleries.

Isabel Bayrakdarian

The ten operas will be performed by various combinations of only four singers. Newcomer, soprano Catherine Affleck, a recent graduate of Yale University School of Music, joins familiar Tapestry performers baritone Alex Dobson, tenor Keith Klassen and mezzo soprano Krisztina Szabó.

The Booster Shots have been created by an illustrious group of playwrights and composers. The group includes: Governor General Award-winning playwrights Nicolas Billon and Morris Panych; Siminovitch Prize-nominated writer Hannah Moscovitch; Dora Mavor Moore Award-winning playwright Donna-Michelle St. Bernard; Governor General Award-nominated playwright David Yee; composer Ivan Barbotin; Dean Burry, who has composed works for the Canadian Opera Company and the Canadian Children's Opera Chorus; Jules Léger Prize-winning composers James Rolfe and Nicole Lizée; Benton Roark, co-recipient of the Tournon Branley Prize for collaborative work in architecture and music; and SOCAN award-winner and co-artistic director of the Toy Piano Composers, Christopher Thornborrow.

The ten operas are:

1984: The Folded Paper by Christopher Thornborrow to a libretto by Nicolas Billon that stages an episode from George Orwell's famous novel.

Bessie by Christopher Thornborrow and Morris Panych about a jazz singer who struggles with her boyfriend just before she is to go on stage.

Blind Woman by James Rolfe and David Yee about a dancer who has lost her vision.

Brooks Bush Gang by Benton Roark and Hannah Moscovitch, which focusses on a real woman-run 1860s gang responsible for a high-profile murder in Toronto.

Damnation by Ivan Barbotin and Morris Panych about a man

Dean Burry (top) and Nicolas Billon (bottom)
Morris Panych (left) and Christopher Thornborrow (right)

condemned to hell who tries to devise a way to get out.

Fetishist by Ivan Barbotin and David Yee concerning an Asian woman who undergoes surgery to look more Caucasian.

Memes by Dean Burry and Nicolas Billon about a hipster couple on a first date who find they have almost nothing in common.

Oubliette by Ivan Barbotin and Donna-Michelle St. Bernard dealing with a young woman who has escaped imprisonment in a suburban basement and tries to regain a lost sense of self.

The Overcoat by James Rolfe and Morris Panych that stages a scene between two tailors from Nikolai Gogol's short story of the same name.

R.U.R. (Rossum's Universal Robots) by Nicole Lizée and Nicolas Billon, an adaptation of a scene from Karel Čapek's 1921 play that gave us the word "robot."

The ten Booster Shots are directed by Tapestry artistic director Michael Hidetoshi Mori and designed by Yulia Shtern. Piano accompaniment will be provided by Christopher Foley and Jennifer Tung.

Postcard and Pinafore: In addition to Tapestry's 21st-century works, both of Toronto's opera schools are producing fully-staged operas this month. On November 21 and 22 the Glenn Gould School of Music presents *Postcard from Morocco*, an opera from 1971 by American composer Dominick Argento. The libretto concerns seven characters waiting at a train station who are glad to sing about what they do but who do not wish to discuss the contents of their luggage. Though the passengers seem to be under the control of a mysterious puppet-master, one of them struggles to break free. The work is an existentialist parable about how people define themselves; to reflect this Argento draws on an eclectic range of musical styles, ranging from cabaret to Wagner to operetta, to suit each character. Peter Tiefenbach conducts and Brent Krysa directs.

The following week the Opera Division of University of Toronto Faculty of Music stages the Gilbert and Sullivan chestnut *H.M.S. Pinafore* (1878) from November 27 to 30. It's hard to believe but the last time the Opera Division staged a G&S operetta was *Patience* in 1990. Sandra Horst, Chorus Master for the COC, will conduct and Michael Patrick Albano will direct.

It should also be noted that Opera by Request performs three operas in concert this November – Mozart's *Don Giovanni* on November 19, Puccini's *Madama Butterfly* on November 21 and Handel's *Giulio Cesare* on November 29. William Shookhoff is the pianist and music director for all three.

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

The Sound Of Music

JIM GALLOWAY

No, this really isn't about my favourite things. It's about the relationship between music and war and it's triggered by the fact that Remembrance Day falls on the 11th of this month and that got me thinking about songs that in all probability would not have been written had there not been the background of violence. So much for music being the food of love – it can also be the food of sorrow, anger, regret and the whole range of human emotions.

Patriotic songs have been around for centuries. One of the first Canadian examples dates from the war of 1812: "Come all you brave Canadians I'd have you lend an ear / Unto a simple ditty / That will your spirits cheer." Fast forward to the First World War, "the war to end all wars," which gave us "Keep the Home Fires Burning" (1914), "Mademoiselle from Armentières," "The Hearse Song," "Over There" (later featured in the film *This Is the Army*) and "Roses of Picardy."

"Bless 'Em All" (also known as "The Long and the Short and the Tall" and "F*** 'Em All") is a war song credited as having been written by Fred Godfrey in 1917 but not really popular until WWII.

"Lili Marleen" became one of the most popular songs of the Second World War among both German and British troops, the most notable version sung being by Marlene Dietrich.

Irving Berlin wrote "This is the Army, Mr. Jones" (1942) for the revue *This is the Army* that was remade as a 1943 American wartime musical comedy film of the same name. It mocks the attitudes of middle class soldiers forced to undergo the rigours of life in the barracks.

"Kiss Me Goodnight, Sergeant Major," (1939) is a British soldier's song, mocking their officers.

Popular concert songs in Britain during the war included "Run Rabbit Run," sung by Flanagan and Allen (1939) and "There'll Always Be An England" (1939–40,) sung by Vera Lynn who also had a huge hit with "We'll Meet Again."

And the point of all this? It's worth noting that the solemn music that gets trotted out at times of significant remembrance like this is generally written after the fact. What lifted the spirits of those who were then and there was music more like this.

From chalumeau to licorice stick: The chalumeau was the forerunner of the present day clarinet and the clarinet has maintained its strong presence in classical music throughout the centuries. In jazz however it has had its ups and downs.

In the review section I covered a CD by clarinetist John MacMurchy. Well, a few decades ago clarinet was king with Artie Shaw, Benny Goodman and less famous names. But right up there were instrumentalists such as Barney Bigard, known for his long association with Duke Ellington, Edmond Hall, for my taste the most exciting

jazz Vespers
Featuring some of Toronto's best jazz musicians with a brief reflection by Jazz Vespers Clergy
November 2 at 4:30 pm
AMANDA TOSOFF QUARTET
Amanda Tosoff (piano), Morgan Childs (drums)
Chris Gale (sax), Dan Fortin (bass)
November 16 at 4:30 pm Tribute to Zoot Sims
December 7 at 4:30 pm BRIAN BARLOW BIG BAND
The Nutcracker Suite by Ellington and Strayhorn
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.*

CHARLES PETERSON/LIFE MAGAZINE

Left to right: Publicist Ernie Anderson, Pee Wee Russell (clarinet), Dave Bowman (scotch), Brad Gowans and trumpeter Lips Page (off right).

clarinet sound of them all, Jimmie Noone with one of the most liquid sounds of anybody on the instrument and Irving Fazola, born Henry Prestopnik. He got the nickname Fazola from his childhood skill at Solfege ("Fa-Sol-La"). And of course the somewhat eccentric – in sound as well as his approach to the music – Pee Wee Russell, whom you either love or hate. All I can say is that if Pee Wee's music escapes you then you are truly missing out.

Less well known is that he was also an abstract painter. The story goes that one day his wife Mary came home with a bunch of painting supplies and told Pee Wee to try them out. The cover of one of his LPs features a painting by him. I used to have it but somebody borrowed it and I never saw it again!

I didn't meet him until late in his life. I was playing on a jazz gig at the King Edward Hotel and we finished at 1am, but on weekends at George's where Pee Wee was fighting a really inappropriate back-up trio, the music went until 2am. So off I went and as I reached the club he was ending a set with a lovely old song called "I'd Climb The Highest Mountain." When he came off I told him how much I enjoyed that song and he told me it was one of Bix's favourites. Anyway when he went on for the next set he played it again and I was innocent and vain enough to think it was perhaps for me.

Speaking of eccentrics there was a New Orleans clarinet player called Joseph "Cornbread" Thomas who took his false teeth out before playing!

Groups of clarinets playing together, or clarinet choirs, are not uncommon, although some cynics refer to them as sounding like a fire in a pet shop!

Back to Pee Wee – he had a long sort of sad face – a bit like a mournful bloodhound, but without the bark. We spent an afternoon together in his hotel room but he did not seem like a happy man. The death of his wife really affected him and I believe that a large part of him died with her. I remember he sat there in his underwear drinking straight gin – a sad figure, especially when I think of the pleasure his music gave to so many people. There will never be another like him.

Happy listening and try to make some of it live.

Jim Galloway is a saxophonist, band leader and former artistic director of Toronto Downtown Jazz. He can be contacted at jazznotes@thewholenote.com.

The CBA in Newmarket

JACK MACQUARRIE

As I sit down to write this, summer has past, Halloween is almost here and I have already heard bands rehearsing Christmas music. So what has been happening in recent weeks? For me the major event was the Community Band Weekend.

In recent years the Canadian Band Association (Ontario) has held these events in a number of communities in Ontario. This fall's Community Band Weekend, billed as "A Musical Celebration of Community Bands," was hosted by the Newmarket Citizens' Band. After a meet-and-greet event at a local pub on Friday evening, it was all music Saturday and Sunday.

Throughout the day, Saturday, the massed band rehearsed under the direction of nine conductors from across the province. After a small practice session on Sunday morning the assembled musicians and conductors performed a varied concert to an appreciative audience in the excellent Newmarket Theatre. The program lists no fewer than 79 participants from 25 bands. There were even some from Potsdam, New York. As for local support, there were almost 40 members of the Newmarket Band participating. How often are you going to hear a concert band with four bassoons?

Repertoire ranged from works by Czech composer Julius Fučík (circa 1890) to contemporary Canadian composers including Bill Thomas and Howard Cable. Of special note was *Soliloquy for Band Op. 40a* conducted by the composer Louie Madrid Calleja. Calleja, who came to Canada from the Philippines, holds a master's degree from York University. His works have been performed by such artists as singer Measha Brueggergosman and the Volga Band in Saratov, Russia.

Normally, in a column such as this, the paper program would warrant little or no attention. The program for this event was a notable exception. The full-colour front cover, with the title "Under the Trading Tree" depicts the Newmarket Citizens' Band assembled under a large elm tree in 1883. It is an artist's rendition of an actual sculpture in the main entrance of the Newmarket town offices. The tree was referred to as the "trading tree." It is believed that the original inhabitants of the area, the Huron Wapiti, used the location of the tree to conduct commerce with the European settlers.

Flute Street: Over the past few years there has been quite a spread in the range of musical activities and offerings of community instrumental groups. In September I had the pleasure of attending a concert by an all-flute ensemble called Flute Street. This 15-member group performed on just about all of the members of the flute family including one that I had never seen before. I had seen alto flutes and bass flutes before, but it was my first chance to see and hear Nancy Nourse perform on her contrabass flute. This instrument, which stands on the floor, was just slightly taller than the performer. I believe that it is the only such instrument in Toronto. The featured performer of the evening, from France, was Jean-Louis Beaumadier. Billed as "The Paganini of the Piccolo," this man, with his pianist Jordi Torrent, dazzled the audience in their duets and in works with the Flute Street ensemble.

Clarington: In a totally different departure from concert band normality, October 25 saw the Clarington Concert Band present an evening of violin and flute music. The music of Beethoven and César Franck was performed by American violin virtuoso, Andrew Sords, and Canadian piano accompanist, Cheryl Duvall. Delaware native Sords is a concert violinist who has already appeared as soloist with more than 100 orchestras and has performed on noted recital series across the U.S. and internationally. Canadian-born Duvall was raised in Durham, is active as a soloist, as a collaborative pianist in the

Toronto Concert Band

Kitchener-Waterloo Chamber Music Society concert series and is the accompanist for the Oakville Children's Choir. Also performing on the program were the Wildwind Flute Choir under the direction of local performer and educator, Lynda Shewchuk. In other words it was a musical evening that we normally would not expect from a community band.

Strike up the band! Last month I mentioned that a new community band was expected to begin rehearsals soon in Toronto's west end. It has happened, and has surpassed all of the organizers' optimistic expectations. The inaugural rehearsal of the new Toronto Concert Band was a resounding success. On September 9 nearly 50 adult musicians gathered in the music room at John G. Althouse Middle School to become founding members of this new ensemble. Musical directors Ken Hazlett and Les Dobbin were thrilled not only with the turnout at the first rehearsal, but also with the initial sounds emanating from this fledgling group. Over the years Hazlett and Dobbin have earned top reputations and long tenures leading the Etobicoke Youth Band. Many of those attracted to the new Toronto Concert Band are youth band alumni. In addition, an impressive range of community musicians of all ages have been attracted by the ensemble's stated mission, "to create a positive and supportive environment in which to cultivate musicianship." Their repertoire promises to be varied and of top-notch quality, as evidenced by the initial rehearsal material. While one might not be surprised to encounter a Beatles medley, some Simon and Garfunkel music or *Scarborough Fair*, throwing in the Vaughan Williams' *Folk Song Suite* and Eric Whitacre's *Lux Aurumque* for the first rehearsal might be a bit of a challenge. Now a few weeks old, the Toronto Concert Band boasts a 60-member roster. New members are most welcome, especially bassoon and trombone players. For more information, visit torontoconcertband.com.

Ahead from Wychwood: The Wychwood Clarinet Choir begins its new season with a program entitled "Wind Song," featuring special guest conductor Howard Cable. In addition to two original pieces by Cable, written for the choir, the program will include an arrangement of Elgar's *Nimrod*, Mozart's *The Marriage of Figaro Overture*, and Gounod's *Funeral March of a Marionette* arranged by choir member Roy Greaves. This all happens, with artistic director and clarinet soloist Michele Jacot, Sunday, November 16 at 3:30pm, at the Church of St. Michael and All Angels.

Silverthorn: Too late for the listings, on Saturday, November 22, at 7:30pm Silverthorn Symphonic Winds begin their season with "Autumn Rhapsody," a program of wind ensemble repertoire celebrating the many colours of fall. Highlights include pieces by two legendary bandsman, Alfred Reed's *Alleluia! Laudamus Te* and, again, from the pen of Toronto's own acclaimed composer, arranger and director, Howard Cable, *Scottish Rhapsody* . For something completely different, the ensemble sings and plays Jay Chattaway's energetic and exciting *Mazama*. The concert takes place at Yorkminster Citadel, 1 Lord Seaton Rd., Toronto.

Plumbing Factory: The first concert of the season by London's Plumbing Factory Brass Band, Henry Meredith, conductor, is set for November 19 at 7:30pm in Byron United Church, London. Titled "Historic Russian Concert Favourites," the program will include Glinka's brilliant and boisterous *Overture to Russlan and Ludmilla*, the hauntingly exquisite *Vocalise* by Rachmaninoff and the mysterious *Marche Polovtsienne* from Borodin's *Prince Igor*. The centerpiece of the evening will be the powerful and enigmatic Finale from Dmitri Shostakovich's *Symphony No. 5*. For Christmas holiday music they will include movements from Tchaikovsky's *Nutcracker Suite*, including the popular *Miniature Overture* and *Valse des Fleurs*.

A special feature of the evening will be a cornet trio, featuring director Meredith and solo cornetists Ern Sullivan and Skip Phoenix. They will perform Walter Smith's *Three Kings*. While you might think that this has to do with the well-known work dealing with kings from the Orient, not so. The "Kings" in this case refer to a specific make of cornet designed and manufactured by H. N. White in Cleveland, As the owner of two King trombones, I am well aware of the King instrument reputation. The composer intended that his famous "monarchs" of the cornet world would perform the piece on three King Model cornets.

Continuing in the winter festive mode, the band will play Meredith's *Holiday Schottische Medley & Quodlibet*. Several years ago I attended a presentation at a Masonic lodge titled "Mozart was a Mason." That evening highlighted many famous musicians who were members of the Masonic Order. This arrangement by Meredith features melodies associated with well-known Masons as well as many other popular airs often played at the same time. The final number on the program will be Meredith's arrangement of Prokofiev's three-horse open sleigh piece *Troika*, written as part of his film music for *Lieutenant Kijé* in 1933. Being a stalwart fan of Henry Meredith's programming, you can be assured that I will try to make the trip to London for that concert.

Cable: In case you haven't noticed, the name of one composer/conductor is repeated here in the programming of several bands. That person is Howard Cable. It's time we all learned more about Howard and his enormous contributions to Canadian music. Look for that here soon.

A passing: The band scene in the Toronto area has lost another member with the passing at age 66 of percussionist Jay Alter in mid-October. Jay, a former mathematics teacher, leaves his wife, a son and a daughter.

Definition Department

This month's lesser known musical term is: *l'istesso tempo*: An indication to play listlessly; e.g., as if you don't care

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.

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. In the current issue, there are listings for events in **Barrie, Brantford, Cobourg, Dundas, Fergus, Goderich, Gravenhurst, Grimsby, Guelph, Hamilton, Kitchener, Lindsay, London, Niagara-on-the-Lake, Orangeville, Peterborough, Port Dover, Prescott, St. Catharines, Stratford, Waterloo.** Starts on page 56.

C. **IN THE CLUBS (MOSTLY JAZZ)** is organized alphabetically by club. Starts on page 58.

D. **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 62.

The WholeNote's listings are a free service available, at our discretion, to all eligible presenters who submit their information on time.

READERS: please check before you go out to a concert! A phone number is provided with every listing – in fact, we won't publish a listing without one. But concerts are sometimes cancelled or postponed; artists, repertoire or venues may change after we go to press.

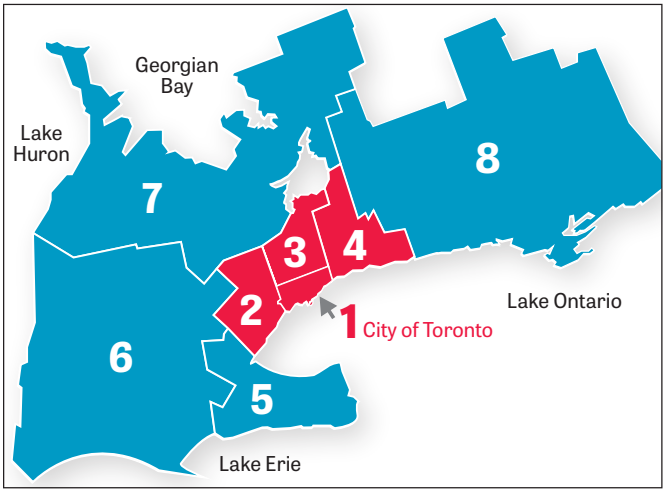
PRESENTERS: please list your concerts! Listings details must be received by e-mail. We do not receive listings by phone, but you may telephone 416-323-2232 x 27 or x 28 for information or assistance.

DEADLINES

- **Sections A & B** – no later than the **8th** of the month prior to the issue in which your listing should appear, to **listings@thewholenote.com;**
- **Section C** – no later than the **18th** of the month prior to the issue in which your listing should appear to **jazz@thewholenote.com;**
- **Section D** – no later than the **18th** of the month prior to the issue in which your listing should appear to **etc@thewholenote.com.**

DOUBLE ISSUE: **The Dec/Jan issue** will list events occurring between Dec 1, 2014 and Feb 7, 2015. All listings must be received by **Sat Nov 8**, for sections A&B, and **Tue Nov 18** for sections C&D

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



MUSIC THEATRE LISTINGS

EDITOR'S NOTE: As explained on page 7, Music Theatre as a genre has been removed from the daily listings in this issue. See page 65.

A. Concerts in the GTA

IN THIS ISSUE: Aurora, Bolton, Brampton, Burlington, Caledon East, Colgan, Georgetown, Markham, Mississauga, Newmarket, Oakville, Oshawa, Port Credit, Richmond Hill, Sharon, Thornhill, Uxbridge and Whitby.

Saturday November 1

- 2:00: **Cantabile Chorale of York Region**. *Over There*. Songs, solos, & readings in remembrance of WWI and WWII. Audience participation. Robert Richardson, conductor, Lona Richardson, accompanist. St. Matthew's United Church, 333 Crosby Ave., **Richmond Hill**. 905-731-8318. $20.
- 3:00: **Neapolitan Connection**. *Musical Matinées at Montgomery's Inn: Bach to Basics!* Rachel Mercer, cello. Montgomery's Inn, 4709 Dundas St. W. 416-231-0006. $15-$37.99. 2:00: Museum tour. Tea, historical tour and cookies included.
- 3:30: **Toronto Jazz Orchestra/Allison Toffan**. *Big Band Tap Preview*. Classic swing to contemporary big band, pop, hip-hop and tap dancers. Josh Grossman, conductor. The Rex Hotel, 194 Queen St. W. 416-899-5299. By donation.
- 4:30: **Beach United Church**. *Jazz and Reflection: Evensong*. Kye Marshall, cello; Don Thompson, piano. 140 Wineva Ave. 416-691-8082. Freewill offering.
- 4:30: **Opera Atelier**. *Canadian premiere of Handel's Alcina*. Meghan Lindsay (Alcina) and Mireille Asselin (Morgana), sopranos; Wallis Giunta (Bradamante) and Allyson McHardy (Ruggiero), mezzos; Olivier Laquerre, baritone (Melisso); Krešimir Špicer, tenor (Oronte); Marshall Pynkoski, director; Jeannette Lajeunesse Zingg, choreography; Artists of Atelier Ballet; Tafelmusik (David Fallis, conductor). Elgin Theatre, 189 Yonge St. 1-855-622-2787. $38-$181.
- 7:30: **Canadian Opera Company**. *Falstaff*. Verdi. Lauren Segal, soprano (Meg Page); Simone Osborne, soprano (Nanetta); Marie-Nicole Lemieux, mezzo (Mistress Quickly); Frédéric Antoun, tenor (Fenton); Gerald Finley, baritone (Falstaff); Russell Braun, baritone (Ford); COC Orchestra and Chorus; Johannes Debus, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $12-$339; $22(under 30).
- 7:30: **Gallery 345**. *Britten, Tippett, Greenwood: Angles in War and Peace*. Britten: Four Sea Interludes for Brass Quintet and Two Percussionists; Tippett: Kaleidoscopic Oratorio "A Child Of Our Time"; Michael Brooker: Musica Reflecta; and other works. Kliment Krylovskiy, clarinet; Vanessa Mollard, violin; Riko Higuma, piano. 345 Sorauren Ave. 416-822-9781. $20; $10(st).
- 7:30: **St. John's United Church**. *Michael Ciufo, Canadian Tenor*. Joshua Tamayo, piano. 2 Nobert Rd. 416-491-1224. $25.
- 7:30: **Toronto International Piano Competition**. *Final round: Three competitors*. Concerti with the Toronto Concert Orchestra; Kerry Stratton, conductor. Koerner Hall, 273 Bloor St. W. 416-408-0208. $30 & $40.
- 8:00: **Arraymusic**. *Array Session #28*. Arraymusic artistic director Rick Sack leads an evening of improvisation. Toronto and out-of-town improvisers. Array Space, 155 Walnut St. 416-532-3019. Free/PWYC.
- 8:00: **North York Concert Orchestra**. *Rule Britannia!* Works by Lavallé, Elgar, Holst, Vaughan Williams, Parry and others. David Bowser, conductor. Yorkminster Citadel, 1 Lord Seaton Rd., North York. 416-628-9195. $25; $20(sr); $10(st).
- 8:00: **Oakville Symphony**. *Romance or Rachmaninoff*. Mussorgsky: Night on Bald Mountain; Smetana: Die Moldau; Ravel: Pavane; Rachmaninoff Piano Concerto No.2. Alexei Gulenco, piano; Roberto De Clara, conductor. Oakville Centre for the Performing Arts, 130 Navy St., **Oakville**. 905-815-2021. $51; $46(sr); $26(st).
- 8:00: **Scarborough Philharmonic Orchestra**. *Scarborough: Not As Scary As It Sounds!* Saint-Saëns: Danse Macabre Op.40, Dukas: Sorcerer's Apprentice, Gounod: Funeral March of a Marionette; and other works. Salvation Army Scarborough Citadel, 2021 Lawrence Ave. E., Scarborough. 416-429-0007. $30; $25(sr); $15(st); $10(under 10). Costumes encouraged.
- 8:00: **TorQ Percussion Quartet**. *TorQ Turns 10*. A milestone celebration of TorQ's first decade together, featuring favourites from their repertoire. Works by Cage, Hatzis, Wijeratne, Morphy and others. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-788-8272. PWYC. Reception to follow.
- 8:30: **Soulpepper**. *Weekly Cabaret Series: Wild Women (Don't Get The Blues)*. Exploring Etta James, Edith Piaf, Ida Cox, Janis Joplin, Sylvia Plath. Lorraine Segato, Lyne Tremblay, Miku Graham, Stacie McGregor, Colleen Allen, performers. Young Centre for the Performing Arts, Distillery District, 50 Tank House Ln. 416-866-8666. $20,$15(st).

'NOON AT MET'
Free concerts at 12:15 pm
Music at Metropolitan
Nov. 6 Matthew Whitfield organist
Nov. 13 Andrew Adair organist
Nov. 20 Raymond Spasovski pianist
Nov. 27 Thomas Fitches organist
Dec. 6 Alexa Wing, soprano Peter Bishop, piano
Metropolitan United Church
56 Queen Street E., Toronto
416-363-0331 (ext. 26)
www.metunited.org

Sunday November 2

- 1:15: **Mooredale Concerts**. *Music and Truffles: New Orford String Quartet*. Interactive

performance for young audiences. Guest: Teng Li, viola. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-922-3714 x103. $13(includes a chocolate truffle at conclusion).

● 1:30: **Kingston Road Village Concert Series**. *Beaches Reads: An Equal Music*. Readings from Vikram Seth; works by Haydn, Beethoven, J.S. Bach and others. Toronto Symphony Orchestra String Quartet; Tom Allen, host. Kingston Road United Church, 975 Kingston Rd. 416-699-6091. $20; $10(st); free(under13).

● 2:00: **Oakville Symphony**. *Romance or Rachmaninoff*. See Nov 1.

● 2:00: **Pocket Concerts**. *Evening in the Afternoon*. Ravel: La Valse; Prokofiev: Violin Sonata (selections); Bach: Cello Suite No.1 (selections); Bloch: 3 Nocturnes; Haydn: Piano Trio No.39 "The Gypsy". Yehonatan Berick, violin; Rachel Mercer, cello; Emily Rho, piano. Home of Rowley Mossop and Don Melady, 505 Palmerston Blvd. 647-896-8295. $40; $25(under 35); $12(child). Reception following.

● 2:00: **Royal Conservatory/Toronto Harp Society**. *Mazzoleni Masters: Alice Giles*. J.S. Bach: Lute Suite in e BWV996; Saint-Saëns: Fantaisie for Harp in a Op.95; Whitehead: Toccata; Salzedo: Ballade for Harp Op.28. Alice Giles, harp. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. $32.

● 2:00: **Toronto Operetta Theatre**. *La Gran Via*. Chueca. Margie Bernal; Fabian Arciniegas; Pablo Benitez; Diego Catala; José Hernández, music director and piano. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $46-$63.

● 2:00: **Visual and Performing Arts Newmarket**. *Trillium Brass Quintet*. Newmarket Theatre, 505 Pickering Cres., **Newmarket**. 905-953-5122. $26; $20(sr); $10(st).

● 3:00: **Musideum**. *Don Naduriak's Jambanda - "Party Music"*. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.

● 3:00: **Symphony on the Bay**. *Enigma*. Brahms: Double concerto for violin and cello; Ridout: Fall Fair; Elgar: Enigma Variations. Tom Mueller, cello; Corey Gemmell, violin. Burlington Performing Arts Centre, 440 Locust St., **Burlington**. 905-681-6000. $18–$31.

● 3:00: **Toronto Chamber Choir**. *Air, Fire, Earth & Water: The Renaissance Sense of Humour(s)*. Selection of polyphonic madrigals, chansons and part songs from the age of polyphony. Artistic director: Lucas Harris; guest: R.H. Thomson, reader. Church of the Redeemer, 162 Bloor St. W. 416-763-1695. $30; $25(sr); $12.50(under 30). Coffee, tea and home baking follow.

● 3:00: **Toronto Children's Chorus Main Choir**. *Sounds A-Splendid*. Guests: Christopher Dawes, organ; Stan Klebanoff, trumpet; Carole Anderson and Matthew Otto, conductors. Calvin Presbyterian Church, 26 Delisle Ave. 416-932-8666 x231. $15-$30. In support of the Tour Fund for the Chamber Choir's June visit to Russia and the Baltics. Door prizes, silent auction and reception.

● 3:00: **Ukrainian Art Song Project**. *Galicians I: Four Composers from the Western Province of Ukraine*. Works by Barvinsky, Liudkevych, Sichynsky and Turkewich. Monica Whicher, soprano; Krisztina Szabó, mezzo; Russell Braun, baritone; Pavlo Hunka, bass-baritone; Marie Bérard, violin; Albert Krywolt, piano. Koerner Hall, 273 Bloor St. W. 416-408-0208. $40-$80.

● 3:15: **Mooredale Concerts**. *New Orford String Quartet*. Ravel: String Quartet in F; Brady: Journal: String Quartet No.2 (Toronto premiere); Mozart: String Quintet No.4 in g K516. Guest: Teng Li, viola. 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, organ. 65 Church St. 416-364-7865. Free; donations welcomed.

● 4:00: **Church of St. Mary Magdalene**. *Warlock's Capriol Suite*. Andrew Adair, organ. 477 Manning Ave. 416-531-7955. Free.

● 4:00: **St. Olave's Anglican Church**. *Choral Evensong for All Saints and All Souls*. Classical, contemporary and popular flute pieces. City Flutes, Lana Chou Hoyt, director. 360 Windermere Ave. 416-769-5686. Free will offering. Evensong at 4:00; concert at 5:00.

● 4:00: **St. Philip's Anglican Church**. *Mariachi Vespers: Jorge Lopez & Mexico Amigo Mariachi Band*. 25 St. Phillips Rd., **Etobicoke**. 416-247-5181. Freewill offering.

● 4:30: **Christ Church Deer Park**. *Jazz Vespers*. Amanda Tosoff Quartet. 1570 Yonge St. 416-920-5211x22. Freewill offering.

● 8:00: **Musideum**. *Sandra Mogensen - The Book of Sounds*. Otte: Das Buch der Klänge. Sandra Mogensen, piano. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.

Tuesday November 4

● 12:00 noon: **Canadian Opera Company/ Jeunesses Musicales du Canada**. *Chamber Music Series: White Night in Russia*. Marina Thibeault, viola; Michel-Alexandre Broekaert, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

● 12:00 noon: **Jeunesses Musicales Ontario**. *Emerging Artists Concerts on Tour: White Night in Russia*. Marina Thibeault, viola; Michel-Alexandre Broekaert, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. Also Nov 7 (eve, Prescott).

● 12:00 noon: **Nine Sparrows/Yorkminster Park Baptist Church**. *Lunchtime Chamber Music: Rising Stars Recital*. Students from Glenn Gould School. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations welcome.

● 1:00: **Cathedral Church of St. James**. *Organ Recitals*. Andrew Ager, organ; Emma Culpeper and Emily Wall, sopranos. 65 Church St. 416-364-7865. Free; donations welcomed.

● 7:30: **Royal Conservatory**. *Mazzoleni Masters: Musicians from Marlboro*. Haydn: Piano Trio in e-flat; Britten: String Quartet No.3 Op.94; Fauré: Piano Quartet No.2 in g Op.45. Emilie-Anne Gendron, violin; Danbi Um, violin; Hsin-Yun Huang, viola; Gabriel Cabezas, cello; Angela Park, cello; Ieva Jokubaviciute, piano. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. $32.

● 8:00: **Corporation of Massey Hall and Roy Thomson Hall**. *Agnes Obel*. Harbourfront Centre Theatre, 235 Queens Quay W. 416-872-4255. $29.50-$39.50.

● 8:00: **Musideum**. *Christa Couture & Hillary Grist, singer/songwriters*. Folk, pop, jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.

Wednesday November 5

● 12:30: **Yorkminster Park Baptist Church**. *Noonday organ recitals*. William Maddox, organ. 1585 Yonge St. 416-922-1167. Free.

● 5:30: **Canadian Opera Company**. *World Music Series: Walk to the Sea*. Ensemble of jazz and world musicians explore cross-cultural commonalities from their shared Arabic, Roma, Sephardic and North African roots. David Buchbinder, trumpet and composer; Hilario Durán, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

● 7:00: **University of Toronto Faculty of Music**. *John R. Stratton Visitor in Music: Student Vocalists with Catherine Wyn-Rogers*. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

● 7:30: **Ozere**. *Ozere plays an evening of chamber folk*. Jessica Deutsch, violin; Lydia Munchinsky, cello; Adrian Gross, mandolin; Bret Higgins, bass; Emily Rockarts, vocals. Charlotte Hale Gallery, 588 Markham St. 647-527-4253. $15.

● 8:00: **Corporation of Massey Hall and Roy Thomson Hall**. *Agnes Obel*. See Nov 4.

● 8:00: **Royal Conservatory/Small World Music**. *World Music: Ana Moura*. Portuguese fado music. Koerner Hall, 273 Bloor St. W. 416-408-0208. $35-$80.

Thursday November 6

● 12:00 noon: **Adam Sherkin, piano**. *In Concert*. Rachmaninoff: Preludes Op.32 Nos.8-13; Sherkin: Preludes of Adlivun. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. Free.

● 12:00 noon: **Canadian Opera Company**. *Piano Virtuoso Series: 1914–1918: Lest We Forget....* Commemoration of the 100th anniversary of the start of the First World War. Works by Rachmaninov, Medtner, Hindemith, Scriabin, Fauré and Ravel. Maxim Bernard, piano. 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: Opera Spotlight*. A preview of the Opera Division's production of Gilbert and Sullivan's HMS Pinafore. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

● 12:15: **Music at Metropolitan**. *Noon at Met*. Matthew Whitfield, organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free.

● 12:30: **York University Department of Music**. *Faculty Spotlight Series*. Complete Mozart Violin Sonatas(selections). Jacques Israelievitch, violin; Christina Petrowska Quilico, piano. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 647-459-0701. Free. Also Nov 27.

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

● 3:00: **Neapolitan Connection**. *Maxim Bernard, Piano*. Arts and Letters Club, 14 Elm St. 416-231-0006. $12.50-$30.

● 6:30: **York University Department of Music**. *Faculty Spotlight Series*. Complete Mozart Violin Sonatas (selections). Jacques Israelievitch, violin; and Christina Petrowska Quilico, piano. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-5888. $15; $10(sr/st). Also Oct 24.

● 7:30: **Opera York**. *Lucia di Lammermoor*. Donizetti. Allison Arends, soprano (Lucia); Gary Relyea, bass (Raimondo Bidebent); Guiseppe Macina, stage director; Sabatino Vacca, conductor. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., **Richmond Hill**. 905-787-8811. $40–$50; $25(st). Also Nov 8.

● 7:30: **University of Toronto Faculty of Music**. *U of T 12TET*. Ralph Alessi, trumpet; Terry Promane, conductor. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $20; $10(st).

● 8:00: **Musideum**. *Bill Gilliam*. Experimental. Bill Gilliam, composer/pianist. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20; $15(sr/st).

● 8:00: **Thin Edge Music Collective**. *Cuatro Esquinas (Four Corners)*. Collaborative concert project and cultural exchange. Guest artist: Laura Ventemiglia, piano. Gallery 345, 345 Sorauren Ave. 416-822-9781. $20; /$15(Sr/st/arts worker).

Friday November 7

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

● 12:10: **Toronto Reference Library**. *Accordion Duo: Sébastien Bertrand & Alain Pennec*. Diatonic accordions, music for dancing groups and traditional Breton music. 789 Yonge St. 416-393-7131. Free.

● 1:10: **Gordon Murray Presents**. *Piano Potpourri*. Classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-631-4300. PWYC. Also Nov 14, Nov 21, Nov 28.

● 7:30: **Brott Music Festival**. *We Will Rock You! The Music of Queen*. Concert and Craft Beer Tasting. Bohemian Rhapsody; Another One Bites the Dust; Under Pressure. Jeans 'n Classics Revival Band; National Academy Orchestra. Burlington Performing Arts Centre, 440 Locust St., **Burlington**. 905-525-7664. $38. Ticket includes a free beer tasting beginning at 6 pm.

● 7:30: **Ontario Christian Music Assembly**.

A. Concerts in the GTA

Christian Festival Concert 2014. Liselotte Rokyta, panflute; Andre Knevel, organ; OCMA Vocal Quartet; Leendert Kooij, conductor and musical director. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $25-$50.

● 7:30: **University of Toronto Faculty of Music**. *Paradoxical by Nature*. Blend of musical and theatrical performances with humour and pathos. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

● 8:00: **Alliance Française de Toronto**. *Reconnect: 20th-Century European Composers Discover African-American Music*. Diane Roblin, composer/piano; Jeff King, saxophone; Russ Boswell, bass; Roger Travassos, drums; Howard Spring, guitar. 24 Spadina Rd. 416-537-4191. $10–$20.

● 8:00: **Art of Time Ensemble**. *The Poem/The Song*. Music inspired by the poem and poetry in musical settings. Works by Liszt/Petrarch, T.S.Eliot/Lloyd Webber; Whitman/Crumb, Cohen and others. Reader: Margaret Atwood; singers: Thom Allison, Gregory Hoskins, Carla Huhtanen; musicians: Andrew Burashko, piano; Barry Shiffman, violin; Andrew Downing, bass; John Johnson, saxophone; Rachel Mercer, cello; Rob Piltch, guitar. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. $25-$59. Also November 8.

● 8:00: **Aurora Cultural Centre**. *Leisa Way in Rhinestone Cowgirl: A Tribute to Dolly Parton*. 22 Church St., **Aurora**. 905-713-1818. $38/$32(adv).

● 8:00: **Etobicoke Community Concert Band**. *"Swingin' to the Future" Tribute to the Big Band Era*. Guests: Toronto All-Star Big Band; John Edward Liddle, conductor. Etobicoke Collegiate Auditorium, 86 Montgomery Rd., Etobicoke. 416-410-1570. $15; $5(st); free(child).

● 8:00: **Gallery 345**. *The Art of the Piano: Mark Pierre Toth*. rEVOLUTION from Pathetique to Hammerklavier - Ludwig! What have you done? 345 Sorauren Ave. 416-822-9781. $20; /$10(st).

● 8:00: **Group of 27**. *World to World*. Stravinsky: Dumbarton Oaks; Downing: Nottawasaga; Copland: Appalachian Spring. Eric Paetkau, conductor. Church of the Holy Trinity, 10 Trinity Sq. 416-735-3662. PWYC.

● 8:00: **Music Gallery/Toronto Creative Improvisers Festival**. *Rub Out The Word: A William S. Burroughs Centennial Event*. Extended multi-media work, featuring an actor, 11-piece orchestra, electroacoustic sound and visual projections. Glen Hall, saxophones, flute, Kyma X, electroacoustic sound. Music Gallery, 197 John St. 416-204-1080. $20/$15(adv); $10(member).

● 8:00: **Musideum**. *Emily Coulston, singer/songwriter*. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20; $15(sr/st).

● 8:00: **Royal Conservatory**. *Music Mix: An Evening with Bruce Cockburn*. Blend of folk, blues, jazz, and rock. Koerner Hall, 273 Bloor St. W. 416-408-0208. $40-$90.

● 8:00: **Toronto Consort**. *Paris Confidential*. Music, words and images of 16th-century Paris. Music by Jannequin, Sermisy, Chardavoine and LeJeune. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-6337. $21-$54. Also November 8.

Saturday November 8

● 2:00: **Kira Braun/Peter Krochak**. *Recital*

and CD Release. Rachmaninoff: 5 Romances (in Russian); Ravel: 5 Greek Folksongs (in Greek); Schubert: 5 Lieder; Chopin: 2 Ballades. Kira Braun, soprano; Peter Krochak, piano. Calvin Presbyterian Church, 26 Delisle Ave. 416-786-3109. $20.

● 7:00: **Counterpoint Community Orchestra**. *Celebrating the Life of Paul Willis*. Massenet: Méditation from the Life of Thaïs. Emma Vachon-Tweney, violin. St. Luke's United Church, 353 Sherbourne St. Free. 416-902-7532.

● 7:00: **Mississauga Big Band Jazz Ensemble**. *Music to Remember*. Music from the 30s, 40s, 50s and 60s. Little Peter and the Elegants. Shore Grill and Grotto, 71 Lakeshore Ave. E., **Port Credit**. 905-274-6131. $25/$20(adv).

● 7:00: **Monsoon-Music**. *Sixth Annual Indo-Jazz Fest: Indian Classical Raga*. Monsoon Trio; Steve Gorn, bansuri. Guest: Ravi Naimpally, tabla. Small World Music Centre, Artscape Youngplace, 180 Shaw St. 416-530-2787. $20; $10(st). Nov 15: Monsoon CD Release, Glenn Gould Studio.

● 7:00: **Vesnivka Choir**. *Remembrance*. Music and poetry of WWI; Lawryshyn: new work. Guests: Toronto Ukrainian Male Chamber Choir; Serhiy Danko and Alex Tyssiak, baritones; Ukrainian Youth Ensembles. Runnymede United Church, 432 Runnymede Rd. 416-246-9880 or 416-763-2197. $25; $20(sr/st).

● 7:30: **Bloordale United Church**. *Great American Songbook*. Michael Downie, baritone; Sandi Maxwell, jazz vocals; jazz trio accompaniment. 4258 Bloor St. W., **Etobicoke**. 416-620-5377 or 416-621-1710. $25. 6:45: Doors open. Refreshments. Free parking, handicapped accessible.

● 7:30: **Nine Sparrows/Yorkminster Park Baptist Church**. *A Concert of Remembrance with John McDermott*. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations welcome.

● 7:30: **Opera York**. *Lucia di Lammermoor*. See Nov 6.

● 7:30: **Toronto Symphony Orchestra**. *What Makes It Great?® Series: Vivaldi's Four Seasons*. Vivaldi: Four Seasons ("Autumn" & "Winter"). Chee-Yun, violin; Rob Kapilow, conductor. Roy Thomson Hall, 60 Simcoe St.

416-593-4828. $29–$79.

● 7:30: **University of Toronto Faculty of Music**. *Path to Paradise*. Bryars: "Jesus' Blood Never Failed Me;" Allegri: "Miserere;" Earle: dance; and works by Palestrina, Taverner and others. Choir of Schola Cantorum and Theatre of Early Music; Daniel Taylor, conductor. Guests: Coleman, Lemieux & Company, dancers. Trinity College Chapel, 6 Hoskin Ave. 416-408-0208. $30; $20(sr); $10(st).

● 8:00: **Aga Khan Museum**. *Nazar-i Turkwaz*. Traditional music from the Middle East, Turkey, Greece and the Balkans. Brenna MacCrimmon, Maryem Tollar, Sophia Grigoriadis and Jayne Brown. Aga Khan Museum Auditorium, 77 Wynford Drive. 416-646-4677. $25-$35.

● 8:00: **Art of Time Ensemble**. *The Poem/The Song*. See Nov 7.

● 8:00: **Cathedral Bluffs Symphony Orchestra**. *Subscription Concert #1*. Beethoven: Triple Concerto in C Op.56; Symphony No.7 in A Op.92. Guest: TrioEstonia (Arvo Leibur, violin; Aare Tammesalu, cello; Norman Reintamm, piano). P.C. Ho Theatre, Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Ave. E., Scarborough. 416-879-5566. $33-$53; $28-$43(sr/st); free(under 12).

● 8:00: **Gallery 345**. *Mike Downes, bass and Ted Quinlan, guitar: Mastery*. Originals and arrangments of standards. 345 Sorauren Ave. 416-822-9781. $20; /$10(st).

● 8:00: **Musideum**. *Dorothy Stone and Ori Dagan*. Classical and jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.

● 8:00: **Philip Fournier, Harpsichord**. *In Concert*. Bull: Walsingham; Bach: Partita 4 in D Major; Couperin: Suite 21 in e. Yoga Village, 240 Roncesvalles Ave. 416-907-8084. $20 or PWYC.

● 8:00: **Royal Conservatory/Batuki Music/Small World Music**. *World Music: Angélique Kidjo and special guest H'sao*. Featuring Afro-pop, Afrobeat, reggae, gospel, soul, jazz and world fusion. Koerner Hall, 273 Bloor St. W. 416-408-0208. $35-$85.

● 8:00: **Toronto Consort**. *Paris Confidential*. See Nov 7.

● 8:30: **Soulpepper**. *Weekly Cabaret Series: Five Friends*. Featuring Paul Hoffert, Tony Quarrington, Julie Michels, Don Francks. Young Centre for the Performing Arts, Distillery District, 50 Tank House Ln. 416-866-8666. $20,$15(st).

● 9:30: **GUH. GUH with Dale Morningstar.** An eclectic mix of jazz/rock/pop/latin/march/polka/bop/chant/mayhem/what-was-that? The Sister, 1554 Queen Street West. 416-532-2570. PWYC.

Sunday November 9

● 1:00: **Royal Conservatory**. *Mazzoleni Masters: Frank Morelli and Friends*. Works by Schumann, Villa-Lobos, Coulthard, von Weber, Corrette and Beethoven. Susan Hoeppner, flute; Sarah Jeffrey, oboe; Joaquin Valdepeñas, clarinet; Frank Morelli, bassoon; Gabriel Radford, horn; James Anagnoson, piano; Jeanie Chung, piano. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. $32.

● 2:00: **The Sound Post**. *Fall Salon Concert*. Matt Haimovitz, cello. 93 Grenville St. 416-971-6990 x244. Free. Limited seating, call to reserve. Reception to follow.

● 2:30: **Recitals at Rosedale**. *A Walk on the Dark Side: Myths, Legends and Fairy Tales*. Works by Mahler, Debussy, Szymanowski, Weill, Gershwin and others. Leslie Ann Bradley, soprano; Allyson McHardy, mezzo; Geoff Sirett, baritone; Robert Kortgaard and Rachel Andrist, piano; Rachel Andrist, artistic director; Monica Whicher, artistic advisor. Rosedale Presbyterian Church, 129 Mt. Pleasant Rd. 416-921-1931. $35; $20(st).

● 3:00: **Musideum**. *Don Naduriak: Jambanda*. Latin jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20. Also Nov 23 and 30.

● 3:00: **Royal Conservatory**. *Invesco Piano Concerts: Jeremy Denk*. Janáček: On the Overgrown Path; Schubert: Ländler; Moments musicaux; Grazer Galopp; Mozart: Rondo in a; Schumann: Carnaval. Koerner Hall, 273 Bloor St. W. 416-408-0208. $30-$65.

● 3:00: **Uxbridge Chamber Choir**. *Grant Us Peace: Songs of Remembrance*. Vaughan Williams: Dona Nobis Pacem; In Flanders Fields (arr. Daley/Baker); Barber: Agnus Dei. Trinity United Church (Uxbridge), 20 First Ave., **Uxbridge, On**. 905-852-2676. $22; $15(sr/st).

● 4:00: **Cathedral Church of St. James**. *Organ Recitals*. Andrew Ager, organ; Emma Culpeper and Emily Wall, sopranos. 65 Church St. 416-364-7865. Free; donations welcomed.

● 4:00: **St. Philip's Anglican Church**. *Jazz Vespers: Make Love Songs Not War*. Diana Panton Trio with Reg Schwager & Don Thompson. 25 St. Phillips Rd., Etobicoke. 416-247-5181. Freewill offering.

● 4:00: **Vic Chorus**. *Fall Concert*. Purcell: Come, Ye Sons Of Art; Bach: Coffee Cantata. Victoria College Chapel, 91 Charles St. W. Free. 416-585-4521.

● 7:30: **University of Toronto Faculty of Music**. *Coronation of King George II, Vivat Rex*. Works by Gibbons, Purcell, Tallis and Handel; trumpet fanfares and drum marches. Choir of Schola Cantorum and Theatre of Early Music; Cristina Zacharias, violin; Daniel Taylor, conductor. Trinity College Chapel, 6 Hoskin Ave. 416-408-0208. $30; $20(sr); $10(st).

● 8:00: **Musideum**. *Michael Greilsammer, electric violin/singer-songwriter*. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.

● 8:00: **That Choir**. *That Choir Remembers*. Eleanor Daley: Requiem; works by Whitacre, Mealor, Clausen, Gorecki, and Runestad. Craig Pike, conductor. Metropolitan United Church, 56 Queen St. E. 416 460 1783. $25(adult); $15(arts workers & seniors); $5(students).

● 8:30: **Music Gallery**. *If Volcanoes Could Sing*. Bae Il-Dong, voice; Kim Dong-Won, drums. 197 John St. 416-204-1080. $30/$20(adv); $10(st). 7:00: Pre-show screening of Intangible Asset No.82.

Monday November 10

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

● 7:00: **University of Toronto Faculty of Music**. *Monday Evening Concerts: Cecilia String Quartet*. Beethoven: String Quartet Op.18 No.1; Webern: Langsamer Satz; Shostakovich: Piano Quintet in g Op.57. Lydia Wong, piano. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $40; $25(sr); $10(st).

Tuesday November 11

● 12:00 noon: **Canadian Opera Company**. *Chamber Music Series: Voice of the Violoncello*. Solo cello music from the 17th and 18th centuries. Works by Dall'Abaco, Supriani, Vitali, Gabrielli, Ruvo, Colombi and Galli. Elinor Frey, cello. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

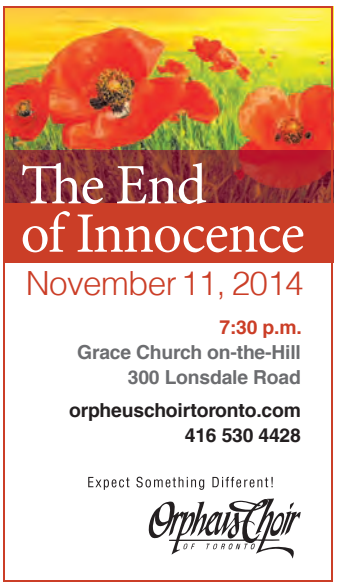
● 12:00 noon: **Nine Sparrows/Yorkminster Park Baptist Church**. *Lunchtime Chamber Music*. David Boutin-Bourque, clarinet. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations welcome.

● 12:30: **York University Department of Music**. *Music at Midday: York University Chamber Strings*. Jacques Israelievitch, conductor. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 647-459-0701. Free.

● 1:00: **Cathedral Church of St. James**. *Organ Recitals*. Andrew Ager, organ. 65 Church St. 416-364-7865. Free; donations welcomed.

● 7:00: **Dmitri Levkovich**. *Piano Recital*.

Rachmaninov: Sonata No.2 Op.36; Mozart: Sonata in D K576; Stravinsky: Trois Mouvements de Petrouchka; Bach: Italian Concerto; Chopin: 12 Etudes Op.10. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-929-6939. $40; $20(st). Cash only at the door.



● 7:30: **Orpheus Choir of Toronto**. *The End of Innocence*. Readings, music and images in commemoration of the centenary of the Great War. Bethany Jillard and Mike Shara, narrators. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-420-9660. $35; $30(sr); $15(st).

● 8:00: **Royal Conservatory**. *Lu Jia conducts the China NCPA Orchestra with Xiaoyu Liu*. Tchaikovsky: Symphony No.5; Qigang Chen: Wu Xing (Five Elements); Ravel: Piano Concerto in g. Xiaoyu Liu, piano. Koerner Hall, 273 Bloor St. W. 416-408-0208. $25-$85.

Wednesday November 12

● 12:00 noon: **Canadian Opera Company**. *World Music Series: Sub Urban Gypsy*. Southern Italian repertoire infused with multicultural flavours of Toronto. Highlights from Comfortably Mine album. Dominic Mancuso,

singer-songwriter and multi-instrumentalist. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

● 12:30: **Yorkminster Park Baptist Church**. *Angus Sinclair, Organ*. 1585 Yonge St. 416-922-1167. Free.

● 6:00: **St. James Cathedral**. *Cantatas in the Cathedral*. Bach: "Nur jedem das Seine" BWV163. Kirsten Fielding, soprano; Scott Belluz, counter-tenor; Rob Kinar, tenor; David Roth, baritone. 65 Church St. 416-364-7865. PWYC.

Glionna Mansell Presents
ORGANIX 14
A Music Series unlike any other
April 2014 through to November 2014
Nosetti Memorial Concert

● 7:30: **Organix Concerts.** *Season Finale Memorial Concert Honouring Massimo Nosetti.* Maxine Thévenot, Eugenio Fagiani, Omar Caputi and Toronto Ecumenical Chorale (Gordon Mansell, conductor). St. Paul's Bloor Street, 227 Bloor St. E. 416-769-3893. $30; $25(sr); $20(st/RCCO, RSCM and AGO (American Guild of Organist) members); free(18 and under).

● 7:30: **York University Department of Music**. *Chamber Choir with Lisette Canton, conductor*. Works by Josquin; Monteverdi; Bach; Saint-Saëns; Goodyear. Guests: Floydd Ricketts, conductor; Ted Mulroney, piano. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-5888. $15; $10(st).

● 8:00: **Acting Up Stage Company.** *UnCovered: Billy Joel & Elton John.* Annual rock and musical theatre hybrid concert. Featuring Brent Carver, Jake Epstein, Sara Farb, Kelly Holiff, Chilina Kennedy, Jeigh Madjus, Jackie Richardson, Jeffery Straker; Reza Jacobs, music direction, vocal arrangements & orchestrations; Jamie Drake, Justin Gray, Reza Jacobs, Natalie Wong, musicians. Koerner Hall, 273 Bloor St. W. 416-408-0208. $32-$100. Also Nov 13.

● 8:00: **The Oratory.** *Oratorium Saeculare.* Responsories from the Office for the Dead. Works by Victoria, Lassus, Palestrina and Gregorian Chant. Richard Whittall, counter-tenor; Paul Ziade, tenor; Jamie Tuttle, tenor; Sean Nix, bass; The Oratory Chant Schola. The Oratory, Holy Family Church, 1372 King St. W. 416-532-2879. Free.

● 8:00: **Toronto Symphony Orchestra**. *Masterworks: Beethoven & The Inextinguishable*. Mozart: Marriage of Figaro (Overture) K.492; Beethoven: Piano Concerto No.4; Nielsen: Symphony No.4 "The Inextinguishable." Jan Lisiecki, piano; Thomas Dausgaard, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $33–$145. Intermission Chats in the Lobby. Also Nov 13(mat).

● 8:30: **Village Concert Series**. *Isabel and the Uncommons*. Hearts and Arrows CD release. Hugh's Room, 2261 Dundas St. W. 416-531-6604. $20/$18(adv). 6:00: Doors open. Dinner reservations guarantee seating.

Thursday November 13

● 12:15: **Music at Metropolitan**. *Noon at Met: Andrew Adair, organ*. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free.

Women's Musical Club of Toronto
Music in the Afternoon
Winners of 2013 Banff International String Quartet Competition

Thursday
November 13, 1.30 p.m.
DOVER QUARTET
Tickets $45
416-923-7052
www.wmct.on.ca

● 1:30: **Women's Musical Club of Toronto**. *Dover Quartet*. Works by Haydn, Saariaho, and Beethoven. Joel Link and Bryan Lee, violins; Milena Pajaro-van de Stadt, viola; Camden Shaw, cello. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-923-7052. $45.

● 2:00: **Toronto Symphony Orchestra**. *Matinee Masterworks: Beethoven & The Inextinguishable*. Mozart: Marriage of Figaro (Overture) K.492; Beethoven: Piano Concerto No.4; Nielsen: Symphony No.4 "The Inextinguishable." Jan Lisiecki, piano; Thomas Dausgaard, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $29–$89. Intermission Chats in the Lobby. Also Nov 12(eve).

● 5:30: **Canadian Music Centre**. *CMC on the 13th: La séduction de l'incertitude*. New music from Québec: works by Giguère, Lizeée, Darmoo and others. Brian Harman, curator. 20 St. Joseph St. 416-961-6601 x201. $20/$15(adv).

● 7:00: **Aprile Millo**. *Vetere Studio: Opera Spectacular!* Works by Verdi, Strauss, Mozart, Puccini and others. Trinity-St. Paul's Centre, Jeanne Lamon Hall, 427 Bloor St. W. 289-213-5636. $25-$45; $60(VIP).

● 7:30: **York University Department of Music**. *Faculty Concert Series: Al Henderson Quintet*. Original works and new arrangements. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-5888. $15; $10(st).

● 8:00: **Acting Up Stage Company.** *UnCovered: Billy Joel & Elton John.* Annual rock and musical theatre hybrid concert. Featuring Brent Carver, Jake Epstein, Sara Farb, Kelly Holiff, Chilina Kennedy, Jeigh Madjus, Jackie Richardson, Jeffery Straker; Reza Jacobs, music direction, vocal arrangements & orchestrations; Jamie Drake, Justin Gray, Reza Jacobs, Natalie Wong, musicians. Koerner Hall, 273 Bloor St. W. 416-408-0208. $32-$100. See Nov 12.

● 8:00: **Miles Nadal Jewish Community Centre**. *Stand by Me: The Music of the Brill Building*. Micah Barnes, Billy Newton-Davis, Tyrone Gabriel and Gavin Hope. Al Green Theatre, 750 Spadina Ave. 416-978-8849. $50(reserved). Proceeds to benefit the MNjcc Music Scholarship Fund.

● 8:00: **Tapestry Opera**. *Tapestry Briefs: Booster Shots*. Works by Billon, Panych, St. Bernard, Yee, Barbotin and others. Catherine Affleck; Kristzina Szabò; Keith Klassen; Alexander Dobson; and others. Ernest Balmer Studio, 55 Mill St. 416-537-6066. $35. Also Nov 14, 15 and 16.

● 8:00: **Aurora Cultural Centre**. *Great Artist*

aurora cultural centre

Angela Hewitt, piano

Thursday, Nov. 13, 8 pm

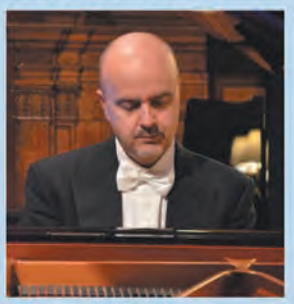
auroraculturalcentre.ca
905 713-1818

Piano Series: Angela Hewitt. 22 Church St., **Aurora**. 905-713-1818. $45; $35(sr/st).

Friday November 14

- 12:10: **Music At St. Andrew's**. *Noontime Recital*. Leslie Bickle, soprano. St. Andrew's Church, 73 Simcoe St. 416-593-5600x231. Free.
- 12:10: **Toronto Reference Library**. *The Shoeless*. Traditional folk songs and original material. Frank Evans, banjo, Eli Bender, cello; Emilyn Stam, fiddle. 789 Yonge St. 416-393-7131. Free.
- 1:10: **Gordon Murray Presents**. *Piano Potpourri*. Classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-631-4300. PWYC. Also Nov 7, Nov 21, Nov 28.
- 7:30: **St. James Cathedral**. *Called to Serve*. Ager: "The Unknown Soldier". St.James Cathedral Choir; Chamber Orchestra; David John Pike, baritone. 65 Church St. 416-364-7865. $25.
- 7:30: **Toronto Symphony Orchestra**. *Toronto Symphony Youth Orchestra*. Tchaikovsky: Marche Slave; Symphony No.4; Fauré: Pelléas et Mélisande. Shalom Bard, conductor. George Weston Recital Hall, 5040 Yonge St. 416-593-4828. $16-$30.
- 8:00: **Arraymusic**. *Gerald Barry Returns*. Barry: Humiliated and Insulted (premiere); Le Vieux Sourd; Sextet; Low; Steibler: Trio. Stephen Clarke, piano; Array Ensemble. Gallery 345, 345 Sorauren Ave. 416-532-3019. $25/$22(adv); $20(sr/st/arts workers)/$17(adv). 7:00: Pre-concert talk.
- 8:00: **Fridays @ 8 / RCCO Toronto**. *Isabelle Demers, Organ*. Mendelssohn: A Midsummer Night's Dream (Scherzo & Nocturne); and works by Bach, Macmillan and Laurin. Lawrence Park Community Church, 2180 Bayview Ave. 416-489-1551. $30; $25(st/RCCO members). Free parking; wheelchair accessible.
- 8:00: **Kindred Spirits Orchestra**. *Heavenly Harps*. Williams: "On Willows and Birches" for Harp and Orchestra (Canadian premiere); Campbell: Concerto for Harp and Orchestra (world premiere); Richard Strauss: Symphony No.2. Teresa Suen and Ann Hobson Pilot, harps; Kristian Alexander, conductor; Boris Brott, host. Flato Markham Theatre, 171 Town Centre Blvd., **Markham**. 905-305-7469. $15-$35.
- 8:00: **Musideum**. *Mike Gennaro Presents*. Experimental. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.
- 8:00: **Royal Conservatory**. *String Concerts: Leonidas Kavakos and Yuja Wang*. Brahms: Violin Sonata No.2; Schumann: Violin Sonata No.2; Stravinsky: Suite Italienne; Respighi: Violin Sonata in b. Koerner Hall, 273 Bloor St. W. 416-408-0208. $45-$100.

SINFONIA TORONTO
NURHAN ARMAN Conductor



ANTONIO DI CRISTOFANO
Pianist
Friday Nov 14 Glenn Gould Studio
sinfoniatoronto.com
1 866 943 8849

- 8:00: **Sinfonia Toronto**. *Gems Old and New*. Haydn: Piano Concerto in D; Waghalter: Sinfonia Op.3a (North American premiere); Ichmouratov: Chamber Symphony No.3. Antonio Di Cristofano, piano; Nurhan Arman, conductor. Glenn Gould Studio, 250 Front St. W. 1-866-943-8849. $39; $33(sr); $12(st).
- 8:00: **Tapestry Opera**. *Tapestry Briefs: Booster Shots*. See Nov 13; Also Nov 15 and 16.

Saturday November 15

- 4:30: **Royal Conservatory**. *Discovery Series: Taylor Academy Showcase Concerts*. Young artists of the Phil and Eli Taylor Performance Academy. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. Free, ticket required.
- 7:00: **Monsoon-Music**. *Sixth Annual Indo-Jazz Fest: Monsoon CD Release*. Release of debut CD Mandala. Monsoon (Jonathan Kay, bansuri, saxophones and woodwinds; Andrew Kay, saxophone, woodwinds, Tibetan singing bowls and percussion; Justin Gray, basses; Ravi Naimpally, tabla and udu; Adam Teixeira, drums and percussion; and others). Glenn Gould Studio, 250 Front St. W. 416-530-2787. $25/$40 w CD; $15(st)/$30 w CD. Nov 8: Indian Classical Raga, Small World Music Centre.
- 7:30: **Aprile Millo**. *In Recital*. Works by Donaudy, Strauss, Wolf, Verdi, Bellini and others. Linda Ippolito, piano. Guests: Mary-Lou Vetere, soprano; Giacomo Folinazzo, tenor; Gustavo Ahaulli, baritone; Merynda Adams, harp. Trinity-St. Paul's Centre, Jeanne Lamon Hall, 427 Bloor St. W. 289-213-5636. $25-$65; $80(VIP).
- 7:30: **Saint Basil's Catholic Parish**. *Bach and the Romantics*. Music by Bach, Beethoven, Chopin, and Rachmaninov. Adam Żukiewicz, piano. 50 St. Joseph St. 416-926-7110. Freewill donation. Proceeds to Saint Basil's Catholic Parish music program.
- 7:30: **Thornhill United Church**. *November Delights*. Choirs and instrumental musicians of Thornhill United Church. 25 Elgin St., **Thornhill**. 905-889-2131. Freewill offering. Refreshments to follow.
- 7:30: **Toronto Symphony Orchestra**. *Casual Concerts: Beethoven & The Four Temperaments*. Beethoven: Piano Concerto No.3; Nielsen: Symphony No.2 "The Four Temperaments." Jan Lisiecki, piano; Thomas Dausgaard, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $33–$105. No intermission. After-concert party in the lobby.
- 8:00: **Academy Concert Series**. *Celebrating Musical Triumphs from the First World War*. MacMillan: String Quartet (1917); Richards: New WWI-themed String Quartet; Debussy: Cello Sonata (1915); Elgar: Piano Quintet (1918). Bethany Bergman and Elizabeth Loewen Andrews, violin; Emily Eng, viola; Kerri McGonigle, cello; Leanne Regehr, piano. Eastminster United Church, 310 Danforth Ave. 416-629-3716. $20; $14(sr/st).
- 8:00: **Acoustic Harvest**. *David Ross MacDonald, Acoustic Guitar*. St. Nicholas Anglican Church, 1512 Kingston Rd. 416-264-2235. $25/$22(adv). Desserts; wheelchair accessible; free parking.
- 8:00: **Aga Khan Museum**. *Autorickshaw*. Aga Khan Museum Auditorium, 77 Wynford Drive. 416-646-4677. $30-$40.
- 8:00: **Baroque Music Beside the Grange / Acción Cultural Española**. *¡Fandango, Sonata, Bolero!* Works by Rodriguez de Ledesma, Blas de Laserna, Moretti, Sor, Scarlatti and others. Alison Melville, traverso; Luisa Morales, harpsichord; Cristobal Salvador, dance. Bloor Street United Church, 300 Bloor St. W. 416-588-4301. $25; $15(sr/st); $10(child).
- 8:00: **Canadian Music Centre**. *Down to Earth*. Lachenmann: Salut für Caudwell; Doell: new work for solo guitar (premiere). Rob MacDonald and Marc-Olivier Lamontagne, guitars. 20 St. Joseph St. 416-961-6601 x201. $20; $10(sr/st).

CHAMBER MUSIC MISSISSAUGA

SAT NOV 15 - 8PM
A BIRTHDAY GIFT FOR A TEACHER

FACTORY ARTS STRING QUARTET and the MISSISSAUGA SYMPHONY STRING QUARTET

chambermusicmississauga.org

- 8:00: **Chamber Music Society of Mississauga**. *A Birthday Gift for a Teacher*. Mendelssohn: Octet in E-flat Op.20; Haydn: String Quartet Op.76 No.1; three works by Bolt-Martin. Factory Arts String Quartet; Mississauga Symphony String Quartet. Great Hall, Unitarian Congregation of Mississauga, 84 South Service Rd., **Mississauga**. 905-848-0015. $85(family); $35; $30(sr); $15(st).
- 8:00: **Gallery 345**. *The Art of the Piano: Niklas Sivelov*. Bach: Partita No.2; Beethoven: Sonata No.30; Scriabin: Sonata-Fantasy No.2; Deux Morceaux; Sivelov: 8 Preludes. 345 Sorauren Ave. 416-822-9781. $25; $10(st).
- 8:00: **Music Gallery/Pinwheel Music**. *Elizabeth Shepherd*. Record release for The Signal. Music Gallery, 197 John St. 416-204-1080. $30, $20(member/st).
- 8:00: **Musicians in Ordinary**. *New, Very Elegant Songs and Dances*. Solo lute music from 16th-century France. Works by Des Prez, Lassus, Sermisy and others. John Edwards, lute. Heliconian Hall, 35 Hazelton

THE MUSICIANS IN ORDINARY FOR THE LUTES AND VOICES

8:00PM November 15, 2014
Heliconian Hall, 35 Hazelton Avenue

~ New Very Elegant Songs & Dances ~

French lute solos of the 16th century including music by Josquin, Lassus, Sermisy and others

John Edwards, Renaissance lute

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

Baroque Music Beside the Grange
presents
¡FANDANGO, SONATA, BOLERO!
NOVEMBER 15 @ 8pm
Luisa Morales, harpsichord - **Alison Melville,** traverso
Cristóbal Salvador, dancer/castanets
See our listing for more details!

A. Concerts in the GTA

Ave. 416-535-9956. $30; $20(sr/st).

● 8:00: **Royal Conservatory**. *Music of the Americas: Diego El Cigala*. Flamenco interpretations of Argentinian works by Gardel, Piazzolla and Yupanqui; classic tango pieces and contemporary works. Koerner Hall, 273 Bloor St. W. 416-408-0208. $40-$105.

● 8:00: **Tapestry Opera**. *Tapestry Briefs: Booster Shots*. See Nov 13; Also Nov 16.

● 8:30: **Soulpepper**. *Weekly Cabaret Series: Down with Love*. Material drawn from musical theatre, jazz, cabaret and beyond. Robert Cushman; Mark Camilleri, piano. Young Centre for the Performing Arts, Distillery District, 50 Tank House Ln. 416-866-8666. $20,$15(st).

Sunday November 16

● 10:15am: **St. John's United Church**. *World Music Sunday: Voices of the Earth: Glen Hornblast*. Celebration of the earth's beauty, fragility and sacredness. 2 Nobert Rd. 416-491-1224. Free.

● 10:30am: **Lawrence Park Community Church**. *Brian Barlow Quartet*. 2180 Bayview Ave. 416-489-1551. Freewill offering. Religious Service. Free parking; wheelchair accessible.

● 1:30: **Seicho-No-Ie Centre**. *6 Cellists, 6 Concerts, 6 Bach Suites*. Bach: Suite for unaccompanied cello, No.6 in D (BWV1012). Ariel Barnes, cello. Seicho-No-Ie Toronto, 662 Victoria Park Ave. 416-690-8686. $20.

● 2:00: **Timothy Eaton Memorial Church**. *Organ Symphony*. Saint-Saëns: Symphony No.3 in c Op.78. Christopher Dawes, organ; Sanctuary Choir with Elaine Choi, conductor; Toronto Concert Orchestra with Kerry

Stratton, conductor. 230 St. Clair Ave. W. 1-888-222-6608. $30; $20(sr/st).

● 3:00: **Ton Beau String Quartet**. *Premieres*. Rowson: String Quartet; Haydn: String Quartet Op.33 No.3; Puccini: "Crisantemi." Heliconian Hall, 35 Hazelton Ave. 416-922-3618. $25; $20(sr); PWYC(st/child).

● 3:00: **Royal Conservatory/Music Toronto**. *Invesco Piano Concerts: Richard Goode*. Mozart: Adagio in b; Beethoven: Piano Sonata No.24; Brahms: 8 Klavierstücke; Debussy: Children's Corner; Schumann: Humoreske. Koerner Hall, 273 Bloor St. W. 416-408-0208. $35-$85.

● 3:30: **Wychwood Clarinet Choir**. *Wind Song*. Elgar: Nimrod; Mozart: Marriage of Figaro(overture); Gounod: Funeral March of a Marionette(arr. Greaves); new works. Michele Jacot; Guest: Howard Cable, conductor. Church of St. Michael and All Angels, 611 St. Clair W. . $20; $10(sr); $5(st/child).

● 4:00: **Cathedral Church of St. James**. *Organ Recitals*. Andrew Ager, organ. 65 Church St. 416-364-7865. Free; donations welcomed.

● 4:00: **Dim Sum Ensemble**. *hatch*. New works by Bai, Koumoulas, Oickle, Oxoby and Van Driel. Yangqin, zheng, percussion, erhu and cello. Agincourt Community Church, 3080 Birchmount Rd., Scarborough. 647-478-4608. $20.

● 4:30: **Christ Church Deer Park**. *Jazz Vespers*. Tribute to Zoot Sims. 1570 Yonge St. 416-920-5211x22. Freewill offering.

● 4:30: **Trio Arkel**. *Black Angels*. Works by Crumb; Bach(arr. Sitkovetsky): Goldberg Variations(for string trio). Guest: Jonathan Crow, violin. Church of the Holy Trinity, 10 Trinity Sq. 416-409-6824. $30; $15(st).

● 7:00: **Canadian Sinfonietta**. *A Visit from Croatia*. Casablancas: Dance, Song and Celebration; Pepa: Yakami Variazioni; Ivičević: Piece for chamber ensemble; Šipuš: un breve Viaggio. Srebrenka Poljak, harpsichord; Erika Crinó, piano; Cantus Ensemble; Ivan Josip Skender, conductor. Glenn Gould Studio, 250 Front St. W. 1-866-943-8849. $35; $30(sr); $20(st).

● 8:00: **New Music Concerts**. *Generation 2014*. Brasset: coup_coupé; Hall: Object Permanence; Ramon: Labyrinth of light; Tan: Ksana II. L'Ensemble contemporain de Montréal; Véronique Lacroix, conductor. Music Gallery, 197 John St. 416-961-9594. $35; $25(sr/arts worker); $10(st).

● 8:00: **Tapestry Opera**. *Tapestry Briefs: Booster Shots*. See Nov 13.

● 10:15: **St. John's United Church**. *Voices of the Earth*. Glen Hornblast, singer/songwriter. 2 Nobert Rd. 416-491-1224. Free.

Monday November 17

● 12:30: **York University Department of Music**. *R&B Ensemble*. Mike Cadó, conductor. Martin Family Lounge, 219 Accolade East Building, 4700 Keele St. 416-736-5888. Free.

Tuesday November 18

● 12:00 noon: **Canadian Opera Company**. *Chamber Music Series: Classical and New*

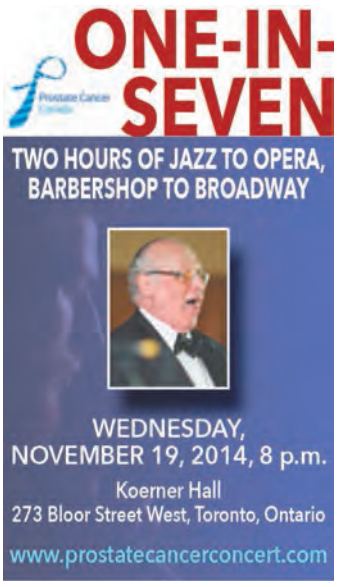
Age Creations. German Baroque to New Age music for flute and percussion. Works by Telemann, Pärt, Hatzis and P. Parker. Susan Hoeppner, flute; Beverley Johnston, percussion. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

- 12:00 noon: **Nine Sparrows/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.
- 1:00: **Cathedral Church of St. James**. *Organ Recitals*. Andrew Ager, organ. 65 Church St. 416-364-7865. Free; donations welcomed.
- 8:00: **Musideum**. *Barbara Croall*. First Nations/New music. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.

Wednesday November 19

- 12:30: **Yorkminster Park Baptist Church**. *John Paul Farahat, Organ*. 1585 Yonge St. 416-922-1167. Free.

- 7:00: **Tafelmusik**. *Theatre of Magic: Music of the English Baroque*. Purcell: The Fairy Queen; Locke: The Tempest; Handel: Rinaldo; and other works inspired by theatre. Joélle Harvey, soprano. Guest: Pavlo Beznosiuk, violin and conductor. Trinity-St. Paul's Centre, Jeanne Lamon Hall, 427 Bloor St. W. 416-964-6337. $37-$89; $29-$79(sr); $15-$79(under 36). Also Nov 20-23.
- 7:30: **Junction Trio**. *Autumn Tango*. J.S. Gray: Gladstone Fragments(world premiere); works by Piazzolla and Villa-Lobos. Guests: ZARI, and Viva Mexico Mariachi Band. St. Anne's Anglican Church, 270 Gladstone Ave. 416-993-5883. PWYC ($20 recommended).
- 7:30: **Opera by Request**. *Mozart: Don Giovanni*. Giovanni Spanu, baritone (Don Giovanni); Gregory Finney, bass-baritone (Leporello); Katharine Dain, soprano (Donna Anna); Kiri Parker, soprano(Donna Elvira); and others; William Shookhoff, piano/music director. College Street United Church, 452 College St. 416-455-2365. $20.
- 7:30: **University of Toronto Faculty of Music**. *gamUT Ensemble Concert*. Wallace Halladay, conductor. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.
- 8:00: **Nano Stern**. *Respectful Irreverence Tour*. Harbourfront Centre, 235 Queens Quay W. 416-593-4822 x335. $19.50 - $39.50.



- 8:00: **Prostate Cancer Canada Support Committee**. *ONE-IN-SEVEN: A Concert in Support of Prostate Cancer Canada*. Jazz to opera, barbershop to broadway. The Ron Davis Trio; Harbourtown Sound; Arbah B'Shir; Two Tenors: Rabbi Moshe Meirovich and Dr. Albert Weisbrot; Gordon Brown, accompanist; and introducing young musicians, JP Saxe and Raphael Weinroth-Browne. Koerner Hall, 273 Bloor St. W. 416-408-0208. $100; $50; $25(age 25 and younger).

Thursday November 20

- 12:00 noon: **Canadian Opera Company**. *Chamber Music Series: Chamber Connections*. Music for chamber ensemble and voice. Chausson: Chanson perpétuelle for soprano and piano quintet. Artists of The Glenn Gould School. 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: Raymond Spasovski, piano*. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free.
- 6:00: **Canadian Music Centre**. *Key Change Fundraiser*. Hilario Duran Trio. 20 St. Joseph St. 416-961-6601 x201. $150. $125 tax receipt. Refreshments and silent auction.
- 6:45: **Toronto Symphony Orchestra**. *Pre-concert Performance: TSO Chamber Soloists*. Nielsen Wind Quintet (Nora Shulman, flute; Sarah Jeffrey, oboe; Joaquin Valdepeñas, clarinet; Neil Deland, horn; and Michael Sweeney, bassoon). Roy Thomson Hall, 60 Simcoe St. 416-593-4828. Free. 8:00: Masterworks Concert follows (see Nov 20 listing below).
- 8:00: **Music Toronto**. *Daedalus Quartet*. Mozart: Quartet in G, K.80; Berg: String Quartet, Op.3; Beethoven: Quartet in B-flat, Op.130 with the Grosse Fuge in B-flat, Op.133. Min-Young Kim, violin; Matilda Kaul, violin; Jessica Thompson, viola; Thomas Kraines, cello. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $55; $50; $10(st); 18 to 35 pay your age.

- 8:00: **Musideum**. *Matti Palonen and Sini Erme*. Finnish folk. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.
- 8:00: **Tafelmusik**. *Theatre of Magic: Music of the English Baroque*. See Nov 19; Also Nov 21, 22, 23 (mat).
- 8:00: **Toronto Symphony Orchestra**. *Masterworks: Beethoven & Nielsen*. Mozart: Don Giovanni (Overture) K.527; Beethoven: Piano Concerto No.5 "Emperor;" Nielsen: Symphony No.5. Jan Lisiecki, piano; Thomas Dausgaard, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $33–$145. 6:45: free pre-concert performance (Nov 20). Intermission chats in the lobby. Also Nov 22.

Friday November 21

- 12:10: **Music At St. Andrew's**. *Noontime Recital*. Norman Brown, baritone; Frederic Lacroix, piano; Christian Vachon, violin. St. Andrew's Church, 73 Simcoe St. 416-593-5600x231. Free.
- 1:10: **Gordon Murray Presents**. *Piano Potpourri*. Classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-631-4300. PWYC. Also Nov 7, Nov 14, Nov 28.
- 7:00: **Soundstreams Salon 21**. *Old Instruments, New Music*. Ancient instruments performed in contemporary and experimental ways. Guests: Toronto Consort. Gardiner Museum, 111 Queen's Park. 416-504-1282. Free; PWYC.
- 7:30: **Opera by Request**. *Puccini: Madama Butterfly*. Andrea Naccarato, soprano (Cio-Cio-San); Paul Williamson, tenor (Pinkerton); Michael Robert-Broder, baritone (Sharpless); Sarah Steinert, mezzo (Suzuki); and others; William Shookhoff, piano/music director. College Street United Church, 452 College St. 416-455-2365. $20.
- 7:30: **Royal Conservatory**. *Discovery Series: GGS Fall Opera: Dominick Argento's Postcard from Morocco*. Students of the Glenn Gould School's vocal program; Peter Tiefenbach, music director. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. $15. Also Nov 22.
- 7:30: **University of Toronto Faculty of Music**. *University of Toronto Concert Orchestra*. TBA. Paul Widner, conductor. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.
- 7:30: **Windermere String Quartet**. *Transitions*. Beethoven: Quartet in f Op.95 "Serioso"; Mendelssohn: Quartet in a Op.13; Rival: Traces of a Silent Landscape. Windermere String Quartet; Toronto United Mennonite Church Choir. Toronto United Mennonite Church, 1774 Queen St. E. 416-769-0952. $40. Proceeds to benefit Aurora House, transitional housing for immigrant victims of human trafficking.
- 7:30: **York University Department of Music**. *Gospel Choir*. Works by Walker, Dillard, Jenkins with Fellowship Chicago, New Direction 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 Nov 22.
- 8:00: **Aga Khan Museum**. *Oyan! Project: Awakening*. Reinterpreting mugham traditional improvisation. Franghiz Ali-Zadeh, composer; Sashar Zarif, dance/choreography; Elnur Mikayilev, kamancheh; Miralam Miralamov, mugham singer. Aga Khan Museum Auditorium, 77 Wynford Drive. 416-646-4677. $45-$75. Also Nov 22, 23(mat).
- 8:00: **Corporation of Massey Hall and Roy Thomson Hall/Toronto Blues Society**. *28th Annual Women's Blues Revue*. Massey Hall, 178 Victoria St. 416-872-4255. $25-$55.
- 8:00: **Gallery 345**. *Reverb Brass: Passages*. Contemporary works. 345 Sorauren Ave. 416-822-9781. $25; $15(sr/arts worker); $10(st).
- 8:00: **Musideum**. *Lara Solnicki and George Koller*. Jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.
- 8:00: **Royal Conservatory/Batuki Music/Small World Music**. *World Music: Idan Raichel and Vieux Farka Touré: The Touré-Raichel Collective*. Collaboration of musical traditions from Isreal and Mali. Idan Raichel, piano; Vieux Farka Touré, guitar. Koerner Hall,

A. Concerts in the GTA

273 Bloor St. W. 416-408-0208. $35-$75.

Anne-Sophie Mutter
& MUTTER VIRTUOSI

NOVEMBER 21 · 2014 · 8 PM
Roy Thomson Hall
www.roythomson.com

- 8:00: **Show One Productions**. *Anne-Sophie Mutter, violin and Mutter Virtuosi Chamber Orchestra*. Mutter Virtuosi Canadian debut. Currier: Ringtones; Mendelssohn: Octet; Vivaldi: Four Seasons. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $39–$139.
- 8:00: **Tafelmusik**. *Theatre of Magic: Music of the English Baroque*. See Nov 19; Also Nov 22, 23 (mat).
- 8:00: **York University Department of Music**. *Improv Soiree*. Open Mic. Casey Sokol, host. Sterling Beckwith Studio, 235 Accolade East Building, 4700 Keele St. 647-459-0701. Free.
- 8:15: **Schola Magdalena**. *Compline for St. Cecilia*. Plainchant and motets for women's voices. Church of St. Mary Magdalene, 477 Manning Ave. 416-531-7955. PWYC.

Saturday November 22

- 3:00: **Neapolitan Connection**. *Musical Matinées at Montgomery's Inn: The Schumann League*. Angela Park, piano. Montgomery's Inn, 4709 Dundas St. W. 416-231-0006. $15-$37.99. 2:00: Museum tour. Tea, historical tour and cookies included.
- 7:30: **Moston Concerts**. *Liona Boyd: A Winter Fantasy*. Holiday classics and other songs. Liona Boyd, guitar; Michael Savona, guitar and vocals. Sharon Hope United Church, 18648 Leslie Street, **Sharon**. 1-888-222-6608. $30; $25(st/12 and under).
- 7:30: **Royal Conservatory**. *Discovery Series: GGS Fall Opera: Dominick Argento's Postcard from Morocco*. See Nov 21.
- 7:30: **Vivace Vox**. *Songs of Love*. Christine Kim, piano; Linda Eyman, conductor. Bloor Street United Church, 300 Bloor St. W. 416-455-9238. $20; $15(sr/st); $50(family).
- 7:30: **York University Department of Music**. *Gospel Choir*. Works by Walker, Dillard, Jenkins with Fellowship Chicago, New Direction 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 Nov 21.
- 8:00: **Aga Khan Museum**. *Oyan! Project: Awakening*. See Nov 21; Also Nov 23(mat).
- 8:00: **Alliance Française de Toronto**. *Trifolia*. Jazz concert. Music inspired by the sculptor Camille Claudel. Marianne Trudel, piano; Patrick Graham, drums; Etienne Lafrance, bass. 24 Spadina Rd. 416-537-4191. $10–$20.
- 8:00: **Gallery 345**. *Jacques Israelievitch, violin, Valentina Sadovski, piano*. Parisian music from 1885 to 1970. Music by Rousel, Milhaud, Satie, Boutry and Saint-Saëns. 345 Sorauren Ave. 416-822-9781. $20; $10(st).
- 8:00: **Masterworks of Oakville Chorus and Orchestra**. *Christmas Oratorio Part I, II and III*. Bach. Allison Arends, soprano; Christy Derksen, mezzo; Lenard Whiting, tenor; Jesse Clark, bass. St. Matthew Catholic Church, 1150 Monks Passage, **Oakville**. 905-399-9732. $30; $25(sr); $20(st/child). Also Nov 23(mat).
- 8:00: **Mississauga Symphony Orchestra**. *Nordic Echoes*. Sibelius: Karelia Overture; Grieg: Piano Concerto; Nielsen: Symphony No.4 in E-flat. Elissa Miller-Kay, piano; Denis Mastromonaco, conductor. Hammerson Hall, Living Arts Centre, 4141 Living Arts Dr., **Mississauga**. 905-306-6000. $20–$62.
- 8:00: **Music Gallery**. *Pop Avant: STILL BOYS + ZOO OWL + BATAILLE SOLAIRE*. 197 John St. 416-961-9594. $15;$12(member).
- 8:00: **Oriana Women's Choir**. *Gloria–Voices Raised in Praise*. Works by Britten, Holst, and Vivaldi. Michael Bloss, organ; Maria Jung, piano; Mitchell Pady, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-978-8849. $25; $20(sr/under 35); $10(st).
- 8:00: **Royal Conservatory**. *TD Jazz: A Salute to the Big Bands: Count Basie Orchestra*. Scotty Barnhart, music director. Koerner Hall, 273 Bloor St. W. 416-408-0208. $40-$95.
- 8:00: **Tafelmusik**. *Theatre of Magic: Music of the English Baroque*. See Nov 19; Also Nov 23 (mat).
- 8:00: **Toronto Symphony Orchestra**. *Masterworks: Beethoven & Nielsen*. Mozart: Don Giovanni (Overture) K.527; Beethoven: Piano Concerto No.5 "Emperor;" Nielsen: Symphony No.5. Jan Lisiecki, piano; Thomas Dausgaard, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $33–$145. Intermission chats in the lobby. Also Nov 20 (6:45: free pre-concert performance).
- 8:30: **Soulpepper**. *Weekly Cabaret Series: Three Little Maids*. Struggles and triumphs as working musical theatre performers. Works by Sondheim, Rogers and Hammerstein, Porter, Lloyd Webber; parodies of operatic duets and trios. Janet Martin, Debora Joy, Barbara Dunn-Prosser. Young Centre for the Performing Arts, Distillery District, 50 Tank House Ln. 416-866-8666. $20,$15(st).

Sunday November 23

- 12:10: **University of Toronto Faculty of Music**. *Percussion Ensemble Concert*. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.
- 2:00: **Aga Khan Museum**. *Oyan! Project: Awakening*. See Nov 21 (eve).
- 2:30: **Georgetown Bach Chorale**. *Handel's Messiah*. Presented on historic instruments. St. James' Anglican Church, 6029 Old Church Rd., **Caledon East**. 905-584-9635. $35; $10(st). Also Nov 15 (eve, Lakeshore United, Goderich), 29 (eve, Knox Presbyterian, Georgetown), 30 (mat, St. John's United, Georgetown).
- 3:00: **Gallery 345**. *BOB @ 60*. Over forty years of contemporary music creation by Bob Stevenson. 345 Sorauren Ave. 416-822-9781. $20; $15(sr/st/arts worker).
- 3:00: **Masterworks of Oakville Chorus and Orchestra**. *Christmas Oratorio Part I, II and III*. See Nov 22(eve).
- 3:00: **Musideum**. *Don Naduriak's: Jambanda*. Jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20. Also Nov 9 and 30.
- 3:00: **Penthelia Singers**. *Northern Landscapes*. Snowforms, Let It Go (from the movie Frozen), Frobisher Bay, Chasing the Northern Lights and other works. Alice Malach, conductor. Rosedale Presbyterian Church, 129 Mt. Pleasant Rd. 647-248-5079. $20.
- 3:00: **Etobicoke Philharmonic**. *Family Concert: Klassical Favourites for Kidz*. Tchaikovsky: Swan Lake Suite Op.20(excerpts);

2014 - 2015 Season

ORIANA
WOMEN'S CHOIR
MITCHELL PADY, ARTISTIC DIRECTOR

Vivaldi's Gloria
Voices Raised in Praise
8:00 p.m.
Sat. Nov. 22, 2014

Songs of our Sisters
Featuring The O'Pears
3:00 p.m.
Sun. March 1, 2015

The Voice of Oriana
Music of a New Day
3:00 p.m.
Sun. May 24, 2015

All three concerts take place at Grace Church on-the-Hill, 300 Lonsdale Road, Toronto.

Box Office: 416-978-8849

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario

TORONTO ARTS COUNCIL
CELEBRATING 40 YEARS
FUNDED BY THE CITY OF TORONTO

We are accepting new voices into the choir.
Call or email for information. 416-461-7410
info@orianachoir.com www.orianachoir.com

Musical Arts Academy
PRESENTS
THE WORLD OF DANCE MUSIC
Sunday November 23, 2014 at 7pm

ELLEN ANNOR-ADJEI
PIANO

JULIAN MILKIS
CLARINET

ROMAN MEKINULOV
CELLO

Compositions by F. Chopin, R. Strauss, M. Ravel & A. Piazzolla
AT GLENN GOULD STUDIO
CBC building, 250 Front St W
TICKETS: Glenn Gould Studio www.cbc.ca/glenngould (416) 205-5555,
or Musical Arts Academy: www.musicalartsacademy.ca (416) 207-0913
General Admission $40, children $20

ETOBICOKE PHILHARMONIC ORCHESTRA
Sabatino Vacca, Music Director
KLASSICAL FAVOURITES FOR KIDZ
FUN FAMILY CONCERT
Sunday, Nov 23, 3pm-4pm
Assembly Hall, Etobicoke
CHRISTMAS CHESTNUTS
Seasonal Favourites and our Silent Auction
Friday, Dec 12, 7pm
Humber Valley United Church
www.eporchestra.ca

Sleeping Beauty Op.66(waltz); Saint-Saëns: Carnival of the Animals(excerpts); Prokofiev: Peter and the Wolf(excerpts); Mussorgsky: The Hut of Baba Yaga; Pictures at an Exhibition(Great Gate of Kiev); and other works. Guests: Etobicoke Suzuki School of Music; Sabatino Vacca, conductor. Assembly Hall, 1 Colonel Samuel Smith Park Dr., Etobicoke. 416-239-5665. $10.

- 3:30: **Tafelmusik**. *Theatre of Magic: Music of the English Baroque*. See Nov 19.
- 4:00: **Amici Chamber Ensemble**. *Alla Zingarese: A celebratory gala*. Gypsy style. Julie Nesrallah, soprano/host; Jonathan Crow, violin; Joaquin Valdepeñas, clarinet; Neil Deland, horn; David Hetherington, cello; Serouj Kradjian, piano. Conservatory Theatre, 273 Bloor St. W. 416-408-0208. $80. In support of Amici Chamber Ensemble's Young Composers Program. Includes Silent Auction, Food & Wine.
- 4:00: **Cathedral Church of St. James**. *Organ Recitals*. David Briggs, organ. 65 Church St. 416-364-7865. Free; donations welcomed.
- 5:00: **Nocturnes in the City**. *Peter Stoll, Clarinet and Adam Zuckiewicz, Piano*. Works by Dvořák, Fibich, Schubert and Schumann. St. Wenceslaus Church, 496 Gladstone Ave. 416-481-7294. $25.
- 7:00: **Musical Arts Academy**. *The World of Dance Music*. Works by Chopin, R. Strauss, Ravel and Piazzolla. Ellen Annor-Adjei, piano; Julian Milkis, clarinet; Roman Mekinulov, cello. Glenn Gould Studio, 250 Front St. W. 416-207-0913 or 416-205-5555. $40; $20(child).
- 8:00: **Esprit Orchestra**. *Revealed Time*. Yuasa: Revealed Time for viola and orchestra; Scime: Rise(world premiere); Schmidt: ... just a stranger here...(world premiere); Dutilleux: The Shadows of Time. Teng Li, viola; Alex Pauk, conductor. Koerner Hall, 273 Bloor St. W. 416-408-0208. $45–$65; $40–$60(sr); $20–$30(under 30). 7:15 Pre-concert chat.

Monday November 24

- 7:00: **University of Toronto Faculty of Music**. *Monday Evening Concerts: Shauna and Friends*. Works by Chan Ka Nin, Schmidt and others. Shauna Rolston, cello; Peggy Baker, choreography; and others. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $40; $25(sr); $10(st).
- 7:30: **York University Department of Music**. *Concert Choir with Lisette Canton, conductor*. C.P.E. Bach: Magnificat; Handel: Zadok the Priest; Bach: Meine Seel erhebt den Herren BWV10. Ted Moroney, organ. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-5888. $15; $10(st).

Tuesday November 25

- 12:10: **University of Toronto Faculty of Music**. *Performance Class for Singers: Louis Spohr (1784-1859) & His Contemporaries*. Students in Collaborative Piano and Voice Studies; Steven Philcox, Head of Collaborative Piano. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free. Public welcome.
- 1:00: **Cathedral Church of St. James**. *Organ Recitals*. Thomas Gonder, organ. 65 Church St. 416-364-7865. Free; donations welcomed.
- 6:30: **Canadian Opera Company**. *Centre Stage: Ensemble Studio Competition Gala*. Finalists, selected from nationwide auditions, perform from the mainstage for fundraising gala. COC Orchestra; Johannes Debus, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $1,500(dinner); $100(cocktails/competition). Cocktails: 5:30; following competition dinner held on stage of R. Fraser Elliott Hall.
- 7:30: **University of Toronto Faculty of Music**. *Student Composers Concert*. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.
- 7:30: **York University Department of Music**. *Jazz Festival*. Jazz Choirs. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 647-459-0701. Free.
- 8:00: **Alliance Française de Toronto**. *Gerineldo*. World Music. Judeo-Spanish culture from North Morocco. Judith Cohen; Tamar Ilana; Demetrios Petsalakis; Oro Anahory and others. 24 Spadina Rd. 416-537-4191. $10–$20.
- 8:00: **Musideum**. *Mike Evin, singer-songwriter*. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.
- 8:00: **Soundstreams**. *Vespers*. Ancient meets modern in celebration of universal spirituality featuring two Vespers. Tremblay: Les Vêpres de la Vierge; Monteverdi: Vespro della Beata Vergine. Shannon Mercer, soprano; Choir 21; David Fallis, conductor. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-408-0208. $20-$67.50. 7:00: Pre-concert chat.

ESPRIT ORCHESTRA
Revealed Time
Sunday November 23 2014
Alex Pauk Music Director & Conductor
espritorchestra.com

NOVEMBER 22, 2014
NORDIC ECHOES
MISSISSAUGA SYMPHONY ORCHESTRA
SIBELIUS
Karelia Overture
GRIEG
Piano Concerto
NIELSEN
Symphony No. 4
WITH: MAESTRO DENIS MASTROMONACO
&
GUEST SOLOIST: ELISSA MILLER-KAY
Join us at 8pm for a night of wonderful orchestral music experienced in the world class acoustics of Hammerson Hall
Tickets at: 905-306-6000 - mississaugasymphony.ca

amici CHAMBER ENSEMBLE
Joaquin Valdepeñas, clarinet
David Hetherington, cello
Serouj Kradjian, piano
ALLA ZINGARESE
GALA CONCERT
November 23, 2014 | 4pm
Special Guests
Jonathan Crow, violin
Neil Deland, horn
Guest Host
Julie Nesrallah, host of CBC Radio's Tempo
TELUS Centre for Performance and Learning
Conservatory Theatre 273 Bloor Street West, Toronto
Visit AmiciEnsemble.com for Ticket Information

A. Concerts in the GTA

● 8:00: **Music Toronto**. *Simon Trpčeski, pianist*. Schubert: 16 German Dances, Op.33, D.783; Brahms: Variations and Fugue on a Theme by Handel, Op.24; Ravel: Valses Nobles et sentimentales; Poulenc: Trois novelettes; Poulenc: 15 Improvisations for piano (5 selections); Poulenc: Toccata from Trois Pièces, FP48. Simon Trpčeski. 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.

Wednesday November 26

● 12:00 noon: **Canadian Opera Company**. *Piano Virtuoso Series: Mists*. Janáček: In the Mists; On an Overgrown Path; Chopin: Sonata No.2 in b-flat. Jean-Sélim Abdemoula, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

● 12:30: **York University Department of Music**. *Men's Choir with Lisette Canton, conductor*. Works by Fauré, Haydn, Rutter, Thompson, Whalum and others. Ted Moroney, piano. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 647-459-0701. Free.

● 12:30: **Yorkminster Park Baptist Church**. *Daniel Norman, organ and Lorelle Angelo, soprano*. 1585 Yonge St. 416-922-1167. Free.

● 4:00: **Canadian Music Centre**. *Nonclassical Global*. Transcontinental live-streamed event in celebration of Gabriel Prokofiev's alt-classical label Nonclassical. 20 St. Joseph St. 416-961-6601 x201. Free(before 6)/$10(after 6). Over 18 event.

● 7:30: **Moston Concerts**. *Liona Boyd: A Winter Fantasy*. Holiday classics and other songs. Liona Boyd, guitar; Michael Savona, guitar and vocals. Church of St. Aidan's in the Beach, 70 Silver Birch Ave. 1-888-222-6608. $30; $25(st/12 and under).

● 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: **Musideum**. *Bill Wood and The Woodies*. Roots Rock. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.

● 8:00: **Toronto Symphony Orchestra**. *Masterworks: Stravinsky's Petrouchka*. Stravinsky: Pulcinella Suite; Petrouchka (1947); Haydn: Piano Concerto in D Hob.XVIII/11; Britten: Soirées musicales (after Rossini). Ingrid Fliter, piano; Andrey Boreyko, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $33–$145. Also Nov 27.

● 9:00: **Massey Hall**. *Kevin Fox at the Rivoli*. Kevin Fox, cello/singer-songwriter; guest: Anna Atkinson, singer/multi-instrumentalist. The Rivoli, 334 Queen St. W. 416-872-4255. $20 (general admission, standing).

Thursday November 27

● 12:10: **University of Toronto Faculty of Music**. *Thursdays at Noon: Erika Raum, violin and Lydia Wong, piano*. Mozart: Sonata for Violin and Piano in E-flat K.481; Ravel: Sonata in G. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

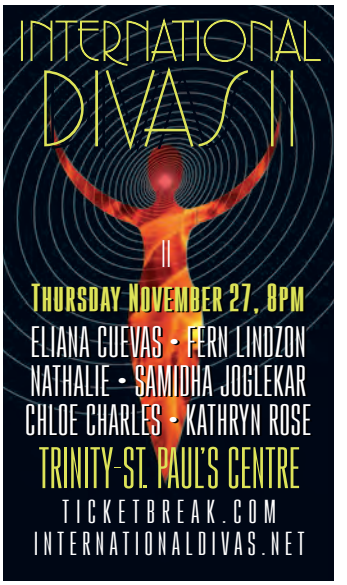
● 12:15: **Music at Metropolitan**. *Noon at Met: Thomas Fitches, organ*. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free.

● 12:30: **York University Department of Music**. *Faculty Spotlight Series*. Jacques Israelievitch, violin; Christina Petrowska Quilico, piano. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 647-459-0701. Free. Also Nov 6.

● 7:30: **University of Toronto Faculty of Music**. *Gilbert and Sullivan: HMS Pinafore*. Michael Patrick Albano, director; Fred Perruzza and Lisa Magill, designers; Sandra Horst, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $40; $25(sr); $10(st). Surtitles™. Also Nov 28, 29, 30(mat).

● 8:00: **Aga Khan Museum/Rock Paper Scissors**. *DakhaBrakha*. Ukrainian folk music fusion. Aga Khan Museum Auditorium, 77 Wynford Drive. 416-646-4677. $35-$60. Also Nov 28.

● 8:00: **Gallery 345**. *Duality: One Violist, Two Countries*. Solo and amplified viola works of composers from Canada and the U.S. Works by Barone, Healey, Jaeger, Olson; Báthory-Kitsz, Martin, Erik Nielsen, and Ross-Gunn. Elizabeth Reid, viola. 345 Sorauren Ave. 416-822-9781. $20.



● 8:00: **George Koller**. *International Divas II*. All acoustic: world, folk, roots, jazz, classics, singer/songwriter. Eliana Cuevas, Nathalie, Fern Lindzon, Chloe Charles, Samidha Joglekar, Kathryn Rose with their accompanists. Trinity-St. Paul's Centre, 427 Bloor St. W. 866-943-8849. $49; $25(sr/st). Portion of ticket sales to YWCA.

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

● 8:00: **Toronto Symphony Orchestra**. *Masterworks: Stravinsky's Petrouchka*. Stravinsky: Pulcinella Suite; Petrouchka (1947); Haydn: Piano Concerto in D Hob.XVIII/11; Britten: Soirées musicales (after Rossini). Ingrid Fliter, piano; Andrey Boreyko, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $33–$145. Also Nov 26.

Friday November 28

● 12:10: **Music At St. Andrew's**. *Noontime Recital*. Asher Armstrong, piano. St. Andrew's Church, 73 Simcoe St. 416-593-5600x231. Free.

● 12:10: **Toronto Reference Library**. *Tost Quartet*. Works by Mozart, Haydn, Schubert, Rachmaninoff and Mendelssohn. 789 Yonge

St. 416-393-7131. Free.
● 12:30: **York University Department of Music**. *Music at Midday: Brass Ensemble*. James Macdonald, conductor. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 647-459-0701. Free.
● 1:10: **Gordon Murray Presents**. *Piano Potpourri*. Classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-631-4300. PWYC. Also Nov 7, Nov 14, Nov 21.

● 7:00: **Bach Consort**. *Giving Bach to the Community*. J.S. Bach: Christmas Oratorio (Weihnachtsoratorium) BWV248. Monica Whicher, soprano; Allyson McHardy, mezzo; Lawrence Wiliford, tenor; Colin Ainsworth, tenor; Russell Braun, baritone; musicians of the Toronto Symphony and Canadian Opera Company orchestras; Mississauga Festival Chamber Choir; Johannes Debus, conductor. Runnymede United Church, 432 Runnymede Rd. 416-593-7769 x358. $60/$50(adv); $25(st). Proceeds shared between Toronto Symphony Volunteer Committee Education Program and Open Table Community Meals at Runnymede United Church.
● 7:00: **Village Concert Series**. *Giving Bach to the Community*. J.S. Bach: Christmas Oratorio, Weihnachtsoratorium BWV248. Runnymede United Church, 432 Runnymede Rd. 416-767-6729. $60/$50(adv); $25(st). Proceeds shared between Toronto Symphony Volunteer Committee Education Program and Open Table Community Meal at Runnymede United Church.
● 7:30: **University of Toronto Faculty of Music**. *Gilbert and Sullivan: HMS Pinafore*. See Nov 27; Also Nov 29, 30(mat).
● 8:00: **Aga Khan Museum**. *DakhaBrakha*. See Nov 27.
● 8:00: **Ontario Philharmonic**. *Sultans of String and Ontario Philharmonic*. Marco Parisotto, conductor. Regent Theatre (Oshawa), 50 King St. E., **Oshawa**. 905-721-3399 x2. $45–$56. Also Nov 29 (Flato Theatre, Markham).
● 8:00: **Royal Conservatory**. *Leon Fleisher conducts the Royal Conservatory Orchestra*. Mozart: Symphony No.39; Walton: Partita for Orchestra; Brahms: Symphony No.3. Koerner Hall, 273 Bloor St. W. 416-408-0208. $25-$55. Prelude Recital: 6:45.
● 8:00: **St. Jude's Anglican Church**. *Four hands, four feet*. Organ duets with Simon Walker and Andrew Adair. 160 William St., **Oakville**. 905 844 3972. $20.
● 8:00: **Tempus Choral Society**. *Songs for a Winter's Eve*. Vaughan Williams: Dona Nobis Pacem (selections); Lightfoot: Song for a Winter's Night; Caccini: Ave Maria; The Holly and the Ivy; Sleigh Ride. Guests: Enchorus Children's Choir; Carol Hill, voice; Four Over Forty Quartet and others. Clearview Christian Reformed Church, 2300 Sheridan Garden Dr., **Oakville**. 905-334-9375. $15. Also Nov 29(mat). Proceeds to benefit Tempus Choral Society.

Saturday November 29

● 3:00: **Arts and Events Programming at University of Toronto Scarborough**. *The Classical Elements*. Classical and contemporary selections. Concert Band, String Orchestra and Concert Choir. Academic Resource Centre, University of Toronto Scarborough, 1265 Military Trail, Scarborough. 416-208-4769. Free. Light refreshments.
● 3:00: **Tempus Choral Society**. *Songs for a Winter's Eve*. See Nov 28(eve).
● 4:00: **Canadian Children's Opera Company**. *Winter Celebrations*. Choral repertoire for the holidays, including selections from the upcoming Lullabies CD. Ann Cooper Gay and staff, conductors; five divisions of the CCOC, ages 4-20. Rosedale Presbyterian Church, 129 Mt. Pleasant Rd. 416-366-0467. $25.
● 5:00: **Alliance Française de Toronto**. *Christmas with Mozart*. Works of Mozart in a child-friendly context. Jacques Israelievitch, violin; Valentina Sadovski, piano. 24 Spadina Rd. 416-537-4191. $15, $8(age 7-25); free(under 7).
● 5:30: **Canadian Children's Opera Company**. *Winter Celebrations*. Choral repertoire for the holidays, including selections from the upcoming Lullabies CD. Ann Cooper Gay and staff, conductors; five divisions of the CCOC, ages 4-20. Rosedale Presbyterian Church, 129 Mt. Pleasant Rd. 416-366-0467. $25.

● 7:00: **Eastman School of Music Bach Chamber Orchestra and Soloists**. *Bach Cantatas!* Bach: Alles nur nach Gottes Willen (Everything Following God's Will Alone) BWV72; Schwingt freudig euch empor (Soar Joyfully Aloft) BWV36. Paulina Swierczek, soprano; Katie Weber, alto; Steven Humes, tenor; Joel David Balzun, bass; Jennifer Min-Young Lee, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. 647-808-9787. $25; $20(st).
● 7:30: **Achill Choral Society**. *The Glory of Christmas*. Puccini: Messa di Gloria; traditional carols and seasonal favourites. Christ Church Anglican (Bolton), 22 Nancy St., **Bolton**. 519-939-0020. $25; $10(youth); $5(12 and under). Also Nov 23(St. Timothy Roman Catholic, Orangeville, mat), Nov 30(St. James Roman Catholic Church, Colgan).

● 7:30: **Bloor Street United Church**. *C. P. E. Bach: Oratorio Die Israeliten in der Wüste (The Israelites in the Wilderness)*. Choir of Bloor Street United Church with orchestra; Emily Ding, soprano; Michelle Simmons, mezzo; Alex Wiebe, tenor; Geoffrey Keating, baritone; David Passmore, conductor. 300 Bloor St. W. 416-924-7429 x50. $15-$20.
● 7:30: **Cantemus Singers**. *Welcome, Yule*. A concert of carols and Renaissance and early Baroque motets. Pachelbel: Magnificat in D; Flecha: Ensalada "El Jubilate".

A. Concerts in the GTA

Michael Erdman, conductor. Church of the Holy Trinity, 10 Trinity Sq. 416-578-6602. $20; free(under 12). Also Nov 30(mat, St. Aidan's Anglican Church).

● 7:30: **Church of St. Aidan in the Beach**. *Christmas Carols and Other Welsh Songs*. Also Thomas: A Child's Christmas in Wales (reading). Toronto Welsh Male Voice Choir. St. Aidan's Anglican Church (The Beach), 70 Silverbirch Ave. 416-691-2222. $25. Proceeds to benefit St. Aidan's Community Outreach Programme.

● 7:30: **Georgetown Bach Chorale**. *Handel's Messiah*. Presented on historic instruments. Knox Presbyterian Church (Georgetown), 116 Main St. South, **Georgetown**. 905-877-2848. $35; $10(st). Also Nov 15 (eve, Lakeshore United, Goderich), 23 (mat, St. James Anglican, Caledon East), 30 (mat, St. John's United, Georgetown).

● 7:30: **Jubilate Singers**. *World Jubilate*. Musical settings of Jubilate Deo and seasonal songs from around the world. 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: **Music at Metropolitan**. *An Evening with Rachmaninoff, Chopin, Canteloube and Others*. Lesley Bouza, soprano with James Bourne, accompanist; Arthur Ozolins and Matthew Coons, piano. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. $20; $10(18 and under).

● 7:30: **Oakham House Choir**. *Christmas with Haydn*. Works by Haydn, Rutter, Shaw, Berlin and Crocker. Zorana Sadiq, soprano; Adriana Albu, mezzo; Richardo Iannello, tenor; Michael York, bass; Toronto Sinfonietta; Matthew Jaskiewicz, conductor. Calvin Presbyterian Church, 26 Delisle Ave. 416-960-5551. $30/$25 (adv); $15 (st); free(12 and under).

● 7:30: **Opera by Request**. *Handel: Giulio Cesare*. Catharin Carew, mezzo (Cesare); Marie Franceschini, soprano (Cleopatra); Madison Arsenault, mezzo (Cornelia); Stephanie Code, soprano (Sesto); and others; William Shookhoff, piano/music director. College Street United Church, 452 College St. 416-455-2365. $20.

● 7:30: **Tallis Choir**. *Purcell's Messiah*. Purcell: Behold I Bring You Good Tidings; Te Deum and Jubilate; Handel: Anthem for the Foundling Hospital(including Hallelujah Chorus). Guest: The Talisker Players; Peter Mahon, conductor. St. Patrick's Church, 141 McCaul St. 416-286-9798. $30; $25(sr); $10(st with ID).

● 7:30: **Toronto Symphony Orchestra**. *Second City Guide to the Symphony*. Collaboration with Second City comedy theatre. Colin Mochrie, host; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $29–$99. Also Nov 30(mat).

● 7:30: **University of Toronto Faculty of Music**. *Gilbert and Sullivan: HMS Pinafore*. See Nov 27; Also Nov 30(mat).

● 8:00: **Aga Khan Museum**. *Sanam Marvi*. Sufi music and Pakistani folk songs. Aga Khan Museum Auditorium, 77 Wynford Drive. 416-646-4677. $45-$55. Also Nov 30(mat).

● 8:00: **Gordon Murray Presents**. *Piano Soirée: Songs of Love and Longing*. Grieg: I Love You; Lehár: Love Breaks Every Bond(Count of Luxembourg); Kálmán: Dream Once Again(Gypsy Princess); Romberg: One Alone, The Desert Song(Desert Song); and other works arranged by Murray. Gordon Murray, piano. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-631-4300. $15; $10(st).

● 8:00: **Music in the Barns Chamber Ensemble**. *In Concert*. Beethoven: Piano Sonata "Moonlight" in c-sharp Op.27 No.2 (Sonata quasi una Fantasia) (1801); Debussy: Sonata for Violin and Piano in g L.140 (1917); Dvořák: Piano Quintet in A Op.81 B155 (1888). Carol Gimbel, conductor. Guests: Moshe Hammer, violin; Cullan Bryant, piano. Artscape Wychwood Barns Mainspace, 601 Christie St. 416-807-7771. $35/$30(adv); $30(sr/st/artist)/$25(adv). Cash bar & post-concert reception; wheelchair accessible.

● 8:00: **Musideum**. *Donald Quan: A Tribute to the CHUM chart*. Vintage pop. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.

● 8:00: **Ontario Philharmonic**. *Sultans of String and Ontario Philharmonic*. Marco Parisotto, conductor. Flato Markham Theatre, 171 Town Centre Blvd., **Markham**. 905-305-7469. $54–$59. Also Nov 28 (Regent Theatre, Oshawa).

● 8:00: **Royal Conservatory**. *Music Mix: Jarvis Church and Ivana Santilli*. Featuring soul, funk, pop and R&B music. Koerner Hall, 273 Bloor St. W. 416-408-0208. $30-$65.

● 8:00: **Scarborough Philharmonic Orchestra**. *In Concert*. Chabrier: Joyeuse Marche; Bizet: L'Arlesienne, Suite No.2; Prokofiev: Troika from Lieutenant Kije Suite; Liszt: Fantasy on Hungarian Folk Melodies, for Piano and Orchestra; Pal: On the Double (Shopping Madness); Cable: Compositions ad arrangements: Favourite Christmas and Hannukah Music. Scarborough Philharmonic Orchestra, Ronald Royer and Howard Cable, conductors; guests: St. Paul's L'Amoreaux Youth and Adult Choirs (David McCartney, conductor); Mary Kenedi, piano. Salvation Army Scarborough Citadel, 2021 Lawrence Ave. E., Scarborough. 416-429-0007. $30; $25(sr); $15(st w.id); $10(child under 10).

● 8:00: **Toy Piano Composers**. *To Be Announced II*. Works by Arteaga, Caron, Marwood, Petitpas and Simms. Tim Crouch, flute; Anthony Thompson, clarinet; Wesley Shen, Piano and Toy Piano; Daniel Morphy, percussion; Sharon Lee, violin; and others. Heliconian Hall, 35 Hazelton Ave. 647-829-4213. $20/$15(adv); $15(sr/st).

● 8:00: **York Symphony Orchestra**. *Prodigal Artists*. Mozart: Divertimento in D; Liszt: Piano Concerto No.1; Totentanz; Stravinsky: Firebird Suite 1919. Michael Berkovsky, piano; Denis Mastromonaco, conductor. Trinity Anglican Church (Aurora), 79 Victoria St., **Aurora**. 416-410-0860. $28; $23(sr); $15(st). Also November 30 (Richmond Hill).

● 8:30: **Soulpepper**. *Weekly Cabaret Series: Reading the Danger Tree*. Evening of song and story in commemoration of 100th anniversary of the First World War. Douglas Cameron, musician/composer; David Macfarlane, writer. Young Centre for the Performing Arts, Distillery District, 50 Tank House Ln.

Christmas with Haydn
&
Seasonal favourites by J. Rutter, K. Shaw, I. Berlin & E. Crocker
Christmas carol sing-along
Oakham House Choir • Toronto Sinfonietta
Matthew Jaskiewicz, music director
Soloists - Zorana Sadiq, Adriana Albu, Richardo Ianello, Michael York
Saturday, 29 November, 2014 - 7:30 p.m.
Calvin Presbyterian Church, 26 Delisle Ave., Toronto
$30, $25 (advance), $15 (students) | www.oakhamchoir.ca | 416-960-5551

FESTIVE MUSIC FOR THE HOLIDAY SEASON
EXPERIENCE THE SOUNDS OF CHRISTMAS AS YOU'VE NEVER HEARD THEM BEFORE.
Saturday, November 29, 2014 - 8 p.m.
Salvation Army Scarborough Citadel,
2021 Lawrence Avenue East (at Warden)
SPO SCARBOROUGH PHILHARMONIC ORCHESTRA
Great music right next door.
Tickets are available online at SPO.ca, at the door, or by calling the SPO Box Office at 416 429-0007, by emailing spo@spo.ca to reserve tickets or online at SPO.ca.
visit us at SPO.CA

TALLIS CHOIR
Director Peter Mahon
Purcell's Messiah
A Christmas celebration of Purcell's magnificent settings of the *Messiah* texts. With Handel's first London performance of his most famous chorus.
Purcell: Te Deum & Jubilate
Handel: Anthem for the Foundling Hospital
Saturday, November 29, 2014, 7:30 pm
St. Patrick's Church
141 McCaul St.

Tickets: $30, Seniors: $25, Students with ID: $10 (only at the door)
Info: 416 286-9798 Order online: www.tallischoir.com
ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario
BOX OFFICE
uofttix.ca
978-8849

416-866-8666. $20,$15(st).

Sunday November 30

● 2:00: **Aga Khan Museum**. *Sanam Marvi*. See Nov 29(eve).

● 2:00: **Markham Concert Band**. *A Seasonal Celebration*. Family show. Christmas and Chanukah repertoire; sing-along with members of the Unionville Theatre Co. Doug Manning, conductor. Flato Markham Theatre, 171 Town Centre Blvd., **Markham**. 905-305-7469. $22; $17(sr/st).

● 2:00: **Unitarian Congregation in Mississauga**. *Carson Freeman Quartet: Showcasing the History of the Saxophone*. 84 South Service Road, **Mississauga, On**. 905-278-5622. $25; $20(sr/st) or PWYC.

● 2:30: **Georgetown Bach Chorale**. *Handel's Messiah*. Presented on historic instruments. St. John's United Church (Georgetown), 11 Guelph St., **Georgetown, On**. 905-877-2531. $35; $10(st). Also Nov 15 (eve, Lakeshore United, Goderich), 23 (mat, St. James Anglican, Caledon East), 29 (eve, Knox Presbyterian Church, Georgetown).

● 2:30: **University of Toronto Faculty of Music**. *Gilbert and Sullivan: HMS Pinafore*. See Nov 27.

● 2:30: **VOICEBOX: Opera in Concert**. *La Vida Breve*. de Falla. Isabel Bayrakdarian, soprano; Ernesto Ramirez, tenor; José Hernández, piano; Robert Cooper, conductor. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. $40-$52. Reception following.

● 3:00: **Cantemus Singers**. *Welcome, Yule*. A concert of carols and Renaissance and early Baroque motets. Pachelbel: Magnificat in D; Flecha: Ensalada "El Jubilate". Michael Erdman, conductor. Saint Aidan's Anglican Church, 70 Silver Birch Ave. 416-578-6602. $20; free(under 12). Also Nov 29(eve, Church of the Holy Trinity).

● 3:00: **Hart House Singers**. *Songs of Passion, Songs of Grace*. Works by Monteverdi, Carissimi, Haydn and others. David Arnot-Johnston, conductor; Jeff Vidov, piano. Great Hall, Hart House, 7 Hart House Circle. 416-978-2452. Free. Food donations to UofT Foodbank welcome.

● 3:00: **Healey Willan Singers**. *A Garland of Carols*. Britten: A Ceremony of Carols. Ron Ka Ming Cheung, conductor; John Stephenson, piano. Church of St. Martin-in-the-Fields, 151 Glenlake Ave. 416-519-0528. $20; $15(sr/st).

● 3:00: **Musideum**. *Don Naduriak: Jambanda*. Latin jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20. Also Nov 9 and 23.

● 3:00: **Rezonance Baroque Ensemble**. *Power and Passion*. Works by Bach, Dall'Abaco, Vivaldi, Telemann and others. Joanna Marsden, baroque flute; Rezan Onen-Lapointe, baroque violin; David Podgorski, harpsichord; Andrés Tucci-Clarke, cello. Artscape Youngplace, 180 Shaw St. 647-779-5696. $20; $15.

The Royal Conservatory
The finest instrument is the mind.

Zukerman ChamberPlayers
SUN., NOV. 30, 2014
3PM KOERNER HALL
Classical 96.3 fm
TICKETS: 416.408.0208

● 3:00: **Royal Conservatory**. *Chamber Music: Zukerman Chamber Players*. Schumann: Piano Quintet in E-flat; Brahms: Piano Quintet in f. Pinchas Zukerman, violin; Jessica Linnebach, violin; Jethro Marks, viola; Amanda Forsyth, cello; Angela Cheng, piano. Koerner Hall, 273 Bloor St. W. 416-408-0208. $45-$90.

● 3:00: **Toronto Symphony Orchestra**. *Second City Guide to the Symphony*. Colin Mochrie, host; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $29–$99. Also Nov 29(eve).

● 3:00: **York University Department of Music**. *Wind Symphony*. Works by Grainger, Reed, Copland, Shostakovich and MacKey. William Thomas, conductor. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-5888. $15; $10(sr/st).

● 4:00: **Cathedral Church of St. James**. *Organ Recitals*. Andrew Ager, organ. 65 Church St. 416-364-7865. Free; donations welcomed.

● 4:00: **St. Olave's Anglican Church**. *Christmas Lights*. Advent Choral Evensong followed by Christmas Tea; A Child's Christmas in Wales; works by Vaughan Williams. St. Olave's Choir; Olave's Arts Guild and Consort. 360 Windermere Ave. 416-769-5686. Contributions appreciated.

● 4:00: **St. Philip's Anglican Church**. *Jazz Vespers: Chris Donnelly Trio*. 25 St. Phillips Rd., Etobicoke. 416-247-5181. Freewill offering.

● 4:00: **Toronto Mandolin Orchestra/ National Shevchenko Musical Ensemble**. *Kaleidoscope of Strings*. Music from classical to folk melodies with orchestral accompaniment. Dragon Boat; Pipa Nocturne; Concierto de Aranjuez; Taras Bulba Overture; and other works. Wen Zhao, Pipa; Ira Erokhina, domra; Roman Smirnov, classical guitar; Toronto Mandolin orchestra; Alexander Veprinsky, conductor. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-533-2725. $30; $15(st).

● 4:30: **St. James Cathedral**. *Lessons and Carols for Advent*. St. James Cathedral Choir. 65 Church St. 416-364-7865. .

● 7:30: **Achill Choral Society**. *The Glory of Christmas*. Puccini: Messa di Gloria; traditional carols and seasonal favourites. St. James Roman Catholic Church (Colgan), 2118 Adjala-Tecumseth Townline, **Colgan**. 519-939-0020. $25; $10(youth); $5(12 and under). Also Nov 23(St. Timothy Roman Catholic, Orangeville, mat), Nov 29(Christ Church, Bolton).

● 7:30: **St. Paul's Anglican Church**. *Classy Classics and Beautiful Broadway*. Jennifer Mizzi, soprano; Amanda Suzette Jones, mezzo; Manuele Mizzi, tenor; Bob Leonard, piano. 227 Church St., **Newmarket**. 905-853-7285. $20. Wine bar. In support of SantaFund.

● 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: **Community Baroque Orchestra of Toronto**. *In Concert*. Works by Telemann, Philidor and Marais. Artscape Youngplace, 180 Shaw St. 416-929-0125. By donation.

● 8:00: **Musideum**. *Brownman plus 1*. Jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20. Also Nov 9, 23.

● 8:00: **York Symphony Orchestra**. *Prodigal Artists*. Mozart: Divertimento in D; Liszt: Piano Concerto No.1; Totentanz; Stravinsky: Firebird Suite 1919. Michael Berkovsky, piano; Denis Mastromonaco, conductor. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., **Richmond Hill**. 905-787-8811. $30; $25(sr); $15(st). Also November 29 (Aurora).

Monday December 1

● 12:30: **York University Department of Music**. *Music at Midday: Instrumental Masterclass Concert*. Patricia Wait, conductor. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 647-459-0701. Free.

● 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.

Sun. 30th Nov. at 4 p.m.
Choral Evensong
for Advent Sunday
plus Christmas Tea and at 5:
CHRISTMAS LIGHTS
St. Olave's Arts Guild and Consort with light music and entertainment, marking two key centenaries:
A Child's Christmas in Wales by Dylan Thomas (1914-53)
and The Lark Ascending, composed in 1914 by Ralph Vaughan Williams
St. Olave's Church
Bloor and Windermere
416-769-5686 stolaves.ca

● 7:30: **York University Department of Music**. *Jazz Festival: Jazz Orchestra*. Mike Cadó, conductor. Martin Family Lounge, 219 Accolade East Building, 4700 Keele St. 647-459-0701. Free. Festival runs Dec 1–5(mat and eve).

● 8:00: **Corporation of Massey Hall and Roy Thomson Hall**. *Itzhak Perlman*. Vivaldi: Sonata in A for Violin and Continuo Op.2 Rv31; Schumann: Fantasiestücke, Op.73; Beethoven: Sonata No.7 in c Op.30; Ravel: Sonata for Violin and Piano No.2 in G. Itzhak Perlman, violin; Rohan De Silva, piano. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $29.50-$129.50.

● 8:00: **Toronto Theatre Organ Society**. *Dave Wickerham, Wurlitzer organ*. Casa Loma, 1 Austin Terrace. 416-449-6262. $20.

Tuesday December 2

● 12:00 noon: **Canadian Opera Company**. *Dance Series: Ballet 360*. Classical and contemporary ballet. Highlights from Cinderella, Nutcracker, A Canadian Tradition and Desrosier's Bouffonia. Ballet Jörgen. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

● 12:00 noon: **Nine Sparrows/Yorkminster Park Baptist Church**. *Lunchtime Chamber Music*. Alheli Pimienta, flute; Adam Sherkin, piano. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations welcome.

● 12:10: **University of Toronto Faculty of Music**. *Performance Class for Singers: Songs of the Season!* Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free. Public welcome.

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

● 7:30: **York University Department of Music**. *Jazz Festival: Jazz Combos*. Artie Roth and Mark Eisenman, conductors. Martin Family Lounge, 219 Accolade East Building, 4700 Keele St. 647-459-0701. Free. Festival runs Dec 1–5(mat and eve).

● 8:00: **Arraymusic**. *Array Session #29*. An evening of improvisation. Rick Sack,

A. Concerts in the GTA

conductor. Array Space, 155 Walnut St. 416-532-3019. Free/PWYC.

Wednesday December 3

● 12:30: **York University Department of Music**. *Jazz Festival: Vocal Ensembles*. Mike Cadó, conductor. Martin Family Lounge, 219 Accolade East Building, 4700 Keele St. 647-459-0701. Free. Festival runs Dec 1–5(mat and eve).

● 12:30: **Yorkminster Park Baptist Church**. *Andrew Adair, Organ*. 1585 Yonge St. 416-922-1167. Free.

● 2:00: **York University Department of Music**. *Ahmed Dickinson Cardenas, guitar*. Cuban. William Thomas, conductor. Martin Family Lounge, 219 Accolade East Building, 4700 Keele St. 647-459-0701. Free.

● 5:30: **Canadian Opera Company**. *Jazz Series: Ripple Effect*. Jazz standards and original music. Highlights from Ripple Effect album and upcoming recording. Mike Downes, bass; Larnell Lewis, drums; Robi Botos, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

● 6:00: **St. James Cathedral**. *Cantatas in the Cathedral*. Bach: Wachet! betet! betet! wachet! BWV70. Erin Bardua, soprano; Christina Stelmacovich, mezzo; Charles Davidson, tenor; Graham Robinson, baritone. 65 Church St. 416-364-7865. PWYC.

● 7:30: **University of Toronto Faculty of Music**. *11 O'clock Jazz Orchestra and Vocal Jazz Ensemble*. Jim Lewis and Christine Duncan, conductors. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

● 7:30: **York University Department of Music**. *Jazz Festival: Jazz Combos*. Kelly Jefferson,and Kevin Turcotte, directors. Martin Family Lounge, 219 Accolade East Building, 4700 Keele St. 647-459-0701. Free. Festival runs Dec 1–5(mat and eve).

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

Thursday December 4

● 12:00 noon: **Canadian Opera Company**. *Piano Virtuoso Series: Virtuoso Masterworks*. Works by Bach, Beethoven and Liszt. Rossina Grieco, 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: Alexa Wing, soprano and Peter Bishop, piano*. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free.

● 12:30: **York University Department of Music**. *Jazz Festival: Vocal Ensembles*. Richard Whiteman, conductor. Martin Family Lounge, 219 Accolade East Building, 4700 Keele St. 647-459-0701. Free. Festival runs Dec 1–5(mat and eve).

● 12:30: **York University Department of Music**. *Music at Midday: Classical Piano Showcase*. Christina Petrowska Quilico, piano/conductor. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 647-459-0701. Free.

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

● 7:00: **Royal Conservatory/Canadian Arab Institute/Small World Music**. *Sultans and Divas*. Julie Nesrallah, mezzo; Miriam Khalil, soprano; Bassam Bishara, oud; Okotécho; Sultans of String w. Chris McKhool, violin. Koerner Hall, 273 Bloor St. W. 416-408-0208. $35-$80.

● 7:30: **Classical Music Artist Management**. *Clarinet Fantasy*. Gershwin: 3 Preludes for clarinet; Stravinsky: 3 pieces for solo clarinet; Brahms: Clarinet Sonata No.1; Luigi Bassi: Fantaisie brillante on Verdi's Rigoletto. Yao Guang Zhai, clarinet; Jeanie Chung, piano. Heliconian Hall, 35 Hazelton Ave. 647-201-9776. $20; $10(st).

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

● 7:30: **York University Department of Music**. *Jazz Festival: Jazz Combos*. Anthony Michelli and Frank Falco, conductors. Martin Family Lounge, 219 Accolade East Building, 4700 Keele St. 647-459-0701. Free. Festival runs Dec 1–5(mat and eve).

● 7:30: **York University Department of Music**. *Symphony Orchestra*. Works by Wagner, Berlioz, Sibelius, Haydn and Tchaikovsky. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-5888. $15; $10(sr/st).

● 8:00: **Music Gallery**. *Emergents I, curated by Melody McKiver: Clarinet Panic Deluxx Cris Derksen*. Cris Derksen, cello, looper, drum machines, keys and vocals; Cory Latkovich, cello; Karen Ng, saxophone; Sebastian Shinwell, guitar; D. Alex Meeks, percussion. 197 John St. 416-961-9594. $12;$8((member).

● 8:00: **Tafelmusik**. *The French Connection*. Rebel: Les Éléments; and works by Campra, Corrette, Leclair and Rameau. Amandine Beyer, violin and conductor. Trinity-St. Paul's Centre, Jeanne Lamon Hall, 427 Bloor St. W.

416-964-6337. $37-$89; $29-$79(sr); $15-$79(under 36). Also Dec 5, 6, 7(mat).

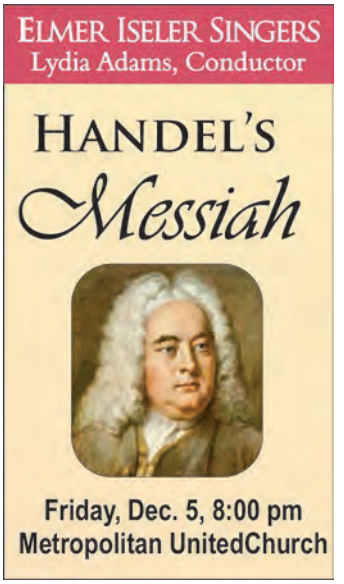
Friday December 5

● 7:30: **Sony Centre For the Performing Arts/Attila Glatz Concert Productions**. *Gladiator Live*. Film with live music. Clara Sanabras, vocals; Motion Picture Symphony Orchestra; Tallis Choir of Toronto; Justin Freer, conductor. Sony Centre For The Performing Arts, 1 Front St. E. 1-855-872-7669. $47-$97.

● 7:30: **University of Toronto Faculty of Music**. *Wind Symphony*. Cable: Ontario Pictures; Henze: Ragtimes and Habaneras; Children's March; Copland: Down A Country Lane; Chance: Incantation and Dance; Weill: Three Penny Music. 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**. *Jazz Festival: Jazz Combos*. Roy Patterson, Jim Vivian and Lorne Lofsky, conductors. Martin Family Lounge, 219 Accolade East Building, 4700 Keele St. 647-459-0701. Free. Festival runs Dec 1–5(mat and eve).

● 8:00: **Elmer Isler Singers**. *Handel: Messiah*. Guests: Virginia Hatfield, soprano; Marion Newman, mezzo; David Pomeroy, tenor; Giles Tomkins, bass; Amadeus Choir; Lydia Adams, conductor. Metropolitan United Church, 56 Queen St. E. 416-217-0537. $55; $50(sr); $20(st).



● 8:00: **Aga Khan Museum**. *Siavash: Stories from the Shah-Nameh*. Multi-media world premiere. Shahrokh Yadegari, composer; Gordafarid, naqal; Siamak Shajarian, vocals; Keyavash Nourai, violin, cello and kamancheh. Aga Khan Museum Auditorium, 77 Wynford Drive. 416-646-4677. $50-$75. Also Dec 6.

● 8:00: **Exultate Chamber Singers**. *A Canadian Noël*. Works by Canadian composers; Christmas stories from singers in the ensemble; audience carol sing-along. Hilary Apfelstadt, conductor. Guests: Mississauga Children's Chorus (Caron Daley, conductor). St. Thomas's Anglican Church, 383 Huron St. 416-971-9229. $25; $20(sr); $10 (st).

● 8:00: **Gallery 345**. *Chelsea McBride's Socialist Night School Big Band*. 18-piece big band. Original compositions and arrangements influenced by socialism, ECM-style jazz, pop and nature. Chelsea McBride, composer/director. 345 Sorauren Ave. 416-822-9781. $20; S10(st).

● 8:00: **Royal Conservatory**. *Canadian Brass*. Featuring recent CD release: Christmas Time is Here. Coletti: Bach's Bells; Dedrick: Angel Choir and the Trumpeter; Kenton: Angels We Have Heard on High; and other works. Koerner Hall, 273 Bloor St. W. 416-408-0208. $45-$90.

● 8:00: **Tafelmusik**. *The French Connection.* See Dec 4; Also Dec 6, 7(mat).

● 8:00: **Upper Canada Choristers**. *Winter Fanfare*. Rutter: Blow, Blow Thou Winter Wind; Jenkins: Stella Natalis (Celebro and Wintertide); Sevivon and We Are Lights; and other works; audience sing-along. Natasha Farnsblow, piano; Cantemos a capella Latin Ensemble; Laurie Evan Fraser, conductor. Guest: Mark Ruhnke, baritone. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-256-0510. $25; free(child & high school).

Saturday December 6

● 2:00: **Mississauga Festival Choir**. *Jingle Jazz*. Berlin: White Christmas, Guaraldi: A Charlie Brown Christmas, and other traditional and jazz selections; sing-a-long. Guest: Shannon Butcher Trio. RBC Theatre, Living Arts Centre, 4141 Living Arts Dr., **Mississauga**. 905-306-6000. $30; $28(sr/st); $25(child). Also 8:00.

● 2:00: **Royal Conservatory**. *Family Concerts: Stewart Goodyear*. Nutcracker Suite (piano solo version). Stewart Goodyear, piano; dancers from Canada's National Ballet School and Ballet Creole; singers from Toronto Children's Chorus. Koerner Hall, 273 Bloor St. W. 416-408-0208. $25-$35. 75-minute concert.

● 3:00: **Arraymusic**. *Udo Kasemets, Uncompromising Experimentalist, Day One*. Array Space, 155 Walnut St. 416-532-3019. Also Dec 7. See Section D, The ETCeteras, under Screenings.

● 4:30: **Beach United Church**. *Jazz and Reflection: Jazzy Christmas*. Bill MacLean, vocals; Brian Stevens, piano. 140 Wineva Ave. 416-691-8082. Freewill offering.

● 7:30: **Cantores Celestes Women's Choir**. *An Appalachian Christmas*. Walker: Appalachian Carols; Bass: Gloria; Caccini: Ave Maria; and other works. Trillium Brass; Tom Power, banjo and guitar; John Showman, violin; Ellen Meyer, piano; Kelly Galbraith, conductor. Runnymede United Church, 432 Runnymede Rd. 416-236-1522. $25. Annual donation of $1,000 to Romero House.

● 7:30: **Counterpoint Community Orchestra**. *A Joyful Noise*. New Canadian works; Tchaikovsky: Symphony No.5; Holst: Jupiter, the Bringer of Jollity; Dvořák: Serenade for Strings Waltz. St. Luke's United Church, 353 Sherbourne St. $20; $15(students with ID); $10(under 12). 416-902-7532.

● 7:30: **Etobicoke Centennial Choir**. *Sacred Traditions*. Handel: Messiah(part 1); seasonal carols and songs. Carl Steinhauser, piano; Henry Renglich, conductor. Humber Valley United Church, 76 Anglesey Blvd., Etobicoke. 416-769-9271. $25.

● 7:30: **Pax Christi Chorale**. *Winter Nights*. J.S.Bach: Christmas Oratorio Part II; Nun komm der Heiden Heiland; Martin: Winter Nights. Michele Bogdanowicz, mezzo; Sean Clark, tenor; Doug MacNaughton, baritone. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-786-2509. $35; $30(sr); $25(st). Also Dec 7(mat).

● 7:30: **Royal Conservatory**. *Mazzoleni Masters: Speak Low*. Cabaret evening: Weill and Lenya's musical journey from Berlin to Broadway. "Speak Low"; "September Song," "Schickelgruber," "Nanna's Lied," and other songs. Adi Braun, vocals; Dave Restivo, piano; Pat Collins, bass; Daniel Barnes, drums. Conservatory Theatre, 273 Bloor St. W. 416-408-0208. $32.

● 7:30: **St. Michael's Choir School**. *St Michael's Choir School at Massey Hall*. Christmas Concert. Jerzy Cichocki, Teri Dunn and Kathleen Allan, conductors; William O'Meara, accompanist; guests: True North Brass; Schola Cantorum Strings. Massey Hall, 178 Victoria St. 416-872-4255. $20-$50.

● 7:30: **Toronto Beach Chorale**. *In Concert*. Rutter: Magnificat; other seasonal favourites. Alexa, soprano. Kingston Road United Church, 975 Kingston Rd. 416-699-6634. $25/$20(adv); $12(youth 7-18)/$10(adv); free(under 7). Cash only at the door.

● 7:30: **University of Toronto Faculty of Music**. *Wind Ensemble*. Bryant: Ecstatic Fanfare; Copland: Emblems; Chan Ka Nin: Memento Mori; Estacio: Frenergy; Gillingham: Be Thou My Vision; Maslanka: Give Us This Day. Jeffrey Reynolds, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $30; $20(sr); $10(st).

● 7:30: **Village Voices**. *Christmas Joy*. Seasonal music for choir and brass. Works by Pinkham, Chatman and Willcocks. Guests: Brass A Peal. Markham Missionary Church, 5438 Major Mackenzie Dr. E., **Markham**. 905-294-8687. $20; $10(st).

● 7:30: **VOCA Chorus of Toronto**. *Winter North & South*. Rogers: Northwest Passage; Gjeilo: Northern Lights; Susa: Carols & Lullabies: Christmas in the Southwest; and other works. Jenny Crober, conductor; Elizabeth Acker, piano. Guests: Lori Gemmell, harp; William Beauvais, guitar; Les Allt, flute/tin whistle/pan pipes; Ray Dillard, percussion. Eastminster United Church, 310 Danforth Ave. 416-947-8487. $25; $20(sr); $10(st).

● 7:30: **York Chamber Ensemble**. *Winter Concert*. Vivaldi: Winter; Britten: St Nicolas; Tchaikovsky: The Nutcracker Suite; other works. Guests: Trinity Festival Chorus. Trinity Anglican Church (Aurora), 79 Victoria St., **Aurora**. 905-727-6101. $20; $15(sr/st).

● 8:00: **Aga Khan Museum**. *Siavash: Stories from the Shah-Nameh*. See Dec 5.

● 8:00: **Greater Toronto Philharmonic Orchestra**. *Joy to the World*. Randall Thomson: Nativity according to St. Luke; Reed (arr.): Greensleeves; Shari (arr.): Carol of the Bells. Lenard Whiting, conductor; University of Scarborough Concert Choir; Ensemble TrypTych Chamber Choir. Calvin Presbyterian Church, 26 Delisle Ave. 647-478-6122. $25; $20.

● 8:00: **Mississauga Festival Choir**. *Jingle Jazz*. Berlin: White Christmas, Guaraldi: A Charlie Brown Christmas, and other traditional and jazz selections; sing-along. Guest: Shannon Butcher Trio. RBC Theatre, Living Arts Centre, 4141 Living Arts Dr., **Mississauga**. 905-306-6000. $30; $28(sr/st); $25(child). Also 2:00.

● 8:00: **Scaramella**. *Lawes Unto Himself*. Lawes: Harp Consorts. Julia Seager-Scott, harp; Paul Zevenhuizen, violin; Joelle Morton, bass viol; Madeleine Owen, theorbo. Victoria College Chapel, 91 Charles St. W. 416-760-8610. $30; $25(sr); $20(st); free(14 and

COUNTERPOINT COMMUNITY ORCHESTRA
Taras Kowalczuk, Music Director

5
Saturday, Dec 6, 2014,
7:30pm, Saint Luke's United Church
Southeast corner of Carlton and Sherbourne, Toronto
Tchaikovsky - Symphony 5
Holst - Jupiter from The Planets

4
Saturday, Mar 7, 2015
Beethoven - Symphony 4

3
Saturday, May 30, 2015
Mozart- Coronation Mass

Season tickets: $50;
Advance tickets: $18;
Door: $20; Students $15;
Kids 12 and under $10;
Groups of 5: $75;
Group of 6+: $15 per ticket

tickets@ccorchestra.org
(416) 902-7532
www.ccorchestra.org

VILLAGE VOICES DIRECTED BY JOAN ANDREWS PRESENTS A CHRISTMAS CONCERT
CHRISTMAS JOY
Music for choir and brass featuring works by Pinkham, Chatman and Willcocks, with guest artists Brass A Peal. Carol sing-along and refreshments. Saturday December 6 7:30 pm. Markham Missionary Church, 5438 Major Mackenzie Drive, Markham. Tickets Adult $20, Student $10 at the door, call 905-294-8687 or info@villagevoices.ca
VillageVoices

VOCA
chorus of toronto

WINTER
NORTH & SOUTH
Stan Rogers' *Northwest Passage*, Ola Gjeilo's *Northern Lights*, Conrad Susa's *Carols & Lullabies: Christmas in the Southwest*, & more...
JENNY CROBER, Artistic Director
ELIZABETH ACKER, Accompanist
LORI GEMMELL, harp WILLIAM BEAUVAIS, guitar
LES ALLT, flute, tin whistle, pan pipes RAY DILLARD, percussion
Saturday, December 6, 2014 ✻ 7:30 PM
Eastminster United Church,
310 Danforth Avenue (Chester subway), Toronto
$25 Gen. Adm. $20 Seniors $10 Students
416-947-8487
www.vocachorus.ca

A. Concerts in the GTA

under).

● 8:00: **Sony Centre For the Performing Arts**. *Distant Worlds: music from Final Fantasy*. Videos and art stills of the games with live music. Music by Uematsu. Susan Calloway, vocals; Distant Worlds Philharmonic Orchestra; Tallis Choir of Toronto; Arnie Roth, conductor. Sony Centre For The Performing Arts, 1 Front St. E. 1-855-872-7669. $30-$115.

● 8:00: **Tafelmusik**. *The French Connection*. See Dec 4; Also Dec 7(mat).

● 8:00: **Voices Chamber Choir**. *A Garland of Carols*. Vaughan Williams: Fantasia on Christmas Carols; Holst: Christmas Day; works by Phllips, Rutter, Chilcott and others. Ron Ka Ming Cheung, conductor; John Stephenson, piano. Church of St. Martin-in-the-Fields, 151 Glenlake Ave. 416-519-0528. $20; $15(sr/st).

Sunday December 7

● 1:15: **Mooredale Concerts**. *Music and Truffles: Jalbert and Song*. Interactive performance for young audiences. David Jalbert and Wonny Song, pianos. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-922-3714 x103. $13(includes a chocolate truffle at conclusion).

● 2:00: **Off Centre Music Salon**. *Russian Salon: St. Petersburg, Petrograd, Leningrad ... St. Petersburg*. Stravinsky: L'histoire de soldat; other works. Marie Bérard, violin; Ilana Zarankin, soprano; Erica Iris Huang, mezzo; Inna Perkis and Boris Zarankin, piano; William Webster, actor. Glenn Gould Studio, 250 Front St. W. 416-466-1870. $60; $50(sr); $25 (age13-25); $15(child).

● 2:00: **Royal Conservatory**. *Mazzoleni Masters: John O'Conor & Desmond Hoebig*. Nocturnes by Fields and Chopin; Beethoven: Cello Sonata No.3; Schumann: Piano Quintet. John O'Conor, piano; Desmond Hoebig, cello; guests, other members of RCM Faculty. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. $32.

● 2:30: **Bel Canto Singers**. *The Most Wonderful Time of Year*. Jacqueline Mokrzewski, piano; Linda Meyer, conductor. St. Dunstan of Canterbury, 56 Lawson Rd., **Scarborough**. 416-286-8260. $15. Also 7:30.

● 2:30: **University of Toronto Faculty of Music**. *Choirs in Concert: Gloria!* Young Voices Toronto (Zimfira Poloz, conductor), MacMillan Singers, Men's Chorus, Women's Chamber Choir and Women's Chorus; André Heywood, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $30; $20(sr); $10(st).

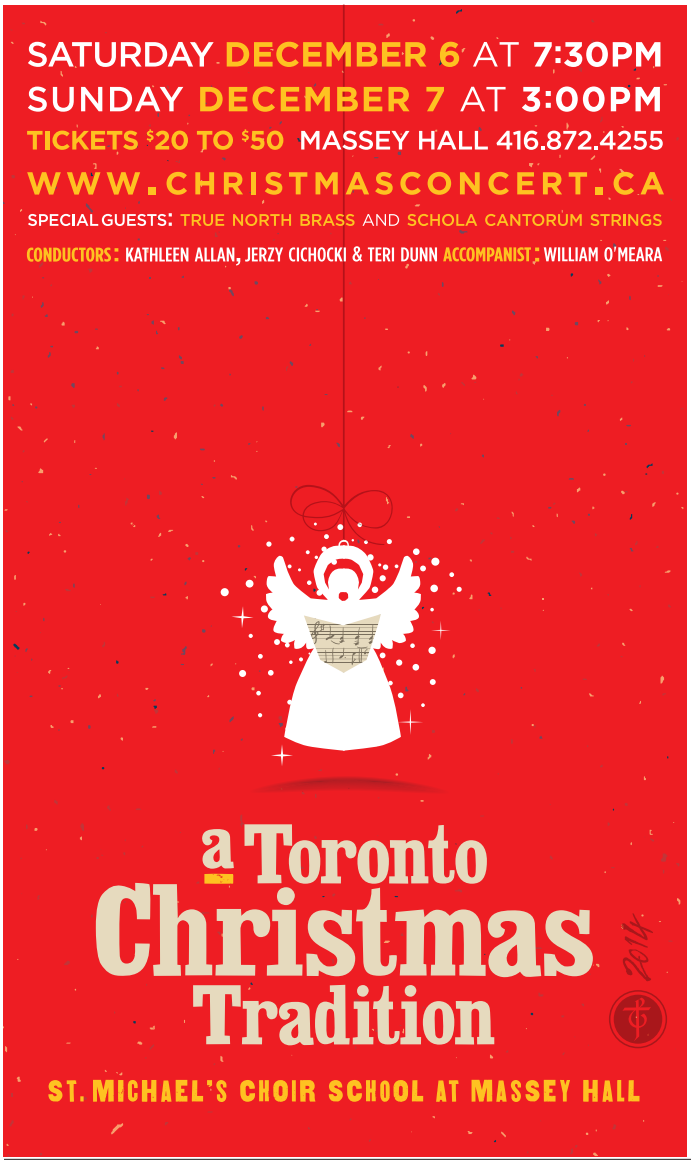
● 3:00: **Arraymusic**. *Udo Kasemets, Uncompromising Experimentalist, Day Two*. Musical tribute to one of Toronto's most respected thinkers and composers. Array Ensemble. Array Space, 155 Walnut St. 416-532-3019. $15. 2:00: Pre-concert talk. Reception to follow. See also Dec 6.

● 3:00: **Harmony Singers**. *It's the Holiday Season!* Cool Santa, Winter Wonderland, Christmas in Killarney, The Secret of Christmas and other songs. Guest: Etobicoke School of the Arts scholarship winner. Humber Valley United Church, 76 Anglesey Blvd., Etobicoke. 416-239-5821. $20; $15(sr/st).

● 3:00: **Opera by Request**. *Humperdinck: Hansel and Gretel*. Sarah Helmers, mezzo (Hansel); Brittany Stewart, soprano (Gretel); Roz McArthur, mezzo (Witch); Austin Larusson, baritone (Father); and others; William Shookhoff, piano/music director. College Street United Church, 452 College St. 416-455-2365. $20.

● 3:00: **Orchestra Toronto**. *The Snowman*. The Snowman (animated film) w. orchestral and choral accompaniment; Burry: A Hockey Cantata (world premiere); Plau: Concerto for Tuba and Strings. Jarrett McCourt, tuba; guests: Bach Children's Chorus. Toronto Centre for the Arts, 5040 Yonge St. 855-985-2787. $43; $37(sr); $15(OTopus, child).

● 3:00: **Pax Christi Chorale**. *Winter Nights*. See Dec 6(eve).



Searching for Messiahs?

Subscribe to ***HalfTones***
The WholeNote mid-month e-letter.

Scen the QR Code or go to thewholenote.com/halftones to register.

- 3:00: **St. Michael's Choir School**. *St Michael's Choir School at Massey Hall*. See Dec 6.
- 3:00: **Symphony on the Bay**. *Christmas Treats*. Corelli: Christmas Concerto; Reed: Russian Christmas Music; Baer: God Bless Us Everyone (narration by Burlington's Gregory Cross); carol sing-along. Guests: Burlington Civic Chorale Choir (Gary Fisher, musical director). Burlington Performing Arts Centre, 440 Locust St., **Burlington**. 905-681-6000. $18–$31.
- 3:00: **Syrinx Concerts Toronto**. *A Celebration of Canadian Composers*. Kodály: Duo for violin and cello; Cherney: "Stillness of the 7th Autumn"; Schubert: Trio No.1 in b for piano, violin and cello. Patricia Parr, piano; Erika Raum, violin; Winona Zelenka, cello. Heliconian Hall, 35 Hazelton Ave. 416-654-0877. $25; $20(st). Post-concert meet and greet with artists.
- 3:15: **Mooredale Concerts**. *Piano Dialogue with David Jalbert and Wonny Song*. Music for two pianos. Beethoven: Moonlight Sonata; Poulenc: Les soirées de Nazelles; Ravel: Ma Mère l'Oye "Mother Goose" M.60; Schubert: Fantasie in f D940 Op.103; Rachmaninoff Suite No.2 Op.17. David Jalbert and Wonny Song, pianos. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-922-3714 x103. $30; $20(under 30).
- 3:30: **Tafelmusik**. *The French Connection*. See Dec 4.
- 4:00: **Church of St. Mary Magdalene**. *Organ music for Advent*. Andrew Adair, organ. 477 Manning Ave. 416-531-7955. Free.
- 4:30: **Christ Church Deer Park**. *Christmas Vespers*. Barlow Brass and Drums. 1570 Yonge St. 416-920-5211x22. Freewill offering.
- 7:30: **Bel Canto Singers**. *The Most Wonderful Time of Year*. See 2:30.
- 8:00: **Musideum**. *Steve Koven and Jayson Dale*. Jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.

2014–2015 CONCERT SERIES

DECEMBER 14 | 4 PM
All This Night
AN ESG CHRISTMAS WITH BRASS, CAROLS AND ORGAN

MARCH 29 | 4 PM
Requiem
CHAMBER ORCHESTRA AND THE ESG CHOIR

APRIL 25 | 4 PM
United in Song
ESG CHOIR AND THE WOODSTOCK FANSHAWE SINGERS

MAY 22 | 7 PM
Beautiful Broadway
MUSIC, AUCTION AND MORE

Eglinton St. George's United Church
Extending love · Serving others · Growing in faith
35 Lytton Blvd., Toronto
416.481.1141
www.esgunited.org

aurora cultural centre
Ensemble Polaris

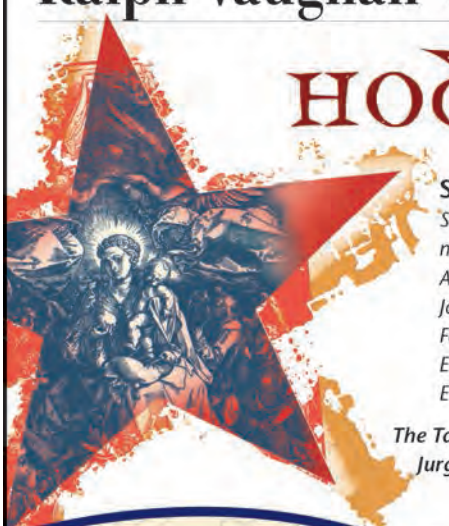
Thursday, Dec. 11, 8pm
auroraculturalcentre.ca
905 713-1818

Early Music · New Light
Toronto Chamber Choir
Saturday Dec 13 at 8p.m.
Beautiful as a Dove: Songs of Mary
A journey through several centuries, from medieval chant to the Afro-American spiritual and the première of Andrew Donaldson's *Mary, the Rose*.
Julia Seager-Scott
Baroque and modern harps
Free opening notes 7:15 p.m.
Artistic Director: Lucas Harris
Grace Church-on-the-Hill
300 Lonsdale Road (east of Spadina)
(416) 763-1695
torontochamberchoir.ca

20th anniversary season 2014 2015
OFF CENTRE MUSIC SALON
december 7th, 2014
Russian Salon: ST. PETERSBURG > PETROGRAD > LENINGRAD... ST. PETERSBURG
We follow the transformations of this great city with the expert guidance of violinist **Marie Bérard**, clarinetist **Colleen Cook**, soprano **Ilana Zarankin**, mezzo soprano **Erica Iris Huang** and our very own **Inna Perkis** and **Boris Zarankin** at the piano, in a program that will include Stravinsky's groundbreaking *L'Histoire du soldat* with actor **William Webster**.

All concerts begin at 2 pm and take place at Glenn Gould Studio, 250 Front Street West
for Tickets and Information, please call 416.466.1870 or visit www.offcentremusic.com

TORONTO CLASSICAL SINGERS
presents
Ralph Vaughan Williams
HODIE



Soloists:
Sandra Boyes, mezzo-soprano
Adrian Kramer, tenor
James Baldwin, baritone
Featuring the Elora Youth Singers, Emily Petrenko, Director
The Talisker Players Orchestra
Jurgen Petrenko, conductor

Sunday December 14, 2014 at 4 pm
Christ Church Deer Park
1570 Yonge Street, at Heath St. W.
www.torontoclassicalsingers.ca
Tickets $30 Adult; $25 Senior/Student
Season tickets $80; $65

B. Concerts Beyond the GTA

IN THIS ISSUE: Barrie, Brantford, Cobourg, Dundas, Fergus, Goderich, Gravenhurst, Grimsby, Guelph, Hamilton, Kitchener, Lindsay, London, Niagara-on-the-Lake, Orangeville, Peterborough, Port Dover, Prescott, St. Catharines, Stratford, Waterloo.

Saturday November 1

● 7:30: **Guelph Chamber Choir**. *War and Peace: Remembering The Great War 1914-1918*. The paradox of remembrance. Haydn: Mass in Time of War; Beethoven: Choral Fantasy; Daley: For the Fallen; Tilley: In Flanders Fields; Sirett (arr.): Where have all the flowers gone; R. Lang: Earth Teach Me. Musica Viva Orchestra; Stéphan Sylvestre, piano; Sheila Dietrich, soprano; Carolynne Davy Godin, mezzo; Chris Fischer, tenor; Neil McLaren, bass; Gerald Neufeld, conductor. River Run Centre, 35 Woolwich St., **Guelph**. 519-763-3000. $30; $10(st); $5(youth with eyeGO). 6:30: Podiumtalk! World War I Centenary, David Murray, historian.

Sunday November 2

● 2:30: **Kawartha Concerts / Encore Children's Productions**. *Petrouchka*. Stravinsky. Motus O. Glenn Crombie Theatre, Fleming College, 200 Albert Street S., **Lindsay**. 705-878-5625. $15; $10(child/youth). 1:30: Pre-concert face painting and balloon art.

● 2:30: **Kingston Symphony**. *Major Mitchell Salutes Melody*. Evan Mitchell, conductor. Grand Theatre, 218 Princess St., **Kingston**. 613-530-2050. $25; $15(st); $10(child).

● 3:00: **Grand River Chorus**. *Songs of War and Peace*. "In Flanders Fields"(various settings); World War I inspired selections. St. Andrew's United Church (Brantford), 95 Darling St., **Brantford**. 519-841-9708. $25; $15(sr/st).

● 7:30: **Arcady**. *Ruth – An opera by Ronald Beckett*. Ronald Beckett, conductor. Lighthouse Festival Theatre, 247 Main Street, **Port Dover**. 519-583-2221. $25; $10(st).

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Olena Klyucharova, piano; Marcus Scholtes, violin*. Medtner: "Sonata-reminiscenza" in a, Op.38; Prokofiev: piano sonata #3; Prokofiev and Medtner: "Fairy-tails"; Prokofiev: Violin sonata #2 p.94a; Medtner: 2 Canzonas with Dances op.43. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $25; $20(sr); $15(st).

Tuesday November 4

● 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.

● 7:30: **Isabel Bader Centre for the Performing Arts**. *New Orford String Quartet*. Ravel: Quartet in F; Brady: Quartet No.2 "Journal"; Brahms: Quartet in c Op.51 No.1. 390 King St. W., **Kingston**. 613-533-2424 or 1-855-533-2424. $26.50 and up.

Wednesday November 5

● 12:00 noon: **Barrie Concerts**. *Midday Music with Shigeru*. Bear Creek High School Students; Daniel Johnston, conductor. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie**. 705-726-1181. $5; free(st).

● 12:30: **University of Waterloo Department of Music**. *Noon Hour Concerts: Glenn Buhr*. Solo jazz piano music. Conrad Grebel University College, 140 Westmount Rd. N., **Waterloo**. 519-885-0220 x24226. Free.

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Marc Toth, piano: Beethoven's Sonata Revolution*. Beethoven: Sonatina op 49/1 in g; No.8 in c, op.13 ("Pathetique"); no.24 in f# op 78; no.29 in Bb, op. 106 ("Hammerklavier"). KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $30; $25(sr); $20(st).

Thursday November 6

● 12:00 noon: **University of Guelph College of Arts**. *Thursday at Noon Concert Series: A Sanctuary in Song*. Daniel Cabena, countertenor; Stephen Runge, piano. MacKinnon Room 107, University of Guelph, 50 Stone Rd., **Guelph**. 519-824-4120 x5299. Free.

● 12:00 noon: **Wilfrid Laurier University Faculty of Music**. *Music at Noon*. Katherine Robertson, horn; Larry Larson, trumpet; Lori Gemmell, harp. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo**. 519-884-0710 x4439. Free.

Friday November 7

● 7:30: **Jeunesses Musicales Ontario**. *Emerging Artists Concerts on Tour: White Night in Russia*. Marina Thibeault, viola; Michel-Alexandre Broekaert, piano. St. Andrew's Presbyterian Church (Prescott), 425 Centre St., **Prescott**. 613-925-5805. $25; $5(st); free(under 12). Also Nov 4 (mat, Toronto).

Saturday November 8

● 7:30: **Cantabile Choirs of Kingston**. *Letters from Home*. Commemoration of the 100th anniversary of WWI with music that expresses universal hope for peace and reconciliation. S. Quartel: new work. Sydenham Street United Church, 82 Sydenham St., **Kingston**. 613-549-0099. $22; $20(sr); $12(under 12).

● 7:30: **Chorus Niagara**. *The World Remembers*. Commemoration of the 100th anniversary of the First World War through music, words and images. Benedict Campbell and Fiona Byrne, narrators; Robert Cooper, conductor. Calvary Church, 89 Scott St., **St. Catharines**. 1-866-617-3257 or 905-688-5550 x3257. $35; $33(sr); $25(under 30); $15 (st).

● 8:00: **DaCapo Chamber Choir**. *There Will be Rest*. Daley: Requiem; Barber: Agnus Dei; Elgar: Lux Aeterna. St. John the Evangelist Church, 23 Water St. N., **Kitchener**. 519-725-7549. $20; $15(sr/st); $5(child/eyeGO). Also Nov 9(mat, Waterloo).

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *William Kannengeiser, classical guitar*. Works by Sor, de Falla, Tárrega, Turina, Garcia de Lleón, Brouwer and others. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $30; $25(sr); $20(st).

● 8:00: **NUMUS**. *Emerging Artists 2*. Works by Storring, Franciosi and Molnar. Nick Storring; members of the Thin Edge New Music Collective. Button Factory, Waterloo Community Arts Centre, 25 Regina St. S., **Waterloo**. 519-896-3662. $15; $10(sr/arts worker); $5(st).

Sunday November 9

● 2:30: **Georgian Music**. *Noel Coward: His Music, Wit and Charm*. Talisker Players Quartet; Melanie Conly, soprano; Bud Roach, tenor. Grace United Church, 350 Grove St. E., **Barrie**. 705-726-1181. $65. Season subscriptions available.

● 3:00: **DaCapo Chamber Choir**. *There Will be Rest*. Daley: Requiem; Barber: Agnus Dei; Elgar: Lux Aeterna. St John's Lutheran and Elevation Church, 22 Willow St., **Waterloo**. 519-725-7549. $20; $15(sr/st); $5(child/eyeGO). Also Nov 8(eve, Kitchener).

● 4:00: **St. Barnabas Anglican Church**. *Remembering*. Tribute to those who served in the World Wars. Brendan Culver, bagpipes; Simon Walker, organ. 31 Queenston St., **St. Catharines**. 416-463-1344. $15; free(under 16).

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Music of Canadian Women Composers*. A. Ho: Seiren; Weaver: Rites of Africa; Kuzmenko: Suite of Dance. Liesel Deppe, flute; Miriam Stewart-Kroeker, cello; Diana Dumlavwalla, piano. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $25; $20(sr); $15(st).

Monday November 10

● 7:30: **David John Pike/Matthew Larkin**. *The Lads in their Hundreds: Songs and Readings of Remembrance*. Butterworth: Songs from A Shropshire Lad; Bredon Hill; and other songs; Finzi: Let us garlands bring; Vaughan Williams: Songs of Travel; Ager: excerpts from The Unknown Soldier; and readings of war poetry and from war journals. David John Pike, baritone; Matthew Larkin, piano; Eric Friesen, host. Isabel Bader Centre for the Performing Arts, 390 King St. W., **Kingston**. 613-533-2424. $25 and up ; $10 and up(st).

Tuesday November 11

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

● 12:00 noon: **Brock University Department of Music**. *RBC Foundation Music@Noon: Faculty Recital*. Timothy Phelan, guitar. Concordia Seminary Chapel, Brock University, 500 Glenridge Ave., **St. Catharines**. 905-688-5550 x3817. Free.

● 7:00: **Open Voices Community Choir Kingston**. *Remembrance Day Sing-Along*. Interactive performance in commemoration of Remembrance Day in grief and hope for peace. Cooke's-Portsmouth United Church, 200 Norman Rogers Dr., **Kingston**. 613-583-2569. PWYC.

Wednesday November 12

● 12:30: **University of Waterloo Department of Music**. *Noon Hour Concerts: Sanctuary in Song*. Featuring English art songs, exploring a few of the various forms and meanings of sanctuary. Daniel Cabena, countertenor; Stephen Runge, piano. Conrad Grebel University College, 140 Westmount Rd. N., **Waterloo**. 519-885-0220 x24226. Free.

● 2:30: **Seniors Serenade**. *Barrie Salvation Army Band*. Grace United Church, 350 Grove St. E., **Barrie**. 705-726-1181. Free.

Thursday November 13

● 12:00 noon: **University of Guelph College of Arts**. *Thursday at Noon Concert Series: The Heroic Struggle*. Jeremy Bell, violin; Susan Telner, piano. 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*. Alison Melville, traverso; Luisa Morales, harpsichord; and Cristobal Salvador, dance. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo**. 519-884-0710x4439. Free.

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Charissa Vandikas, piano*. Scarlatti: 2 Sonatas; Beethoven: Sonata No.28 Op.101; Liszt: Tarantella; McIntyre: Bobcats and Butterflies; Brahms: Variations and Fugue on a Theme of Handel. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $15; $10(sr); $8(st).

Friday November 14

● 8:00: **Jeffery Concerts**. *Dover Quartet*. Dvořák: Piano Quintet in A. Arthur Rowe, piano. Wolf Performance Hall, 251 Dundas St., **London**. 519-672-8800. $35; $30(sr); $15(st).

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

Saturday November 15

● 7:30: **Brock University Department of Music**. *Viva Voce Choral Series: Viva La Musica*. Avanti Chamber Singers; Harris Loewen, conductor. St. Barnabas Anglican Church, 31 Queenston St., **St. Catharines**. 905-688-5550 x3817. $25; $20(sr/st); $5(eyeGO).

● 7:30: **Georgetown Bach Chorale**. *Handel's Messiah*. Presented on historic instruments. Lakeshore United Church, 50 North St., **Goderich, On**. 519-524-2103. $25; $10(st). Also Nov 23 (mat, St. James Anglican, Caledon East), 29 (eve, Knox Presbyterian, Georgetown), 30 (mat, St. John's United, Georgetown).

● 7:30: **Kawartha Concerts**. *Bravo Series: Denis Chang's Gypsy Jazz Quartet*. All Saints' Anglican Church, 235 Ribidge St., **Peterborough**. 705-878-5625. $40/$35(adv). Also Nov 16 (mat, Lindsay).

● 7:30: **TM Jazz**. *A fundraising concert for the MS Society*. Release of Tim Moher's "Forest Hill, Autumn" CD. Tim Moher Group; Joni Nehrita; KW Big Band Theory; JoJo Worthington; Juneyt and friends. Conrad Centre for the Performing Arts, 36 King St. W., **Kitchener**. 519-745-4711. $30.

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Branko Džinović, accordion*. Sciarrino: Vagabonde Blu; Berio: Sequenza XIII "Chanson"; Tiensuu: Zolo; Neuwirth: In Night and Ice; Cage: In a Landscape; Zorn: Road Runner. Kevin Harris, bassoon. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $25; $20(sr); $15(st).

Sunday November 16

● 2:00: **Gallery Players of Niagara**. *A Lightness of Spirit*. Poulenc: Sextet; Mozart: Adagio and Rondo; Beethoven: Quintet for piano and winds. Douglas Miller, flute; Christie

Goodwin, oboe; Zoltan Kalman, clarinet; Christan Sharpe, bassoon; Tim Lockwood, french horn; Heather Dawn Taves, piano. Silver Spire United Church, 366 St. Paul Street, **St. Catharines**. 905-468-1525. $5-$33.

● 2:30: **Kawartha Concerts**. *Ovation Series: Denis Chang's Gypsy Jazz Quartet*. Glenn Crombie Theatre, Fleming College, 200 Albert Street S., **Lindsay**. 705-878-5625. $40/$35(adv). Also Nov 15 (eve, Peterborough).

● 2:30: **Orchestra Kingston**. *Folk Culture and Traditions*. Dvorak: Cello Concerto; other works by Moussorgsky, Mascagni and Palmer. Liz Tremblay, cello. Salvation Army Citadel, 816 Centennial Dr., **Kingston**. 613-634-9312. $15-$20; free(child).

● 3:00: **Melos Choir and Chamber Orchestra**. *Petits Fours and Pearls of the French Baroque*. Vocal and instrumental works of French baroque. St. George's Cathedral Hall, 129 Wellington St., **Kingston**. 613-767-7245. $25. Fundraising tea and concert.

● 3:00: **Wilfrid Laurier University Faculty of Music**. *Jazz Ensemble*. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo**. 519-884-0710x4439. $10; $5(sr); free(st).

Tuesday November 18

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

Wednesday November 19

● 12:00 noon: **Music at St. Andrews**. *Buxtehude, Bach*. Norman Reintamm, organ; Oleg Volkov, cello; Alex Volkov, violin. St. Andrew's Presbyterian Church (Barrie), 47 Owen St., **Barrie**. 705-726-1181. $5; free(st).

● 7:30: **Centre for the Arts, Brock University**. *Kira Isabella and Autumn Hill*. Sean O'Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., **St. Catharines**. 905-688-5550 x3257 or 1-866-617-3257. $44.

● 7:30: **Isabel Bader Centre for the Performing Arts**. *Salzburg Marionette Theatre*. Schumann: Papillons Op.2; Sonata No.2 in G Op.22; Debussy: The Toybox (La Boîte à joujoux). Orion Weiss, piano. 390 King St. W., **Kingston**. 613-533-2424 or 1-855-533-2424. $34 and up.

● 7:30: **Plumbing Factory Brass Band.** *Historic Russian Concert Favourites.* Byron United Church, London, 420 Boler Rd, London. 519-471-1250. $15, $10(st).

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

Thursday November 20

● 12:00 noon: **University of Guelph College of Arts**. *Thursday at Noon Concert Series: Student Soloist Day*. Performances by 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*. Cantus Ansambl(Croatia). Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo**. 519-884-0710x4439. Free.

● 7:30: **Centre for the Arts, Brock University**. *Danny Michel and Jeremy Fisher*. Sean O'Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., **St. Catharines**. 905-688-5550 x3257 or 1-866-617-3257. $44.

Friday November 21

● 7:30: **Brock University Department of Music**. *ENCORE! Concert Series: Madawaska Ensemble*. Sean O'Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., **St. Catharines**. 905-688-5550 x3257. $28.50; $22.50(sr/st); $5(eyeGo).

● 7:30: **Kitchener-Waterloo Symphony**. *Intersections Series: Writers on Music*. Conrad Centre for the Performing Arts, 36 King St. W., **Kitchener**. 519-745-4711 or 888-745-4717. $35; $14(st). Also Nov 22. See ETCeteras, Section D under "Spoken Word, Performance Art".

● 7:30: **Muskoka Concert Association**. *Canadian Guitar Quartet*. Gravenhurst Opera House, 295 Muskoka Rd. S., **Gravenhurst, On**. 705-687-5550. $30; $5(st). After-concert chat and refreshments.

● 7:30: **Moston Concerts**. *Liona Boyd: A Winter Fantasy*. Holiday classics and other songs. Liona Boyd, guitar; Michael Savona, guitar and vocals. St. Mark's Anglican Church (Niagara-on-the-Lake), 41 Byron St, **Niagara-on-the-Lake**. 1-888-222-6608. $30; $25(st/12 and under).

● 8:00: **Wilfrid Laurier University Faculty of Music**. *Stravinsky Celebrated!* Symphony Orchestra, Wind Orchestra, Choirs, Chamber Ensembles. Theatre Auditorium, Wilfrid Laurier University, 75 University Ave. W., **Waterloo**. 519-884-0710x4439. $10; $5 (sr); free(st).

Saturday November 22

● 7:30: **Barrie Concerts**. *Christmas with the MacMillan Singers*. Hilary Apfelstadt, conductor. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie**. 705-726-1181. $85. Series subscriptions available.

● 7:30: **Grand Philharmonic Chamber Singers**. *The Mysterious A-LA-MI-RE*. Illuminated copies of music from Almaires' collection will be projected. Works by des Prez, Ockeghem, de la Rue and Willaert. Mark Vuorinen, conductor. St. John the Evangelist Anglican Church, 23 Water St. N., **Kitchener**. 1-800-265-8977 or 519-578-1570. $25; $20(under 30); $14(st); $5(high school).

● 7:30: **Kingston Symphony**. *John Williams at the Movies*. Evan Mitchell, conductor. Grand Theatre, 218 Princess St., **Kingston**. 613-530-2050. $20-$50(adult), $20-$45(senior), $15-$25(student), $10(child).

● 7:30: **Kitchener-Waterloo Symphony**. *Intersections Series: Writers on Music*. Conrad Centre for the Performing Arts, 36 King St. W., **Kitchener**. 519-745-4711 or 888-745-4717. $35; $14(st). Also Nov 21. See ETCeteras, Section D under "Spoken Word, Performance Art".

● 7:30: **University of Waterloo Department of Music**. *Balinese Gamelan Ensemble*. Humanities Theatre, University of Waterloo, 200 University Ave. W., **Waterloo**. 519-885-0220 x24256. Free.

● 8:00: **Karen Schuessler Singers**. *Rutter: Magnificat*. Works by Pachelbel, Lauridsen, Biebl and Willcocks. Sonja Gustafson, soprano, and orchestral ensemble. Wesley-Knox United Church, 91 Askin St., **London**. 519-455-8895. $22/20(adv); $20(sr)/$18(adv); $10(st); free(6–12).

● 8:00: **Wilfrid Laurier University Faculty of Music**. *The Stravinsky Effect*. Symphony Orchestra with Faculty and Student Ensembles. Theatre Auditorium, Wilfrid Laurier University, 75 University Ave. W., **Waterloo**. 519-884-0710x4439. $10; $5(sr); free(st).

Sunday November 23

● 3:00: **Wilfrid Laurier University Faculty of Music**. *The Stravinsky Effect–Getting in the Way of the Soviet Union: Stravinsky as a Displaced Person*. Benefit Concert. Heather Dawn Taves, piano. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo**. 519-884-0710x4439. By donation. Proceeds to the Mennonite Central Committee emergency response for the Internally Displaced Peoples of Eastern Ukraine.

● 4:00: **Achill Choral Society**. *The Glory of Christmas*. Puccini: Messa di Gloria; traditional carols and seasonal favourites. St. Timothy Roman Catholic Church, 42 Dawson Rd., **Orangeville**. 519-939-0020. $25; $10(youth); $5(12 and under). Also Nov 29(Christ Church, Bolton, eve), Nov 30(St. James Roman Catholic Church, Colgan, eve).

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Daedalus String Quartet: Concert 2*. Weinberg: Quartet No.8; Schulhoff: Five Pieces for String Quartet; Ravel: Quartet in F. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $35; $30(sr); $20(st).

● 8:00: **Wilfrid Laurier University Faculty of Music**. *The Stravinsky Effect: Rhythm and Jazz*. Jazz Ensemble, Wind Orchestra, Guitar Ensemble and Improvisation Concerts Ensemble. Theatre Auditorium, Wilfrid Laurier University, 75 University Ave. W., **Waterloo**. 519-884-0710x4439. $10; $5(sr); free(st).

Tuesday November 25

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

● 7:30: **Isabel Bader Centre for the Performing Arts**. *Soloists Series: Jakob Koranyi, Cello and Juho Pohjonen, Piano*. Lysenko: Elegy; Grieg: Sonata in A Op.36; Sibelius: Malinconia Op.20; Shostakovich: Sonata in d Op.40; and other works. 390 King St. W., **Kingston**. 613-533-2424 or 1-855-533-2424. $26.50 and up.

● 8:00: **Wilfrid Laurier University Faculty of Music**. *Stravinsky in the Making: "Goldberg Variations"*. Leopoldo Erice, piano. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo**. 519-884-0710x4439. $10; $5(sr); free(st). Proceeds to the Mennonite Central Committee emergency response for the Internally Displaced Peoples of Eastern Ukraine.

Wednesday November 26

● 7:30: **Centre for the Arts, Brock University**. *Colm Wilkinson: Broadway and Beyond*. Sean O'Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., **St. Catharines**. 905-688-5550 x3257 or 1-866-617-3257. $69.

● 8:00: **Wilfrid Laurier University Faculty of Music**. *The Stravinsky Effect*. Improvisation Concerts Ensemble with Student and Faculty composers and ensembles. Theatre Auditorium, Wilfrid Laurier University, 75 University Ave. W., **Waterloo**. 519-884-0710x4439. $10; $5(sr); free(st).

Thursday November 27

● 12:00 noon: **Wilfrid Laurier University Faculty of Music**. *Music at Noon*. Kimberly Barber, mezzo; Amy Hamilton, flute; Peter Shackleto, clarinet; Eric Hall, bassoon; Joseph Sharp, horn; Leslie De'Ath, piano; and Penderecki String Quartet. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo**. 519-884-0710x4439. Free.

● 12:15: **St. George's Cathedral**. *Advent Concerts*. Michael Capon, organ. St. George's Cathedral (Kingston), 270 King St. E., **Kingston**. 613-548-4617. Freewill offering. Also Dec 2, 4, 9, 11, 16 and 18.

● 8:00: **Wilfrid Laurier University Faculty of Music**. *Stravinsky: Choral Works*. Choirs, Opera and Voice. Theatre Auditorium, Wilfrid Laurier University, 75 University Ave. W., **Waterloo**. 519-884-0710x4439. $10; $5(sr); free(st).

Friday November 28

● 7:30: **Moston Concerts**. *Liona Boyd: A Winter Fantasy*. Holiday classics and other songs. Liona Boyd, guitar; Michael Savona, guitar and vocals. Silver Spire United Church, 366 St. Paul Street, **St. Catharines**. 1-888-222-6608. $30; $25(st/12 and under).

● 7:30: **Perimeter Institute/NUMUS/Wilfrid Laurier University**. *Igorhythms*. In Celebration of the KW Chamber Music Society's 40th Anniversary. Stravinsky: Concerto in D "Basle" for string orchestra; Concerto in E-flat "Dumbarton Oaks" for strings and winds; Narveson: new work; Estacio: Dreams and Dances for string octet; M. Lussier: Impressions de l'Alameda for trumpet and strings. Lafayette String Quartet; Penderecki String Quartet; Perimeter Chamber Players; Guy Few, trumpet; Jascha Narveson, electronics. Mike Lazaridis Theatre of Ideas, Perimeter Institute, 31 Caroline St. N., **Waterloo**. 519-896-3662 or 519-883-4480. $40; $20(st).

● 8:00: **Folk Under the Clock**. *Lennie Gallant*. Market Hall Theatre, 140 Charlotte St., **Peterborough**. 705-749-1146 and 705-742-9425. $35; $25(st). All tickets are reserved seating.

Saturday November 29

● 7:30: **Barrie Concert Band**. *Christmas Around the World*. Modern and traditional Christmas music. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie**. 705-481-1607. $20; $15(sr); $10(st/5 and over); free(under 5).

● 7:30: **Brock University Department of Music**. *Viva Voce Choral Series: Fall Choral Concert*. Brock University Choirs; guest: Glenda Crawford, conductor. Knox Presbyterian Church (St. Catharines), 53 Church St., **St. Catharines**. 905-688-5550 x3257. $15.04; $10.62(sr/st); $5(eyeGO).

● 7:30: **Hamilton Philharmonic Orchestra**. *Brilliance: Mendelssohn's Violin Concerto*. Buhr: Jyotir (Brilliance); Mendelssohn: Violin Concerto; Beethoven: Symphony No.2. Blake Pouliot, violin; Stilian Kirov, conductor. Hamilton Place, 10 Macnab St. S., **Hamilton**. 905-526-7756. $23–$67; $21-$64(sr); $17(under 35); $10(child).

B. Concerts Beyond the GTA

● 7:30: **Isabel Bader Centre for the Performing Arts**. *Ensembles Series: Zukerman Chamber Players*. Dvořák: Piano Trio No.4 in e Op.90; Beethoven: Piano Trio Op.87 "Archduke." Amanda Forsythe, cello; Angela Cheng, piano; Pinchas Zukerman, violin and conductor. 390 King St. W., **Kingston**. 613-533-2424 or 1-855-533-2424. $26.50 and up.

● 7:30: **John Laing Singers**. *Gracious Harp*. Ancient and modern music for choir, harp, flute and percussion. L. Enns: Sunne of Grace; works by Lassus, Lauridsen, Luengen, Holst and other. Sara Traficante, flute; Kristan Toczko, harp. St. Paul's United Church, 29 Park St. W., **Dundas**. 905-628-5238. $26; $16(under 30).

● 7:30: **Peterborough Singers**. *Yuletide Cheer*. Yorkminster Citadel Band; Len Ballantine; Ian Sadler, organ; Sydney Birrell, conductor. George Street United Church, 534 George St. N., **Peterborough**. 705-745-1820. $30; $20(under 30); $10(st).

● 8:00: **University of Waterloo Department of Music**. *Gloria Deo*. Poulenc: Gloria; and other seasonal works. University of Waterloo Chamber Choir; Grebel Chapel Choir; University of Waterloo Choir. St. Peter's Lutheran Church, 49 Queen St. N., **Kitchener**. 519-885-0220 x24256. $10; $5(sr/st).

● 8:00: **Wilfrid Laurier University Faculty of Music**. *Stravinsky–Then and Now*. Symphony Orchestra, Wind Orchestra, Choirs, Chamber Ensembles. Theatre Auditorium, Wilfrid Laurier University, 75 University Ave. W., **Waterloo**. 519-884-0710x4439. $10; $5(sr); free(st).

Sunday November 30

● 2:00: **Hamilton Conservatory for the Arts**. *Lafayette String Quartet and Penderecki String Quartet with Robert Silverman and Daniel Lichti*. Barber: Dover Beach; Brahms: Quintet in F; Mendelssohn: Octet for Strings. 126 James St. S, **Hamilton**. 905-528-4020. $27; $22(sr); $15(st).

● 2:00: **University of Waterloo Department of Music**. *Jazz Ensemble*. Selection of seasonal 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: **Guelph Concert Band**. *Celebrate!* Harcourt Memorial United Church, 87 Dean St., **Guelph**. 519-835-8531. $15; $10(sr/st); $5(eyeGo/children).

● 5:00: **St. George's Cathedral (Kingston)**. *Advent Candlelight Procession with Carols*. Cathedral Adult and Children's Choirs. 270 King St. E., **Kingston**. 613-548-4617. Freewill offering.

● 7:30: **University of Waterloo Department of Music**. *Instrumental Chamber Ensembles*. Brass and string ensembles. Chapel, Conrad Grebel University College, 140 Westmount Rd. N., **Waterloo**. 519-885-0220 x24256. Free. Reception following.

Monday December 1

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *40th Anniversary Gala Concert*. Brahms: Piano Quintet in f; Mendelssohn: Octet for Strings; Barber: Dover Beach for string quartet and baritone. Daniel Lichti, baritone; Robert Silverman, piano; Penderecki Quartet; Lafayette Quartet. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $95(very limited). Reception following.

Tuesday December 2

● 12:15: **St. George's Cathedral**. *Advent Concerts*. Michael Capon, organ. St. George's Cathedral (Kingston), 270 King St. E., **Kingston**. 613-548-4617. Freewill offering. Also Nov, 27, Dec 4, 9, 11, 16 and 18.

Wednesday December 3

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *40th Anniversary Week Concerts: Robert Silverman, piano*. Late Brahms piano works: Op.76, 118, 119. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $35; $30(sr); $20(st).

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

Thursday December 4

● 12:15: **St. George's Cathedral**. *Advent Concerts*. Michael Capon, organ. St. George's Cathedral (Kingston), 270 King St. E., **Kingston**. 613-548-4617. Freewill offering. Also Nov, 27, Dec 2, 9, 11, 16 and 18.

Friday December 5

● 7:00: **PeaceQuest Kingston**. *Joyeux Noel*. Blend of song, film, meditation and poetry to mark the 100th anniversary of the WWI Christmas Truce. Kingston City Hall, 216 Ontario St., **Kingston**. 613-583-2569. PWYC.

● 7:30: **Arcady**. *Christmas with Arcady*. Christmas music of Ronald Beckett. St. Andrew's United Church, 95 Darling St., **Brantford**. 519-752-5823. $20; $10(st).

● 7:30: **Moston Concerts**. *Liona Boyd: A Winter Fantasy*. Holiday classics and other songs. Liona Boyd, guitar; Michael Savona, guitar and vocals. St. James Anglican Church (Stratford), 41 Mornington St., **Stratford**. 1-888-222-6608. $30; $25(st/12 and under).

● 7:30: **Pax Christi Chorale**. *Winter Nights*. J.S.Bach: Christmas Oratorio Part II; Nun komm der Heiden Heiland; Martin: Winter Nights. Michele Bogdanowicz, mezzo; Sean Clark, tenor; Doug MacNaughton, baritone. St. John Vianney Parish, 13 Baldwin Ln, **Barrie**. 705-726-8007. $35; $30(sr); $25(st). Also Dec 6,7 (see GTA).

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *40th Anniversary Week Concerts: Soo Bae, cello*. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $30; $25(sr); $20(st).

Saturday December 6

● 7:30: **Chorus Niagara**. *Messiah: A Niagara Holiday Tradition for 50 years*. Handel's Messiah performed on period instruments. Jennifer Krabbe, soprano; Lyndsay Promane, mezzo; Charles Sy, tenor; Tristan Jones, bass; Talisker Players. Mountainview Christian Reformed Church, 290 Main St. E., **Grimsby**. 1-866-617-3257 or 905-688-5550 x3257. $35; $33(sr); $25(under 30); $15 (st); $5(eyeGO). Also Dec 7(mat, St. Catharines). Donations welcome of non-perishable food items in support of Grimsby Benevolent Fund.

● 7:30: **Grand Philharmonic Choir**. *Messiah*. Handel. Jennifer Taverner, soprano; Kimberly Barber, mezzo; Cory Knight, tenor; Daniel Lichti, bass-baritone; Kitchener-Waterloo Symphony; Mark Vuorinen, conductor. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-578-6885. $25–$75.

● 7:30: **Moston Concerts**. *Liona Boyd: A Winter Fantasy*. Holiday classics and other songs. Liona Boyd, guitar; Michael Savona, guitar and vocals. Trinity United Church, 284 Division St., **Cobourg**. 1-888-222-6608. $30; $25(st/12 and under).

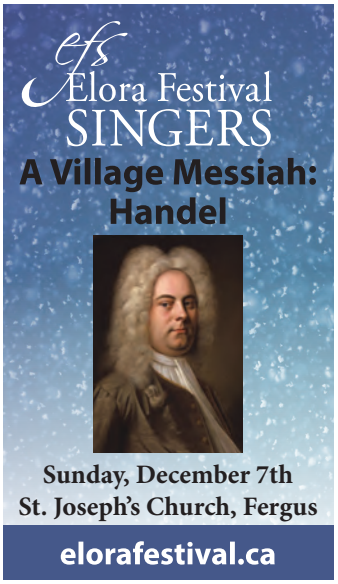
Sunday December 7

● 2:00: **Kitchener-Waterloo Chamber Music Society**. *40th Anniversary Week Concerts: Pivot Chamber Soloists*. Beethoven: Trio Op.11; Messiaen: Quartet for the End of Time. Minghuan Xu, violin; Soo Bae, cello; Romy de Guise, clarinet; Winston Choi, piano. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $35; $30(sr); $20(st).

● 2:30: **Chorus Niagara**. *Messiah: A Niagara Holiday Tradition for 50 years*. Handel's Messiah performed on period instruments. Jennifer Krabbe, soprano; Lyndsay Promane, mezzo; Charles Sy, tenor; Tristan Jones, bass; Talisker Players. Calvary Church, 89 Scott St., **St. Catharines**. 1-866-617-3257 or 905-688-5550 x3257. $35; $33(sr); $25(under 30); $15 (st); $5(eyeGO). Also Dec 6(eve, Grimsby). Donations welcome of non-perishable food items in support of Community Care.

● 2:30: **Kawartha Concerts / Encore Children's Productions**. *Hansel and Gretel*. Metro Youth Opera. Glenn Crombie Theatre, Fleming College, 200 Albert Street S., **Lindsay**. 705-878-5625. $15; $10(child/youth). 1:30: Pre-concert event for family.

● 2:30: **Kingston Symphony**. *Afternoon at the Opera*. Lucia Cesaroni, soprano; Andrew Haji, tenor; Geoffrey Sirett, baritone; Evan Mitchell, conductor. Grand Theatre, 218 Princess St., **Kingston**. 613-530-2050. $20-$50(adult), $20-$45(senior), $15-$25(student), $10(child).



● 3:00: **Elora Festival and Singers**. *A Village Messiah*. Handel. Elora Festival Singers; Noel Edison, conductor. St. Joseph's Catholic Church, 760 St. David N., **Fergus**. 519-846-0332. $40.

C. In the Clubs (Mostly Jazz)

120 Diner

120 Church St. 416-792-7725
120diner.com
Sunday Brunch 11am-3pm. No Cover.
November 2 11am-3pm *Jacob Gorzhaltsan* (clarinet/sax); *Trevor Peverley* (guitar); *Marshal Herridge* (bass). **November 9** 11am-3pm *Emily Steinwall* (tenor sax); *Youngchan Na* (guitar); *Nick Arseneau* (bass). **November 16** 11am-3pm *Chelsea McBride* (woodwinds); *Steven Dale* (guitar); *Scott Hunter* (bass). **November 21** 6-8pm "Bass and Voice and Sax" *Ori Dagan* (vocals); *Brandi Disterheft* (bass); *Alison Young* (sax). **November 23** *Kristian Podlacha* (keys); *Patrick Smith* (saxophone); *Victor Vrankuij* (bass). **November 30** *Matt Lagan* (tenor sax); *Ewen Farncombe* (keys); *Holt Stuart-Hitchcox* (bass).

80 Gladstone

80 Gladstone Ave. 416-516-7199
80gladstone.com (full schedule)
November 15 8pm *Jim Vivian: Solo Bass* $10. **November 22** 8pm *Jeff LaRochelle & Origins CD release* $10. **November 29** 8pm *Myriad3* $10.

Alleycatz

2409 Yonge St. 416-481-6865
alleycatz.ca
All shows: 9pm (unless otherwise noted). Call for cover charge info.
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. **November 6** *Toney Wild "T" Springer Jam.* **November 7** *Taxi.* **November 13** *The Community Soul Project.* **November 14, 21, 28** *Lady Kane.* **November 20** *Acoustic Jam w/ Noah Zacharin.* **November 27** *Jazz Biscuit.*

Annette Studios

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

Artword Artbar

15 Colbourne St., **Hamilton**. 905-543-8512
artword.net (full schedule)
November 13 8pm *Scott McIntosh and band.* **November 14** 8 *Jonas Pearson Paavola and His Group* PWYC. **November 19** 8pm *Tom Altobelli.*

Axis Gallery and Grill

3048 Dundas St. W 416-604-3333
axisgalleryandgrill.com (full schedule)
All shows: No cover/PWYC

The Blakbird

812b Bloor St. West 647-344-7225
theblakbird.com/ (full schedule)
Every Sat 8:30 *Five Weeks for Coltrane with The Mike Arthurs Quartet and featured guests* $15(adv)/$20(door)/$55(pass). **Every Tue** 8pm *Night Bird Vocal JAZ Jam Session with the Kayla Ramu Quartet.* **November 7** 9pm *Don River Blues Band.* **November 9** 8pm *Clifton Joseph presents Negus and the Platinum Records Crew.* **November 13**

8pm *Trouble.* **November 14** 8pm *Joe Amato Trio.* **November 20** 8pm *Terry Logan.* **November 21** 10pm *Overfunk'd – James vs. Fela DJ.* **November 23** 8pm *Clifton Joseph presents Negus and the Platinum Records Crew.* **November 27** 8pm *Connor Hall Trio.* **November 28** 8pm *Kobena Aquaa Harrison and Africa Djelly.*

Bloom

2315 Bloor St. W. 416-767-1315
bloomrestaurant.com
All shows: 19+. Call for reservations.
November 13 7pm *Carol McCartney* (voice) *Trio feat. Brian Dickinson* (piano), *Kieran Overs* (bass) $45 (with dinner). **November 27** 7pm *Dave Restivo* (piano) *Trio feat. Kelly Jefferson* (saxophone), *Jon Maharaj* (bass).

Castro's Lounge

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

C'est What

67 Front St. E (416) 867-9499
cestwhat.com (full schedule)
November 1, 15, 29 3pm *The Hot Five Jazzmakers* No cover/PWYC. **November 8, 22** 3pm *The Boxcar Boys* No cover/PWYC.

Chalkers Pub, Billiards & Bistro

247 Marlee Ave. 416-789-2531
chalkerspub.com
Every Wed 8pm to midnight *Girls Night Out Jazz Jam w/ host Lisa Particelli.* PWYC. **November 1** 6pm *The Mike Murley Trio: Mike Murley* (saxophone), *Reg Schwager* (guitar), *Steve Wallace* (bass) $15. **November 8** 6pm *Bernie Senensky Quartet: Bernie Senensky* (piano), *Kieran Overs* (bass), *Pat Labarbera* (saxophone), *Terry Clarke* (drums) $15. **November 13, 14** 8pm *Fingerstyle Guitar feat. Pat Kirtley* $25/$22.50 for subscribers/$20 for members. **November 15** 6pm *The Nancy Walker Quintet: Nancy Walker* (piano), *Kieran Overs* (bass), *Shirantha Beddage* (saxophones & bass clarinet), *Ted Quinlan* (guitar), *Ian Wright* (drums) $15/$10(st). **November 22** 6pm *Lorne Lofsky Trio: Lorne Lofsky* (guitar), *Kieran Overs* (bass), *Barry Romberg* (drums) $15/$10(st). **November 27, 28** 8pm *Fingerstyle Guitar feat. Frank Vignola & Julien LaBro* $25/$22.50 for subscribers/$20 for members. **November 29** 6pm *Shannon Gunn Quartet: Shannon Gunn* (voice), *Ted Quinlan* (guitar), *Neil Swainson* (bass), *Ian Wright* (drums) $15/$10(st). **November 30** 7pm *Sarang Kulkarni Octokats* $10.

Classico Pizza & Pasta

2457 Bloor St. W 416-763-1313
classicopizza.com (full schedule)

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
November 3 7pm *David Occhipinti solo guitar.* **November 11** 9:30pm *Camden Blues Band.* **November 24** 9pm *Chelsea & the Cityscape.*

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

Gate 403

403 Roncesvalles Ave. 416-588-2930
gate403.com All shows: PWYC.
November 1 5pm *Bill Heffernan and His Friends;* 9pm *Melissa Boyce Jazz & Blues Band.* **November 2** 5pm *Carter Brodkorb Jazz Quintet;* 9pm *Conor Hall Jazz Trio.* **November 3** 5pm *Mike Daley Jazz Trio;* 9pm *Blues and Troubles.* **November 4** 5pm *Harpdog Brown Electric Blues Duo;* 9pm *Danny Marks and Alec Fraser Duo.* **November 5** 5pm *Howard Willett Blues Duo;* 9pm *Julian Fauth Blues Night.* **November 6** 5pm *Roberta Hunt Jazz & Blues Band;* 9pm *Mélanie Brûlée's Band.* **November 7** 5pm *Tim Williams Blues Duo from Calgary;* 9pm *Tevlin Swing Band.* **November 8** 5pm *Bill Heffernan and His Friends;* 9pm *Sweet Derrick Blues Band.* **November 9** 5pm *Sarah Machan Jazz Duo;* 9pm *Bruce Chapman Blues Duo with feature guests.* **November 10** 5pm *Rob Thaller & Joanna Reynolds Jazz Duo;* 9pm *Rob Davis Blues Duo.* **November 11** 5pm *Bill Maclean & Brian Stevens: B2 – vocal/piano duo;* 9pm *Danny Marks and Alec Fraser Duo.* **November 12** 5pm *Jocelyn Barth Jazz Duo;* 9pm *Julian Fauth Blues Night.* **November 13** 5pm *Robert Chong Jazz Band;* 9pm *Kevin Laliberté Jazz & Flamenco Trio.* **November 14** 5pm *Doc. Barrister Jazz Band;* 9pm *Denielle Bassels Jazz Band.* **November 15** 5pm *Bill Heffernan and His Friends;* 9pm *Donné Roberts Band.* **November 16** 5pm *Sunday Wilde Blues Night;* 9pm *Brown-Talsky Jazz Quintet.* **November 17** 5pm *Zaynab Wilson: "Mozayic Afro-Soul";* 9pm *The Sleaper Group.* **November 18** 5pm *Laura Marks Jazz Duo;* 9pm *Danny Marks and Alec Fraser Duo.* **November 19** 5pm *Danny B and Brian Gauci Blues Duo;* 9pm *Julian Fauth Blues Night.* **November 20** 5pm *Ilios Steryannis Jazz Trio featuring Zen Zadravec from Detroit;* 9pm *Tiffany Hanus Jazz Band.* **November 21** 5pm *Sam Broverman Jazz Duo;* 9pm *Fraser Melvin Blues Band.* **November 22** 5pm *Bill Heffernan and His Friends;* 9pm Jazz Forge. **November 23** 5pm *Jeff Taylor and The SLT;* 9pm *Collette Savard Jazz Duo.* **November 24** 7pm *Cheryl White Rhythm & Blues Band.* **November 25** 5pm *Harry Vetro Jazz Quartet;* 9pm *Danny Marks and Alec Fraser Duo.* **November 26** 5pm *Michelle Rumball with friend;* 9pm *Julian Fauth Blues Night.* **November 27** 5pm *Joanne Morra & The France St. Trio;* 9pm *Annie Bonsignore Jazz Duo or Trio.* **November 28** 5pm *Mike Field Jazz Band;* 9pm *Ori Dagan with Brandi Disterheft Jazz Band.* **November 29** 5pm *Bill Heffernan and His Friends;* 9pm *G Street Jazz Trio.* **November 30** 5pm *Melissa Lauren Jazz Band;* 9pm *S.O.A. Jazz Band.*

CELEBRATORY AND JOYFUL

ORI DAGAN

Born in Mississauga some three dozen years ago, vocalist Alex Pangman has been breathing new life into old songs since her teens. As loyal *WholeNote* readers may recall, my cover story on Pangman a few years back detailed her battle with cystic fibrosis and her comeback to jazz following a double lung transplant. She has since continued to perform, record, tour and advocate for organ donation awareness.

Pangman was lucky to have her life saved through the courtesy of an organ donor not once, but twice. In December of 2013, just a few months after a second lung transplant, she celebrated her recovery with a trip to New Orleans.

Alex Pangman

"There's a different feel to clubs there: celebratory and joyful. Musicians are treated as the main event, not an afterthought," she recalls fondly. "Frenchman Street particularly has a very active scene of musicians playing in a traditional vein while audiences are dancing, clapping, eating and drinking. After feeling that vibe, and hearing those bands, especially the Cottonmouth Kings nailing their 1930s repertoire, I started to get ideas about where to make my next recording." With her newly donated lungs she returned to NOLA just a few months later to record *New* – an album captured in a new city, with musicians that are new to the artist and even an engineer new to her ears. Fresh, but certainly no easy feat!

"I felt up to the challenge. I love the vibe of the recording; it's like we pressed a record on a lovely first date! Breathing, singing, is a joy for me again."

Joining Alex Pangman at her *New* CD Launch at Hugh's Room on Monday November 3 will be her Alleycats: Peter Hill on piano, Chris Banks on bass, Glenn Anderson on drums, Brigham Phillips on trumpet and Ross Wooldridge on clarinet, as well as two guests from New Orleans who appear on the recording: Matt Rhody on violin and Tom Saunders on bass saxophone. Congratulations to Alex Pangman, and here's to *New*!

Bob@60 at Gallery 345:
New music, jazz, classical and klezmer, are a few of the genres Bob Stevenson has immersed himself in since the 1970s. He has performed with many ensembles including Arraymusic, New Music Concerts, Tapestry New Opera Works, the Flying Bulgar Klezmer Band, and the Red Rhythm.
To celebrate his 60th birthday, Stevenson will be appearing in concert at Gallery 345, with his quartet – Jonnie Bakan on alto sax, Mike Milligan on bass and Jeff Halischuk on drums – as well as Big Idea, an 11-piece ensemble featuring some of the city's finest

improvisers and classical players. A virtuosic and versatile musician, Bob Stevenson's compositions combine jazz, free improvisation and through-composed music, drawing deeply from his decades of experience as a player, conductor, composer and educator. I asked him to name three of his favourite music venues in the world.

"I've been fortunate to perform some great music with inspiring artists in wonderful venues throughout the world," says Stevenson. "The three conditions required for a quality venue are the acoustic, the vibe and the willingness and ability of the venue to support your work. More than any other concert hall, the Brahms-Saal at the Musikverein in Vienna meets these requirements. The hall functions as an extra player in your group; whatever you give, it gives back. The crew is fantastic, great choice of well-maintained pianos. I first played Massey Hall when I was 15. Again, you really feel the room and its history, plus you can speak from the stage, and everyone can hear you, even if you don't have a mic. I got to play in an orchestra backing up Dizzy Gillespie there. I have a very nostalgic feeling for the first Music Gallery in Toronto on St. Patrick just north of Queen. You were welcome to try just about anything. It was a hole in the wall, but it was our hole. For a young artist just starting out, that's very important."

Why Gallery 345 for his birthday concert?

"Thanks to Ed Epstein, musicians from a wide variety of approaches and backgrounds have the opportunity to present their work in a supportive atmosphere. He's performing a great service to the cultural community. He does it because he cares about music and the people who make it."

You, reader, are invited to Bob's 60th birthday party on Sunday November 23rd at 3pm at Gallery 345, and please tell him we sent you!

Candido Camero: Fresh off a successful tour with Maqueque (comprised of Cuban musicians mostly in their early 20s), Jane Bunnett will be feeling younger this month when she and pianist Hilario Duran share the stage with 93-year-old jazz legend Candido Camero for three exciting evenings at Jazz Bistro.

"Every conga player all over the world has the most incredible respect for what Candido has done and for who he has played with. Legends like he – at 93 – you never know, he might make it to 100 – just aren't around anymore," reflects Bunnett.

"I first met him at the last IAJE in Toronto. I interviewed him, so I really researched it and I was checking up on all this stuff, it was so amazing! He was on the Ed Sullivan show 50 times – he recorded with Coltrane, Sonny Rollins, Tony Bennett, Dizzy Gillespie, you name it. The first time he played in Toronto was 1952 with Stan Kenton at Massey Hall, just down the street from where we will be playing. The exciting thing about him for me is that he was really the first Cuban musician, along with Chano Pozo, that really took the congas into jazz. He was also the first conga player to play two, and later three congas. Nobody had ever done that before – and he tuned them. A lot of people just bang them but he tunes them before every gig. At 93 of course he's not as forceful as he was but he's still extremely eloquent and tasteful. He knows the older style of this music, how not to overplay, where to accent. He never drank a drop of alcohol in his life so his brain is pretty amazing."

Get intoxicated by the music of Jane Bunnett, Hilario Duran and Candido Camero on Thursday, Friday and Saturday November 6, 7 and 8 at Jazz Bistro.

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

Grossman's Tavern

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

Habits Gastropub

928 College St. 416-533-7272
habitsgastropub.com (full schedule)
November 7 9pm *Eva Green Jazz Trio* $10. **November 8** 8pm *Habits Jazz Jam hosted by the Harry Vetro Quartet.* **November 14** 9pm *Chelsea McBride Group* $10. **November 21** 9pm *Laura Fernandez Jazz Trio* $10. **November 28** 9pm *Gord Sheard Jazz Trio* $10.

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.
November 1 *Mellow Dee.* **November 7** *Zimzum.* **November 8** *Liz Loughrey & Adrian X.* **November 22** *Kristen Fung.* **November 28** *Daniella Watters.* **November 29** *Mike Field.*

Hirut Cafe and Restaurant

2050 Danforth Ave. 416-551-7560
Call for cover charge info.
Every Sun 3pm *Open Mic with Nicola Vaughan: folk/country/jazz/world/R&B.* **November 4, 18** 8pm *Finger Style Guitar Association.* **November 5** 8pm *The Best Originals: Singer/Songwriter/Spoken Word Competition.* **November 6** 8pm *In the Round: Master and Smorgasbord Series: Glen Hornblast, Susan Latimer, Boris Buhot.* **November 28** 9pm *Hirut Hoot Cabaret*

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).
November 1 *"Day of the Dead": A Mexican Night to Remember with the Quique Escamilla Band* $20(adv)/$25(door). **November 3** *Alex Pangman CD release: "New": Alex Pangman* (voice), *Matt Rhody* (violin), *Tom Saunders* (bass sax), *Brigham Phillips* (trumpet), *Ross Wooldridge* (clarinet), *Peter Hill* (piano), *Chris Banks* (bass), *Glenn Anderson* (drums) $22.50(adv)/$25(door). **November 4** 10am *Toronto Ravel* $15. **November 5** *James Gordon's "Stephen Harper: The Musical"* $25(adv)/$30(door). **November 6** *Wilson and Swarbrick with special guest Pee Wee Ellis* $25(adv)/$27.50(door). **November 7** *Ian Thomas* $30(adv)/$32.50(door). **November 8** *Anthony Gomes* $20(adv)/$22.50(door). **November 9** *Charlie Mars* $18(adv)/$20(door). **November 10** *Daniel Champagne* $18(adv)/$20(door). **November 12** *Isabel and The Uncommons CD Release: "Hearts and Arrows"* $18(adv)/$20(door). **November 14** *7th Annual New Orleans Stomp! With Dr. Michael White & Gregg Stafford* $35(adv)/$40(door). **November 15** *Black Umfolosi* $20(adv)/$22.50(door). **November 16** *Professor Louie & The Crowmatrix* $22.50(adv)/$25(door). **November 17** 9pm *50+ Poems for Gordon Lightfoot: A Literary and Musical Celebration* $20(General Admission)/$28(Launch Special with Book). **November 18** *Adonis Puentes & Pancho Amat CD Release: "Veinte Años"* $25(adv)/$27.50(door). **November 19** *Measha Brueggergosman CD Release* $50(adv)/$54(door). **November 20** *Chloe Charles and Kae Sun* $15(adv)/$18(door). **November 21, 22** *Stan Rogers Tribute* $25(adv)/$27.50(door). **November 26** 8pm *Celebrating Sunnuz* $25(adv)/$27.50(door)/$15(st). **November 27** *Lennie Gallant CD Release: "Live Acoustic at The Carlton"* $25(adv)/$27.50(door). **November 28** *A Man Called Wrycraft presents 9th Annual Heart of Saturday Night: A Tribute to Tom Waits* $25(adv)/$30(door). **November 29** *Blue Ain't the Word: A Tribute to the Music of Ray Price featuring The Rizdales & special guests* $18(adv)/$20(door). **November 30** 2pm *Ken Whiteley's Sunday Gospel Matinee* $20(adv)/$22.50(door); 8:30pm *A Tribute to The Last Waltz – The Music of The Band - 38th Anniversary of the original concert* $30(adv)/$35(door).

Jazz Bistro, The

251 Victoria St. 416-363-5299
jazzbistro.ca
November 1 9pm *Halie Loren* (voice) *with Matt Treder* (piano), *Mark Schneider* (bass) $20. **November 2** 11:30am *Sunday Brunch with Hannah Barstow* No cover/PWYC; 7pm *Sunday Cabaret with Whitney Ross-Barris with Mark Kieswetter* (piano), *Ross MacIntyre* (bass) $15. **November 4** 8pm *Howie Silverman CD release: "New Tomorrow": Howie Silverman* (drums, piano), *Roberto Occhipinti* (bass), *Reg Schwager* (guitar), *Dave Restivo* (piano), *Bill McBirnie* (flute), *Johnny Johnson* (saxophones), *Memo Acevedo* (drums, percussion). **November 5** 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. **November 6, 7, 8** 9pm *Cuban Rhapsody: Jane Bunnett, Hilario Duran and featured guest Candido Camero* $20 (Thursday), $25 (Friday, Saturday). **November 9** 12pm *Sunday Brunch with Claire Yunjin Lee* No cover/PWYC; 7pm *Alex Samaras and John Alcorn Sing* $15. **November 12** 8pm *Amy Cervini CD release: "Jazz Country"* $20. **November 13, 14, 15** 9pm *William Carn Sextet: William Carn* (trombone), *Tara Davidson* (saxophones, Thursday), *Kelly Jefferson* (saxophones, Friday and Saturday), *David Braid* (piano), *Jon Maharaj* (bass), *Anthony Michelli* (drums) $15. **November 16** 12pm *"Dream a Little Dream of Me" with Alexis Gordon, Andres Sierra and special guest Marcus Nance* $20; 7pm *Kristina Nøjd with Mark Kieswetter* (piano), *Ross MacIntyre* (bass), *& Maxwell Roach* (drums) $10. **November 19** 8pm *Colin Hunter with Anthony Terpstra and His Seventet* No cover/$10 food and drink minimum. **November 20, 21, 22** 9pm *Melissa Stylianou CD release: "No Regrets": Melissa Stylianou* (voice), *Jamie Reynolds* (piano), *Andrew Downing* (bass), *Nick Fraser* (drums, Friday), *Matt Wilson* (drums,

Saturday, Sunday) Thursday, $15/$10 (st); Friday/Saturday $20. **November 23** 12pm *Brunch with Aucoin, Davidson, & Samaras* $20; 7pm *Peter Campbell CD release: "Street of Tears": Peter Campbell* (voice), *Mark Kieswetter* (piano), *Reg Schwager* (guitar), *Ross MacIntyre* (bass) $15. **November 23, 30** 8pm *Cabaret in the Jazz Cellar: Judith Lander with Bruce Harvey* $20. **November 27, 28, 29** 9pm *Broadsway* $20. **November 30** 12pm *The Mantini Sisters* $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+.
November 1 *Petr Cancura Band (NYC)* $20. **November 7** *Stretch Orchestra* $20. **November 14** *Top Pocket* $15. **November 15** *Tara Davidson & Friends CD release: "Duets"* $16. **November 21** *Stephen Zurakowski Quartet* $15. **November 22** *Don Thompson Trio* $16. **November 28** *David Braid Septet* $25. **November 29** *Joel Miller Quintet (Montreal)* $20.

Joe Mama's

317 King St. W 416-340-6469
joemamas.ca
Every Tue 6pm *Jeff Eager.* **Every Wed** 6pm *Thomas Reynolds & Geoff Torrn.* **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.
November 6 *Pat Labarbera.*

Local Gest, The

424 Parliament St. 416-961-9425 (call for concert schedule)
Jazz Sundays 4:30-7:30pm. No cover.
November 2 *Boom For Rent: Chris Gale* (saxophones), *Reg Schwager* (guitar), *Brendan Davis* (bass), *Ted Warren* (drums). **November 9** *Lazersuzan: Aron Slipacoff* (electronics, voice), *Jon Campbell* (drums, percussion), *Jeff Koven* (bass), *Pedro Orrego* (guitar, voice), *Steve Koven* (keyboards), *Kenny Kirkwood* (saxophone, percussion, voice), *Pierre Mongeon* (trumpet). **November 16** *Faith Amour.*

Lula Lounge

1585 Dundas St. W. 416-588-0307
lula.ca (full schedule)
November 1 10:30pm *Moda Étérna (salsa)* $15. **November 5** 9pm *Robbie Rox and The Monster Horn Band (Rock/Jazz)* $15. **November 7** 7:30pm *Roberto Riveron Trio (Jazz)* Free before 8pm; 10:30pm *Yani Borrell (Salsa)* $10, Free for women before 10pm. **November 8** 10:30pm *Conjunto Lacalu (Salsa)* $15. **November 13** 8pm *Zeynep Ozblien CD Release (Latin Jazz)* $15; 10pm *Valeria Matzner and Carlos Liebedinsky (Electronic Tango/Latin Jazz)* $15. **November 14** 7:30 *Nancy Walker Trio (Jazz)* Free before 8pm; 10:30pm *Changui Havana (Salsa)* $15. **November 15** 10:30pm *Lula All Stars (salsa)* $15. **November 16** 8pm *David Buchbinder and Jaron Freeman-Fox (jazz/world)* $15. **November 20** 7:30pm *Ron Davis's Symphronica: Glenn Gould Meets Lady Gaga (jazz)* $20. **November 21** 7:30 *Hilario Duran (Jazz)* Free before 8pm; 10:30pm *Cafe Cubano (Salsa)* $15, Free for women before 10pm. **November 22** 10:30pm *Orquesta Fantasia (salsa)* $15. **November 28** 7:30 *Plakaso (Jazz)* Free before 8pm; 10:30pm *Changui Havana (Salsa)* $15, Free for women before 10pm.

Manhattans Pizza Bistro & Music Club

951 Gordon St., **Guelph** 519-767-2440
manhattans.ca (full schedule)
All shows: PWYC
November 1 *Parker Abbott Trio.* **November 4** *Carmen Spada.* **November 5, 26** *Jokela & Vogan.* **November 8** *¡DO! – drums and organ.* **November 11, 25** *Brad Halls.* **November 12, 19** *John Zadro.* **November 15** *Karyn Kirkwood & the Riff-Raff.*

Mezzetta Restaurant

681 St. Clair Ave. W 416-658-5687
mezzettarestaurant.com (full schedule)
All shows: 9pm, $8 unless otherwise noted.
November 19 *Brazilian Jazz: Bill McBirnie* (flute), *Reg Schwager* (guitar)**.**

Monarch Tavern

12 Clinton St. 416-531-5833
themonarchtavern.com (full schedule)
November 10 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.
November 5 *The Laura Hubert Quartet.* **November 6** *Harpdog Brown CD Release.* **November 12** *The Melissa Lauren Quartet.* **November 13** *Wicked Grin.* **November 19** *The Gene Hardy Quartet.* **November 20** *The Gary Kendall Band.* **November 26** *The Michael Danckert.* **November 27** *The Jack de Keyzer Band.*

Morgans on the Danforth

1282 Danforth Ave. 416-461-3020
morgansonthedanforth.com (full schedule)
All shows: 2-5pm. No cover.
November 2 *At East.* **November 9** *Allyson Morris feat. Adrean Farrugia* (piano), *Pat Collins* (bass). **November 16** *Ros Kindler feat. Mark Kieswetter* (piano), *Ross MacIntyre* (bass). **November 23** *Thyron Lee Whyte feat. David Restivo* (piano), *Robert Whyte* (bass). **November 30** 8pm *Lisa Particelli's Girls' Night Out East Jam, feat. Mark Kieswetter* (piano).

Musideum

401 Richmond St. W., Main Floor
416-599-7323
musideum.com (full schedule)
November 2, 9, 23, 30 3pm *Don Naduriak's Jambanda: "Party Music"* $20. **November 8** 8pm *Dorothy Stone & Ori Dagan:"Diva Meets Crooner"* $20. **November 19** 8pm *Bill King* $20. **November 21** 8pm *Lara Solnicki & George Koller* $20. **November 27** 8pm *Lazersuzan* $20. **November 30** 8pm *Brownman +1* $20.

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 *Nothin' 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
November 1 *Amy McConnell* (voice) *Trio with William Sperandei* (trumpet), *Mark Kieswetter* (piano). **November 6** *Anthony Panacci* (piano) *Trio with Mike Downes* (bass), *Mark Kelso* (drums). **November 7** *Sherie Marshall* (voice) *Trio with Mike Cado* (guitar), *Pat Collins* (bass). **November 8** *Don Thompson* (vibes) *Trio with Reg Schwagger* (guitar), *Neil Swainson* (bass). **November 13** *Bonnie Brett* (voice) *Trio with Mark Eisenman* (piano), *Steve Wallace* (bass). **November 14** *George Koller* (bass) *Quartet with Nathalie Kraemer* (voice), *Bob Brough* (saxophone), *Vito Rezza* (drums). **November 15** *Verne Dorge* (saxophone) *Trio with Brian Dickinson* (piano), *Russ Boswell* (bass). **November 20** *Maureen Kennedy* (voice) *Trio with Mark Kieswetter* (piano), *Ross MacIntyre* (bass). **November 21** *Ted Warren Commission: Ted Warren* (drums) *Mike Malone* (trumpet, flugelhorn), *Ted Quinlan* (guitar), *Mike Downes* (bass). **November 2** *Michael Dunston* (voice) *Trio with Bernie Senensky* (piano), *Dave Young* (bass). **November 27** *Beverly Taft* (voice) *Trio with Adrean Farrugia* (piano), *Neil Swainson* (bass). **November 28** *Bob Brough* (saxophone) *Trio with Dave Restivo* (piano), *Artie Roth* (bass). **November 29** *Alastair Kay* (trombone) *Trio with Brian Dickinson* (piano), *Mike Downes* (bass).

Paintbox Bistro

555 Dundas St. E. 647-748-0555
paintboxbistro.ca (full schedule)
November 22 8pm *Denis Schingh* $10.

Painted Lady, The

218 Ossington Ave. 647-213-5239
thepaintedlady.ca (full schedule)

Pilot Tavern, The

22 Cumberland Ave. 416-923-5716
thepilot.ca All shows: 3:30pm. No cover.
November 1 *Bernie Senensky Quartet.* **November 8, 15, 22, 29** *Saturday Jazz, bands TBA.*

Poetry Jazz Café

224 Augusta Ave. 416-599-5299
poetryjazzcafe.com (full schedule)

Reposado Bar & Lounge

136 Ossington Ave. 416-532-6474
reposadobar.com (full schedule)
November 1 9:30 *Bradley & the Bouncers.*

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.
November 1 12pm *Danny Marks and Friends;* 3:30pm *The Toronto Jazz Orchestra;* 7pm *Mike 'Shrimp Daddy' Reid;* 9:45pm *Artie Roth Group.* **November 2** 12pm *Excelsior Dixieland Jazz Band;* 3:30pm *Club Django;* 7pm *Joel Visentin's Bugaloo Squad;* 9:30pm *Petr Cancura (Brooklyn).* **November 3** 6:30pm *U of T Jazz Ensembles;* 9:30pm *John Cheeseman Jazz Orchestra.* **November 4** 6:30pm *Adam Teixeira;* 9:30pm *Classic Rex Jam hosted by Chris Gale.* **November 5** 6:30pm *Harley Card Trio;* 9:30pm *Ralph Alessi Quartet.* **November 6** 6:30pm *Kevin Quain;* 9:30pm *Ralph Alessi Quartet.* **November 7** 4pm *Hogtown Syncopators;* 6:30pm *Perry White Four;* 9:45pm *Barry Elmes Group.* **November 8** 12pm *Danny Marks and Friends;* 3:30pm *Swing Shift Big Band;* 7pm *The Bacchus Collective;* 9:45pm *Barry Elmes Group.* **November 9** 12pm *Excelsior Dixieland Jazz Band;* 3:30pm *Mr. Rick's Tin Pan Alley;* 7pm *Joel Visentin's Bugaloo Squad;* 9:30pm *Random Access.* **November 10** 6:30pm *U of T Jazz Ensembles;* 9:30pm *Dave Young / Terry Promane Octet.* **November 11** 6:30pm *Adam Teixeira's Tropical Punch;* 9:30pm *Classic Rex Jam hosted by Chris Gale.* **November 12** 6:30pm *Harley Card Trio;* 9:30pm *Brad Cheeseman Group.* **November 13** 6:30pm *Kevin Quain;* 9:45pm *Lorne Lofsky Group.* **November 14** 4pm *Hogtown Syncopators;* 6:30pm *Chris Gale Group;* 9:45pm *Lorne Lofsky Group.* **November 15** 12pm *Danny Marks and Friends;* 3:30pm *The Advocats Shift Big Band;* 7pm *The Bacchus Collective;* 9:45pm *John MacMurchy Septet.* **November 16** 12pm *Excelsior Dixieland Jazz Band;* 3:30pm *Red Hot Ramble;* 7pm *Joel Visentin's Bugaloo Squad;* 9:30pm *Beverly Taft Group.* **November 17** 6:30pm *U of T Jazz Ensembles;* 9:30pm *Pram Trio.* **November 18** 6:30pm *Adam Teixeira;* 9:30pm *Classic Rex Jazz Jam.* **November 19** 6:30pm *Harley Card Trio;* 9:30pm *Funky Knuckles (Texas) + Sidewalk Chalk.* **November 20** 6:30pm *Kevin Quain;* 9:45pm *Al Henderson Quintet.* **November 21** 4pm *Hogtown Syncopators;* 6:30pm *Chris Gale Group;* 9:45pm *Al Henderson Quintet.* **November 22** 12pm *Danny Marks and Friends;* 3:30pm *Laura Hubert Group;* 7pm *The Bacchus Collective;* 9:45pm *Ross Wooldridge Sextet (Artie Shaw+Gramercy 5 Tribute).* **November 23** 12pm *Excelsior Dixieland Jazz Band;* 3:30pm *Dr. Nick & The Rollercoasters;* 7pm *Joel Visentin's Bugaloo Squad;* 9:30pm *Jacob's Cattle.* **November 24** 6:30pm *U of T Jazz Ensembles; 8*:30pm *Juno Award Winners: John MacLeod's Rex Hotel Orchestra.* **November 25** 6:30pm *Joanna Reynolds / Rob Thaller Duo;* 9:30pm *Classic Rex Jam hosted by Chris Gale.* **November 26** 6:30pm *Harley Card Trio;* 9:30pm *Suyun Kim Memorial.* **November 27** 6:30pm *Kevin Quain;* 9:30pm *David Braid & Peripheral Vision.* **November 28** 4pm *Hogtown Syncopators;* 6:30pm *Chris Gale Group;* 9:45pm *Joel Miller (Montreal) & Honeycomb.* **November 29** 12pm *Danny Marks and Friends;* 3:30pm *The Mississauga Big Band Jazz Ensemble;* 7pm

C. In the Clubs (Mostly Jazz)

The Bacchus Collective; 9:45pm *Dave Neill CD Release.* **November 30** 12pm *Excelsior Dixieland Jazz Band;* 3:30pm *Freeway Dixieland Band;* 7pm *Joel Visentin's Bugaloo Squad;* 9:30pm *David Hutchinson Quartet.*

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)
November 3 7:30pm *Advocats Big Band* No cover. **November 10** 7:30pm *Bob Cary Big Band* No cover. **November 17** 7:30pm *George Lake Big Band* No cover. **November 24** 7:30pm *Mega City Swing 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 food/drink 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: Houndstooth.* **Every Fri** 5pm *The Foolish Things (folk).* This month's shows include: **November 2, 16** 5pm *Monk's Music.* **November 4** 10pm *Peripheral Vision.* **November 5** 10pm *Heather Segger.* **November 6** 10pm *Pram Trio.* **November 9** 10pm *The Lina Allemano Four.* **November 11** 10pm *Stop Time.* **November 18** 10pm *The Ken McDonald Quartet.* **November 25** 10pm *Nick Fraser Presents.* **November 26** 7:30pm *Trevor Giancola.* **November 28** 10pm *The Ryan Driver Sextet.*

D. The ETCeteras

For Whose Benefit, continued from page 7

Thompson Thompson Egbo-Egbo performs at the upcoming benefit hosted by the Minstrel Foundation for Music & Arts Advancement, Dec 7.

When my musical companion did finally get up to add her voice to the mix, that election fundraising night at Hugh's Room, it was as always with all her heart and all her might; all in all the music that night made the club feel like it had rafters, ringing with hope and with laughter.

The point is that when hope needs harvesting, music is often just what is needed to gas the engine and to bring muscle to the mix. In cases like that, who benefits? Everyone.

This issue's Galas and Fundraisers listings are chock-a-block with events at every scale of ambition and complexity from the simplest to the grandest. But the concert listings too are replete with the same impulse. Scan the concert listings for any week, and see how often a worthwhile cause is named as the beneficiary of a given event, even if it is only to enable the venue to keep the roof over the rafters the music rings round in.

Tributes Abound: Close cousin to the benefit concert, but with a differently generous impulse at its heart is the tribute concert. There are two I want to mention briefly here. One is a Counterpoint Orchestra event in memory of a longtime member, Paul Willis. You can find it November 8 at 7pm in the GTA listings and read a short "remembering" article about him in the previous issue of *The WholeNote*. The second is a concert in memory of organist Massimo Nosetti, November 12 at 7.30 at St. Paul's Anglican Church on Bloor Street East (also to be found in the GTA listings). I remember an organ concert Nosetti gave there in 2012, with a 30-piece orchestra. Organix artistic director Gordon Mansell remembers Nosetti on page 66.

Galas and Fundraisers

- Nov 1 7:30: **Toronto Heliconian Club.** *Performance in the Round.* Concert in support of Nazareth House Transitional Home for Women. Heliconian Hall, 35 Hazelton Ave. 416-922-3618. $25. See main listing in GTA concert listings.
- Nov 15 8:00: **Unison Benevolent Fund.** *The Love Shack Dance Party.* With DJ Fred Schneider from The B52s. '80s makeovers; prizes for best '80s look; silent auction. Phoenix Concert Theatre, 410 Sherbourne St. 416-323-1251. $20(advance via www.ticketweb.ca); $30(door). In support of the Unison Benevolent Fund.

TM JAZZ
In Harmony to end MS

(Anne Edgar Photography)

Saturday, November 15, 7:30 pm

The Conrad Centre for the Performing Arts

- Nov 15 7:30pm: **TM Jazz.** *Forest Hill – Autumn.* With guests Big Band Theory and others. Conrad Centre for the Performing Arts, 36 King St W, Kitchener. 519-745-4711. $30. Proceeds benefit the MS Society of Canada.
- Nov 16 3:00: **Melos.** *Petits fours and Pearls of the French Baroque.* Fundraising tea and concert. Enjoy the beauty of the French Baroque over tea and petits fours, while Melos' period musicians and the Mallon workshop participants perform. St George's Hall, 129 Wellington, **Kingston**. Information: 613-767-7245; Ljs2@queensu.ca; www.melos.ca $25(door).
- Nov 20 6:00: **Canadian Music Centre.** *Key Change.* Fundraiser featuring the Hilario Duran Trio. A unique evening with an intimate concert, delectable treats highlighting Canada's culinary offerings, delicious ales and wine, silent auction. 20 St. Joseph St. 416-961-6601 x201. $150 ticket/donation with $125 tax receipt.
- Nov 22 6:00: **Japanese Canadian Cultural Centre.** *Sixth Annual Sakura Gala Benefit for the Legacy Campaign.* Collaborative performance with the Ron Davis Jazz Quartet at the Sakura Ball, honouring Japanese diplomat Chiune Sugihara, and Henry Zagdanski representing the Jewish community in Toronto. 6:00: general reception; 7:00: dinner. Kobayashi Hall, Japanese Canadian Cultural Centre, 6 Garamond Court. 416-249-0788. $500; $5000 (gala patron table for 10 guests).
- Nov 23 3:00: **Amici Chamber Ensemble.** *Alla Zingarese.* A celebratory gala with the magic of gypsy style and composers who were undoubtedly alla zingarese! Includes silent auction, food & wine. Julie Nesrallah, soprano/host; Jonathan Crow, violin; Joaquin Valdepeñas, clarinet; Neil Deland, horn; David Hetherington, cello; Serouj Kradjian, piano. Conservatory Theatre, 273 Bloor St. West. 416-408-0208. $80.
- Nov 26 4:00: **Canadian Music Centre.** *Nonclassical Global.* The CMC is proud to be one of five venues in five different countries coming together to celebrate the tenth anniversary of Gabriel Prokofiev's label, Nonclassical. For the first time, Nonclassical will present as a transcontinental live streamed event, where audiences will get a glimpse of the

VENUE RENTAL
- in the heart of Yorkville
- historical heritage building
- Steinway Grand Piano
- recital and special events
- lighting and sound systems
- accomodates caterers
- reasonable rates

35 Hazelton Avenue, **Heliconian Hall**
416-922-3618 rentals@heliconianclub.org

PASQUALE BROTHERS
DOWNTOWN LTD.

PURVEYORS OF FINE FOOD & CATERING
(416) 364-7397 WWW.PASQUALEBROS.COM

diverse alt-classical scenes reaching across the globe in 2014. 20 St. Joseph St. 416-961-6601 x201. Free before 6pm; $10 cover after 6pm. 18+ event.

● Dec 7 6:00: **The Minstrel Foundation for Music & Arts Advancement**. *Sip, Savour & Celebrate.* 16th annual fundraising event to fund music lessons, Christmas, March Break and Summer Music Camps and scholarships for advanced education, for the benefit of youth in inner city and new immigrant communities across Toronto. Wine tasting, hot and cold appetizers and holiday cocktails. Entertainment by the Humber College Community Jazz Band, Minstrel graduate Thomson Egbo-Egbo and the Minstrel student award winners for 2014. Canada's National Ballet School, 400 Jarvis St. 416-944-8244. www.minstrelfoundation.org $150

Competitions

● Nov 1 (deadline to apply): **Etobicoke Philharmonic Orchestra.** *Young Composers Competition 2014.* Canadian composers ages 32 and under. Winning composition will be performed by the ETO; cash prizes presented. 416-239-5665. For details: jmonk@eporchestra.ca; www.eporchestra.ca

● Nov 28 (deadline to apply): **Toronto Sinfonietta.** Ninth annual concerto competition for the best performance of a solo work with orchestra. Gala concert of competition winners is Sat Feb 21, 2015. Age categories: under 16, 16-19. Rules and application forms at www.torontosinfonietta.com

Lectures, Salons, Symposia

● Nov 1 8:00: **Royal Conservatory of Music/ Songwriters Association of Canada**. *Music Mix: Bluebird North*. Canadian songwriters discuss the songwriting process and the stories behind the songs. Blair Packham, host. Conservatory Theatre, 273 Bloor St. W. 416-408-0208. $25.

● Nov 2 2:00: **Toronto Opera Club.** *Canadian Opera Stars at Covent Garden.* Visual presentation by guest speaker Wayne Gooding, editor of *Opera Canada*. Room 330, Edward Johnson Bldg., Faculty of Music, 80 Queen's Park. 416-924-3940. $10.

● Nov 3, 10, 17, 24 7:00: **Miles Nadal JCC.** *Kevin Courrier Spins the Beatles.* In this lecture series with film clips, Kevin Courrier examines how the Beatles' music created both dreams and nightmares in their pursuit of an artificial paradise, 'Nowhere Land', built on the principles of pleasure and fulfillment. Based on *Artificial Paradise: The Dark Side of The Beatles' Utopian Dream* (Greenwood-Praeger, 2009). 750 Spadina Ave. 416-924-6211 x606 www.mnjcc.org Info: esthera@mnjcc.org Single lecture drop in: $12; $6 for students (+HST).

● Nov 4 6:00: **Royal Conservatory of Music/ Neuberger Holocaust Education Week.** *Musical Collaboration.* Performance of chamber music by the ARC Ensemble (Artists of The Royal Conservatory) featuring works by Polish exile Jerzy Fitelberg, followed by a discussion that focuses on the actions of musical collaborators during the Third Reich, the political and moral responsibilities of the artist, and on whether one can separate belief and behaviour from artistic achievement. How do we measure an individual's accountability and at what point, if ever, can their conduct be excused? Panelists include Alexander Neef (General Director of the Canadian Opera Company) and Simon Wynberg (Artistic Director of the Royal Conservatory's ARC Ensemble); chaired by HEW 2014 Scholar-in-Residence Doris Bergen (Chancellor Rose and Ray Wolfe Professor of Holocaust Studies at the University of Toronto). Four Seasons Centre for the Performing Arts, 145 Queen St. West. 416-363-8231. Registration required as of September 29. $18. Proceeds support Neuberger Holocaust Education Week.

● Nov 8 9:00am - 4:00pm: **Ontario Suzuki Association.** *Every Child Can! A Suzuki Association of the Americas course: Introduction to Suzuki Education.* For teachers, parents, prospective teachers of any instruments and others interested in education, Margot Jewell provides an inspiring, in-depth look at the Suzuki approach to teaching and learning. Spring Garden Baptist Church, 112 Spring Garden Ave. SAOConference2014@gmail.com $150.

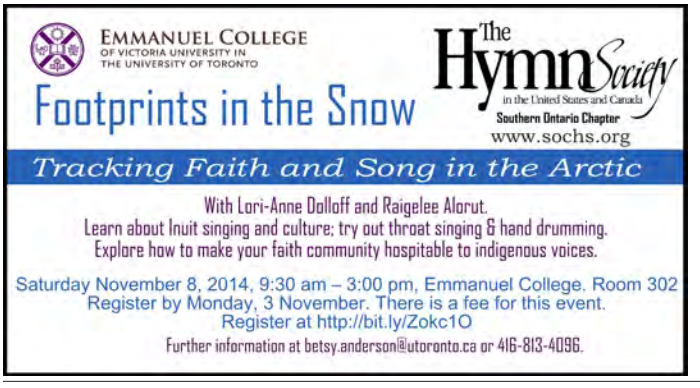
● Nov 8 10:00am - 4:00pm: **Southern Ontario Chapter of the Hymn Society/ Emmanuel College.** *"Footsteps in the Snow: Tracking Faith and Song in the High Arctic."* Lori-Anne Dolloff, Associate Professor, Music Education at the University of Toronto Faculty of Music, will share experiences derived from her work with the Cathedral faith community in Iqaluit, tracing colonial and post-colonial influences on the music used in worship today. Emmanuel College, Victoria University, University of Toronto, 75 Queen's Park Cres. To register: www.emmanuel.utoronto.ca/coned.htm

● Nov 11 1:30: **Oakville Opera Guild.** *Tea with Opera: 'The Slavic Sound.'* Lecture by Don Gillies with the assistance of Maika Hanus. Oakville Central Library Auditorium, 120 Navy Street Oakville. 905-337-0477. $10 (minimum donation). Proceeds toward scholarship awarded annually to a young Canadian singer studying at U of T Opera Division.

● Nov 12 – 26 (Wednesdays), 6:30–8:00pm: **Royal Conservatory of Music.** *History of Cabaret: A 3-week course.* Journey into the heart and history of cabaret! Get to know the composers, lyricists, performers, and related art forms such as vaudeville and burlesque. 273 Bloor St. W. 416-408-2825. $115.

● Nov 15 2:00: **Toronto Mahler Society.** *Bernstein's Mahler and Nielsen's Symphony – A profile of conductor Leonard Bernstein to present his approach to Mahler's work in audio and video demonstration.* An introduction to Carl Nielsen and his symphonies to coincide with Toronto Symphony Orchestra concerts of Nielsen's symphony under Thomas Dausgaard. Locke Library, 3083 Yonge St. For details: www.torontomahlersociety.org 416-993-9298. Free(members); $5(non-members). Refreshments provided.

● Nov 19 7:00: **North York Central Library.** *Canadian Opera Company Talk: Don Giovanni.* Join Wayne Gooding, editor of Opera Canada magazine, as he delves into Mozart's Don Giovanni which will be presented in a new production by the Canadian Opera Company this



winter. North York Central Library Auditorium, 5120 Yonge St. 416-395-5639 to register. Free.

● Nov 20 7:00: **Arraymusic.** *Lecture on Ann Southam by Tamara Bernstein.* Music writer, lecturer and concert curator Tamara Bernstein presents an in-depth lecture on the life and music of composer Ann Southam. This event coincides with the acquisition and launch of Southam's LP collection, a rare and rich insight into this brilliant composer's aesthetic and life. Bernstein will use some of the almost 300 titles as illustrations in the talk. The Array Space, 155 Walnut Ave. (2nd floor). 416-532-3019. PWYC.

● Nov 21 7:00: **Soundstreams.** *Salon 21: Old Instruments, New Music*. Special guests from The Toronto Consort perform on ancient instruments in contemporary and experimental ways. Gardiner Museum, 111 Queen's Park. 416-504-1282. PWYC.

● Dec 2 to Dec 16 (Tuesdays), 10:00am–12:00 noon: **Royal Conservatory of Music**. *The Glorious Music of Christmas: A 3-week course.* Delve into the rich treasury of music from all ages, from Handel's *Messiah*, to J.S. Bach's *Christmas Oratorio*, favourite carols, and more! 273 Bloor St. W. 416-408-2825. $160.

Master Classes

● Nov 3 7:00: **University of Toronto Faculty of Music.** *Opera Master Class with Catherine Wyn-Rogers, John R. Stratton visitor in music.* Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-408-0208. Free.

● Nov 4 12:10: **University of Toronto Faculty of Music.** *Art Song Master Class with Catherine Wyn-Rogers, John R. Stratton visitor in music.* Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-408-0208. Free.

● Nov 15 10:00am: **RCCO Toronto.** *Organ Master Class with Isabelle Demers.* Four students perform a variety of repertoire for the pipe organ. Lawrence Park Community Church, 2180 Bayview Ave. 416-489-1551. Free.

Screenings

● Nov 14 8:00: **Vox Metropolis**. *"Silent Films / New Music".* Featuring Buster Keaton's "Sherlock Jr." with new music by classical-crossover ensemble Vox Metropolis (David Jones (piano/violin), Kirk Starkey (cello/guitar), Sara Traficante (flutes/saxophone). Performed live to picture. Church of St. John the Evangelist, 320 Charlton Ave. W. **Hamilton**. Tickets online: www.brownpapertickets.com/event/901315 or at La Jardinère, 246 Locke St. S. $20; $15(senior); $10(students).

● Nov 19 7:30: **Hamilton Philharmonic Orchestra/Zoetic Theatre.** *The Red Violin (1998).* Film centres on a violin created in 1681 by a Cremonese master violin maker for the birth of his child, spanning four centuries and five countries as it tells the story of a mysterious violin and its many owners. Starring Colm Feore, Samuel L. Jackson and Don McKellar. Pre-Film Feature: Enjoy a demonstration on the violin by an HPO musician as they talk about the intriguing history and use of this important orchestral instrument. The Zoetic Theatre, 526 Concession St. (at Upper Wentworth) **Hamilton**. 905-526-7756.

● Nov 25 6:30: **Royal Conservatory of Music/Hot Docs Canadian International Documentary Festival.** *Vladimir Horowitz: The Last Romantic (1985).* Features intimate performances from the home of the award-winning classical pianist Vladimir Horowitz; directed by the renowned Maysles brothers. Also: *Two Hands: The Leon Fleisher Story*. Pianist Leon Fleisher will participate in a post-screening Q&A. Bloor Hot Docs Cinema, 506 Bloor Street W. 416-637-3123; www.bloorcinema.com $15; $12(Bloor members).

● Dec 6 3:00: **Arraymusic.** *Udo Kasemets - Uncompromising Experimentalist - Day One.* ● A tribute to one of Toronto's most respected thinkers and composers. Features a screening of Kasemets' piano concerto. Written for Array's pianist Stephen Clarke and performed by Toronto's New Music Concerts, this DVD contains the definitive performance of the work and an interview with Kasemets. Then, a film by Mani Mazinani puts together this fine multimedia artist and Kasemets' solo piano work. During the afternoon an animated video that accompanies Kasemets' *Calendar Round*, based on the Mayan calendar, will play. The Array Space, 155 Walnut Street (2nd floor). 416-532-3019. $10.

Singalongs, Jams, Circles

● Nov 1 8:00: **Arraymusic.** *Evening of Improvisation.* With artistic director Rick Sacks, some of Toronto's finest musicians, friends and out-of-town guests, heralding a return to the Columbia U Radio jams or the great tradition of CCMC Music Gallery evenings. The Array Space, 155 Walnut St. (2nd floor). 416-532-3019. PWYC.

● Nov 22 10:30am – 1:00: **Toronto Mendelssohn Choir.** *Singsation Saturday: Christmas Carols and Hymns.* Join guest conductor Matthew Otto and members of the TMC for a choral sing-along of popular seasonal music. Bring your voice and good cheer, and we'll provide the music. St. Anne's Anglican Church, 270 Gladstone Ave. 416-598-0422 x223. $10 (includes refreshments).

● Dec 2 8:00: **Arraymusic.** *Evening of Improvisation.* With artistic director Rick Sacks, some of Toronto's finest musicians, friends and out-of-town guests, heralding a return to the Columbia U Radio jams or the great tradition of CCMC Music Gallery evenings. The Array Space, 155 Walnut Street (2nd floor). 416-532-3019. PWYC.

Spoken Word, Performance Art

● Nov 1 8:00: **New Adventures in Sound Art.** *Terminal Noise.* A program of sound art works considers the links between the deceased and the living in this All Saint's Day concert; followed by a noise art performance by the live electronics duo Mugbait. Featured is Gelded Eyes performed by Mugbait, and works by Norah Lorway, Dan Tramte, Vanessa Sorce-Lévesque and Nick Storring. NAISA Space, 601 Christie St. #252. www.soundplay.ca $10.

● Nov 3 7:00: **New Adventures in Sound Art.** *New Music 101: Reference Library Mobile Performance.* Works from past NAISA performances will be the basis for exploring the acoustics of the Toronto Reference Library with a mobile performance walk using Audio Spotlight directional speakers. Toronto Reference Library, 789 Yonge St. www.soundplay.ca Free

● Nov 8 7:00: **Toronto Gilbert and Sullivan Society/Dickens Fellowship.** *Charles Dickens meets Gilbert and Sullivan – an evening of song and story – indeed!* St. Andrews United Church, 117 Bloor St. East. 416-763-0832. Non-members $5. All welcome.

● Nov 21 7:30: **Kitchener-Waterloo Symphony/Words Worth Books.** *Intersections with authors Miriam Toews and Wayne Grady.* Features a reading of excerpts from each award-winning author's novels accompanied by musical selections to complement the work; led by KWS music director Edwin Outwater. Conrad Centre for the Performing Arts, 36 King St. W., **Kitchener**. 519-745-4711; 888-745-4717; kwsymphony.ca $35; $14 (students). Also Nov 22.

● Nov 22 7:30: **Kitchener-Waterloo Symphony/Words Worth Books.** *Intersections with authors Miriam Toews and Wayne Grady.* See Nov 21.

Workshops

● Nov 1 2:00: **CAMMAC Toronto Region.** *Cello Workshop led by Sybil Shanahan*. Focusing on excerpts from orchestral repertoire. Northern District Library, 40 Orchard View Blvd. 416-386-0258. $30; $25(members).

● Nov 1 4:00: **Musikay Early Music Ensemble.** Join us to read through the heavenly music of Guillaume Dufay and Giovanni Pierluigi da Palestrina that will be performed at our first concert. A wonderful learning experience and an opportunity to sing with professional singers. Grace Lutheran Church, 304 Spruce Street, Oakville. 905-825-9740. Free.

● Nov 8 9:30am - 4:30pm: **Melos.** *Kevin Mallon Workshop on French Baroque Music.* Baroque violinist and conductor, Kevin Mallon, leads a workshop on the playing of French baroque music. The workshop was offered by audition or invitation (registration by Sept 30), to professional instrumentalists and advanced students of strings, baroque flute, recorder, and oboe (all playing at A415). Open to anyone interested in auditing (Register by Nov 7.) Participants also perform at Melos's Nov 16 Fundraising Tea and Concert (see Galas and Fundraisers). St. George's Hall, 121 Wellington St. **Kingston**. Contact: Holly Gwynne-Timothy, 613-767-7245.

● Nov 8 1:00: **Tafelmusik.** *Sing-Along Messiah Workshop.* Join fellow amateur singers and be put through the paces by Tafelmusik's Ivars Taurins, baroque specialist and conductor. Taurins will work with the participants, giving new insight into a selection of choruses from Handel's *Messiah*. Participants will be seated according to their appropriate sections – soprano, alto, tenor, and bass – each led by a member of the Tafelmusik Chamber Choir. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-6337. www.tafelmusik.org

● Nov 11 12:10: **U of Toronto Faculty of Music.** *Performance class for singers: "Songs of Requiem and Light."* With Mia Bach and singers from the third-year oratorio class. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-408-0208. Free.

● Nov 14 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 (entrance off Belsize). 416-480-1853. Guests: $15; members: free. Refreshments included.

● Nov 16 1:00 to 4:00: **Arraymusic / The Evergreen Club Contemporary Gamelan.** *Array/Evergreen Community Gamelan Meet Up #3.* This fun, hands-on Meet Up brings people together to play beautiful Indonesian instruments, along with a huge collection of percussion instruments (gongs, bowls, vibes, marimba, drums, djembe, congas, bells, chimes, shells and more). The Array Space, 155 Walnut Ave. (2nd floor). 416-532-3019. $10.

● Nov 18 7:00: **North York Central Library.** *Blues Poetry.* Blues poetry is a fusion of the blues music genre and the African American oral tradition. Using the library's collection, award-winning blues artists Diana Braithwaite & Chris Whiteley, and musicologist, guitarist Mike Daley perform the work of Langston Hughes and others. North York Central Library Auditorium, 5120 Yonge St. 416-395-5639 to register. Free.

● Nov 23 2:00: **CAMMAC Toronto Region.** *Reading for Singers and Instrumentalists.* Schubert: Mass in A flat. Stephane Potvin, conductor. Christ Church Deer Park, 1570 Yonge St. 416-482-6562. $10; $6(members).

● Nov 25 12:10: **U of Toronto Faculty of Music.** *Performance class for singers: "Louis Spohr (1784-1859) and His Contemporaries."* Students in Collaborative Piano and Voice Studies with Steven Philcox, Head of Collaborative Piano. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-408-0208. Free.

● Dec 2 12:10: **U of Toronto Faculty of Music.** *Performance class for singers: Songs of the Season.* Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-408-0208. Free.

● Dec 5 7:30: **CAMMAC Recorder Players' Society.** Renaissance *and Baroque Workshop for recorders and other early instruments*. Coach: Janos Ungvary. Mount Pleasant Road Baptist Church, 527 Mount Pleasant Rd (entrance off Belsize). 416-480-1853. Guests $20; members $5. Refreshments included.

● Dec 6 2:00: **Musikay Early Music Ensemble.** *How to Handle Messiah.* Explore the performances practices for Handel's masterwork. We will learn the different ways to interpret the different movements of Messiah, including the tempo markings, articulations, relationship to the text. We sing the choruses and solos of Messiah. We will also listen to recorded interpretations and discuss the pros and cons of different versions. 304 Spruce St. Oakville. 905-825-9740.

MUSICAL THEATRE

As you flip through our daily listings this month, you may notice the conspicuous absence of one very important genre in our city's musical life. So where, you might be wondering, has all the musical theatre gone? **It's all right here**. With different venues, different presenters and much longer runs than your average classical concert, we've decided to try to do southern Ontario's musical theatre scene justice and attempt a listings style that is a little different. Here follows the presenters, titles, run dates and venues of musical theatre productions this month, plus where you can go to find out the details.

In the GTA

- **Acting Up Stage Company:** *UnCovered: Billy Joel & Elton John*. Wed Nov 12 and Thu Nov 13, TELUS Centre for Performance & Learning, Koerner Hall. actingupstage.com.
- **Brampton Music Theatre:** *Les Misérables*. Runs Thu Nov 6 to Fri Nov 14, The Rose Theatre, **Brampton**. rosetheatre.ca.
- **Canadian Stage:** Co-presented with MOonhORsE Dance Theatre: *Older & Reckless*. Runs Thu Nov 6 to Sun Nov 9, Berkeley Street Theatre. canadianstage.com.
- **Canadian Stage:** *opus*. Runs Wed Nov 12 to Sun Nov 16, Bluma Appel Theatre. canadianstage.com.
- **Clarkson Music Theatre:** *Young Frankenstein*. Runs Fri Nov 21 to Sun Nov 30, Meadowvale Theatre, **Mississauga**. mtix.ca.
- **Compañía MARIA SERRANO**: *Volver a FlamenTango*. Fri Nov 21, John Bassett Theatre, Metro Toronto Convention Centre. 1-855-985-5000.
- **Curtain Call Players:** *Cabaret*. Runs Fri Nov 7 to Sat Nov 15, The Fairview Library Theatre. curtaincallplayers.com.
- **encore entertainment:** *As Canadian As... Timmies!* Sat Nov 1, George Weston Recital Hall, Toronto Centre for the Arts. encoreshows.com.
- **Lower Ossington Theatre**: *Evita*. Runs Sat Nov 1 to Fri Nov 14, Lower Ossington Theatre. lowerossingtontheatre.com.
- **Lower Ossington Theatre**: *Pinkalicious The Musical*. Runs Sun Nov 2 to Sun Jan 25, Lower Ossington Theatre Studio. lowerossingtontheatre.com.
- **Lower Ossington Theatre**: *Jesus Christ Superstar*. Runs Thu Dec 4 to Sun Jan 25, Lower Ossington Theatre. lowerossingtontheatre.com.
- **Mirvish.** *The Book of Mormon*. Runs until Sun Nov 30, Princess of Wales Theatre. mirvish.com.
- **National Dance Theatre Company of Jamaica:** *Tribute to Rex*. Tue Nov 4, Sony Centre for the Performing Arts. sonycentre.ca.
- **Necessary Angel Theatre Company:** *What Makes a Man*. Runs until Sun Nov 2, Berkeley Street Theatre. necessaryangel.com.
- **Randolph Academy for the Performing Arts:** *Curtains*. Runs Tue Dec 2 to Sat Dec 6, Annex Theatre. randolphacademy.com.
- **Ross Petty Productions**: *Cinderella: The Gags to Riches Family Musical*. Runs Fri Nov 21 to Sun Jan 4, Elgin Theatre. rosspetty.com.
- **Scarborough Music Theatre:** *The King and I*. Runs until Sat Nov 15, Scarborough Village Theatre. theatrescarborough.com.
- **Sheridan College Theatre:** *Little Women*. Runs Thu Nov 27 to Sun Dec 7, Studio Theatre, **Oakville**. sheridancollege.ca.
- **Sheridan College Theatre:** *Hello, Dolly!* Runs Tue Nov 25 to Sun Dec 7, MacDonald-Heaslip Hall, **Oakville**. sheridancollege.ca.
- **Soulpepper:** *Soulpepper Cabaret Series*. Runs Saturdays Nov 1 to Nov 29, TD Studio. soulpepper.ca.
- **Soulpepper:** *Spoon River*. Runs until Sat Nov 15, Young Centre for the Performing Arts. soulpepper.ca.
- **Steppin Out Theatrical Productions**: *Annie*. Runs Thu Nov 20 to Sun Nov 23, Richmond Hill Centre for Performing Arts. steppinout.ca.
- **Tarragon Theatre:** *Sextet*. Runs Wed Nov 12 to Sun Dec 14, Tarragon Theatre. tarragontheatre.com.
- **Toronto Dance Theatre:** *Triple Bill*. Runs Tue Nov 4 to Sat Nov 8, Fleck Dance Theatre. tdt.org.
- **Wakka Wakka Productions/The Nordland Visual Theatre:** *Fabrik: The Legend of M. Rabinowitz*. Runs Wed Nov 5 to Sun Nov 16, Toronto Centre for the Arts. hgjewishtheatre.com.

Beyond the GTA

- **Drury Lane Theatrical Productions:** *The Mikado*. Runs until Sat Nov 29, Drury Lane Theatre, **Burlington**. drurylane.ca.
- **Oshawa Little Theatre:** *Les Misérables*. Runs Thu Nov 20 to Sat Dec 13, Oshawa Little Theatre, **Oshawa**. oshawalittletheatre.com.
- **Theatre Ancaster:** *Jesus Christ Superstar*. Runs Fri Nov 21 to Sat Dec 6, Ancaster High School, **Ancaster**. theatreancaster.com.
- **VOS Theatre:** *White Christmas*. Runs Thu Nov 6 to Sat Nov 15, Victoria Hall, **Cobourg**. vostheatre.com.

We want your feedback! Which theatres do you want to hear more about? Would you prefer musical theatre in our daily listings? What about musical theatre interests you?

Send us an email with comments to publisher@thewholenote.com, or write to:

WholeNote Media Inc
Centre for Social Innovation
720 Bathurst St. Suite 503
Toronto, ON
M5S 2R4

the WholeNote

Presenters and Readers take note!

The upcoming issue is our year-end double issue. It will cover listings from December 1, 2014 to February 7, 2015. There is NO JANUARY ISSUE of *The WholeNote*.

The deadlines for the December/January issue are as follows:

Free Event Listings Deadline
6pm Saturday November 8
Display Ad Reservations Deadline
6pm Saturday November 15
Classifieds Deadline
6pm Monday November 24
Advertising Materials Due
6pm Tuesday November 18

The remainder of our 20th season is as follows:

▸ **Vol 20 No 5 covers Feb 1 to Mar 7, 2015**
Ad bookings: January 15
Street: Thursday January 29

▸ **Vol 20 No 6 covers Mar 1 to Apr 7, 2015**
Ad bookings: February 15
Street: Friday February 27

▸ **Vol 20 No 7 covers Apr 1 to May 7, 2015**
Ad bookings: March 15
Street: Tuesday March 31

▸ **Vol 20 No 8 covers May 1 to Jun 7, 2015**
Ad bookings: April 15
Street: Thursday April 30
(includes CANARY PAGES DIRECTORY)

▸ **Vol 20 No 9 covers Jun 3 to Sept 7, 2015**
Ad bookings: May 15
Street: Wednesday June 3
(includes GREEN PAGES DIRECTORY)

Don't forget, we also have *HalfTones*, our mid-month newsletter with news, contests, late listings and more!

▸ **Vol 2 No 3: Monday November 17, 2014**
▸ **Vol 2 No 4: Thursday December 11, 2014**
▸ **Vol 2 No 5: Tuesday January 6, 2015**
▸ **Vol 2 No 6: Wednesday February 11, 2015**
▸ **Vol 2 No 7: Thursday March 12, 2015**
▸ **Vol 2 No 8: Tuesday April 14, 2015**
▸ **Vol 2 No 9: Thursday May 14, 2015**
▸ **Vol 2 No 10: Wednesday June 17, 2015**
▸ **Vol 2 No 11: Tuesday July 7, 2015**
▸ **Vol 2 No 12: Tuesday August 11, 2015**

Please contact **halftones@thewholenote.com** with any HalfTones inquiries.

AUDITIONS & OPPORTUNITIES

AVAILABLE PRO BONO POSITIONS FOR MUSICIANS AT THE KINDRED SPIRITS ORCHESTRA: Associate (or 2nd) Trumpeter, Associate (or 2nd, tenor) Trombonist, 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@KSOrchestra.ca and visit www.KSOchestra.ca for more information.

BASS SECTION LEAD NEEDED for St. Andrew's United Church in Brantford. Contact Greg Walshaw at standrewsucmusic@gmail.com, or 519-752-5823. www.standresbrantford.com This is a paid position.

CHOPS FLOPPY? SIGHT READING GONE? Why not come down to the 48th Highlanders of Canada Brass & Reed Band, and get back in shape? We need clarinets and saxophones and the odd trombone. Tubas more than welcome. There is minimal military hassles and we have fun doing what we all love to do – PLAY. Call Mike at 905 898-3438 or buskers.jazz@rogers .com. Moss Park Armouries, Tuesday nights from 8-10.

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.

DO YOU DRIVE? DO YOU LOVE THE WHOLENOTE? You can share the love and earn a little money at the same time. The WholeNote occasionally adds new drivers with vehicles to our list of stalwart wonderful people who reliably deliver our magazines, 9 times a year, rain or shine (or snow!) to locations in the GTA and well beyond. If you'd like to be on the list please contact circulation@thewholenote.com.

NORTH YORK CONCERT ORCHESTRA is interested in welcoming new players for the 2014-15 season. We are a community orchestra which rehearses throughout the year on Weds. nights, York Mills Collegiate in Don Mills. There are four subscription concerts and several outreach opportunities. Especially interested in hearing from violinists and string bass players. Please contact personnel@nyco.on.ca for further information.

POSITION FOR ORFF / EARLY CHILDHOOD EDUCATOR: The Kingsway Conservatory of Music is looking for a dynamic and experienced Orff/Early Childhood Music instructor for Saturday classes (possibility of other days). Kodaly and Eurythmics training an asset. Please send cover letter/resume to sharonkcm@bellnet.ca or call 416-234-0121 Ext. 221.

INSTRUCTION & COURSES

FLUTE LESSONS with experienced and highly trained teacher. Contact Dr. Izabella Budai at 416-881-7972 or www.izabellabudai.com. All levels and ages welcome.

FLUTE, PIANO, THEORY LESSONS, RCM EXAM PREPARATION: Samantha Chang, Royal Academy of Music PGDip, LRAM, ARCT. 416-293-1302, samantha.studio@gmail.com. www.samanthaflute.com.

NOW ACEPTING PRIVATE STUDENTS: International Concert Pianist: 30 years teaching experience, formerly faculty at the Royal Conservatory of Music and University of Toronto, now accepting students, all ages and levels welcome. Central location. helena.music.studio@gmail.com, 416-546-6664. www.about.me/helena_bowkun

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 LESSONS IN ALL LEVELS OF RUDIMENTS, THEORY AND PIANO in central Burlington. Please contact Natalie at 888-359-5670.

VOICE LESSONS – experienced, professional & supportive teacher. All ages & levels, adult beginners welcome. Contact: Grant Allert B.mus. 416-910-9605, grantallert@hotmail.com

WARMHEARTED PIANO TEACHER with sterling credentials, unfailing good humor, and buckets of patience. Royal Conservatory washouts and shy or overwrought teens/adults especially welcome. Lovely Cabbagetown studio, with German grand and Kleenex. Testimonials: "Best teacher ever!" - Riverdale girl, age 14. "Bach is more affordable than talk therapy!" - Beaches fellow, 40s. "Beats studying with those Quebec nuns!" - Rosedale lady, age withheld. Peter Kristian Mose, 416-923-3060. www.MoseMusicalArts.com. My students have never won any prizes, except for love of music. (And loyalty.)

INSTRUMENTS: FOR SALE / WANTED

FRENCH HORN FOR SALE: One-of-a-kind double horn (Reynolds prototype for Selmer), one owner since 1978, excellent condition. Suitable for advanced student or working musician. jack@thewholenote.com

HARPSICHORD: 1965 single manual John Morley. Refinished top, re-glued sound board, some new strings. Full history and documentation. advertised at $6500, but NO REASONABLE OFFER REFUSED - MUST SELL. View in Toronto. 416-927-7059

Lorée OBOE & ENGLISH HORN stolen from car on Sept 11 2014, Bloor/Bathurst area. $700 reward for information leading to return of these instruments. Serial #'s: oboe TA 78, English horn HV 25. Please call Karen 416-656-4312 or 416-323-2232 x.26

TWO TIMPANI FOR SALE 26' by 29' Ludwig Standard Series Copper shells with tuning gauges. $1,000.00 to $2,000.00 each. Contact www.dundasvalleyorchestra.ca.

WHILE YOUR GUITAR GENTLY WEEPS: Garage band days just a hazy memory? Your lovely old guitar / violin / clarinet is crying out to be played! There's someone out there who'd love to love it, and give it new life. Sell your unused instruments with a WholeNote classified ad: contact classad@thewholenote.com.

MUSICIANS AVAILABLE

ARE YOU A PARTY ANIMAL? The WholeNote gets inquiries from readers seeking musicians to provide live music for all kinds of occasions. We can't recommend your ensemble, but YOU can! Contact classad@thewholenote.com by November 24 and book your ad for the December & January combined edition!

BARD – EARLY MUSIC DUO playing recorder and virginal available to provide background atmosphere for teas, receptions or other functions – greater Toronto area. For rates and info call 905-722-5618 or email us at mhpape@interhop.net.

SERVICES

ACCOUNTING AND INCOME TAX SERVICE for small business and individuals, to save you time and money, customized to meet your needs. Norm Pulker, B. Math. CMA. 905-251-0309 or 905-830-2985.

DO YOU HAVE PRECIOUS MEMORIES LOST ON OLD RECORDS, TAPES, PHOTOS etc.? Recitals-gigs-auditions-air checks-family stuff. 78's-cassettes-reels-35mm slides-etc. ArtsMediaProjects will restore them on CD's or DVD's. Call George @ 416-910-1091.

VENUES AVAILABLE / WANTED

ARE YOU PLANNING A CONCERT OR RECITAL? Looking for a venue? Consider Bloor Street United Church. Phone: 416-924-7439 x22. Email: tina@bloorstreetunited.org.

PERFORMANCE / REHEARSAL / STUDIO / OFFICE SPACE AVAILABLE: great acoustics, reasonable rates, close to Green P Parking, cafés & restaurants. Historic church at College & Bellevue, near Spadina. Phone 416-921-6350. E-mail ststepheninthefields@gmail.com

NEED HELP WITH YOUR TAXES?
Specializing in personal and business tax returns including prior years and adjustments
HORIZON TAX SERVICES INC.
1-866-268-1319 • npulker@rogers.com
www.horizontax.ca
• free consultation • accurate work • pickup & delivery

Children's Piano Lessons
Friendly, approachable – and strict!
Liz Parker
416.544.1803
liz.parker@rogers.com
Queen/Bathurst

WholeNote CLASSIFIEDS really deliver – in print and online.

Just $24, for 20 words or less
$1.20 for each additional word
Discounts for multiple insertions
Book now for the combined December / January issue and reach *The WholeNote*'s thousands of musically engaged readers – people just like YOU!
Deadline: Monday November 24
Contact: classad@thewholenote.com

IRCPA
INTERNATIONAL RESOURCE CENTRE FOR PERFORMING ARTISTS
TURNING POTENTIAL INTO ACCOMPLISHMENT

INTERNATIONAL RESOURCE CENTRE FOR PERFORMING ARTISTS
DID YOU KNOW!
workshops | hot topics
career planning | mentoring
no membership fees
CHECK US OUT!
416.362.1422
www.ircpa.net
ONTARIO ARTS COUNCIL CONSEIL DES ARTS DE L'ONTARIO

2014 Blue Pages Supplement

Music presenters get the chance to pitch their projects in our annual October Blue Pages issue, but the Blue Pages are available year-round, and musicmaking in southern Ontario happens around the clock and throughout the calendar. Here's a warm welcome for newcomers this month to *The WholeNote's* Blue Pages directory. To check out our full roster of members, please visit thewholenote.com/blue.

• *Amici Chamber Ensemble*

Amici Chamber Ensemble has celebrated over 25 years as one of Canada's finest and most distinguished chamber music ensembles. Clarinetist Joaquin Valdepeñas, cellist David Hetherington and pianist Serouj Kradjian invite some of the finest musicians to join them in innovative and eclectic programming, celebrating friendship through music. Amici's recordings have placed them among the world's best chamber musicians and garnered the ensemble two JUNO awards. The ensemble has toured extensively, with performances in Canada, Mexico and Europe.

Robin McLean
519-267-0636
robin@amiciensemble.com
amiciensemble.com

• *Flute Street*

Toronto's professional-level flute choir, Flute Street, under the artistic direction of flutist and music publisher, Nancy Nourse, presents a three-concert series in 2014/15, each featuring a distinguished guest artist.
The series opened on September 26 at Holy Trinity Church with "The Paganini of the Piccolo" featuring French piccolo superstar Jean-Louis Beaumadier, whose North American tour included performances in Montreal and at New York's Carnegie Hall.

The second concert, "Distinctively Canadian," a program of works by Canadian composers from all parts of the country, will be at the Music Gallery on January 31, 2015. Vancouver flutist and musical entrepreneur, Mark Takeshi McGregor, will be the guest artist and director of this concert.

At its the third concert, "And the Giant Began to Dance," at Christ Church Deer Park on April 12, 2015, Flute Street will perform under the direction of the distinguished American-Australian flutist, contra-bass flutist, pedagogue and flute choir specialist, Peter Sheridan.

Flute Street was formed in the spring of 2013 as "The Canadian Flute Association Professional Flute Choir," to perform at the June 2013 Canadian Flute Association convention in Oakville, Ontario.

Allan Pulker
416-778-7535
allanpulker@gmail.com

• *Moston Productions*

Moston Productions is a music production company based in Toronto, Ontario. Services include music and video production, music publishing, music licensing and concert bookings and promotion. Moston Productions releases recordings by Liona Boyd under the Moston Records label distributed by Universal Music Canada.

Liona Boyd, five-time JUNO award winner, "The First Lady of the Guitar," has introduced millions around the world to the art of classical guitar through her concerts, television specials and 23 recordings, many of which have gone gold and platinum. Liona is now an accomplished singer and songwriter while still integrating her classical guitar style into the new repertoire.

Her virtuoso talents have resulted in five JUNO awards, five Honorary Doctorates, the Order of Canada, the Order of Ontario and the Diamond Jubilee Medal. She is a five-time winner of the Guitar Player Magazine poll for best classical guitarist and has been inducted into their "Gallery of Greats." Liona Boyd lives in Toronto and now tours accompanied by guitarist Michael Savona.

Music licensing/concert appearance inquiries for Liona Boyd:
Cat McBride
705-928-0884
cat.mcmm@gmail.com
lionaboyd.com

• *Show One Productions*

The Canadian media have called her "an icon in the making," and "an intuitive impresario." For over a decade, Svetlana Dvoretsky and Show One Productions have brought to Canada some of the world's biggest classical music stars: Dmitri Hvorostovsky, Sondra Radvanovsky, Valery Gergiev and the Mariinsky Orchestra, the Rotterdam Philharmonic and Yannick Nézet-Séguin, conductor/violinist Vladimir Spivakov, conductor/violist Yuri Bashmet, soloists Olga Kern, Denis Matsuev, Mischa Maisky, the musical hilarity of Igudesman & Joo, actor John Malkovich, dance companies Les Ballets Trockadero de Monte Carlo, Tango Fire and Eifman Ballet, amongst others. The upcoming season includes German luminary Anne-Sophie Mutter with the Canadian debut of her ensemble, the Mutter Virtuosi; the first Toronto recital of the world-renowned violinist Vadim Repin; and the sensational return of Boris Eifman's company with his signature work *Anna Karenina* and a magnificent production of *Sleeping Beauty on Ice*. For more information, visit our website.

showoneproductions.ca

• *Sony Centre For The Performing Arts*

The Sony Centre, Toronto's first performing arts centre, has played a defining role in the cultural life of Toronto for more than 50 years. Today, Sony Centre's mission is to unite the global citizens of Toronto through great artistic experiences. The Sony Centre presents year-round programming including concerts, musical theatre, family entertainment, comedy and dance. With in-house catering and many completely customizable spaces, Toronto's iconic Sony Centre has also proven to be an ideal venue for product launches, town halls, holiday parties and fundraisers – it is truly where the world comes to play!

1-855-872-SONY (7669)
info@sonycentre.ca
sonycentre.ca

• *True North Records/Linus Entertainment*

True North Records was founded in 1969 by Bernie Finklestein. Featuring over 600 releases, 43 JUNO Awards and 37 gold and platinum records to its credit, True North is a unique Canadian recording company dedicated to fostering creativity among its artists.

Linus Entertainment is an independent music label specializing in jazz and pop music, based in Burlington, Ontario and founded in 2001.

David MacMillan
905-681-8160 x228
david@linusent.ca
linusentertainment.com

REMEMBERING

Massimo Nosetti

November 12, 2014 commemorates the one-year anniversary of Massimo Nosetti's sudden death. He was diagnosed only one month earlier with pancreatic cancer so when the news came, shock was felt around the world. Massimo was very much in demand and performed frequent solo and orchestral concerts in many of the world's important performance venues. He was a wonderful friend, a great organist, composer and educator. In dealing with the shock and grief of this news, there was a common theme running through all the comments that were shared among friends. Massimo was soft-spoken, courteous and unassuming. For someone with such amazing musicianship, there was never a hint of arrogance coming from him. Rather, he was humble, elegant and always understated. He was a shining example of how we should all conduct ourselves, knowing that life has a way of creating circumstances that could change everything. He was confident without being obnoxious or pretentious. To his friends and acquaintances alike, he was always supportive and gracious.

For me personally, Massimo was generous with his time, his music, and his support of Organix. He was world class and at this level, he could name his price and get it. Yet for me, he always said "Don't worry about it." He considered me one of his friends and treated me with much love and respect. He knew the challenges facing an independent producer of organ concerts in the "new world" but encouraged me to continue. He said that it was a jewel among music festivals, and "Organix is a fantastic music box where you find a huge amount of the most beautiful and varied music for the organ." He went on to say, "It's a perfect organization with the possibility for the performer to present music not very often heard." With such an endorsement, his last performance in Toronto was a magnificent concert of Rheinberger and Bossi works for organ and orchestra. This concert can be heard on the Organix website. Organix 12 presented Massimo with a 33-piece orchestra under the direction of Philip Sarabura. There was also solo trumpet and trumpet and organ with Michael Barth. All in all, that very special evening was a sparkling event, and while I had communicated with him often since then, it was the last time I saw him. What a great memory to hold!

On November 12, 2014, Organix will commemorate this anniversary with a very special gala concert featuring three organists and a choir. Maxine Thévenot from Albuquerque and Eugenio Fagiani and Omar Caputi, both from Italy, will perform organ segments while the Toronto Ecumenical Chorale under my direction will perform choral music, including a premiere of a piece that I wrote and dedicated to the memory of my friend.

For program details, please visit the website at organixconcerts.ca.

Gordon Mansell is the president, artistic director and organist of Organix Concerts Inc.

MUSICAL LIFE

My Musical Journey

LESLIE ASHWORTH

Leslie Ashworth

The last few years have been very exciting and busy for me in the world of music. Since first connecting with *WholeNote* magazine in January 2011, I can't begin to tell you about the wonderful people I have met, musicians I have played with, and orchestras that have helped me expand my love of music. I continue to be inspired by the amazing experiences I am grateful to have: from performing on beautiful stages to fundraising for various charities and not-for-profit organizations through music; from composing original pieces of music to producing two CDs and giving a portion of the proceeds to Free The Children; and from participating in international summer music festivals to developing my own music program for rehabilitation patients (which I will tell you about a little later).

I have enjoyed performing in Carnegie Hall as the gold medal winner of the American Association for the Development of the Gifted and Talented – what a gorgeous, historic hall. I also have played in many other beautiful venues such as Koerner Hall in Toronto, Isabel Bader Theatre, Walter Hall at the University of Toronto, Hamilton Place, Mississauga Living Arts Centre, George Weston Recital Hall, Metro Toronto Convention Centre, Rolston Recital Hall in Banff, Conservatoire de musique in Montreal, Vancouver Convention Centre and Convocation Hall at the University of Alberta.

This past summer, I participated in the prestigious Banff Masterclass Program in addition to the Aspen Music Festival and School, where I studied with Paul Kantor. Previous summer programs included the Young Artists Program at the Summer Music Institute of the Ottawa National Arts Centre, the Banff Centre's Strings Masterclass Program and the Summit Music Festival in Pleasantville, New York.

I am currently studying with Barry Shiffman, in my eighth year as a scholarship student in the Phil and Eli Taylor Academy for Performing Artists of the Royal Conservatory of Music in Toronto. I am also studying the viola in the Academy with Eric Nowlin and the piano (Licentiate Level of the RCM) with Dianne Werner. I am always greatly inspired by my incredible teachers and I adore being in the Academy – making music with fellow colleagues, playing for world-renowned artists (such as Donald Weilerstein, Victor Danchenko, Paul Kantor, Sylvia Rosenberg, Leon Fleisher, Brian Lewis, James Ehnes, Soovin Kim and James Boyd), and developing the musical foundation knowledge with ear training, theory and music history. It really is such a nurturing environment!

SUITE MELODY CARE

There is research which demonstrates the therapeutic value of music. Music and medicine go hand in hand as music creates magical moments that can calm, excite, and bring joy to those listening. Music can reach deeply inside people. It brings people together from all

ages and backgrounds, activates emotions, relieves symptoms, and overall gives patients something to focus on other than their health challenges.

For more than two years I have enjoyed giving very successful themed performances for patients on the rehabilitation floor at the Oakville Trafalgar Memorial Hospital. When I first began to perform at the hospital, I believed I was going to be playing background music for patients doing crafts. However, as I began to play, the patients became distracted from their crafts, in a good way; they wanted to sit and listen to the music. After a few sessions, word spread about the enjoyable music and patients began fighting for front row seats in the audience! Hearing and seeing firsthand how much the patients enjoyed the performances, I thought it would be wonderful to create a program so that other youth could do the same – the idea for Suite Melody Care was born! In the second semester of my Grade 11 year in high school, I decided to take Grade 11 online Leadership and Grade 12 online Entrepreneurship and further developed my idea – to create a venture plan, website, logo, slogan, and more for Suite Melody Care.

Suite Melody Care's purpose is to inspire youth to give back, to create positive change through music, and to bring joy to those experiencing difficult times during their recovery. As a result, Suite Melody Care will encourage talented, young musicians across the country to give back to their communities by performing in their local hospitals: taking patients on themed, musical journeys and sharing fun trivia with them. In addition, Suite Melody Care will also be available in DVD and CD formats as a product, in the near future.

Positioned as a not-for-profit program for rehabilitation patients, Suite Melody Care's target market will be patients in hospitals, their families, and their friends. People of any age can enjoy this program that brings talented, young musicians to perform for those who are unwell, in rehabilitation, or recovering from major illnesses or surgeries.

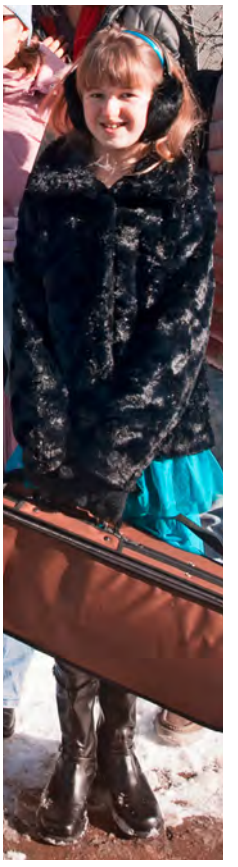
My goal is to establish Suite Melody Care in hospitals first in Ontario, and then across Canada – and maybe the world?! I would like musically talented youth to be actively involved in the program. I also hope to make the Suite Melody Care DVD/CD products successful – I will be donating a portion of the proceeds of the Suite Melody Care DVD/CDs to hospitals.

To all of those young aspiring musicians out there, I challenge you to take part in Suite Melody Care. By showcasing your musical talent in the community, we can raise the spirits of patients in hospitals, put smiles on their faces, assist patients in their rehabilitation and bring them musical performances to enjoy!! Contact me for more information on how to participate: ashworthproductions@gmail.com.

A LOOK INTO THE FUTURE

With the time having travelled so swiftly since my first time appearing in *WholeNote* back in January 2011, it is exciting to think of all of the memorable opportunities I have already experienced on my musical journey. Looking into the future, I have some exciting plans – I am already planning my third CD (which will include some special and different things, including some of my own original compositions!), linking up with another charitable organization in addition to my work with Free The Children and some more fun surprises to come!

The WholeNote first crossed paths with Leslie Ashworth as one of the 2011 Toronto Sinfonietta Concerto Competition winners.



Leslie Ashworth's in *The WholeNote*, February 2011.

November's Child
Stephanie Martin

MJ BUELL

Stephanie Martin lives in Toronto near Eglinton and Dufferin where "pasta meets rasta." Some of her other pastimes include yoga, French lessons, gardening, travelling and eating excellent food.

Canadian musician Stephanie Martin is a composer, conductor, organist, scholar, and consummate collaborator. While her musical values and appetites and curatorial instincts are deeply rooted in early music her work embraces much that is new. A busy associate professor of music at York University, Martin is the artistic director of Pax Christi Chorale, and the director of Schola Magdalena, an ensemble specializing in the chant and medieval polyphony for women's voices. She is also a past director of music at the historic church of Saint Mary Magdalene. Somehow in between it all she finds time to consort with chamber groups such as I Furiosi Baroque Ensemble, and maintains a vigorous blog on her website.

Other musicians in your family? Everyone in my large extended family has music in them. I come from the Mennonite heritage of singing a cappella in four parts at the drop of a hat.

Earliest memories of hearing music? I have a vivid and beautiful memory of sitting around a shining Christmas tree with my family singing "Silent night" in our old farmhouse. That could be the first time I realized what music was. My Dad had an extensive vinyl record collection. I remember particular recordings like Britten's *Young Person's Guide to the Orchestra*, and a wonderful kid's record called *Tubby the Tuba*. I recall being taken to live performances by my Dad, and often waking up after it was all over.

First memories of making music? As a wee child I started copying what I heard the adults doing. I'd pick out a tune on the piano and then make up my own songs – mostly about animals. My first composition was "Poor little horse in the stable." All my early works concerned animals.

And making music with others? Singing in the junior choir at Sackville United Church, conducted by my Mom. I remember that we were lifted beyond ourselves – a whole crowd of kids singing in a church basement sounding very strong and very sweet, and my own tiny voice fitting in as part of something big and wonderful.

Do you remember when you began to think of yourself as a career musician? Yes. I remember the exact moment. I was 12 years old and was allowed to sing in the Mennonite Mass Choir conducted by my Dad, for a performance of Handel's *Messiah*. Strangely it was not while singing, but while listening to the orchestra play the *Pastoral Symphony* that I had my epiphany. It was the double basses pulling out long low notes that drew me into a magical world. I said to myself "I have to find a way to do this for the rest of my life."

Please enjoy the expanded full-length interview with Stephanie Martin at ***thewholenote.com***

NEW CONTEST! Who is DECEMBER'S CHILD?

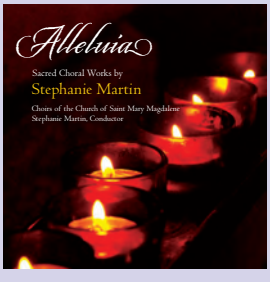
With The American Boychoir, 1987, Princeton New Jersey

In January this "littlest angel" (front row R), now a tenor, will portray a shepherd who's in love with a nymph.

Meanwhile there are three Messiahs on his horizon – one in Toronto Dec 16-21. Also, see our concert listings, Nov 28

Know our Mystery Child's name? WIN PRIZES! Send your best guess, by October 24, to musicschildren@thewholenote.com.

CONGRAULATIONS TO OUR WINNERS! HERE'S WHAT THEY WON



"Winter Nights", (Dec 6 & 7): The Pax Christi Chorale, led by Stepanie Martin, is joined by Michele Bogdanowicz, Sean Clark and Doug MacNaughton, for J.S.Bach's ***Christmas Oratorio Part II***; his ***Nun komm der Heiden Heiland***; and Stephanie Martin's own ***Winter Nights*** – a four- movement cantata for chorus, tenor soloist, strings, piano four hands, organ and percussion. **Victoria Geottler** and **Ron Greaves** each win a pair of tickets. ***Alleluia: Sacred choral works by Stephanie Martin,*** was recorded at The Church of St Mary Magdalene by their award winning choir. These 18 tracks of (mostly) unaccompanied choral beauty are new settings of Anglican liturgical texts derived from the Psalms, the Mass and the evening service of Benediction. Copies of this CD go to **Tatiana Voitovitch** and **Anne-Maria Pennanen.**

Schola Magdalena is a six-voice women's group dedicated to exploring chant and other medieval music, and new music for women's voices. Scola Magdalena, led by Stephanie Martin sings ***Compline for St. Cecilia***: plainchant and motets for women's voices at The Church of St. Mary Magdalene on Nov 21. ***Virgo Splendens – Medieval music for Women's Voices*** is their recent recording, and **Richard Diver** and **Julie Rahn** have each won a copy.

Music's Children gratefully acknowledges Abner and Shirley, Jennifer, Larry, and Tim.

NYOC NATIONAL YOUTH ORCHESTRA CANADA
ONJC ORCHESTRE NATIONAL DES JEUNES CANADA

auditions 2015

Summer Session
June 21st to August 12th, 2015

apply now!

Conductor: Michael Francis

Photo : Marco Borggreve • Courtesy of CAMI

Visit our website for more details!

Application Deadline: December 28th, 2014

- **2-3 week tour in world class venues like Toronto's Koerner Hall and Ottawa's National Arts Centre**
- **2 week chamber music program and 3 to 4 week orchestral training program**
- **Training from internationally renowned faculty**
- **Informative guest lectures**
- **A full bursary and $1000 scholarship plus eligibility for the $25,000 Canada Council Michael Measures Prize and for six $5000 Awards of Excellence**

NATIONAL AUDITION AND TOUR SPONSOR

TD

MAJOR SPONSORS

Canadian Heritage | Patrimoine canadien

ONTARIO ARTS COUNCIL CONSEIL DES ARTS DE L'ONTARIO
50 YEARS OF ONTARIO GOVERNMENT SUPPORT OF THE ARTS
50 ANS DE SOUTIEN DU GOUVERNEMENT DE L'ONTARIO AUX ARTS

NYOC ONLINE

facebook.com/nyoconjc
@nyoc_onjc
soundcloud.com/nyoc
youtube.com/nyoconjc

For more information:
416-532-4470 | 1-888-532-4470 | info@nyoc.org

NATIONAL YOUTH ORCHESTRA CANADA nyoc.org

Ready Set ... continued from page 13

Asked for a favourite NYOC moment, Vanessa reminisces about a far-from-average group of concertgoers. "I remember on several occasions when the orchestra was playing in Grant Hall at Queen's University, that bats would frequently appear in the hall. They seemed in particular to like the sound of the flute as they would tend to show up when the flutes were playing and would swoop around over their heads!" she recalls.

There's no doubt that Vanessa's memorable youth orchestra experience rubs off on her current role with Jeunesses Musicales: "In the NYOC, the level was extremely high and no matter how much fun we were having off the stage, when we were rehearsing or performing, we were all after one thing – to be the best we could and to play great music. I think the same is true of artists working with Jeunesses Musicales and it is wonderful to be able to support such creativity."

"I have always enjoyed working with young and emerging artists, as they have such energy and drive and are not afraid to experiment," Vanessa continues. "Nothing is more satisfying than watching young artists flourish and develop successful careers."

The NYOC's 2015 repertoire list, though subject to change, is full of opportunities for orchestra members to exercise that energy and inclination to experiment. In addition to the Holst and Strauss works, the season's repertoire, likely to be spread across two alternating programs, tentatively includes Bartók's *Dance Suite Sz 77*, Rachmaninoff's *Symphonic Dances*, Prokofiev's *Classical Symphony* and a second Strauss offering, his tone poem *Don Quixote*. The orchestra will also premiere a newly commissioned work, written by this year's winner – not yet announced – of NYOC's annual Emerging Composer-in-Residence position.

For those interested in applying for this year's NYOC program, applications will still be accepted until December 28; and submitting one before the end of November means a cheaper application fee. The program itself is essentially tuition-free, with all members receiving a $1000 award after completion of the program in the fall. Opportunities also exist to apply for additional awards, including the prestigious Michael Measures Prize, the winner of which receives a $25,000 award plus a solo concerto performance with the orchestra. All the details for auditions and the orchestra's student awards program are available on the NYOC website, at nyoc.org.

The orchestra's coordinators have not yet announced its official tour itinerary for this summer, but some venues, Koerner Hall among them, are perennial favourites and can likely be counted on again for the coming year. In the meantime, the orchestra is due to release the recording from its 2014 session on November 7. Keep an eye out for this disc, and for the announcement of the group's upcoming tour dates. From the looks of this year's repertoire and the organization's reputation, the NYOC's local concert this summer will be one to watch.

Sara Constant is social media editor at The WholeNote and studies music at U of T. She can be contacted at editorial@thewholenote.com.

On the Record

Understanding the process of being recorded is an often-necessary aspect of life as a performing musician, and something that is threaded through the NYOC experience from start to finish. From the video auditions used to determine each summer's members to the CD the orchestra releases each year, the ways in which live performance can be transferred to a recorded medium play an important part, not just in facilitating the orchestra's operations but in the pedagogical nature of the group's work.

Past documentation of the NYOC's summer musical journeys has come in the form of a 2-CD set, available for $25 on the group's website. The discs were recorded during the orchestra's annual studio session at McGill's Schulich School of Music, with the CD sets released for public sale each fall. With a November 7 release date set for this years edition, the coming weeks will provide a good opportunity to revisit the orchestra's most recent tour and, for concertgoers and applicants alike, to prepare for the musical year ahead.

Editor's Corner

DAVID OLDS

The latest release in the **Naxos Canadian Classics** line is an important addition to our recorded legacy. **Jacques Hétu – Complete Chamber Music for Strings (8.573395)** with the **New Orford String Quartet** and guests features significant works spanning the career of the late Quebec composer who died in 2010 at the age of 71. The *Adagio and Rondo*, his first work in the string quartet medium, dates from 1960 at the time of his graduation from the Montreal Conservatory and is really a foreshadowing of things to come; as pointed out in the program notes, "motivic and thematic elements from this work can be seen in all of his subsequent chamber works for strings." For this reason I wish that it had been placed first on the disc to give context to the overall program. Instead, the recording begins with the first of his two named quartets, *String Quartet No.1, Op.19* from 1972, which "combines 20th-century techniques with neo-romantic harmonic language" – a combination that would be Hétu's signature throughout his distinguished career. A conservative voice that some would consider anachronistic, his music is expressive and extremely well-crafted. While the first quartet is in the traditional four movement form – fast, slow, slow/fast and fast (although it ends in a peaceful calm) – *String Quartet No.2, Op.50* (1991) consists of a *Vivace* somewhat reminiscent of Bartók's "night music" writing framed by two slow movements. The *Andante* finale is particularly lush in its Romantic sensibility and the members of the New Orford capture the sense of wistful longing with acuity as the music fades in a quiet cello solo.

Written the following year, and placed directly after the second quartet, the *Scherzo Op.54* with its re-use of the solo cello theme at first appears to act as an upbeat afterthought to the foregoing work, but this sense is dispelled with the inclusion of a quotation from, and later a pizzicato reworking of, a fragment from Bach's *Goldberg Variations*. For the *Sérénade Op.45* (1988) the members of the quartet – violinists Jonathan Crow and Andrew Wan, violist Eric Nowlin and cellist Brian Manker, themselves principals of the Toronto and Montreal Symphony Orchestras – are joined by MSO principal flutist Timothy Hutchins. Written on commission as an anniversary gift, the work was inspired by Shakespeare's *Merchant of Venice*. After a gentle *Prélude* a lyrical, if somewhat melancholy, *Nocturne* is followed by a boisterous *Danse* bringing the charming bonbon to a close.

The disc ends with Hétu's final work for strings, the *Sextet, Op.71* written in 2004, for which the quartet is joined by former TSO principal violist Steven Dann and cellist Colin Carr. After an upbeat opening the work once again slips into Hétu's familiar sombre lyricism, this time with the texture darkened by the doubled lower strings. This is followed by some playful cat-and-mouse activity with unison voices that alternates with slow, thoughtful passages until finishing in a flurry some 12 minutes later.

The New Orford String Quartet, like its namesake half a century earlier, was founded at the Orford Arts Centre in Quebec in 2009, 18 years after the original quartet disbanded following a distinguished international career that spanned nearly three decades. Despite the fact that their only previous release included Schubert and Beethoven (on Bridge Records, a label otherwise known for contemporary recordings), according to its Naxos bio "the New Orford String Quartet is dedicated to promoting Canadian works, both new commissions and works from the past 100 years." With the quality of their playing – amply showcased here – this is good news indeed for Canadian composers. I look forward to future recordings of repertoire from the current century.

In August the distinguished Australian composer **Peter Sculthorpe** died at the age of 85. Named a National Living Treasure in 1997 by

the National Trust of Australia, Sculthorpe stated that in his music he sought to "find the spirit of the land and the landscape – the sacred, if you like – in nature." A true exponent of the Pacific Rim, he was influenced by Japanese and Balinese culture, but more significantly by the Aboriginal music of his homeland. This is heard throughout his often brooding works; of specific note are the libretto to his 1974 opera *Rites of Passage*, which is partly in the Aranda dialect of Northern Australia, the orchestral work *Earth Cry* (1985), *Requiem* (2004) and four of his late string quartets which include a prominent role for didjeridu.

Sculthorpe – The Complete String Quartets with Didjeridu (Sono Luminus DSL-92181) features **Stephen Kent** and the **Del Sol Quartet**. The 2-CD set (with additional Blu-ray audio disc) is prefaced by an extended quote from the composer: "I began to lose interest in the comforting vistas that surrounded me in Tasmania. I found myself drawn, more and more, to the harsher landscapes that I'd left behind in mainland Australia. I was drawn to desert and wilderness places that I'd not then visited. Eventually, the Australian landscapes became one of the major concerns of my music. I set out to give life to the landscape through the sun, and a human dimension to it through loneliness, resignation and death."

Sculthorpe composed extensively for the string quartet medium, his output exceeding even that of Beethoven, Shostakovich and, closer to home, Schafer. *String Quartets Nos.12, 14, 16* and *18* all include the didjeridu, a wooden drone instrument indigenous to the far north of Australia. Made out of termite-hollowed branches of large eucalyptus trees, it is thought to have been in use by native cultures for some 1,000 years. The natural drone effect is varied by overblowing which produces a broad spectrum of haunting, growling sounds.

Originally requested to write a work for string quartet and didjeridu by the Kronos Quartet as early as 1991, it was not until Sculthorpe began working closely with the young indigenous musician William Barton ten years later that he accepted the idea. Barton, now widely recognised as one of Australia's finest traditional didjeridu masters and a leading player in the classical world, gave the first performance of a revised version of *String Quartet No.12 "From Ubirr"* in 2001. The quartet, which was essentially a reworking of the aforementioned *Earth Cry*, was arranged for strings alone in 1994. First conceived as "quick and joyous music," while working on the piece Sculthorpe came to the conclusion that it would be "dishonest of me to write music that is altogether quick and joyous. The lack of common cause and the self-interest of many have drained Australians of much of our energy. [...] Perhaps we need now to attune ourselves to this continent, to listen to the cry of the earth, as its Indigenous inhabitants have done for many thousands of years." Sculthorpe continued to incorporate awareness and concern for Australia's natives in much of his later work. *String Quartet No.14 "Quamby"* or "Help Me" in the local language, refers to the slaughter which colonial troops inflicted on Aboriginals at a place later named Quamby Bluff. It was composed in 1998 with didjeridu added in 2004.

Although in the preceding works the didjeridu is well integrated with the strings it was not until 2005 with *String Quartet No.16* that the indigenous instrument was an integral part of the score from the outset. The opening movement *Loneliness* combines drones and animal-like cries with plaintiff string melodies and seagull-like harmonic effects. The subsequent movements – *Anger*, *Yearning*, *Trauma* and *Freedom* – are fairly self-explanatory. *String Quartet No.18* (2010), Sculthorpe's last, is also in five movements – *Prelude*, *A Land Singing*, *A Dying Land*, *A Lost Land* and *Postlude*. In this instance the work is intended as "a heartfelt expression of my concern about climate change, about the future of our fragile planet." He uses Australia as a metaphor for the whole planet and includes his characteristic bird and animal sounds and didjeridu effects, both in that instrument itself and in the strings.

The San Francisco-based Del Sol String Quartet got its start at the Banff Centre in 1992, but if the convincing performances recorded

ALCAN QUARTET
25 years!

Laura Andriani, violin 1 **Nathalie Camus**, violin 2 **Luc Beauchemin**, viola **David Ellis**, cello

COMPLETE BEETHOVEN STRING QUARTETS

November 2014

February 2015

"The Alcan Quartet are first class performers with a personality that is entirely their own"
Le Devoir

ATMA Classique

April 2015

Orchestre symphonique du Saguenay–Lac-Saint-Jean
25e Anniversaire Quatuor Alcan
RioTintoAlcan
Conseil des arts et des lettres Québec

www.alcanquartet.com

here are any indication, they seem to feel quite at home in the desolate (musical) landscapes of Australia. British-born Steven Kent trained as a French horn player but while working in Australia as music director of Circus Oz he developed a profound interest in Aboriginal culture and immersed himself in the didjeridu. He states, "The didjeridu is played with the greatest respect for the Aboriginal Peoples of Australia and the struggle for rights in their homeland."

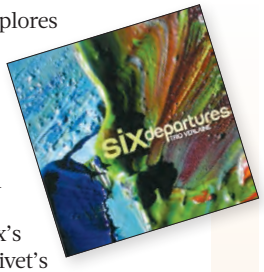
At the time of recording Peter Sculthorpe was still alive. I can't help but feel that this posthumous release is an appropriate monument to a man who let his art speak for his conscience, with no compromise to either. An important example to us all.

Toward the end of his life and already sick with cancer, Claude Debussy (1862-1918) conceived the project of composing "six sonatas for diverse instruments" of which he completed only three; the first for cello and piano, the third for violin and piano and a second which spawned a whole new genre, for flute, viola and harp. Two recent releases explore the repertoire created for this unusual combination of instruments.

Tre Voci is an ensemble created at the Marlboro Music Festival in 2010 consisting of Canadian-born flutist Marina Piccinini (an internationally renowned soloist now teaching at the Peabody Institute in Baltimore and at the Hochschule in Hannover, Germany), American violist Kim Kashkashian and Israeli harpist Sivan Magen. Their inaugural recording **Takemitsu / Debussy / Gubaidulina (ECM 2345)** features Debussy's seminal work from 1915 which began it all, and two works which take poetry as their point of departure. The disc opens with *And then I knew 'twas Wind* by Toru Takemitsu (1930-1996) which takes its inspiration, or at least its title, from a poem by Emily Dickinson. It is a single-movement work composed in 1992 which, like much of Takemitsu's last work, is quite reminiscent of Debussy albeit within the Japanese composer's own quiet and lush sensibility. Following the three-movement Debussy sonata – *Pastorale, Interlude, Final: Allegro* – the disc concludes with the mostly contemplative *The Garden of Joys and Sorrows*, by Russian composer Sofia Gubaidulina (b.1931) dating from 1980 which is replete with rich flute tones, "bent" harp notes and Gubaidulina's characteristic overtone-series harmonics from the viola. The work ends with an ad libitum recitation of a poem by Moscow poet Iv Oganov: "When is it truly over? When is the true end? [...] Tomorrow we will play another game."

The sound on this disc is as pristine and warmly clear as we have come to expect from ECM under Manfred Eicher's careful supervision, and the performance leaves nothing to be desired. I was a bit surprised however, to find that the 28-page booklet included six photographs of the musicians (and one each of the composers) but no biographical information at all about the performers and only cursory bits about the composers in the otherwise impressive liner notes (in German and English, including the texts of the poems). If it weren't for the press release sent with the recording (which didn't mention Piccinini's Canadian upbringing other than her success in the CBC Young Performers Competition) I would have been left Googling to find out about the players. It seems a surprising oversight, especially considering Kashkashian has been an ECM artist since 1985. The booklet does however credit the abstract cover photo (which I take to be a very stunning cloudscape) to Kashkashian, revealing another side of this accomplished artist.

Canadian **Trio Verlaine** (Lorna McGhee, flute; David Harding, viola; Heidi Krutzen, harp) released their first CD *Fin de Siècle – Music of Debussy and Ravel* back in 2008 (reviewed in these pages by John Keillor in May of that year). Although now based in different cities (Krutzen is principal harp of the Victoria Opera, McGhee and Harding now live in Pittsburgh working as principal flute of the Pittsburgh Symphony and professor at Carnegie Mellon University respectively) they continue to perform and record together. **Six Departures (Ravello Records RR7895 trioverlain.com)** explores repertoire created on the Debussy model with music by Sir Arnold Bax, Jeffrey Cotton, R. Murray Schafer and André Jolivet.



In addition to Bax's *Elegiac Trio* and Jolivet's *Petite Suite*, both staples of the repertoire, the disc includes two world premiere recordings of works written for Trio Verlaine: the title track by Cotton, an American composer who died last year at the age of 55, commissioned by the Seattle Chamber Music Society, and Schafer's *Trio for Flute, Viola and Harp*, co-commissioned by Michael Koerner, the Ottawa Chamber Music Festival and Music on Main. The first is based on the baroque suite, a set of six dances beginning with a prelude and including two *Passacaglia* movements. Cotton's lyrical tonal language reflects "the deceptively sunny Los Angeles of his childhood filtered through the haunted German expressionism he encountered as a student of Hans Werner Henze." Schafer's trio sounds particularly French to my ear, perhaps referencing the origins of this instrumental combination. The three movements – *Freely flowing*; *Slowly, calmly;* and *Rhythmic* – are again lyrically tonal in their language with no shortage of Schafer's characteristic playfulness.

Recorded earlier this year, the performances are committed and commendable, the crisp attacks and seamless ensemble playing captured admirably in the warm acoustic of St. Mark's Anglican Church in Vancouver.

We welcome your feedback and invite submissions. CDs and comments should be sent to: DISCoveries, WholeNote Media Inc., The Centre for Social Innovation, 503 – 720 Bathurst St. Toronto ON M5S 2R4. We also encourage you to visit our website thewholenote.com where you can find added features including direct links to performers, composers and record labels and additional, expanded and archival reviews.

David Olds, DISCoveries Editor
discoveries@thewholenote.com

VOCAL

Mozart – Requiem
Soloists; Accentus; Insula Orchestra; Laurence Equilbey
naïve V 5370

There are many recordings of Mozart's *Requiem*. My own favourite is the live recording made in 2001 by Les Violons du Roy and La Chapelle de Québec, conducted by Bernard Labadie, with Karina Gauvin, Marie-Nicole Lemieux, John Tessier and Nathan Berg as soloists, and with a brilliant cameo part by the trombonist Alain Trudel (on Dorian; at present only available as an MP3).

The *Requiem* was unfinished when Mozart died and was subsequently completed by his student, Franz Xaver Süssmayr, with some input by Jakob Freystädtler and Joseph Eybler. It is likely that they based their work on sketches by Mozart himself but, since these sketches no longer exist, we cannot be certain about that. Most performances adopt the Süssmayr completion: it may not be all Mozart but it is the closest we can get to Mozart's conception of the work. The Labadie performance, however, uses a revision and completion by Robert D. Levin.

The version on the present recording is more traditional. It features a new period ensemble, the Insula Orchestra, and a very fine choir, Accentus, which has been in existence for 20 years. The soloists are Sandrine Piau, soprano, Sara Mingardo, contralto, Werner Güra, tenor, and Christopher Purves, bass-baritone. They are also very good. The booklet that comes with the CD has a useful chart outlining what Mozart completed and what was completed by others. I could, however, do without passages like: "And so he laid down his pen after the first eight bars of the 'Lacrymosa' ... For he was not God, but a man, and could bear no more."

Although my allegiance is still to the Labadie performance, I liked the new one and recommend it.

Hans de Groot

Mozart – Don Giovanni
Soloists; Fondazione Orchestra Regionale delle Marche; Riccardo Frizza
Cmajor 717408

After some 230 years the fascination for Mozart's greatest opera has never ceased. In fact there seems to be a renaissance these days with new productions all over the world: New York, London, Milan, even Toronto. But we need not go to those glittering, super-expensive centres (at La Scala tickets went for 2,300 euros!) as here we have a DVD from a small town in central Italy, Macerata, which most of you I daresay never heard of, produced on a limited budget; an elegant, rapt and joyful reading that puts those grandiose, star-studded productions to shame.

This success that "will enter the annals of opera" (ForumOpera.com) can be attributed to many things, not least to the work of Italy's *gran maestro* of staging and set design Pier Luigi Pizzi's brilliant and inspired direction. His vision is that of vast amusement yet sympathetic understanding of the foibles of men (and women), a *dramma giocoso* as Mozart envisioned it. A big, unmade bed is ever present and much of the action takes place in and around it, reminding us constantly what all this fuss is all about. Yet, his taste is impeccable without any vulgarity. The cast is virtually flawless: all young singers, mainly Italian, energetic and attractive with voices that could rival any of the big stars; The women especially, among whom Carmela Remigio (Donna Elvira) is probably the most memorable.

But what delivers the biggest punch is Don Juan himself, Ildebrando d'Arcangelo, whose career I've followed in the last ten years from humble bit roles to his major break in Vienna as a very unlikely Henry VIII in Donizetti's *Anna Bolena*. Here he is a phenomenon, a life force, the essence of the show no one will likely forget. Another young Italian, conductor Riccardo Frizza's upbeat tempi, a bit on the fast side, keep everything moving forward with the supreme glory of Mozart always shining through.

Janos Gardonyi

Mercadante – I Briganti
Soloists; Camerata Bach Choir, Poznan; Virtuosi Brunensis; Antonino Fogliani
Naxos 8.660343-44

Saverio Mercadante was a prominent early 19th-century Italian composer. He wrote 57 operas. Few people living now will have seen any, although there are now recordings of several, mainly on the Opera Rara label. The present CD was recorded live at the XXIV Rossini in Wildbad Festival in July 2012. The libretto is based on Schiller's play *Die Räuber*, as is Verdi's later opera *I Masnadieri*. The cast on this recording is cosmopolitan: the tenor is Russian, the soprano Bulgarian, the baritone Italian, the chorus Polish and the orchestra Czech. The soloists are very good and they perform with virtuosity and with gusto.

This world premiere recording uses a new edition based on research by Michael Wittmann, who also contributes an informative note. He argues that Mercadante's operas represent a movement away from the elaborate decorations of bel canto opera in favour of a greater emphasis on the dramatic aspect. It was left to Verdi, Wittmann suggests, to take this a stage further and to place "veracity of expression above its beauty." I find the argument convincing but I also think that we should appreciate the opera on its own terms, not just as a missing link between Bellini and Verdi.

Hans de Groot

Schoenberg – Moses und Aron
Franz Grundheber; Andreas Conrad; SWRSO Baden-Baden und Freiburg; Sylvain Cambreling
Hanssler Classic 93.314

Arnold Schoenberg's self-authored libretto for his dodecaphonic biblical spectacular *Moses und Aron* (the latter protagonist is intentionally respelled so that the title contains exactly 12 letters) calls for the on-stage appearance of rape, murder, butchery and camels. (Take that, Verdi!) Though he intended the work to include three acts, the composer completed only the first two from 1930 to 1932. In essence however the work is closer in spirit to an oratorio and is often effectively presented as such. Recordings of *Moses* have been slow but steady following the composer's death in 1951, with about a dozen available in various formats. What has kept this opera in the shadows (it was not staged in this hemisphere until the Metropolitan Opera presented it in 1999) has less to do with the lurid scenario than the extensive and hugely demanding choral writing – the most recent staging in Wales saw the chorus rehearsing the work for some 18 months.

I consider the true stars of this new recording to be the members of the elite EuropaChorAkademie who have thoroughly mastered the score with spectacular results. In the lead roles the magisterial Franz Grundheber makes a lasting impression in the half-sung, half-spoken interpretation of the tongue-tied Moses and is effectively paired with the forceful *Heldentenor* of Andreas Conrad as his eloquent spokesman Aron. The French conductor and new music specialist Sylvain Cambreling leads the SWR radio orchestra (sadly scheduled to be dissolved in 2016) in a finely balanced and lucid account of the score miraculously cobbled together from no less than four different performances in as many venues during a 2012 European tour.

Daniel Foley

Dean Burry – Baby Kintyre, An Opera
Soloists; Ensemble; John Hess; Dairine Ni Mheadhra
Centrediscs CMCCD 20314

Composer/librettist Dean Burry has taken a gruesome piece of Toronto history and created an episodic, edge-of-seat serial radio opera thriller originally performed in six consecutive 2009 broadcasts of CBC's *Saturday Afternoon at the Opera.*

I remember the media frenzy surrounding the horrific event. In 2007, a home renovator discovered a mummified baby wrapped in a 1925 newspaper in the floorboards of an East Toronto home. Burry was so moved by the discovery, that he used the news details of the characters to create so appropriately emotional, strong and larger-than-life operatic characters.

Burry's libretto weaves a spellbinding tale with splashes of slapstick-flavoured humour in this story set in both the 2007 renovator's discovery, and the 1920s' life in the house on Kintyre Ave. The vocal melodies are tonally contemporary yet accessible. Burry's use of "Amazing Grace" and "By the Light of the Silvery Moon" add a popular music sentiment. 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. The small orchestra, with super pianist John Hess, plays with abandon and colour. Snippets of newscasts, cell phones and other modern day tidbits complete the soundscape. The CBC Radio *Metro Morning* documentary *Baby Kintyre – Part 1 & 2* is included after the opera, pushing the story back into the real world.

Dean Burry has written a clever, thought-provoking and solid opera that requires no visual set to keep the listener enthralled! Oh, the secrets that families hold.

Tiina Kiik

EARLY MUSIC AND PERIOD PERFORMANCE

Perla Barocca – Early Italian Masterpieces
Rachel Podger; Marcin Swiatkiewicz; Daniele Caminiti
Channel Classics CCS SA 36014

This beautiful disc is a pearl indeed. From the lyrical, improvisatory opening of G.B. Fontana's *Sonata 2* to the final exuberance of Bertali's *Chiacona*, *Perla Barocca* is a delightful exploration of 17th-century Italian violin repertoire, as interpreted by three luminescent players.

Among my personal favourites on this CD are Pandolfi Mealli's *Sonata 6*, in which the composer's theatrical eccentricity and lyricism are effortlessly captured. Isabella Leonarda's *Sonata 12* is simply gorgeous, and the fiery passagework of Marco Uccellini's *Sonata overo Toccata "detta la Laura rilucente,"* isn't just impressive, it's refreshingly expressive as well. Particularly in Biagio Marini's *Sonata 4*, Rachel Podger and her colleagues make use of an extraordinary range of tonal colour and volume, as well as numerous special effects described in writings of the time but rarely heard nowadays in performances of this repertoire. Girolamo Frescobaldi is represented here with the familiar keyboard *Toccata 1*, in which harpsichordist Marcin Swiatkiewicz displays his interpretive mastery, and another *Toccata* for "spinettina e violino." Podger, Camini and Swiatkiewicz give Dario Castello's *Sonata 2* one of the most thoughtful and inventive renditions I've ever heard, providing inspiration for a fresh look at this much-recorded piece. Their perfect exploitation of expressive device, creative pacing and snappy virtuosity give the impression that the three of them are actively collaborating with Castello as they go; and so it is with the rest of the music on this CD.

A must-listen.

Alison Melville

A Royal Trio – Arias by Handel, Bononcini & Ariosti
Lawrence Zazzo; La Nuova Musica; David Bates
Harmonia Mundi HMU 807590

In 1719, Handel had been told by the newly established Royal Academy of Music in London to recruit a company of singers, of the calibre of the castrato Senesino. Such singers were the mainstay of the Academy, as were Handel and the Milanese cellist and composer Giovanni Bononcini.

Add a third composer Attilio Ariosti of Bologna, and you have an operatic power house in London which, along with Lawrence Zazzo's genius as a countertenor, is the inspiration for this CD. Indeed, Zazzo's skills as a countertenor are immediately displayed with his vigorous interpretation of Handel's "Rompo I lacci" from *Flavio*. More sedate but no less intense is his performance of "Cosi stanco Pellegrino" from Bononcini's *Crispo*.

Handel's music features in ten of the 18 tracks on this CD, "Va tacito" from *Giulio Cesare* being an entirely suitable selection, not only due to Zazzo's enthusiastic performance but because of the spirited accompaniment from the woodwinds and horns of La Nuova Musica. It is a sharp contrast to the thoughtful, sighing setting of "Tanti affani" from Handel's *Ottone*, which follows.

Despite Handel's reputation, one of the most moving recordings on the entire CD is Ariosti's "Spirate, o iniqui marmi" from *Coriolano*, conveying Coriolano's anguish at his wrongful imprisonment. In this case, it is the strings which combine with Zazzo's voice to create the doleful atmosphere.

In fact, Bononcini and Handel both end the CD with a flourish, the former with "Tigre piagata" from *Muzio Sevola* and the latter with "Vivi, tiranno" from *Rodelinda*. Each piece showcases the sheer skill of Lawrence Zazzo and the demands placed on his voice.

Michael Schwartz

CLASSICAL AND BEYOND

Beethoven – Diabelli Variations
Stewart Goodyear
Marquis MAR 455

Stewart Goodyear has already demonstrated his maturity and artistic mastery of Beethoven in the complete sonata recordings and his marathon performances of the works. This current CD establishes him as one of the premier Beethoven interpreters today.

The *Diabelli Variations* "amused Beethoven to a rare degree" and were written in "a rosy mood" which dispels the belief that Beethoven spent his later years writing in complete gloom. These variations tease us with incredible humour and "funny themes." Substitute the syllables ha-ha, hee-hee to the music in *Variation 10* which Alfred Brendel so aptly named "Giggling and neighing" in his book *Music Sounded Out* and it will guarantee a smile and laugh while listening to this extraordinary opus. This is joyful, uplifting music and Goodyear has the formidable technique and astute sense of structure to be able to switch from one character to the next. He clearly defines the unique personality and mood of each variation.

The extra-musical images and literary allusions of the work come alive in Goodyear's command of the extreme contrasts and articulation of the musical motifs. He brings to life tender moments and violent, disjointed musical excursions while sustaining a focus from the beginning to the end of the work. The love and joy of playing Beethoven is evident in every nuance and breath of Goodyear's performance. The sound of the recording, tempo and timing flows naturally in its expressive and colourful journey.

This is an excellent recording and is highly recommended. I look forward to Stewart Goodyear recording all of Beethoven's *Variations*.

Christina Petrowska Quilico

Beethoven – Complete Works for Cello and Piano
Jean-Guihen Queyras; Alexander Melnikov
Harmonia Mundi HMC 902183.84

Having already collaborated on chamber music by Brahms, Kodály, Debussy and Poulenc, Canadian-born cellist Jean-Guihen Queyras and Russian pianist Alexander Melnikov – two established Harmonia Mundi artists – have now turned their attention to music by Beethoven in this splendid two-disc set featuring the complete works for cello and piano.

The music was composed over a 20-year period, from 1796 to 1815. The two sonatas Op.5, were a result of Beethoven's association with the musical court life in Berlin which not only included the cello-playing King Frederick Wilhelm II (nephew of, and successor to, the flute-playing Frederick the Great) but also the Duport brothers – both cello virtuosos. The Queyras-Melnikov pairing is a sublime one, their playing elegant and polished, with a wonderful sense of momentum throughout. The first disc also includes the delightful *Variations* on Mozart's *Ein Mädchen oder Weibschen* from *The Magic Flute* and *See the Conquering Hero Comes* from Handel's *Judas Maccabeus*.

It was almost 11 years later that Beethoven returned to the cello/piano combination with his *Sonata in A Major Op.69*, long regarded as one of his most renowned in the genre. The mood is dignified and majestic and the equal partnership of the artists results in a wonderful cohesion of sound, with Queyras' warm rich tone perfectly complemented by Melnikov's solid performance. Also included on this disc are the variations on Mozart's *Bei Männern welche Liebe fuhlen* from *The Magic Flute* and the two sonatas Op.102 completed in 1815. Queryas displays a particular tenderness in the slow movement of the second sonata before the two embark on the robust fugal finale, thus bringing the set to a most satisfying close.

Well done, Messrs. Queyras and Melnikov

– it's a classic case of outstanding repertoire superbly played, and we can't ask any more than that.

Richard Haskell

Chopin – Complete Mazurkas
Janina Fialkowska
ATMA ACD2 2682

Chopin – 24 Preludes
Alain Lefèvre
Analekta AN 2 9287

Chopin – Preludes
Ingrid Fliter
Linn Records CRD 475

In the ridiculous horror-parody film, *Attack of the Killer Tomatoes*, the bloodthirsty veggies can only be defeated when shown the sheet music of Donny Osmond. That makes them explode in fear. In the real world, the truly scary scores are those of Frédéric Chopin. The sheer complexity of the writing, the crowded added lines and bars bursting with fractal notes are enough to send a casual, sight-reading pianist scrambling. Chopin's music requires a lot of great technique, to be sure. But technique alone is not enough – the best example of that is the pianist that this reviewer calls Bang Bang in obvious reference to his overuse of the forte pedal. Lots of bravado there, but very little heart and soul.

In fact, I would venture to say that the music of Chopin is a lot like wine – it is a result of the *terroir*, the quality of grapes and the winemaking technique. As for *terroir*, there is something magical when one hears that music at the Royal Baths Gardens in Warsaw, near the statue of Chopin (wrapped by two bronze weeping willows) or at Chopin's family cottage in Zelazowa Wola, where his alleged piano is still in working order. Alas, that's a pleasure not accorded to many. Still, there is something uncanny in the ability of Polish pianists to re-capture that ever-important *terroir*. Then there are the grapes – the beauty of Chopin's writing was that no piece, no matter how slight, could be considered minor. The *Minute Waltz*, the *Preludes*, the *Mazurkas* or songs, regardless of length, command attention equal to that of the *Piano Concerti*. If all his scores are difficult, then the *Mazurkas* are particularly so, as their intuitive, internal rhythm has tripped up many a virtuoso. There is a reason, after all, for a separate award category for *Mazurka* interpretation at the Chopin International Piano Competition – a prize so elusive, that on several occasions it was not awarded. Finally we come to the winemaking technique. All three of the pianists in this review are no amateurs and their technique can be vouched for by the international prizes they have garnered – Ingrid Fliter was a silver medalist of the 2000 Chopin Piano Competition, Janina Fialkowska won the inaugural 1974 Arthur Rubinstein competition and Alain Lefèvre scored a JUNO, Prix Opus and ten (That's ten!) Prix Felix. So, how do they fare?

All three discs are a true delight – so any criticism that follows will be merely an exercise in splitting hairs.

If I were to pick the weakest link, it would be the Argentine-born Ingrid Fliter. Though some would argue that hers is the finest technique of the three, her approach to Chopin is almost too conservative and because of that it seems fearful. No room for fear when playing Chopin – this is a counterphobe's territory. I would also add that despite her triumph at the Warsaw competition, her recording pays the least homage to the actual *terroir* of the music. A notable exception is the *"Raindrop" Prelude* – possibly the best performance I have heard in years.

Lefèvre is fearless and bold, taking no prisoners in his approach and perhaps losing some clarity in the process. However, by leading with the heart, you cannot lose when playing Chopin.

Finally, Fialkowska is in fine form, proving once again that it is the combination of emotional presence, technique and experience or the grapes, *terroir* and winemaking, that delivers the stunning results. Hers is the crown of *Mazurkas*, those frustrating, intimidating gems that Schumann called "cannons under flowers" referring to their potent political message dressed as "small" piano pieces.

Robert Tomas

Tchaikovsky; Grieg – Piano Concertos
Stewart Goodyear; Czech National Symphony; Stanislav Bogunia
Steinway & Sons Records 30035

These performances of the warhorses by Tchaikovsky and Grieg are on fire. There is an energy and passion from both the remarkable Stewart Goodyear and the incredible Czech National Symphony that makes this a must-listen-to CD for pianists. Goodyear speaks of the collaboration as "dancing" and the performances certainly weave long musical lines and pulsating shapes like dance choreography. I like the tempos in the Tchaikovsky concerto. Both pianist and orchestra refrained from romantic over-indulgence and kept the music flowing in grand, sweeping gestures. This concerto often suffers from affectations and egocentric playing. Goodyear's impressive technique was used with integrity to interpret the music. He coaxed beautiful tone poems and colours from the piano. He embraced the lush harmonic worlds of Tchaikovsky and made the rhythms dance in balletic forms. His incisive articulation and trills that border on the phenomenal will keep listeners on the edge of their seats. The second movement sparkles effervescently at a quick tempo but the slower sections are tender and carefully nuanced. The concerto ends in a blaze of virtuosic display and fireworks from both piano and orchestra.

The Grieg concerto was impeccable. It sang in lyric colours and the ensemble between pianist and orchestra was exemplary. The tempos and timings breathed and evolved freely while creating naturally flowing phrases. The lyrical and sensitive second movement sang with luminous tone and expressiveness. The third movement was crisp and performed with scintillating precision.

It is so refreshing to hear these often over-done concertos played with such love, mastery and musical integrity. Bravo to Stewart Goodyear and the Czech National Symphony, as well as to Steinway for this excellent CD.

Christina Petrowska Quilico

Bruckner – Symphony No.3
Orchestre Métropolitain; Yannick Nézet-Séguin
ATMA ACD2 2700

This Bruckner *Third* is another triumph for Montreal's Orchestre Métropolitain and conductor Yannick Nézet-Séguin. Wisely using the original 1873 version, Nézet-Séguin provides a well-paced, convincing performance of this massive symphony, with subtle tempo variations and shifts, controlled crescendos, and strategic silences. For Bruckner, it's a good thing that we have learned to accept silence in musical works. In his pauses, I hear space for concert hall reverberation, time to ponder a profound question, or maybe a rest on an alpine hike!

Nézet-Séguin and his recording team have balanced the orchestra admirably, blending seamless strings, organ-like winds and bold but restrained brass. In the sprawling first movement he projects both the opening pathos and the later emotional pastoral song, where the orchestra's strings are particularly warm and expressive. Some of Bruckner's most arresting writing happens in transitions and interpolations, as in a passage more than a minute long over an A pedal note, or in a well-played trumpet explosion in the development section.

The strings shine again in the sublime

Strings Attached

TERRY ROBBINS

It's an idea so obvious that you have to wonder why the market isn't already flooded: a DVD that features a world-class soloist going through a major concerto almost bar by bar, explaining the problems and challenges, and discussing ways of addressing them. DVDs of masterclasses are occasionally issued, but I don't know of anything quite like the **Learning from the Legends** series **(learningfromthelegends.com)**, which has recently started its catalogue with two 2-DVD sets featuring **Lara St. John** playing and dissecting two of the most popular violin concertos in the repertoire: the **Bruch G Minor** and the Mendelssohn.

The Bruch set came my way recently, and it's absolutely fascinating and engrossing. DVD1 features St. John playing the concerto with pianist Eduard Laurel, but with the work broken up into short segments, often of only a few bars. The violin music appears at the foot of the screen, and St. John discusses just about everything you can think of before repeating the section: technical challenges and problems; interpretation; performance issues; tips and advice; fingering; bowing; practising and learning the solo part. The first movement dissection takes 45 minutes; the second 33 minutes, and the finale 43 minutes.

DVD2 has the uninterrupted performance of the concerto by St. John and Laurel, a piano-only accompaniment, and a selection of short help sections from St. John: The Importance of Finding a Teacher; Practice Philosophy; and eight short Technical Exercises.

St. John's relaxed and friendly presentation-style is perfect, and her commentary always apposite and perceptive. The camera work is almost entirely close-up, with every possible angle of fingering and hand position shown clearly.

It's absolutely indispensable stuff for student violinists, and offers fascinating and revelatory insights for anyone interested in how concert performances are built. Sheet music for St. John's own edition of the solo part is available for download through the publisher's website.

Quebec's **Quatuor Fandango** was formed six years ago as a student ensemble at the Conservatoire de musique in Gatineau. **Uarekena**, their debut CD, presents an attractive program of short works and some excellent ensemble playing **(ATMA ACD2 2707)**.

The disc opens with *Comme un Tango* and closes with *Carnaval*, two short pieces by Patrick Roux, the quartet's teacher and mentor in Gatineau. Dušan Bogdanović's *Introduction and Danse* was inspired by the music of Eastern Europe and Sérgio Assad's title track reflects his Brazilian heritage.

Grieg's *Peer Gynt Suite* is followed by Leo Brouwer's *Paisaje cubano* and Jürg Kindle's *Berimbao*, the latter named after the African instrument that consists of a steel string struck with a stick. There are some particularly interesting sound effects in the Brouwer and Kindle pieces – and yes, you can play the guitar with a pencil!

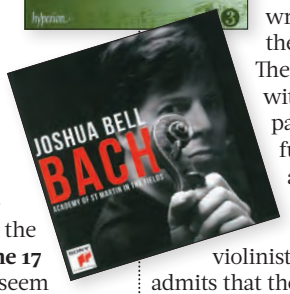
The recorded sound is warm and resonant, the balance excellent and the playing terrific. The group rightly points out that the guitar quartet is a relatively recent addition to the list of performing ensembles, and the repertoire continues to grow, both in original compositions and arrangements and transcriptions. This CD is a welcome addition to the quartet discography, and a debut disc to be proud of.

Given that the outstanding **Hyperion** series **The Romantic Violin Concerto** has mostly highlighted lesser-known composers, the selection of **Max Bruch** for **Volume 17 (CDA68050)** may, at first glance, seem a bit surprising. The huge popularity of the *Concerto No.1 in G Minor*, however, overshadowed the two later concertos, both in D minor, which Bruch wrote for the instrument.

The *Violin Concerto No.3, Op.58* is the main feature here. It's a long work, with absolutely gorgeous music throughout, and a particularly lovely slow movement. The melodies are perhaps less immediately memorable than those in the G minor concerto, which may help to explain why the work never really established itself, but it's easy to see why Bruch grew so annoyed and frustrated when violinists always preferred to play the earlier concerto.

If there is a bit of a surprise here, it might be the choice of the *Scottish Fantasy, Op.46* as the accompanying work, instead of the even less-heard and perhaps more obvious *Violin Concerto No.2*; still, it's such a lovely and familiar work that it's hard to complain, and it shows, perhaps, the difference that strong melodies that stay with you after just one hearing can make to a work's impact.

The English violinist Jack Liebeck is in superb form in both works, with Martyn Brabbins and the BBC Scottish Symphony Orchestra providing excellent support.



Joshua Bell joins the **Academy of St. Martin in the Fields** as soloist and music director in performances of the two solo violin concertos by J. S. Bach on his latest CD, **Bach (Sony Classical 88843 08779)**. The *Concerto No.1 in A Minor, BWV 1041* and the *Concerto No.2 in E Major, BWV 1042* are both given bright, sympathetic readings with beautiful playing from all the participants. The slow movements are heartfelt without ever being overplayed, and the finales have a genuine dance feel to them.

It's hard to understand now how anyone could ever have felt that any of the Bach solo *Sonatas & Partitas* needed a piano accompaniment, but in the mid-19th century both Robert Schumann and Felix Mendelssohn did just that, Schumann supplying a piano part for all six works, and Mendelssohn – who was mainly responsible for the revival of Bach's music in the first place – writing an accompaniment for the great D minor *Chaconne*. The *Chaconne* is included here with the Mendelssohn accompaniment, but Bell takes it a step further by using an orchestral arrangement of Mendelssohn's piano part that he created with the Philharmonia Orchestra violinist Julian Milone. Bell openly admits that the Bach original cannot be improved upon, but appreciates that it does give him another way to experience the work and the opportunity to play it with his friends in the Academy. It's an interesting experiment, and one that is repeated with the *Gavotte en Rondeau* from the E major *Partita*, this time with Schumann's accompaniment getting the Milone treatment. A lovely reading of the *Air* from the *Orchestral Suite in D Major* completes an excellent CD.

Strings Attached continues at thewholenote.com with *Escape to Paradise: The Hollywood Album*, a disc featuring the newly appointed conductor of the National Arts Centre Orchestra Alexander Shelley and violinist Daniel Hope, plus *Terra Incognito*, a disc by the Colombian-born Canadian guitarist and composer Arturo Parra.

slow movement, which shows Bruckner's originality as a melodist who makes digressions and then picks up the thread again. The scherzo incorporates a ländler (Austrian folk-dance) as the trio section (anticipating Mahler), while the finale has an unusual passage where a polka combines with a wind chorale, exquisitely-played. Overall, I recommend this disc highly: crank up the volume, perhaps listen a movement at a time, and enter Bruckner's unique sound world!

Roger Knox

Stravinsky – Firebird
Various Composers – Les Orientales
Les Siècles; François-Xavier Roth
Actes sud ASM 06

Last month I enthused over this group playing the reconstructed score of *Le Sacre du Printemps* as heard at the riotous premiere in Paris on May 29, 1913 (Actes sud ASM 15). Les Siècles is an orchestra of young musicians culled from the finest French ensembles. They have access to and play instruments from all periods and so are perfectly able to replicate the palette of the Ballets Russes orchestra at that time. We listen with new ears.

To conductor Roth's credit, as one listens to these Stravinsky scores the rhythmic energy, regardless of the tempo, makes it very clear that these are ballet scores. In his later revisions and suites, Stravinsky had his eye on the concert hall. Here we hear exactly what the composer had in his mind over 100 years ago when he was in his late 20s and an enfant terrible in the making with *Firebird*, although by *Le Sacre* he was pretty well there. In these performances, we hear for the first time the interplay between instruments, particularly the winds, adding unsuspected nuances to the mix.

To open the program, Roth and Les Siècles are on their mettle with a reconstruction of another Michel Fokine ballet of the day, the exotic divertissement *Les Orientales*, including music by Glazunov, Sinding, Arensky and Grieg.

An inseparable aspect of these discs is the astonishingly detailed and translucent sound of these vital live performances, truly a "you are there" experience that will ignite the most jaded listeners. You will not hear performances to match these anywhere else. If you care to read the *Le Sacre* review it can be found at thewholenote.com.

These audiophile recordings belong in every audio dealer's demo room and of course, in your collection if you have any regard for Stravinsky.

Bruce Surtees

Prokofiev – Romeo & Juliet
Mariinsky Orchestra; Valery Gergiev
Mariinsky MAR 0552

This magnificent production, recorded live in March 1913 replicates the January 1940 Russian premiere of *Romeo and Juliet* choreographed by Leonid Lavrovsky. The mise-en-scène is delightfully dated but every aspect of this production is as virtually flawless as a live performance can be. Principal Dancer and soloist Diana Vishneva is Juliet with Principal Dancer Vladimir Shklyarov as Romeo. Ilya Kuznetsov is Tybalt and Alexander Sergeyev is Mercutio. The power and energy generated from the pit is astounding and the picture is breathtakingly opulent. Enthusiastically recommended!

The 1940 production had a twisted history. The often stormy encounters between composer and choreographer and others began in November 1934 when Prokofiev visited Leningrad to consider with dramatist Adrian Piotrovsky the subject for a new ballet. Shakespeare's *Romeo and Juliet* was selected. By January 1935 Prokofiev had drafted a scenario for a five-act production and proffered this to theatre director Sergey Radlov, who suggested some dramatic themes for the production. By May a four-act scenario was agreed upon ... with a happy ending! In 1941 Prokofiev wrote that "There was quite a fuss at the time [1935-36] about our attempts to give *Romeo and Juliet* a happy ending; in the last act, Romeo arrives a minute earlier, finds Juliet alive and everything ends well. The reasons for this bit of barbarism were purely choreographic: living people can dance, the dying cannot."

From 1936 on, *Romeo and Juliet* became an artistic football as well as an incidental political one. Dismissals and some arrests, including Piotrovsky and Dimanov, who was the official from the Central Committee who had endorsed the happy ending, were not uncommon. Out with Dimanov and the happy ending! These vehement battles continued unabated right up to and beyond January 1940. In the meantime, in December 1938 the ballet with the tragic ending (as recorded here) had seven performances at the Regional Theatre in Brno, Czechoslovakia. All's well that ends well...

Bruce Surtees

MODERN AND CONTEMPORARY

Metropolis
Harrington/Loewen Duo
Ravello Records RR7889

New Canadian saxophone music is taking flight recently, much as a result of the commissioning efforts of Winnipeg-based saxophonist Allen Harrington. Prairie composers Gordon Fitzell, Michael Matthews and Diana McIntosh are featured on this disc with pianist Laura Loewen.

Harrington's debut recording begins with a bang: literally, with the saxophone screeching and popping whilst the pianist hits the strings with mallets inside the instrument. Fitzell's *Metropolis* is a kind of sonic experiment, or lexicon of extended techniques for both instruments; the piece is always in motion, despite its fragmented form and sparse texture.

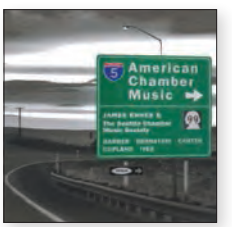
I find the crystalline sound and static drama of Sudbury composer Robert Lemay's modernism more successful: this composer has written many works for saxophone – and also uses every technique available – but *Oran* always has a clear motivation.

Harrington and Loewen show their years of collaboration successfully in the more traditional works on the disc: Srul Irving Glick's *Sonata* and Matthews' *The Skin of Night* highlight their sensitivity to lyrical passages – his alto saxophone sound has a warm intensity in the middle range and she has a dramatic and articulate touch on the piano.

Being the only Canadian to place at the Adolphe Sax Competition (in 2006), Harrington is a strong soloist. But it is his collaborative efforts with Loewen that are impressive; the recording (done at the Banff Centre) masterfully captures both instruments in equality. The saxophone and piano repertoire will continue to grow as this duo continues to inspire Canadian composers.

Wallace Halladay

American Chamber Music
James Ehnes; Seattle Chamber Music Society
Onyx 4129



In addition to the great European tradition of chamber music, American composers have also made significant contributions to the genre, beginning with the works of Arthur Foote in the 19th century. American chamber music is alive and well 150 years later, and this recording is a fine representation of repertoire from the 1930s and 40s with music by Copland, Ives, Bernstein, Carter and Barber performed by Canadian violinist James Ehnes and musicians of the Seattle Chamber Music Society.

While some of the music on this CD might not be all that well known, it's all worth investigating. Copland's *Violin Sonata* from 1943 is a study in contrasts, with its buoyant opening movement, a restrained march and the rhythmical finale performed here with much panache by Ehnes and pianist Orion Weiss. Leonard Bernstein was still a student at Harvard when he composed his *Piano Trio* in 1937, its exuberance very much the music of a 19-year-old prodigy. The most familiar

piece on this recording is surely Barber's *String Quartet,* if only because of the famous *Adagio*, most often heard arranged for string orchestra. Here, the warmly resonant strings further heighten the movement's elegiac mood. Equally elegiac is the brief *Largo* for violin, clarinet and piano by Charles Ives. Insurance broker by day and composer on the weekend, Ives was very much an individualist. His approach to music was distinctly American, and I liken the introspective mood of this piece from 1901 to those stark urban landscapes by Edward Hopper created 30 years later. Elliott Carter's *Elegy* for viola and piano from 1943 is marked by a romantic conservatism not seen in his later style.

So it would seem that during the 1930s and 40s, there was more going on musically in America than the jitterbug and big bands and this CD proves it admirably. Kudos to James Ehnes and his group from Seattle for bringing to light some treasures that most certainly deserve greater exposure.

Richard Haskell

The Transcendentalist
Ivan IlicHeresy Records 015
(heresyrecords.com)

When it comes to new music the average music lover, including myself, is in an unknown territory (or downright ignorant) and that can provoke hostility and aversion at times. This new disc by Ivan Ilic, a distinguished American pianist of Serbian descent, does an immeasurable service to smoothen the road to acceptance by the back door, so to speak.

It's a masterstroke to devise a program with the likes of Cage, Feldman or Wollschleger by tracing them backwards to "fall on branches descending from Frédéric Chopin." It's also all the more surprising – says Mr. Ilic – that Scriabin, one of the greatest innovators in the early 20th century, took Chopin as a point of departure. And this is the point at which this remarkable journey begins.

Scriabin's *Prelude Op.16, No.1* indeed sounds a bit like a Chopin Nocturne with a charming little melody developed nicely and it's over in two minutes. Fine... everyone is happy about that, but our pianist now presents an early piece by John Cage, *Dream* (1948), and we immediately sense the relationship to Scriabin. The hesitant fragments moving at an even pace like moving in and out of our subconscious, laying out slowly a wonderful oriental landscape, sometimes interrupted by deep and disturbing chords... yes, indeed, we *feel* the connection, but also experience the departure into a new world with a mesmerizing, hypnotic effect.

"Transcendental meditation?" The phrase here takes on a new meaning under the magic hands of Ilic who is guaranteed to hypnotize you like no other into the mysteries of *another* universe, but at the same time plays Scriabin's gorgeous *D-flat major Prelude Op.31, No.1* so beautifully that you can perhaps endure the vicissitudes of *this* here universe.

Janos Gardonyi

Hosokawa – Orchestral Works 2
Royal Scottish National Orchestra; Orchestre National de Lyon; Jun Märkl
Naxos 8.573276

Toshio Hosokawa is in some way a visual artist disguised as a composer. The three pieces on this collection of orchestral music bear a striking similarity of form; they remind me of St. Exupéry's descriptions of his childish drawings of boa constrictors who swallowed elephants. The author never succeeded in conveying how fearsome these images were to him; Hosokawa's music, on the other hand, delivers moments of awe and terror, bordered by serenity and contemplation.

Each work opens with a sustained unison B flat, shimmering and pulsing; eventually each arrives at a final unison elsewhere. Hosokawa rejects artifice and architecture, preferring the organic. He depicts development, origins, growth. The first piece, *Woven Dreams,* traces an imaginary passage from the womb. *Blossoming II* and *Circulating Ocean* are reflections on the natural world. In the liner notes he describes the signature unison openings as fluid, amniotic or aquatic. One hears birdsong and water droplets, earthquakes and storms.

Though Hosokawa's forms have curved edges, his orchestral effects often jar. He discovers new dissonances through note bends and microtonal juxtaposition. Deep booming percussion nearly overwhelms. At times his orchestration reminds me of Schnittke, at others of Mahler. He will use the orchestra as a huge macabre organ and then exploit individual instruments for passagework.

Unlike his senior compatriot, Toru Takemitsu, Hosokawa chose to embrace rather than distance himself from his own culture. He often uses canonic melodic entries, often cascades in the treble winds. He refers to this technique as *Oibuki,* featured in a style of Japanese court music called *Gagaku*. Where Takemitsu was repelled by the militarism he witnessed as boy, Hosokawa worries his culture is too ready to adopt external models rather than grow from its own roots.

Two different orchestras supply the music, under the able direction of Jun Märkl, whose parents bridge the east-west musical divide, a German violinist for a father, his mother a Japanese pianist.

Max Christie

JAZZ AND IMPROVISED MUSIC

Silent Partner
John MacMurchy
(johnmacmurchy.com)

Very often I receive a CD with all original material and it raises a warning flag. Will there be melodic and harmonic content that will stand a lot of re-listening? In this case I have no such doubts. *Silent Partner* is a thoroughly enjoyable program of original compositions played by groups of varying sizes and including contributions by Bruce Cassidy, flugelhorn and EVI, pianist Mark Kieswetter, guitarist Dan Ionescu, Ross MacIntyre, bass, Daniel Barnes, drums, and Alan Hetherington, percussion. They all make valuable contributions to the success of this recording.

As I mentioned the songs are all MacMurchy originals. He has a beautiful sound on clarinet and his compositions, whether ballad or up-tempo, are little gems. I particularly enjoyed the somewhat melancholy "The Stars Were Out Of Order" and "A Good Day To Be Happy." In fact listening to this music helps to make it a good day. A superior recording by superior musicians. I highly recommend this CD.

Jim Galloway

Saloon Standard
Joe Coughlin & Mark Eisenman
indiepool JCJAZZ 008 (joecoughlinjazz.com)

With the release of *Saloon Standard,* veteran BC-based Canadian jazz vocalist Joe Coughlin and skilled pianist/arranger Mark Eisenman have done the near-impossible – created a triumph of a recording that not only celebrates the art of vocal jazz, but honours the symbiotic relationship between piano and voice, all the while thrilling us with 13 tracks that not only venerate the jazz "standard" but break our hearts with almost unbearable beauty and fathomless emotional subtext.

Although Coughlin and Eisenman (who have worked together since their 20s) have created a program of finely crafted ballads, there is no "pearls before swine" posing here. Whether Coughlin is plying his stirring, voluptuous baritone to the rarely performed movie theme, *The Bad and the Beautiful* (a tune that proved too vocally difficult for Tony Bennett, by the way) or plumbing the depths of heartbreak and renewal with Michel LeGrand/Alan and Marilyn Bergman's *You*

Must Believe in Spring, every note and every nuance is totally accessible and eminently satisfying... no gratuitous scat singing and other tasteless vocal grandstanding are welcome in the "Saloon" tradition of Joe Coughlin.

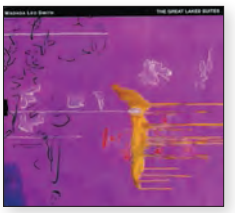
Other tasty tracks include Rogers and Hart's *You're Nearer* from the 1940 film *Too Many Girls*; a lilting, almost bluesy take on Bernstein/Comden and Green's *Lucky to be Me* from the hit Judy Holliday musical *Bells Are Ringing*; Cole Porter's romantic *Dream Dancing* (sung with the rarely performed verse) and Hague/Horwitt's moving ballad *Young and Foolish*.

This CD is of such a high level of excellence that it would be well-served with a Part Two!

Lesley Mitchell-Clarke

The Great Lakes Suites
Wadada Leo Smith
Tum Records Tum CD 041-2 (tumrecords.com)

Trumpeter/composer Wadada Leo Smith is one of the most ambitious and engaged creators in jazz.

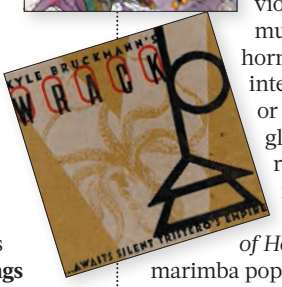


In 2012 he recorded his epic tribute to the American civil rights movement, *Ten Freedom Years*, a four-CD suite for his jazz quintet and chamber ensemble that had been over 30 years in the making. The same year he recorded *Occupy the World*, with the 22-member TUMO improvising orchestra. His *Great Lakes Suites* spans two CDs but the manpower is much more concentrated, a quartet in which Smith is joined by three masters: Henry Threadgill on reeds, John Lindberg on bass and Jack DeJohnette on drums.

Smith's interest in the Great Lakes focuses on the contrast between their flat surface and their potential turbulence, along with aspects of transportation, communication and wave formation. The music is fittingly spare, at times unfolding with a declarative simplicity. The emphasis on stark solo voices – whether Smith's trumpet or Threadgill's saxophone or flute – conveys the drama of great natural forces. We are repeatedly drawn to his subject:

Something in the Air
Mixing Advanced Jazz with Program Music

KEN WAXMAN



Creating an entire program of integrated story and sound has long been a hallmark of western music. Just because the 20th and 21st centuries have given composers not only more instruments and modes to work with but also the possibility of adding aleatoric passages hasn`t lessened such projects' appeal. Unlike the sometimes ill-conceived so-called jazz musicals of the past, today's improvisers have the skills needed to link a coherent story line with creative sounds.

Science fiction in its many forms fascinates many of these composers and the appeal of **Intergalactic Beings (FPE Records FPE 02 fperecords.com)** is how composer/flutist **Nicole Mitchell** leads her ten-member ensemble in interpreting a theme that's far from common. Mitchell's nine-part suite uses vocal and instrumental emphasis to interpret the *Xenogenesis* trilogy of books by Octavia Butler (1947-2006), whose post-feminist Afro-futurism deals with racial and sexual ambiguity. Briefly **Intergalactic Beings** posits a post-apocalyptic world where the few remaining humans must mate with tentacle-grasping aliens with superior genes in order for humanity to survive. This obviously isn't *Hello Dolly* or *Chicago*. Throughout the alternating lyrical soprano and guttural alto shadings of Mankwe Ndosi's voice express the nuances of the tale, with tracks like "Cycle of Metamorphosis" including such phrases as "transformation to save the nation" to propel the storyline. As Ndosi's verbal exposition moves through pseudo-orgasmic cries, renal murmurs and finally triumphant cosmic-like hallelujahs, the score is advanced by timbral dislocation. Chamber-like concentration, mostly from violin, cello and double bass, mates with tougher interjections from Jeff Parker's flanging guitar twangs, crying triple-tongued melisma from David Boykin's reeds, plus the composer's tongue-fluttering, sometimes doubled by Renée Baker's violin strokes. As concentrated multiphonics from the strings, horns and dual percussionists intersect in lumbering, gentling or staccato sequences interminggling sexuality is alluded to and resolved. The verbalized "hope is a memory" serves as a leitmotif for the adjoining *Web of Hope/Fields of Possibility* as marimba pops, trumpet bites and concentrated string sweeps presage the resolution. By the final *The Inevitable*, combative dissonance is put aside for a contrapuntal near-waltz from strings and vocalist. Fortissimo flute patterns backed by magisterial drum clunks and muted triplets from trumpeter David Young confirm the humanness remaining in the newly born third gender. A descriptive coda recaps the initial fragile human theme, with jagged note patterns toughening it to suggest the existence of a new identity – and corpus.

American literature with fantastical implants is the theme of **Awaits Silent Tristero's Empire (Singlespeed Music SSM-014 singlespeedmusic.com)** by oboist/English horn player **Kyle Bruckmann**'s seven-piece avant chamber ensemble **Wrack**. The four-part composition suggests moods engendered by Thomas Pynchon's best-known novels. Thematic, but not literal, the sometimes dour Pynchon would probably be surprised to hear how much buoyant humour Bruckmann has injected into his interpretations. "Gravity's Rainbow" for instance moves from discordant vibrations pumped out by scrubbing strings and siren-like brass until a rim shot from drummer Tim Daisy pushes the theme into cabaret territory. From then on the piece bounces from broken triplet tones propelled by trumpeter Darren Johnston, a Burlington, Ontario native, backed by string hammering from bassist Anton Hatwich; to slurping tonguing from Bruckmann and bass clarinetist Jason Stein; through a folk-like stretch from violist Jen Clare Paulson, finally dissolving into barnyard-like cacophony with moos and caws mixed among instrumental tones. Retreating from tailgate slurs from trombonist Jeb Bishop, the final sequence suggests what would happen if a string duo was lost on the vast prairies. Wrack manages to add a contrapuntal tango beat from huffing horns and stolid double bass into "The Crying of Lot 49," preceding Daisy's scene-setting drumming with the same finesse exhibited in bass drum thumps, snare paradiddles and cymbal clanks. But it's *V*, Pynchon's best-known book which gets extensive treatment. Complex enough to zigzag through many themes and counter themes, the music reflects the book's time-dislocated thesis. Highlights include, on the somber side, Bishop's dark and dirty blues sequence that is accompanied by slap bass and two-beat drumming; and for a lively change of pace, Stein's hyper-macho descending split tones that are eventually moderated by airy flutter tonguing from English horn and trumpet. In complete contrast is a midsection line that starts off Jazz Age processional yet ends up with *freilicher*-like joyousness propelled by parallel counterpoint from viola and oboe. The exaggerated swing that pops out here and there throughout the tracks, like raisins in cereal, is eventually regularized into a salutary conclusion.

To read how Austrians Franz Koglmann and Michael Lösch individually deal with thematic material, see the continuation of this column at thewholenote.com.

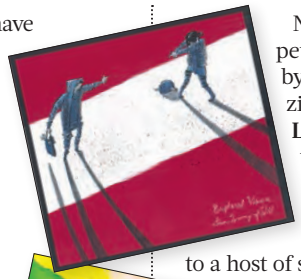
an extended passage of rattling percussion in *Lake Michigan* might simply be a consequence of natural movement. Similarly a dialogue of bass and drums suggests all the creaks and activities of a dockside. There is never any sense here of imitative sound, but analogues keep arising for Smith's compelling subject matter.

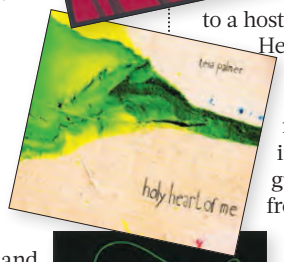
Like his other recent works, Smith's *Great Lakes Suites* explores corresponding processes in music, history and geology. By finding musicians who can also sustain this extended meditation, Smith succeeds brilliantly.

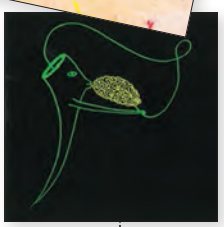
Stuart Broomer

jazz,eh?

STUART BROOMER







Several Toronto musicians have recently released projects that play creatively with genre expectations. Bassist Michael Herring and guitarist Don Scott formed **Peripheral Vision** in 2008 as a vehicle for their compositions and a contemporary fusion style that incorporates jazz elements with sometimes rock-derived rhythms and a full complement of guitar pedals. They're joined on **Sheer Tyranny of Will (peripheralvision-music.com)** by tenor saxophonist Trevor Hogg and drummer Nick Fraser. The interest in composition is real and the concentration on the music's total effect extends to the judicious use of studio resources: both Herring's "Wiretap" and the title tune develop complex moods through contrasting segments and Scott's overdubbed guitar parts. Peripheral Vision may be at its best, though, on simpler material: "Charleston Heston" has a tremendous buoyancy, with Scott and Hogg floating aloft on the rhythmic verve that Herring and Fraser can generate.

Since emerging in the group Chelsea Bridge two decades ago, Nova Scotia-born singer **Tena Palmer** has not just welcomed new challenges and repertoire but sought them out, whether it's an expedition into free improvisation, an evening of bossa nova or her own blends of jazz and Celtic music. **Holy Heart of Me (TLP 002 tenapalmer.net)** is a collection of original songs recorded in Iceland with a band called **T.I.N.T.**, or There Is No Them. It would be difficult to corral it into any single genre, whether some subset of folk, rock, pop or jazz, but it's all imbued with an expressive intensity in which the sensuous and spiritual blur into one another. The frameworks, created largely by guitarist Hilmar Jensson and percussionist Matthias Hemstock, tend towards almost hypnotic, minimalist electronica, spare fields that set Palmer and her songs in stark relief. While Palmer and Jensson might easily carry it all, there are some wonderful guest appearances, among them New Brunswick cornetist Roland Bourgeois on "Golden Rod" and Icelander Omar Gudjonsson playing burbling sousaphone on the title track.

Named a "trumpeter of the future" by *DownBeat* magazine a few years ago, **Lina Allemano** has touched many of the usual bases, from playing with big bands like NOJO to a host of small bands. Her best vehicle has undoubtedly been her own quartet Four, releasing five CDs of increasingly distinguished and distinctive free-bop over the past decade. While that band continues – joyously so – Allemano is also taking other paths, exploring free improvisation in Europe and studying extended trumpet techniques like multiphonics and circular breathing. The fruits of those explorations are apparent in the first release by her new group **Titanium Riot**. On **Kiss the Brain (Lumo Records LM 2014-6 linaallemano.com)**, Allemano is a central organizing intelligence set free in imaginative soundscapes created by the bleeps and whistles of Ryan Driver's analogue synthesizer, Rob Clutton's churning bass and Nick Fraser's randomizing percussion. She emerges as a trumpeter of the future more clearly than ever before, a probing, thoughtful improviser who can create form with a few well-placed blasts. The music is as surreal as the names of the pieces, the muddy antique organ tones of "Nose-Coloured Glasses" as oddly compelling as the piece's title.

Meanwhile in Montreal, bassist Nicolas Caloia is responsible for one of the great institutions of current Canadian jazz, the Ratchet Orchestra, a sprawling ensemble of up to 30 musicians that for more than two decades has been defining its own identity while paying tribute to the exotic space music of Sun Ra. It's hard to imagine Caloia's vehicle reduced to an all-star quartet, but that's precisely the case with **Tilting** in which the bassist is joined by Jean Derome on baritone and alto saxophones and bass flute, pianist Guillaume Dostaler and drummer Isaiah Ceccarelli. When guests arrive – bass clarinetist Lori Freedman and alto saxophonist Yves Charuest – they too are members of Ratchet Orchestra. On **Holy Seven (Barnyard Records BR0336 barnyardrecords.com)**, Tilting approaches jazz from an oblique angle, from its devotion to low frequency horns, insistent ascending patterns, moderate tempos and lumpy rhythms, all highlighted and exaggerated by Dostaler's piano which seems to present every chord as equal part speculation and dare. The music is filled with rare emotion, whether it's a haunted blues or a listing joy, testament to the band's strong sense of communication and purpose as well as Derome's singular power on baritone.

The Montreal mainstream is well represented by two very different pianist-composers' new releases on the Effendi label. On **Essences Des Bois (Effendi Records FND131 effendirecords.com)**, **Yves Léveillé** puts composition and orchestration solidly in the foreground, crafting strong melodies and moods for a septet that features a quartet of different winds, most of them high pitched. With Roberto Murray on soprano and alto saxophones, François Richard on flute and alto flute, Marjorie Tremblay on oboe and English horn and Simon Aldrich on clarinet and bass clarinet, Léveillé develops ensembles that are both light and distinctive. His work often has the character of chamber music (*Les Six* come to mind), enhancing its cool jazz dimension with more current modal harmonies. Each of the players is an accomplished soloist, evident here in individual features. While it's often pleasant enough to drift toward the background, sudden inspired bursts keep a listener engaged.

Working in a more conventional quintet format on **Tome 3: Errances (Effendi Records FND132)**, **Vincent Gagnon** brings great energy, drive and spontaneity to his work, whether exploring extended ballads or dense up-tempos, often with a Middle Eastern tinge. He has a powerful rhythm section in bassist Guillaume Bouchard and drummer Michel Lambert and a fine saxophonist in the smooth-toned Alain Boies, but it's really tenor saxophonist Michel Côté who draws the most attention other than the pianist. Côté has a distinctive sound, a rough gauze-like quality that's especially effective on Gagnon ballads like "Ce qu'il reste de la nuit" and "Parfois l'aube." Gagnon uses repeated phrases in his solos, building tension and a cumulative energy that presses this music forward. It's particularly effective on "Baltique Karma. "

Clarity – Music of Clare Fischer
Roseanna Vitro
Random Acts Records RAR1016CD
(randomactrecords.com)

With the passing of gifted Los Angeles-based composer/arranger/keyboardist Clare Fischer, not only did El Lay lose one of its top creative innovators, but the international music community also lost an artist who, since his 1962 LP *Bossa Nova Jazz Samba* with the late Bud Shank, had consecrated himself to the genres of Afro-Carribbean, Brazilian and a wide variety of Centro/Sul American Musics – notably represented in his 1981 GRAMMY-winning *Clare Fischer and Salsa Picante Present 2 + 2*.

With the release of her latest recording, NYC jazz vocalist/educator/composer/arranger Roseanna Vitro (along with producer Paul Wickliffe) has not only framed a gorgeous tribute to the work of Fischer, but has successfully expanded the jazz canon by deftly mining the exquisite, harmonically complex music that is Clare Fischer's legacy. The CD includes six of Fischer's never previously sung compositions (some with new original lyrics), and is also the first and only vocal book developed by a solo singer of his music.

Accompanying Vitro on this remarkable journey are her longtime collaborators, including pianist/arranger Mark Soskin as well as Weather Report percussionist Mino Cinelu. Standout tracks include a fresh, percussive, scat-filled take on "Morning" and also "Life's Journey," which features a complex, rhythmic arrangement and dynamic work by violinist Sara Caswell and pianist Soskin. One track stands alone in its perfection – the deeply moving ballad "Sleep My Child," a flawless musical diamond around which Vitro wraps her rich, luxurious contralto.

Vitro is not only a consumate jazz vocalist, but through the auspices of this important artistic project, she has also emerged as a true *conservateur* and curator of jazz.

Lesley Mitchell-Clarke

Overheard Conversations
Glen Hall; Bernie Koenig
Slam Productions CD 552
(slamproductions.net)

A reflective and comfortable musical conversation between reeds and percussion, the dozen brief duets by Toronto saxophonist/flutist Glen Hall and drummer/vibraphonist Bernie Koenig from London, Ontario have all the hallmarks of overheard dialogue. Some interjections are predictably of paramount interest to those involved; others, which stretch the capacities of the instruments and musicians, are as insightful as discussions from more formally organized sessions. Seemingly recorded in real time, luckily the discourse intensifies as it evolves.

While Hall gradually defines his parameters with tenor and soprano saxophone slurs and smears via John Coltrane's influence, Koenig's drum pulses are a bit more rigid, not really coming into strong focus until – and perhaps because of – "Time for a Stiff Drink." Mixing martial-like ruffs with supple rolls, he meets Hall's mellow elaborations head on and effectively. From then on sound snatches capture a wide-ranging conversation. Snaky bass flute timbres countered by off-centre plops suggest Arabic music on *Trust Me*, while rugged reed split tones attain screaming heights on "Things Are Looking Up" though the drummer's carefully paced beats keep the theme chromatic. Additionally the whap of sticks on Mylar and wood during "Look at Her!" insinuate two percussionists at work as Hall's altissimo snarls create a fanciful verbalization of overbearing Buddy Rich strokes backing "Caravan" played by Albert Ayler.

Like old friends winding down their conversation before they part, the reedist and percussionist save their excursions into chamber jazz for the last few duets. With Koenig's sparkling vibraphone strokes attaining sonorous swing, the unique multicolours Hall sources from his flute on tunes such as "I Understand Why You Are So Melancholy" reflect the skills of these sophisticated communicators who can comfortably express emotions instrumentally.

Ken Waxman

Concert Note: Glen Hall's Rub out the Word: A William S. Burroughs Centennial Event is at The Music Gallery November 7.

POT POURRI

Sanata: Stillness
Kiran Ahluwalia
Independent MTM-CD-930 (kiranmusic.com)

The release of Indian-Canadian singer and songwriter Kiran Ahluwalia's sixth album *Sanata: Stillness*, provides copious confirmation that her songs are "one of global music's most interesting adventures." Ever since Ahluwalia's first CD in 2001, it seems each new album marks new regions of personal musical growth, accompanied by evolving instrumentation and stylistic components. Recorded in Toronto, *Sanata*, as does her touring group, features some of the city's top world musicians. Among them number percussionist maestro Mark Duggan and bassists extraordinaire Rich Brown and Andrew Downing.

In my September 2014 *WholeNote* cover feature on Ahluwalia, I observed that her geo-musical expansiveness is a result "of her careful listening to yet another [geo-cultural] zone of our world. She has [further] shown a continued eagerness to contest the borders of her musical comfort zones in live performance."

Sanata provides ample proof of that process of exploration and synthesis at work. We hear Ahluwalia's signature masala of her unique interpretation of Indo-Pakistani ghazal and Punjabi folk song, rendered in her expressive yet unstrained vibrato-less voice. It's hung on a solid backbone of years of classical Hindustani musical training. Her gift for crafting catchy melodies is evidenced in her songs; I'm guessing a key feature in their audience appeal.

Another significant strand is the addition of pungent echoes of Saharan blues guitar, as in her award-winning 2011 CD *Aam Zameen: Common Ground*. It grounds the title track and also propels "Hayat" with a swaggering groove at just the right tempo. The superbly supple electric guitar accompaniments are provided by her American husband Rez Abbasi, who is also the album's arranger and producer. Abbasi gets a chance to show his ample jazz guitarist cred in his "Tamana" solo and elsewhere.

While the album is carefully woven together with jazz-forward and sometimes rock-infused arrangements, "Jhoom" and "Lament," the two songs in the qawwali tradition, return the album's musical topography and transport the listener – via many trans-continental byways – to the Subcontinent.

Andrew Timar

Animism
Tanya Tagaq
Six Shooter Records (tanyatagaq.com)

This album is a profound exploration of transcultural confrontation and transformation as expresed through the magical qualities and healing power of sound. Featuring the brilliant vocalism of Inuk avant-garde throat singer Tanya Tagaq, *Animism* synergistically merges her indigenous rights activism with the expressive force of her art. Not simply a typical "wordless protest album" however, its release promptly caused significant critical acclaim. To cap it off, Tagaq won the 2014 Polaris Music Prize, presented annually for the "best Canadian album regardless of genre or sales," becoming its first indigenous recipient.

To be sure, the involvement of the polished improv-based musicality of her regular accompanists, Toronto drummer Jean Martin and the B.C.-based violinist, producer and arranger Jesse Zubot, is essential to every track.

Tagaq's vocal art lives in zones of layered,

multiple hybridity, a foundational feature of which is her free improv performance strategy. Paradoxically however, this CD's first song is a cover of the Pixies' "Caribou" (1987) sung in a "standard" (that is non-throat singing) voice by Tagaq and masterfully arranged with the addition of synth, horn and string parts by Zubot. Comparing it to the original Pixies' recording, I prefer this album's extended version, still rocking in sections yet musically convincing us without strumming a single guitar chord.

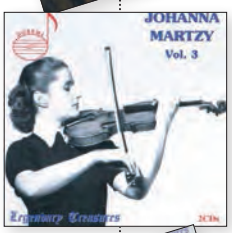
The pop-oriented "Caribou" is an exceptional case here, however. Other songs like *Rabbit* propose an almost cinematic soundscape. Atop field recordings of northern soundscapes by Michael Red, and Zubot's significant contributions, Tagaq's vocalise transforms itself effortlessly from human to animal sounds and back.

The music on the innovative *Animism*, though sonically and emotionally rooted in the arctic, is nevertheless poised to move audiences no matter where they live.

Andrew Timar

Old Wine, New Bottles | Fine Old Recordings Re-Released

BRUCE SURTEES



The Originals (Deutsche Grammophon 4793449), 50 CDs in the now familiar compact cube, is an exceptional collection of outstanding performances from the second half of the 20th century that are significant in three aspects: repertoire, performance and sound. The composers range from Bach to Orff performed by artists who were acknowledged masters of the works chosen for inclusion in this edition beginning with Bach – the Oistrakhs' *Violin Concertos* and Pierre Fournier's *Cello Suites;* Beethoven with the *Fifth* and *Seventh Symphonies* by Carlos Kleiber; the *Sixth* from Böhm and Karajan's 1963 *Ninth*. Wilhelm Kempff plays the fourth and fifth concertos (BPO/Leitner) and four sonatas.

Throughout the 50 discs, the reality of the remastered sound is a revelation and at times startling. For example, the patrician performance of the Mahler *First* with Rafael Kubelik, taken from his complete edition, is a reminder of this conductor's always intuitive readings of whatever he conducted, heard here in freshly minted, realistic sound. Carl Orff's remarkable *Carmina Burana* received its definitive recording in October 1967 conducted by Eugen Jochum under Orff's personal supervision with an all-star cast including Gundula Janowitz, Gerhard Stolze and Dietrich Fischer-Dieskau. That recording, heard on disc 33 of this set, is a model of remastering, sounding a tad cleaner than the original *Originals* single CD.

Karl Böhm's entries include his celebrated versions of *Magic Flute, Tristan and Isolde* and the late Mozart symphonies. This set is a well-considered collection of close to 100 works of symphonic music, concertos, chamber music, instrumental solos and vocal music of interest to music lovers and audiophiles alike. Check out full contents on the DG site and listen to samples from every track in the set at deutschegrammophon.com/en/cat/4793449.

Ask the average music lover if they like Rachmaninov and the usual answer is a knowing yes. They mention the *Rhapsody on a Theme of Paganini* and the *Second Piano Concerto* and perhaps the *Prelude in C-Sharp Minor*. Then they are obliged to repeat the usual demeaning put-down about the four piano concertos being merely one concerto orchestrated four times. What a surprise then that **Decca** could devise a 32 CD set of **Rachmaninov: The Complete Works (4786765)** performed by top-notch orchestras and conductors, chamber groups, choruses, soloists et al., recorded over the years when the performers were in their prime.

Disc one, track one is, rather appropriately, the aforementioned prelude played by Vladimir Ashkenazy followed by the complete *Op.23* and *Op. 32 Preludes*. Ashkenazy is featured many times in the collection both as pianist and conductor. Some of the works he plays are the four piano concertos and the *Paganini Variations* all conducted by André Previn; the *First* and *Third Symphonies*, the *Symphonic Dances*, the *"Youth" Symphony* and *The Bells*, all with the Concertgebouw Orchestra. The symphonic poems, *Prince Rostislav* and *The Rock* and *Five Etudes-Tableaux* (orchestrated by Respighi), the *Scherzo in D minor*, and *Vocalise* are all with the Sydney Symphony Orchestra. On disc 32 Ashkenazy very frankly discusses Rachmaninov and his music.

There are many other artists, of course, Mikhail Pletnev, Sviatoslav Richter, Zoltán Kocsis, Jorge Bolet, Alexis Weissenberg, Martha Argerich, Nelson Freire, Byron Janis, the Beaux Arts Trio, Olga Borodina, Neeme Järvi and many others. Here is the chance to get to hear the entire published works by Rachmaninov including all the operas and not to be missed, the complete songs sung by Elizabeth Söderström. Complete contents and excerpts can be found at deccaclassics.com/en/cat/4786765.

Thirty-five years after her premature death at the age of 54, Hungarian violinist **Johanna Martzy** is still an icon among violin aficionados and record collectors. In addition to a spectacular concert career, working as soloist with luminaries such as Bernstein, Szell, Cluytens, Fricsay, Kletzki and Sawallisch, Martzy was featured as a recording artist of two of the world's leading companies, Deutsche Grammophon and EMI. In addition to these recordings, documents of her live performances are much sought after. **DOREMI** has issued a third volume of mostly unreleased live performances and radio broadcasts **(DHR-8034/5, 2 CDs)**. Gems include a 1959 radio recital from Johannesburg, preserved in pristine sound of works from Vivaldi to Bartók. A pleasant revelation in these tracks is her empathetic partner, the South African pianist, Adolph Hallis (virtuoso pupil of Theodor Leschetizky). Here is real music making! Also heard are two stylish viewpoints of Mozart's third violin concerto (both 1961) and an impassioned Bartók's *First Rhapsody* with George Szell (Cleveland 1960). The set ends with the finest performance I know of Suk's *Four Pieces for Violin and Piano, Op.17*. In this sparkling performance from 1969 she is partnered by the fine Hungarian pianist, István Hajdu (Arthur Grumiaux's accompanist).

Similar to the repertoire presented in volumes one and two, **DOREMI**'s **Martha Argerich Volume 3 (DHR-8030)** includes her live performances when around age 20. Argerich shot to world fame when she won the 1965 Chopin Competition in Warsaw. She has maintained her status to this day and listening to her early performances, her magic was already in evidence. Over her long career, she came to prefer presenting music with others, playing in chamber groups and as soloist with orchestra. This CD opens with a vivacious rendition of Beethoven's *Piano Sonata No.7 Op.10, No.3* in which the Largo is uniquely introspective and, as they say, worth the price of the disc. Then an elegant Schumann *Kinderszenen* and an animated *Toccata Op.7* and Liszt's *Hungarian Rhapsody No.6*. Finally, a brilliant performance *of* Prokofiev's *Third Piano Concerto* accompanied by Carl Melles conducting the Cologne Radio Symphony Orchestra. The sound throughout the disc is first-rate.

Toronto Symphony Orchestra
Peter Oundjian
Music Director

BMO Financial Group
SEASON PRESENTING SPONSOR

BEETHOVEN & NIELSEN CONCERTS

Celebrating the 150th anniversary of Carl Nielsen's birth

JAN LISIECKI

THOMAS DAUSGAARD

Beethoven & The Inextinguishable

WED, NOVEMBER 12 AT 8pm
THU, NOVEMBER 13 AT 2pm

Thomas Dausgaard, *conductor*
Jan Lisiecki, *piano*

Mozart: Overture to *The Marriage of Figaro*, K. 492
Beethoven: Piano Concerto No. 4
Nielsen: Symphony No. 4 "The Inextinguishable"

Intermission Chats in the Lobby on Nov 12 & 13

Beethoven & The Four Temperaments

SAT, NOVEMBER 15 AT 7:30pm

Thomas Dausgaard, *conductor*
Jan Lisiecki, *piano*

Beethoven: Piano Concerto No. 3
Nielsen: Symphony No. 2 "The Four Temperaments"

Post-concert Party in the Lobby

Beethoven & Nielsen

THU, NOVEMBER 20 AT 8pm
SAT, NOVEMBER 22 AT 8pm

Thomas Dausgaard, *conductor*
Jan Lisiecki, *piano*

Mozart: Overture to *Don Giovanni*, K. 527
Beethoven: Piano Concerto No. 5 "Emperor"
Nielsen: Symphony No. 5

6:45pm Free Pre-concert Performance by The TSO Chamber Soloists on Nov 20, visit TSO.CA/ChamberSoloists for details

Intermission Chats in the Lobby on Nov 20 & 22

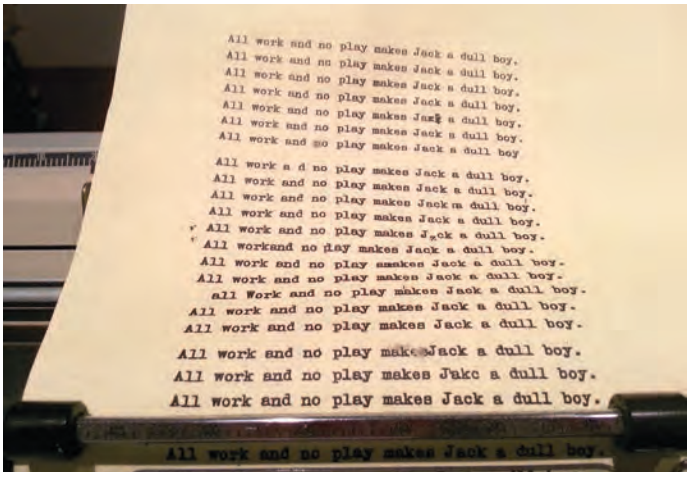
TICKETS FROM $29 | ROY THOMSON HALL | 416.593.4828 | TSO.CA

AIR CANADA
OFFICIAL AIRLINE

Kubrick's Musical Odyssey continued from page 10

Diverse Penderecki: Of all Kubrick's films, music was arguably used most effectively in *The Shining* (1980). Building on the success of *A Clockwork Orange*, Kubrick continued working with Carlos, who used the Dies Irae melody from the finale of Berlioz' *Symphonie Fantastique* as the basis for her music for the first three minutes of the film. In fact she introduced the piece to Kubrick in pre-production; typically he played it more than 100 times before shooting. Carlos added two more themes to the track but the bulk of the score consisted of Ligeti's *Lontano*, Bartók's *Music for Strings Percussion and Celesta* and selections from nine diverse works by Penderecki, much of which was dissected, reassembled and multi-layered by music editor Gordon Stainforth, whose contribution was essential.

As Christine Lee Gengaro points out in *Listening to Stanley Kubrick*, her comprehensive guide to the music in his films, music that the characters actually hear in the movie (represented by 1930s popular dance tunes like "Midnight the Stars, and You") are melodic and friendly while the music that is heard only by the viewer is ominous and a-melodic.



***Surfin' Bird* by The Trashmen:** *Full Metal Jacket* (1987) has no classical music in its score. What it does have is popular music evocative of the Vietnam War era, most memorably Sam the Sham and the Pharoahs' "Wooly Bully" and the ineffable "Surfin' Bird" by The Trashmen. Kubrick talked about the latter's effect in a *Rolling Stone* interview with Tim Cahill: "What I love about the music in that scene is that it suggests post combat euphoria – which you see in the marine's face when he fires at the men running out of the building: he misses the first four, waits a beat, then hits the next two. And that great look on his face, that look of euphoric pleasure, the pleasure one has read described in so many accounts of combat. So he's got this look on his face, and suddenly the music starts and the tanks are rolling and the marines are mopping up. The choices weren't arbitrary."

No single track serves to exemplify Kubrick's final film; the underrated *Eyes Wide Shut* has his most diverse soundtrack. Beginning with Shostakovich's jaunty *Waltz 2* from *Suite for Variety Orchestra*, it moves through Chris Isaak's "Baby Did a Bad, Bad Thing" (suggested by Nicole Kidman), original music by Jocelyn Pook, orchestral versions of standards like "I Only Have Eyes for You" and "Strangers in the Night" (which ironically comment on the characters' relationship), jazz by Oscar Peterson and Brad Mehldau, *Nuages Gris* by Liszt, "Rex Tremendae" from Mozart's *Requiem* and most ominously, the waltz from Ligeti's *Musica Ricercata*, with its insistent repetitive semitones, which is used six different times.

MICHAEL MCVEY, SKIFFELBOOM.COM

Typewriter from The Shining (left); Napoleon filing cabinet (above); Kubrick's modified camera for Barry Lyndon (bottom right)

Rosenkavalier Waltzes: By now you will have climbed to the fourth floor where Kubrick's photographic career with *Look* magazine is on display. After eyeballing a selection of Kubrick's personal cameras and lenses, you will have reached the part of the exhibition devoted to *Napoleon*, *A.I.* and *Aryan Papers*, three projects Kubrick worked on but never completed.

It's fascinating to see the bookcase with its glass doors barely able to contain the hundreds of books on Napoleon that Kubrick used for research. Even more germane to the nature of the man's all-consuming fixation on thoroughness is a filing cabinet with cards detailing day by day and year by year every known fact relating to Napoleon and his whereabouts and activities.

While you take it all in, your iPod is playing a waltz from Richard Strauss' *Der Rosenkavalier*, the waltz that Kubrick wanted to use in *A.I. Artificial Intelligence*, a script he had written that was filmed by Steven Spielberg in 2001, two years after Kubrick's death. John Williams was able to quote it for 30 seconds on top of his own score for the film, a fitting tribute to a man whose approach to cinema was so musical.

Paul Ennis is managing editor of The WholeNote.

Napoleon, Complex

"Kubrick used music so powerfully," co-curator Jesse Wente told me ten days before the opening. "It was a central element to his cinema." Wente, director of film programs at the TIFF Bell Lightbox, has been working on the exhibit for over a year. "Kubrick is extraordinary, mysterious, an endless source of fascination," he said. "I can't imagine a time when Kubrick's work will not be discussed."

Since 2004 when the exhibit opened in Frankfurt, it's been continually reborn as it travels the globe (I saw it in Paris in 2011). Uniquely created for Toronto is a sound-image show. "It's a way to group things that seem to be common in the Kubrick landscape," according to Wente. And of the more than 1,000 pieces, a Toronto first is *2001*'s cylindrical sphere.

A highlight for both of us was the Napoleon filing cabinet with its file card-packed 12 drawers. "It sums up his process in so many ways," Wente enthused. "It speaks to his obsessive, near compulsive nature."

"I love the star child and the moonwalker," he explained about his own personal favourite, *2001*. "But I find the lenses beautiful. I get transported a bit when I see the lenses. They represent Kubrick the true innovator [who] combined film technology and artistry. As a kid in my idealized fantasies, I found that fabricating your own lenses speaks to the fantasy of director-dom."

showone PRODUCTIONS

SHOW ONE PRODUCTIONS PRESENTS

TWO OF THE GREATEST VIOLINISTS OF OUR TIME!

Vadim Repin

violin

Svetlana Smolina, *piano*

Vadim Repin is **"one of the best we've got in the solo violin world."** *(Los Angeles Times)*

Impeccable technique, paired with fiery passion, poetry and sensitivity are Repin's trademarks. The Siberian born virtuoso - a world-renowned violinist, winner of multiple International competitions, and soloist with the most important orchestras of the world - makes his Toronto recital debut!

Bartok: *Violin Rhapsody #1*
Debussy: *Violin Sonata*
Ravel: *Tzigane*
Stravinsky: *Divertimento*
Tchaikovsky: *Meditation and Scherzo*

MARCH 6 • 2015 • 8 PM

Koerner Hall

Tickets: Box office • www.rcmusic.ca • **416-408-0208**

Anne-Sophie Mutter

& MUTTER VIRTUOSI

Photo credits: Tina Tahir / Deutsche Grammophon

Hailed as the **"undisputed queen of violin-playing"** by *The Times*, a multi - Grammy award winner, a tireless champion for up-and-coming artists, the German born luminary Anne-Sophie Mutter is now touring with her hand-picked virtuosi ensemble – all of them are alumni of the Anne – Sophie Mutter Foundation.

Famed for both her breathtaking virtuosity and her wide-ranging repertoire, Mutter joins her Virtuosi for an exuberant program for one night only at Roy Thomson Hall!

Currier: *Ringtone Variations*
Mendelssohn: *Octet, Op. 20*
Vivaldi: *The Four Seasons*

NOVEMBER 21 • 2014 • 8 PM

Roy Thomson Hall

Tickets: Box office • www.roythomson.com • **416-872-4255**

www.showoneproductions.ca

New Classical 96.3 fm THE NATION'S CLASSICAL STATION

REMENYI HOUSE OF MUSIC

BMO

Deck the Halls

Celebrate the holidays at Massey Hall & Roy Thomson Hall!

Join us on November 18 in the Roy Thomson Hall lobby for the David Pecaut Square Christmas tree lighting.

DEC 13 - 8PM — MASSEY HALL

A Barra MacNeils Christmas

With Special Guests Rose Cousins, David Francey and Lennie Gallant

DEC 8 - 8PM — ROY THOMSON HALL

The Blind Boys of Alabama Christmas Show

Sponsored by LEXUS

DEC 19 - 8PM — MASSEY HALL

Roch Voisine

DEC 31 - 7PM — ROY THOMSON HALL

Bravissimo! Opera's Greatest Hits

Featuring a stellar cast of international opera stars with Opera Canada Chorus and Orchestra. Famous excerpts from *Carmen, La Traviata, La Bohème,* and more.

DEC 17 - 8PM
HARBOURFRONT CENTRE THEATRE

David Myles: It's Christmas

Supported by RBC Emerging Artists Project

DEC 20 - 8PM , **DEC 21** - 2PM
HARBOURFRONT CENTRE THEATRE

The Good Lovelies Christmas

Performance Powered by Lexus

DEC 20 - 2PM
ROY THOMSON HALL

TORONTO CHILDREN'S CHORUS

A Chorus Christmas: Ceremonial Splendour

CALL 416-872-4255 **VISIT** masseyhall.com **or** roythomson.com

Supported in party by Canadian Heritage / Patrimoine canadien — Canada

ROY THOMSON HALL — MASSEY HALL