

A black and white portrait of Philip Glass, looking directly at the camera with a serious expression. He is resting his chin on his hand, and a sheet of musical notation is visible in the foreground.

# the WholeNote

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Vol 19 No 5

CONCERT LISTINGS | FEBRUARY 1 - MARCH 7 2014

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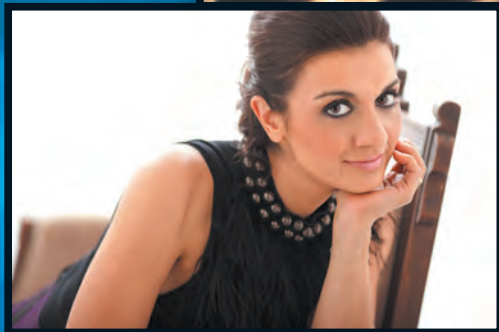
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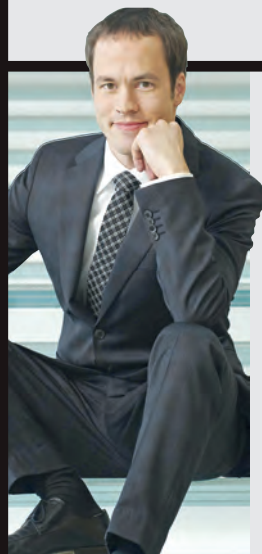
*Martin Beaver's performance is part of the 2013.14 Ann Vallentyne SOCM Fund for Excellence residency from the Taylor Academy.*



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# A funny thing happened

More readers each month are starting to notice (and comment on the fact) that where we used to say **FREE** on our cover we now say **PRICELESS**.

It's a bit of an in-joke, but it's also a clear-eyed warning that, to paraphrase the Rhodes scholar, "nothing ain't worth nothing if it's free." Thirty thousand copies a month to make and distribute are just that, and not covered by the four percent in revenue that we derive from arts councils grants!

We'd love to keep things that way forever, and for now we aren't asking you our readers to do anything different: find us, pick us up each month, use us with joy, and support the endeavours of all the musically alive entities whose endeavours we catalogue, among them the advertisers who pay our bills! Viva la musica!

on the way from the lobby (the north lobby that is, of Roy Thomson Hall). I was on my way back from RTH to the WholeNote office here at the Centre for Social Innovation at 720 Bathurst Street, last Wednesday morning January 15 2014. I had been at the Simcoe-King punchbowl for a Toronto Symphony Orchestra 10am season launch for their 2014/15 season (more about that in a minute), and was heading back to the WholeNote office. On that particular morning it was cold enough that instead of my usual King-Streetcar-to-Bathurst/Bathurst-Streetcar-to-Lennox saunter I took the coward's way and slunk through the underground tunnels from RTH to St. Andrew and took the trains to Bathurst. And it was there that the aforementioned funny thing happened. Ah but I am going too fast. Some background is needed.

## Two bits of history

*First bit of history:* around 10 or 12 years ago the TTC decided that loitering at Bathurst subway station was becoming a real problem. The best possible way to deal with the perceived problem, their experts decided, was to pipe non-stop classical music into the station, reasoning that the loiterers, being of a certain ilk, would be so offended that

they would vacate.

*Second bit of history:* around two years ago the TTC decided that the pigeons who had moved into residence inside the Bathurst subway station were becoming a real problem (riding the escalators to the platforms, for example). The way to deal with the problem, the experts said, was to pipe loud recordings of hawks at unpredictable intervals into the station, reasoning that any self-respecting pigeon would immediately beat a retreat no matter how cold it was outside.

## Back to our story

And so it was that at around 12:30pm this past January 15 I was strolling through the mezzanine level at Bathurst subway station, my press kit from the TSO season launch in one hand and a patty from the station patty shop in the other. And right then, a funny thing happened. What happened was that the Brandenburg concerto (in A440) stopped, and simultaneously Grieg's Peer Gynt Suite and a Sharp-shinned Hawk launched their respective cadences into the mezzanine. And nary a loiterer bolted. And not one pigeon ducked for cover.

Aha, I said to myself. There is a new audience for this music we love.

## The WholeNote™

VOLUME 19 NO 5 | FEBRUARY 1, 2014 - MARCH 7, 2014

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\$35 per year + HST (9 issues)

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#### Advertising Materials Due

6pm Tuesday February 18

#### Publication Date

Friday February 28

#### Volume 19 No 6 covers

March 1, 2014 to April 7, 2014

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

February 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

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## And back to RTH

I love the way that season launches and press conferences have morphed over the years we've been doing this stuff. Ten years ago a TSO season launch would have attracted 30 TSO staffers, about the same number of sponsors, and maybe 15 ink-stained wretches from media, mainstream and otherwise. Someone from the TSO would have introduced some key sponsor who would have read a quick speech and then the music director would have tried to sound spontaneous as he made his way through the media package that was going to be handed out at the end of the launch anyway, so no real need to take notes or listen.

It's sure not that way any more! For one thing, there were well over 250 people at this launch, most of them TSO subscribers, seduced by an occasion offering genuinely witty and off-the-cuff stuff from the music director, interspersed with four or five well-produced little video greetings from the coming season's luminaries, and an opportunity right after the launch to sit in on a TSO rehearsal in the hall. In fact there were so many people there enjoying the event that you could hardly see that the number of media types in attendance these days is far-and-away less healthy than, say, the number of pigeons on the platform at Bathurst subway station.

As for the details of the season announced last Wednesday, stay tuned over the next month or so. There's a lovely lot to talk about, and Peter Oundjian, the TSO music director, has promised us a visit, probably at the beginning of March, during their

New Creations Festival, to talk about it all. "Hard to believe it's already ten years since he came on the scene" you hear some say. "Hard to believe it's *only* ten years" you hear from others; testament, I suppose to the fact that he wears the role with all the comfort of an old pair of slippers and all the enjoyment of a kid with a brand new toy.

## And what of the endangered few?

That's what I found myself wondering leaving RTH that particular frosty morning. And by "the few" I don't mean the pigeons or the loiterers, but us. The arts media. When in all the time I have been doing this, I found myself wondering, have I ever felt more *mainstream* leaving a TSO launch? In other words, when has the main stream of arts coverage in the city's media been so dried up and shrunken that *The WholeNote's* presence or absence at an event like this would even be noticed or commented upon?

Don't get me wrong, there's nothing wrong with having one's contribution to the cause noted. But it's unnerving to realize that one is standing out in a crowd because the crowd is dwindling.

Among the biggest talking points at the TSO launch that day was that one of the city's best and truest voices on the musical arts scene might be thinking of winding up his blog, leaving us all with a far less musical Toronto.

Nah, I say, if Grieg and the hawks can keep the pigeons and loiterers hanging around to listen at Bathurst Station, there's hope for reinvention yet. [publisher@thewholenote.com](mailto:publisher@thewholenote.com)

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# Visitors: A Collaborat

BY PAUL ENNIS

PHOTOS BY ALEX ULLERI

## “You are the subject of this film.” – Godfrey Reggio

First came *Koyaanisqatsi*, on which filmmaker Godfrey Reggio and composer Philip Glass began working in the late 1970s. (It was released in 1983; its “life out of balance” theme resonated with an audience eager for anything not Reagan or Thatcher). Glass’ idiosyncratic variegated arpeggios and rhythmic repetitions riveted a public for whom the musician was mostly unknown.

Two more *qatsi* films followed over the next two decades, neither reaching the popular heights of the first. Reggio stuck to his unique vision and Glass extended his reach beyond the opera house and the concert hall into the mainstream by scoring commercials and Hollywood movies.

A new film by these two longtime collaborators is cause for celebration under normal circumstances but the world premiere of *Visitors* at the Toronto International Film Festival, September 8, 2013 at a sold-out Elgin Theatre, was anything but normal, since the film’s soundtrack was performed live by 64 members of the TSO, supplying an additional layer of energy to the event. Led by longtime Glass associate Michael Riesman, the musicians responded prodigiously, playing continuously for more than 87 minutes as they underpinned the enhanced images that filled the large venue. The TIFF screening also afforded a rare insight into the creative process since it was followed by a discussion, led by the notable film director Steven Soderbergh, that included Reggio, Glass and *Visitors*’ associate director/editor and technical co-ordinator Jon Kane.

Soderbergh asked Glass how it all started, giving the audience an inkling of their collaboration. “I think he [Reggio] showed me the first reel played with some of my music and then with an electronic score,” Glass replied. “Yours works better he said.”

Asked about the function of the music, Glass continued: “The music gathers the spectators’ attention to watch the film and vice versa.” And the process? “There is a back and forth the whole time between film and music. The real word [for it] is collaborative effort.”

Reggio interjected that he “feels like a deaf person working through the ears of Philip.”

In answer to Soderbergh’s question of how daunting it is to do something different, Glass pointed out that the score for *Visitors* was written directly for the orchestra – a first – a decision which he himself made, noting that it took 35 years for Reggio to have a premiere with a live orchestra. “It’s very different than a sync soundtrack,” he went on. “You can feel it. We have taken the film world and put it into the world of live performance, which is a huge transformation in how we experience it.” It all goes back to the live score to Abel Gance’s silent film

*Napoleon* which was revived at Radio City Music Hall in January of 1981, screenings which both Glass and Reggio had attended. (I was fortunate to have been in the audience then and personally experienced first hand the revelation of viewing a film in such transformative circumstances.)

Glass aptly described the flow of the music in these special circumstances as “an organic flow right from the orchestra pit [that] seals the attention of the viewer.”

This latest collaboration, *Visitors*, is a sensory rich, meditative experience, self-reflexive and mysterious. Filmed in an intense, rich black and white, much of it shot in infrared, and processed digitally at the maximum pixel density of 4K, *Visitors* consists of just 74 images (73 cuts). Among them: a beguiling if inscrutable female lowland gorilla, the cold beauty of the Atchafalaya Basin, a New Orleans retirement home and many of its residents who are among the 80 people looking out at the audience face to face in what Reggio dubs “the reciprocal gaze.” The director calls his films “a visceral form of cinema,” comparing them to poetry: “Once you write it, it has a voice of its own.”

I thought the score started very romantically becoming elegiac towards the end yet grounded in a calm centre reflective of everyday life.

The day after the premiere I had a few moments with Glass, Kane and Reggio.

My mention of hearing a Mahler horn early on and later a Brahmsian string and brass passage prompted Glass to bring up Wagner which he hears reflected in the tremolo and the arpeggios at the beginning of the score. He was excited about what he heard and curious about what conductor Dennis Russell Davies’ reaction to it would be when the soundtrack was recorded in Austria with the Bruckner Orchestra Linz.

“I was laughing to myself,” Glass recalled. “What did you think of the Wagner? He said, ‘What Wagner?’” Glass smiled: “My best plans are *unnoticed*.” When associate director/editor Kane asked why he was trying to tip the hat to Wagner, Glass simply replied: “Oh, I don’t know. I just was looking for something, looking at the moon, looking at the gorilla, the atmosphere of epic space.”

The harp and the tremolo were key to Glass feeling comfortable with his writing: “Before the bass, a little snare drum and the harp coming through that – once I had that opening sound I knew I was home. When I got the right one, you know right away.”

Kane went on to explain that he and Reggio always saw the film as being in three movements. Over an 18-month period (during which Glass was working on at least two other major works,





including *The Perfect American*, his opera on the last days of Walt Disney), the composer would work from montages of the movements that were not finely edited but enough to convey the sense of the filmmaker's vision.

(As our brief encounter came to an end moments later, Glass tapped me on the knee and said: "Don't forget, listen for that tremolo.")

On the Soderbergh panel the previous day, Kane had set it up: "We shot first in New Orleans, trying to get a shared lexicon of what's good and what's bad, working on ways of making a new kind of cinema, before [adding] music. It would morph and Philip would come out and watch images." They called it "marinating Philip."

Glass had picked up the narrative. "I think the morph process description is good but it's the element of trust that keeps you working together. Then all the other stuff can happen. Trust and respect are very much connected."

**"Deep admiration is at the heart of my relationship with Godfrey Reggio."**  
**-- Philip Glass**

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Reggio eyes his vision of the Atchafalaya swamp during the Elgin rehearsal.

Later the next day Reggio spoke with me about the nature of his collaboration with Glass going back over 30 years to their landmark documentary *Koyaanisqatsi*. “That is his M.O. – collaboration. It’s one medium motivating the other,” he said in his calm, self-assured stentorian voice. “We usually think of all the forms, how many parts are in a piece, but in fact he just starts at the beginning as an emulator.”

The director described how he and Glass work. “I give Philip a metaphor and he responds. In the case of *Visitors*, it was more a matter of discovering a metaphor of stillness. He takes in what I lay on him and takes it from there. He doesn’t have to but in this case he took it. His job is to respond to it, it’s his sensibility that I’m looking for.”

When I pointed out that his films don’t have a narrative structure, that the music becomes the narrative, Reggio agreed. “The music is a communion to the soul of the listener, a manifesto – you’re controlling what people feel, you’re motivating them.”

The night before at the Elgin roundtable, Soderbergh had shed light on the role of the composer in mainstream movies: “In Hollywood, scores reinforce emotion or put it in when it’s not there.” Glass had then explained that he had chosen abstract music to back the scenes with people (which I felt in part as a series of rising breaths focusing on the flute and metamorphosing into a succession of signature Glassian broken triads) but chose romantic music to accompany the images of the swamp (where I heard the echoes of Brahms as strings set off a brass choir) and the garbage (where the score was at its most elegiac).

At a similar roundtable quoted in the film’s pressbook, Reggio pointed out that composers tend to write in the medium that they’re in at the time, the “period,” as they call it, of composition: “The period of composition that Philip’s in right now is orchestral, but it’s symphonic orchestral with big highs and lows. The first piece of music that came in was like that and it was gorgeous, but it would blow this film out of the water. So after a number of discussions and writing pieces – Philip is remarkable in that he wants criticism, he

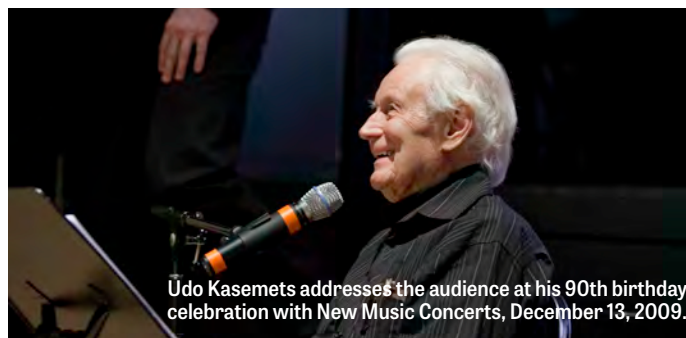
*|continued on page 50*



# Toronto’s Musical Avant-Gardist: Udo Kasemets

(Tallinn 1919 – Toronto 2014)

## A Remembrance in Five Decades



Udo Kasemets addresses the audience at his 90th birthday celebration with New Music Concerts, December 13, 2009.

ANDRÉ LEDUC

This winter has been brutal. Sunday, January 19, 2014 was a particularly cold day for music in Toronto. Udo Kasemets’ death at 94 in Toronto that day marks the passing of a prominent and prolific Canadian modernist musical iconoclast who produced new music well into his last decade. I wrote a brief appreciation of some of his avant-garde music activities in his adopted hometown, Toronto, in a 2010 essay in *The WholeNote*.

In reviewing Kasemets’ career it struck me that my own music career crossed his in ways both personal and professional in every decade since the 1970s. Therefore instead of summarizing his action-packed and varied life, the broad outlines of which are now accessible online, I choose here rather to highlight a few interpersonal moments, decade by decade.

**1970s:** Our first meeting occurred at York University in the mid-70s where I was a music undergrad and Udo Kasemets a visiting lecturer. He already had avant-garde street cred. He’d enjoyed over two decades of a wide-ranging music career in Toronto and was known among the new music and artist community as a composer, concert producer, conductor, teacher, music journalist and editor. In the 1960s he had introduced the Toronto public to John Cage, Marcel Duchamp and a generation of American experimental composers and multimedia artists.

When I later called him about arranging a performance of a work of his by the group New Music Cooperative I thought it wise to be polite and call him Mr Kasemets. “Call me Udo,” he said in an austere Estonian-inflected tone. I made sure to call him Udo from then on, as I will here. The N. M. Co-op performed his work, though I wondered why his compositions didn’t receive more performances in Toronto back then. It’s not much different today.

**1980s:** In 1983 I was invited to play in Udo’s moving epic anti-atomic bomb work *Counterbomb Renga* created in collaboration with a chain of more than 100 musicians and poets from Canada and the USA. Listening to the CBC broadcast recording of the premiere recently, streaming on Udo’s page on the Canadian Music Centre’s website, I still find it moving.

In 1988 Jon Siddall, the founding Artistic Director of the Evergreen Club Gamelan, commissioned Udo to compose a work scored for the Toronto group. I was one of the eight ECG musicians. Udo gave us *Portrait: Music of the Twelve Moons of the I Ching: The Fifth Moon*. By the time of its 1989 premiere however Siddall had moved to Ottawa and I found myself the group’s incoming artistic director. Careful of my new footing, it was now my job to motivate the young group, comprised primarily of percussionists fresh out of U of T, through rehearsals and the premiere concert performance of the demanding new work. Due to its exceptional length (just one piece for an entire concert?), its experimental idiom (where’s the melody?) and notation (where’s the score?) several ECG musicians were not fully convinced

of the work's value. Everyone however dutifully played the gig, as professional musicians do. And as it turned out no one left on account of the repertoire: I'm pleased to announce ECG is celebrating its 30<sup>th</sup> anniversary this season.

**1990s:** John Cage, a pivotal influence on Udo's thinking and composition, died on August 12, 1992. Udo served as a key organizer of the tribute that fall, a day-long musicircus featuring Cage's compositions staged at various locations within the DuMaurier Theatre, Harbourfront, Toronto. I was happy to be asked to perform in several Cage works including the radioscope *Imaginary Landscape No. 4* (1951).

In 1995 Udo invited me to his midtown apartment on the block-long leafy Helena Ave. We spoke about a wide variety of subjects but landed on my ambition to put the Sundanese suling, a type of bamboo ring flute indigenous to West Java, Indonesia but little known outside of it "on the Toronto map." I'd been playing the suling professionally for 12 years by then and had finally begun to understand its technical possibilities and limitations outside its indigenous repertoire. It had slowly but surely become my instrumental "voice." Udo was intrigued and intellectually challenged enough to want to compose for it. Our dovetailing interests established, I commissioned him that summer to write a suling work. He produced the echoing, lush *Suling Flower* scored for five sulings, four of which are pre-recorded, the tape to be played back on a four-channel P.A. system. I successfully premiered it at the Music Gallery and performed it again a year or two later.

**2000s:** I met and spoke briefly to Udo several times at Music Gallery concerts at the Gallery's current home in the St. George the Martyr church. Although his health was not always dependable he remained an avid concert goer into his tenth decade. He made the trek I think

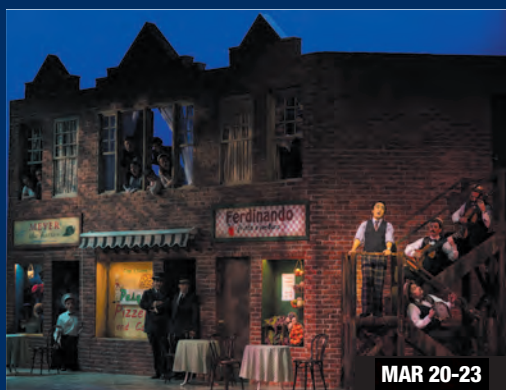
motivated by his indomitable thirst for new sounds and also to connect with a music community he helped foster decades prior.

An important moment of validation for Udo's music came in December 2009 when the New Music Concerts' large ensemble, conducted by an enthusiastic Robert Aitken, staged Udo's work at the Betty Oliphant Theatre in commemoration of the composer's 90th birthday. While there have been and continue to be individual musicians eager to champion compositions by Udo through performances and recordings – including pianist Stephen Clarke and percussionist Rick Sacks – this concert marked a rare performance of a recent orchestral work. It opened many ears and minds in the audience, including mine, to the compositional brilliance and enduring significance of Udo's work.

At a chance meeting with Udo after a concert at the outdoor Music Garden, Harbourfront, around 2003, somehow the subject came around to things Japanese. Out of the blue he told me he'd heard "udo" meant a "useless plant, a weed" in Japanese. Puzzled and intrigued, I looked it up later. *Udo* is the Japanese name for *Aralia cordata* or "mountain asparagus" a plant related to ginseng, widely grown for food in Japan and also used medicinally in Korea. Udo may have gotten it wrong: he and his Japanese cognate may not be "useless" after all.

**2010s:** I last saw Udo one warm summer afternoon in 2012. I visited him in hospital with percussionist and Arraymusic artistic director Rick Sacks, our blue-green cotton gowns and purple latex gloves on. Udo was frail and in bed, but ate his dinner with gusto and smiled at us. He was having a good day. During pauses he spoke to us in a quiet voice inflected with his characteristic Estonian accent, dispensing short phrases, some packed with powerful meaning. "Freedom is beautiful thing," I think he whispered.

By Andrew Timar



MAR 20-23

## Albert Herring Benjamin Britten

U of T Opera celebrates 50 Operatic Years in the MacMillan Theatre with a new production of Britten's *Albert Herring*, the first opera produced in MacMillan Theatre. This production is designed by **Camellia Koo**, conducted by alumnus **Leslie Dala** and directed by the award-winning **Joel Ivany**.

**Thursday-Saturday, March 20-22, 7:30 pm**

**Sunday, March 23, 2:30 pm**

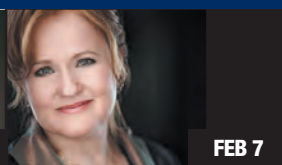
MacMillan Theatre. \$40 (\$25 senior, \$10 student)



FEB 3

## Sir Thomas Allen Lecture

The distinguished baritone delivers the Geiger-Torel Lecture, entitled *Prima La Musica, Poi Le Parole*, in Walter Hall at 7:30 pm. Free



FEB 7

## Tracy Dahl Master Class

Premier coloratura soprano Tracy Dahl gives the *Riki Turofsky Master Class in Voice* at 2:00 pm in Geiger-Torel Room. Free



FEB 10

## Soirée Musicale

Faculty artists and members of the TSO perform chamber music by Prokofiev, Bottesini, R. Strauss and Douglas Hill. 7:00 pm in Walter Hall



FEB 13

## Rhapsody in Blue

Juno Award-winning jazz faculty David Braid performs Gershwin's signature work with the U of T Symphony Orchestra. Concert also features U of T Jazz Orchestra directed by Gordon Foote. 7:30 pm in MacMillan Theatre.



MAR 10

## Cecilia Quartet

The Faculty of Music's resident quartet performs music by Schoenberg, Schubert and Ed Harsh, with guest soprano Stacie Dunlop and faculty Shauna Rolston in Walter Hall at 7:00 pm.



MAR 27

## Mike Holoher

Pianist, composer-arranger and Artistic Director/Conductor of Westchester Jazz Orchestra, Mike Holoher performs with the U of T Jazz Orchestra and 11 O'Clock Jazz Orchestra. 7:30 pm in MacMillan Theatre.



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13.14  
SEASON OF EVENTS

# Back Then Forth

BENJAMIN STEIN

**T**here are awesome concerts on the horizon for February and March, and I will try to give shoutout space to as many of them as possible. Please check out the listings for the ones I miss – there are great choices for every taste.

First, though, as part of this year's continuing exploration of new choral music, this column will look back at several Toronto events that took place in January – a rare retrospective angle for a listings column, but one that points to engaging developments and possibilities in the Toronto choral scene; choral aficionados, take note.

On January 17, as part of their celebration of 60 years of professional choral singing, **Soundstreams** programmed a salon night entitled, "New Directions in Choral Music." Soundstreams' Salon 21 is a monthly performance and lecture event, inventively curated by Kyle Brenders, with a wide variety of performers and composers. It is free of charge, and you can sit with a glass of wine as the discussion takes place.

This evening brought together two groups that on the face of it, seem wildly disparate. As the evening progressed, interesting connections emerged.

**Choir! Choir! Choir!** is the brainchild of two easygoing but skilled musicians, Nobu Adilman and Daveed Goldman. For three years they have been meeting interested participants, usually in a bar, handing out song sheets and then creating fun and inventive arrangements of pop and rock songs, sometimes on the spot.

The initiative has been wildly successful, and has led to recordings and media appearances. At the Soundstreams event the audience watched a video of Choir! Choir! Choir! performing Daft Punk's *Get Lucky*, a club number which was one of last year's catchier guitar riffs.

The night's other group, the **Element Choir**, is a different phenomenon altogether. This ensemble works entirely in improvised form. The conductor and founder of the Element Choir, Christine Duncan, has a two-page lexicon of gestures that have specific sonic meaning, and as the piece progresses, she improvises its shape and structure by combining different sounds and letting their combinations grow and develop organically.

The performance was only several minutes long, but often the pieces become extended soundscapes that can last as long as an hour. It is certainly not the usual paradigm that one expects from a choral concert, but it is an absolutely arresting experience.

The singers in the ensemble improvise fearlessly, and one hears clicks, wooshing, yelps, growls and hums as well as melodic fragments and timbres that evoke classical, jazz and folk singing techniques. The Element Choir works more like an orchestral ensemble than a traditional choir, as the skills of individual members of the ensemble are employed to create solo lines that blend into the larger soundscape.

The aspect of each group that represented the clearest challenge to the traditional choral model is that neither ensemble used sheet music – a tool that most choirs cannot do without. Choir! Choir! Choir! uses lyric sheets, but presumably can dispense with these once parts have been learned.

Choir! Choir! Choir!'s arrangements of pop songs use repeated syncopation, as is stylistically appropriate. These type of rhythms, so common throughout the last century, often represents a challenge for classically trained choirs. While Choir! Choir! Choir!'s syncopations are not wildly difficult to hear or replicate, some of them would look awkward and confusing when notated with traditional sheet music, and would likely cause a few stutters for classically trained musicians.

Choir! Choir! Choir! relies instead on their singers' ears, and is accompanied by guitar rather than the ubiquitous rehearsal piano. I noticed that both the syncopations and the tuning of this group had a lively quality that piano-trained choirs often lack.

The Element Choir, meanwhile, dispenses almost entirely with the division of labour that most choirs embody – a composition, usually created by one individual, that the conductor and singers must attempt to execute. Instead, the conductor and singers are co-creators, blending their skills and ideas in an improvised process that will never be repeated in the same manner.

The work of these two groups has its own inherent value, of course – but as I listened to the performances, I couldn't help thinking what a shot in the arm the techniques employed in these ensembles would be to more standard classical choral training as well. The ability to execute complex rhythms, improvise and experiment with extended performance techniques without a musical score in hand, is of course an integral part of music training. But how often are these skills called on in choirs?

Imagine entire university courses devoted to either of these choral paradigms. How much more confident young singers would be in a

Culchahworks Arts Collective. We Still Dare To Dream, January 20, 2014.



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variety of musical situations, many of which they will encounter in the working world, in which they have to think – and sing – on their feet.

**Daring to Dream:** Moving on to another choral event – on January 20, the American holiday celebrating the birthday of Martin Luther King Jr., the Culchahworks Arts Collective presented *We Still Dare To Dream*, a new oratorio written to commemorate the 50th anniversary of King's historic "I Have a Dream" speech.

The work was conceived by Andrew Craig, an astonishingly talented composer, producer and performer who has also worked as a radio personality for the CBC. The oratorio grew out of a promise that Craig made to his mother that he would somehow mark this occasion with a new musical work, even if he had to stand outside and play it on the street on January 20.

Craig had originally hoped to use the text of the actual speech, but when this proved impossible, he simply decided to write his own libretto and set it to music. He enlisted the support of the Faith Chorale and the University of Toronto Gospel Choir, as well

as assembling a third choral ensemble, band and violin soloist (Andréa Tyniec).

*We Still Dare To Dream* is a sprawling and ambitious mixture of solos, choruses and spoken recitations that seeks to bring the ideas and challenges posed by King's oration into a new century of conflict and challenge.

I was unfortunately not in Toronto during the performance, but I attended the dress rehearsal in an effort to get a sense of some aspects of the work.

I wonder how effective the spoken word facet of the oratorio ultimately was. Dramatic recitation is an incredibly difficult technique to make work; even with musical underscoring, it can too easily slip into earnestness or portentousness.

But the musical sections of the piece were superb. The choral writing generally supported the vocal solos, which were executed by four virtuoso Toronto singers from Jewish, Muslim, East Indian and American gospel traditions: David Wall, Waleed Abdulhamid, Suba Sankaran and Sharon Riley.

There was also a delightful section in which a group of young Toronto primary and secondary school students came out and sang, danced, executed martial arts moves and engaged in a call-and-response rap with Craig.

Craig is a master of gospel composition, but he did not limit himself to that genre, instead executing convincing and catchy compositional riffs on ragas and middle eastern vocal techniques from religious traditions that often find themselves at war. The syncretic aspects of the music reflected the composition's essential theme, which was reconciliation, unity, peace and activism.

I can see this work having a life beyond this particular anniversary occasion. The American Paul Winter Consort spent years travelling to different cities, performing the *Missa Gaia*. The experienced musicians of the ensemble often combined with local choirs, especially youth and children's groups. Craig's work has the potential to be a Canadian version of this performance model. I hope other ensembles

EWEN LEWIS PHOTOGRAPHY



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have a future chance to engage with this music – it certainly deserves a repeat performance and a wider audience in Toronto and other parts of the country.

**On to this month's concerts.** To get the month started, in Kingston the **Melos Choir and Chamber Orchestra** perform an early music program, *Eros and Agape: Love's Longing and Laments* on February 9. The concert includes works by Hildegard von Bingen, Victoria, Palestrina, Machaut, Dufay and others. Guillaume de Machaut, wrote in 14th century France, and is one of the earliest composers from whom we have comprehensive musical scores. It is always fascinating to hear his music live.

For more early music choices (mixed with a little Beatles) the **Annex Singers** perform works by Josquin and Palestrina on February 22.

In a later vein, the **Tafelmusik Chamber Choir** performs Handel's *Saul* on February 21 to 23. *Saul* explores the themes of jealousy, love and ambition that characterize the rivalry between the biblical Saul, king of Israel, and the young, charismatic shepherd and musician David, who will ultimately usurp the Israelite throne. David's loving relationship with Saul's son, the doomed young warrior Jonathan, adds the final element through which internecine conflict becomes tragedy. It is one of the most dramatic stories of the Hebrew scriptures, and one that is beautifully suited to Handelian choruses and solos of ferocity, triumph and lament.

Richard III was the last Plantagenet king of England before the rise of the Tudor dynasty. He was killed in battle in 1485 at the end of the War of the Roses. These guys basically spent centuries killing each other back and forth, which ought to put Prince Harry's naughty Las Vegas adventures in a bit of perspective. On March 1 the **Tallis Choir** sings a *Requiem for Richard III*, a recreation of a requiem mass as it might have been celebrated at the end of the 15th century. The music will include medieval carols and some of the the stunning late English Renaissance choral works of the Chapel Royal of Richard's Tudor usurper, Henry VII. Which is kind of rubbing it in.

In Hamilton on February 28 and March 2 the **Bach Elgar Choir** perform two midsize masterworks of the classical repertoire, Fauré's *Requiem* and Vaughan Williams' *Mass in G*. The Fauré work in particular is a small miracle of orchestration and melodic and harmonic invention. It's a piece every fan of choral music ought to know, and every choral singer must perform at least once.

In Kitchener on February 22, the **Grand Philharmonic Choir** also performs the Vaughan Williams work, as part of an anglophile program entitled *Glorious England*.

Also in the classical vein, on March 2 the **Toronto Classical Singers** perform Handel's *Dettingen Te Deum* and Haydn's *Mass in the Time of War* (In Haydn's original autograph, the *Missa in tempore belli*.) Haydn's mass was first performed in 1796 Vienna, during the turbulent and violent era of upheaval following the French Revolution and prior to the rise of Napoleon. Anyone who asserts that the works of classical composers are ivory tower art, divorced from the political realities that buffet us all, would be advised to listen to this mass, which contains dramatic moments that approach savagery.

*Benjamin Stein is a Toronto tenor and lutenist. He can be contacted at [choralscene@thewholenote.com](mailto:choralscene@thewholenote.com). Visit his website at [benjaminstein.ca](http://benjaminstein.ca).*

# Grosvenor's Asynchronicity

PAUL ENNIS

**T**he most acclaimed British pianist of his generation, the remarkable Stephen Hough, makes his Koerner Hall debut March 2, his first solo recital in Toronto since his Music Toronto appearance seven years ago. A few weeks earlier his 21-year-old countryman Benjamin Grosvenor, who's been not so quietly building a burgeoning career of his own appears on Music Toronto's Jane Mallet stage February 11, following that up February 14 and 15 as piano soloist with the Kitchener-Waterloo Symphony in Saint-Saëns' *Piano Concerto No. 2* (which Grosvenor plays with the Royal Liverpool Philharmonic on his latest Decca CD).



Benjamin Grosvenor

**Grosvenor:** In one so young – he's only 21 – we expect the notes and hope for the music; in this case there are good reasons to be hopeful. *The Times* said of Grosvenor's first recording (which included Chopin's *Four Scherzi* and Ravel's *Gaspard de la Nuit*) that "he jumps inside the music's soul."

Just who is this pianist upon whom the venerable magazine *Gramophone* bestowed its "Young Artist of the Year" and "Instrumental Award" in 2012?

At 11, Grosvenor's exceptional talent was revealed when he won the keyboard section of the BBC Young Musician of the Year. At 19, shortly after becoming the first British pianist since the legendary Clifford Curzon to be signed by Decca, he became the youngest soloist to perform at the First Night of the Proms.

The youngest of five brothers, his piano teacher mother shaped his early musical thinking. He divulged in a 2011 YouTube video that he decided at ten he would be a concert pianist and wasn't fazed at all by playing on the BBC shortly thereafter. Only when he became more self-aware at 13 or 14 did he suffer some anxious moments. On the video, a piano excerpt from Leonard Bernstein's *Age of Anxiety* follows, the musical core of which he expresses beautifully both literally and figuratively, before adding: "The pieces you play the best are the ones you respond to emotionally."

In a May 2013 YouTube webcam chat in advance of a return engagement in Singapore, he spoke of his musical taste. From the beginning he was attracted to Chopin but over the years hearing Schnabel for the first time led to an attraction to Beethoven and hearing Samuel Feinberg opened his ears to Bach. He's a bit of an old soul in that he has a great interest in recordings by pianists like Moriz Rosenthal, Ignaz Friedman, Benno Moiseiwitsch, Shura Cherkassky and Vladimir Horowitz made in the early half of the 20th century. "Their primary concern was in imitating the voice especially in romantic repertoire," he explained. "Horowitz was obsessed with the voice. They were the masters of that asynchronization of the hands."



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In a profile in *The Guardian* three years ago when Grosvenor was 18, Tom Service wrote that he “talked of his early years as if he’s a seasoned professional looking back on the sins of his youth. But he’s talking about 2004.”

“Listening back to the Chopin *D-Flat Major Nocturne* I did when I was 12 -- I think it’s really interesting, some of the expressive things I do, like the asynchronization of the hands.” Asynchronization, Service went on to explain, is “a technique where the left hand plays a micro-second before the right, something associated with pianists of an earlier age ... and frowned on by today’s virtuosos.”

Grosvenor continued: “I don’t really know where that came from; I hadn’t heard any of those early 20th-century recordings by then ... If you compare the way people perform Mozart now with, say, Lili Kraus’ recordings, or Schnabel’s Beethoven with today’s players – today, things are so much blander and more boring. They were each so unique back then ... Maybe it’s because of recording and the pressure to make things note perfect, or the influence of competitions, but we’ve lost touch with that tradition of playing, with its imagination and expression.”

*The Independent* has described Grosvenor’s sound as “poetic and gently ironic, brilliant yet clear-minded, intelligent but not without humour, all translated through a beautifully clear and singing touch.” After his Wigmore Hall recital last fall, which contained much of what he will be playing in Toronto, *International Piano* compared Grosvenor to a young Krystian Zimerman. I’m looking forward to it.



Stephen Hough

**Hough:** It had been eight years since Stephen Hough became the first classical musician to receive the MacArthur Fellowship, the so-called “genius award,” so it was only fitting for him to be named by *The Economist* in 2009 as one of 20 polymaths the magazine determined to excel in diverse fields (in Hough’s case: pianist, poet, composer, writer on religion – this was before his first solo exhibit of paintings in the fall of 2012 at London’s Broadbent Gallery).

In the last two years Hough has been profiled and/or interviewed in *Le Monde*, *Classical Music*, the *Houston Chronicle*, *Sunday Times*, *New York Times* and *London Evening Standard*, all of which are available on his well-ordered website. There you can also link to the blog



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he writes for *The Telegraph*, where you may read his highly literate, well-argued thoughts, insights and reminiscences on everything from religion (he's a sceptical Catholic) to the death of Lou Reed:

"In my teenage bedroom – dark purple ceiling, light purple walls, joss sticks a-burning – I used to listen to Lou Reed: 'Take a walk on the wild side' he suggested with that ironic, sing-song, cooler-than-cool voice. I didn't take his advice in the end and went back to Beethoven, despite years of neglecting the piano and neglecting to do my homework. But in those voice-breaking years as I lounged around in my flared jeans covering my (purple) platform shoes, and as the LP, scratched and coarse, spun lazy circles in the smoke, I did feel a certain coming of age. I felt maturity arriving as if a shoot in a plant pot pushing out of the brown soil (no, not that plant). I was wrong; I was still a kid; it was a false Spring. But writing this in night-time New York, realizing that such a force of nature as Lou Reed is now a dead leaf beyond the Autumn of life, is strange and poignant."

And he tweets, which is where you'll find him showing his cheeky side, diaristically sharing choice words on whatever catches his fanciful fancy, revealing his peccadilloes (he loves shoes) or offering insights on the news of the day. An example, this tweet from the day Claudio Abbado died:

"I did a German tour w/@londonsymphony & #Abbado in the mid 80s. 'I'm Claudio': my youthful nerves instantly removed RIP"

Or these:

"My weird, wonderful life: solo on stage for 2000 people ... then 20 mins later solo slice of pizza @UnionStation\_DC"

"Frank Sinatra on the speakers in the restaurant: comforting sounds

before comforting food. That masterly swoop with its agogic accent. [continued] I think piano students can learn more from Frank Sinatra about phrasing and rubato than from most classical instrumentalists."

Indeed. By the nature of the medium, the musical insights on twitter may outnumber those onstage or in recordings. In any case, they're a most welcome way to keep up with this uncommon musician whose live appearances here are all too rare a gift. On March 3, Hough will give a masterclass at RCM. I was fortunate to attend a similar event at RCM's temporary home in 2007. It buoyed me for weeks while providing invaluable insights into my own modest world of piano playing. I'm looking forward to being reinvigorated.

**The Year of the Horse:** Celebrate the Chinese New Year February 3 with the TSO and an all-star lineup of guests including conductor Long Lu, the scintillating pianist Yuja Wang (playing Rachmaninov), the soulful violinist Cho-Liang Lin (in a Dvorak *Romance*) and Deutsche Grammophon recording artist Yian Wang (performing Tchaikovsky's delightful *Variations on a Rococo Theme*) plus popstar Song Zuying (a household name in China) and a new work by Tan Dun (incorporating music from his best-known film scores).

**Double Duty:** Cellist Winona Zelenka brings her singing tone to Bach, Haydn and Beethoven in the Associates of the TSO concert February 10 at Trinity-St. Paul's Centre and then wears her Trio Arkel hat as part of Chamber Music Mississauga's *Belated Valentine* concert February 22 in The Great Hall of The Unitarian Congregation of Mississauga.

**Not To Be Missed:** The Attacca Quartet's foray into the complete string quartets of Haydn presented by the Kitchener-Waterloo Chamber Music Society continues February 7, 8 and 9 in Waterloo with four concerts, each one including an early, middle and late quartet, and two introduced by a talk by violist Luke Fleming. For more information on the Haydn 68 series see my article in *WholeNote's* November 2013 issue.

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

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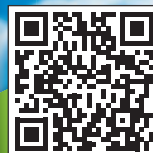
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# In Dialogue With History

WENDALYN BARTLEY

It has now been one year since I wrote my first In With The New column for *Whole Note*, and in looking back over the past 12 months, I've made a short list of what I've observed as the leading edge of the new in our local music scene: the continual blurring of lines between musical genres (or the rise of "genreless music"); improvisation anchoring itself as a respected artistic voice and creative process; the role of community building and the creation of composer collectives; the movement out of the concert hall into new listening spaces and environments.

During this reflection process, a memory image came to mind from one of the first new music concerts I ever attended. It was back in the early 70s in Walter Hall at U of T's Faculty of Music. The concert stage was full of percussion instruments, the lights were dim and candles lined the stage front. A bearded man dressed in white (John Wyre) along with some of his students moved as if in a dance amongst the assembled gongs, bowls, drums and no doubt all sorts of instruments from around the world. The mesmerizing cornucopia of sounds they invoked opened up a new world of possibilities in my imagination. I heard sounds that previously had existed only at the edges of my awareness. I was hooked. Determined to experience more, I immediately signed myself up to attend New Music Concerts, thereby exposing myself to the wild and adventurous sound experiments taking place both here in Canada and internationally.

**New Music Concerts:** And now 40 years later, New Music Concerts continues to bring these cutting-edge sonic visions honed by composers and performers to its audience members. The program they are presenting on March 2 represents the creative interests of many composers active in the 1970s. It will feature the multi-talented percussionist, improviser and composer Jean-Pierre Drouet playing works by some of these international composers that NMC introduced to Toronto audiences in its early days: the likes of Kagel, Rzewski, Aperghis and Globokar.

Threads common among these composers include the intersection between music and theatre, the use of improvisation and extended techniques, and (the thread I'll focus on in this month's column) the practice of creating music that reflects upon socio-political issues.



Jean-Pierre Drouet

On the program, two solos from Kagel's *Exotica* will be performed. It's one of his first pieces to focus on musical and political history, and tiptoes that elusive edge that exists between the West and the world beyond. Scored for an array of non-European instruments, *Exotica* reflects on the issue of what makes the music exotic. Is it because the sounds have been shaped by the pen of a Western composer, or rather is it because with the sounds of these instruments, it's not possible to produce music with typical Western features? It's a provocative topic to reflect upon all these years later, especially given the high interest amongst composers steeped in western musical traditions in using an ever-expanding range of instruments and sound sources. Even my own initiatory experience of new music is implicated in this matter.

Continuing, Globokar's work *Toucher*, based on scenes from Bertolt Brecht's play *Life of Galileo* raises issues of being silenced by structures of power (the church, government, and tyrannical ideologies). Rzewski, renowned for works that exhibit a deep political conscience, is represented with *To The Earth*, which stands in solidarity with the growing consciousness of the environmental movement. Drawn to the combination of music and text, Aperghis' *Le corps à corps* narrates the thrills of a car racing event from multiple perspectives using both sound and spoken word. It portrays the composer's practice of transporting everyday events to a poetic, often absurd and satirical world. Rounding out the program is *Il libro celibe* by Giorgio Battistelli, a composer fascinated by alchemy, psychology and the ideas of Marcel Duchamp.

**New Creations Festival:** What is compelling about the approach of the composers presented by New Music Concerts is their dialogue with cultural and historical references. It's fascinating to note that this practice is also evident in many of the works being programmed



Sunday March 2, 2014 • 8pm | **A Percussive Evening with Jean-Pierre Drouet**

The Music Gallery | 197 John St.



Thursday March 20, 2014 • 8pm | **An Evening with the Arditti String Quartet**

Jane Mallett Theatre | 27 Front St. E. | 416.366.7723 co-production with Music Toronto



Friday April 18, 2014 • 8pm | **A Portrait of Jörg Widmann** | Jörg Widmann, clarinet/direction

Betty Oliphant Theatre | 404 Jarvis

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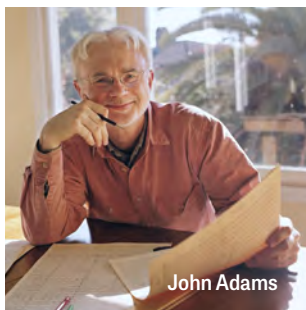
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John Adams

at this year's New Creations Festival, the Toronto Symphony's annual celebration of contemporary orchestral works running March 1 to 7. Each of the three pieces by featured composer John Adams engages in a conversation with either political/social history or the history of music. Renowned for his post-minimalist style, Adams' music is full of contrasts and tends to be more directional and climactic than what we usually associate with

minimalist music. His *Doctor Atomic Symphony* (March 1) is based on orchestral music from his opera *Doctor Atomic*. With a libretto created by Peter Sellars from a variety of sources (interviews, scientific manuals and poetry), the story centres around the final hours leading up to the first atomic bomb explosion at the Alamogordo test site in New Mexico in June, 1945. The music conveys the epic struggle and moral dilemma surrounding the impact of the force about to be unleashed into the world, which in hindsight, ushered in the atomic age.

Adams' two other works—*Slonimsky's Earbox* (March 5) and *Absolute Jest* (March 7)—are dialogues with some of the great names of musical history. Nicolas Slonimsky was a witty Russian author whose output included several books on music, including the *Thesaurus of Scales and Melodic Patterns*. Adams makes use of this

compendium of modes in his *Earbox* piece, which arose out of his admiration for another Russian creator—Igor Stravinsky—and the use of modal scales in Stravinsky's *The Song of the Nightingale*. And finally, *Absolute Jest* is an adaptation of the light and energetic style found in Beethoven's late quartet scherzos composed as a concerto for string quartet and orchestra. Expect to hear a warped sense of time and harmony in this fast-paced dance.

Three other works in the festival also engage in a conversation with musical history. Canadian Vincent Ho's *City Suite* (March 7) is inspired by author Eric Soblin's book *The Cello Suites* which outlines the history of J.S. Bach's works for solo cello. In Finnish composer and pianist Magnus Lindberg's *Piano Concerto No.2* (March 1), originally written for the virtuosic capabilities of festival guest performer Yefim Bronfman, we witness his tussle with the complexity of pianistic history. Former Los Angeles Philharmonic conductor Esa-Pekka Salonen took on a similar challenge during the composing of his *Violin Concerto* (March 5). His solution was to create a deeply personal narrative summing up everything he had learned and experienced in his life as a musician.

**More-than-Human Communication:** And when it comes to the exchange of ideas, what could be more cutting edge (or to be more historically accurate, steeped in ancient traditions), than inter-species communication? Back in the spring of 2013, the Music Gallery offered audiences an opportunity to listen to two recordings of humpback whale song in combination with electronics that had been released on their Music Gallery Editions label back in the 1970s. As a continuation of that initiative, the Gallery will be presenting an event on February 22 that combines both lecture and music. Bioacoustics researcher Katherine Payne will team up with recording artist Daniela Gesundheit and a group of Toronto-based singers and instrumentalists to create a unique sonic exchange with Payne's recordings of humpback whales and African elephants.

**Improvisation:** As mentioned in the opening paragraph, one of the major trends I've noticed over the past year is the presence of improvisation as a force to contend with. Improvisation relies on cultivating a listening presence, which is at the heart of all true communication and dialogue. From February 21 to 23 at the Tranzac, the Somewhere There Creative Music Festival offers a full schedule of concerts and lectures by performers and thinkers that reflect the vitality and diversity of what's happening on the improv scene in the Toronto area. The two festival lectures reflect on the history of experimental music in Canada and the roots of Toronto musical improvisation. Two other improvisation-focused events this month include "The Array Sessions," a concert of Toronto-based improvisers on February 6 at the Arraymusic studio and the Music Gallery's Jazz Avant event February 8 featuring the saxophone and electronic improvisations of L.A. based musician Anenon.

#### Additional Concerts:

Feb. 6: *A Soldier's Tale* – a dance theatre work with music by John Gzowski, COC.

Feb. 8: New works created for the Toy Piano Composers ensemble by Doelle, Dupuis, Murphy-King, Versluis, Taylor, Heliconian Hall.

Feb. 13: ΔTENT New Music Ensemble presents works inspired by remembrances of childhood by composers Tsurumoto and Southam, CMC.

Feb. 18: "Women in the Power House" – works by leading female composers, COC.

Feb. 19: Reverb Brass presents works by Ruu, Ridenour, Golijov, Carter, Maimets, Hillborg, Agnas, Lutoslawski, Gallery 345.

Feb. 21: Thin Edge New Music Collective presents new works by Anna Pidgorna (for two violins and antique wooden door) and Anna Höstman, along with performances of compositions by Ana Sokolović and Brian Harman, Gallery 345.

Mar. 2: Orpheus Choir presents the premiere of a new composition by Charles Cozens entitled *Tres Bailes Latinos*, influenced by the composer's relationship with Cuban musicians, Grace Church-on-the-Hill.

Wendalyn Bartley is a Toronto-based composer and electro-vocal sound artist. [sounddreaming@gmail.com](mailto:sounddreaming@gmail.com)

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# The Long Lost

DAVID PODGORSKI

**D**espite the fact that musicians are some of the most dedicated of professionals, no one really pays sufficient attention to the fact that we are also incredibly strange. I mean it. Musicians are some of the weirdest people you are ever likely to encounter socially, and I like to think it helps. Toronto hero Glenn Gould famously had an obsessive fear of illness which drove him to dress in sweaters and coats in mid-summer, and an equally obsessive desire to hear every possible melody line in a piece of music which led him to record some of the most original recordings of Bach of the 20th century. Obsessive behaviour comes with the artistic territory – if you're going to devote your life to mastering an instrument, a long-dead composer, or an artistic tradition that's been lost for several hundred years, it kind of helps if you don't worry about looking like a bit of a nut socially, or indeed not having much of a social life at all.

**Bud Roach:** One Toronto-based artist who has let his obsession run wild is Bud Roach, who to the best of my knowledge possesses all of the social graces one needs (like I would know), but is nevertheless very, very dedicated to Italian vocal music circa 1600. I caught up with Roach one evening in January to

discuss his next concert with Capella Intima, a re-creation of Marco da Gagliano's *Dafne*, which ranked as one of the most avant-garde musical art works of its time when it was premiered in 1608. *Dafne*, you see, was written in a musical form that da Gagliano's Italian contemporaries couldn't understand, and they called the work a *favola in musica* (a musical fable). Later generations of Italians, like music-lovers elsewhere in Europe, would later find a new name for this sung fable: an opera.

"Marco da Gagliano has all the traits of a composer of the Florentine camerata," Roach explains, referencing the artistic movement that advocated for a new, dramatic form of vocal music in 17th-century Italy. "His music has long, singing recitatives and focuses on emphasizing the text. His music is really as much about poetry as it is

about singing." *Dafne* was one of the first operas ever written, but da Gagliano didn't take that particular prize: he was beaten out by Jacopo Peri, who wrote *Eurydice* just eight years earlier in 1600.

Roach founded Capella Intima mainly to perform early-17th-century Italian music, and while Toronto audiences may be familiar with the major works of the time and place (think Monteverdi's *Vespers* and *Orfeo*), Roach argues that there were lots of equally valid composers from that time who have been unjustly forgotten

by contemporary audiences. When I ask him why Toronto concert-goers should care about early opera, he goes straight to the point. "The beginnings of Western classical music were in 1600. Anyone who subscribes to the COC should know *Dafne*, and Monteverdi and his



Workshopping *Dafne* with members of Capella Intima and Continuo Collective; Bud Roach, front left



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# And Then There Were Six

CHRISTOPHER HOILE

**O**n January 15 the Canadian Opera Company announced its 2014/15 season. In contrast to the current season that features three company premieres, the 2014/15 season revives three famous productions from the past – *Madama Butterfly*, *Die Walküre* and *Bluebeard's Castle/Erwartung* – and has no company premieres. Instead, there will be three new productions of standard repertoire – *Falstaff*, *Don Giovanni* and *The Barber of Seville*. Patrons who have been happy to see the company exploring new repertoire are bound to be disappointed. Even more disappointing is the fact that the COC is presenting only six productions, not the seven it has presented ever since it moved into the Four Seasons Centre in 2006.

At first glance one fewer production might not seem important. Yet, anyone who attended the late Richard Bradshaw's press conferences leading up to the opening of the new opera house will know that it is. Bradshaw always mentioned to the press that it was impossible for the COC to present a balanced season with only six productions. He said he therefore had to program operas with a view to achieving balance over several seasons. The reason why the COC added a seventh production once it moved into the Four Seasons Centre was part of a larger plan to increase that number eventually to at least eight in order to match the number of productions presented by the most important American opera houses after the Met – like the Lyric Opera of Chicago, the Houston Grand Opera and San Francisco Opera. To return to six productions looks like the postponement of that dream.

In fact, the last time the COC presented only six productions was in the 2000/01 season and before that in the 1994/95 season. It presented six or fewer from its founding to the 1982/83 season, then somehow managed eight operas from the 1983/84 season to 1992/93.

Before the 2009/10 season, the COC gave the Ensemble Studio its own production which made six operas into seven. Granted, these were on a smaller scale, but this allowed the COC to delve into smaller works outside the standard repertoire with rarities by Gazzaniga, Walton, Sartorio, Cavalli and Ullmann. This slot also allowed the COC to present new Canadian works such as *Swoon* (2006) by James Rolfe or *Red Emma* (1995) by Gary Kulesha without the expense and risk of a mainstage production. If the company must move back to six operas, perhaps it should give the Ensemble Studio its own production again to offer more variety in programming and give cause once more for the Studio members' work to be reviewed in a context less constrained than the one-night Ensemble production of a current mainstage production such as the current production of *Così*.

Frankly, the retreat to six productions might be less troubling if it were not so clearly dictated by financial considerations. In his entry on June 18, 2013, in his blog *Musical Toronto* ([musicaltoronto.org](http://musicaltoronto.org)), music critic John Terauds remarked that the COC was trying to put a positive spin on bad fiscal news. He noted that "Since the 2009/10 season, the Canadian Opera Company's net ticket revenues have fallen by 23.5 percent, while overall attendance has dropped by 16.7 percent." He concluded that "Our city's musical bounty sits perched on a knife's edge." On June 17, 2013, Arthur Kaptainis of the *National Post* after reviewing the same information went further and ventured an outright prediction, which now has come to pass. He said, "The downward turn at the COC is troubling. My crystal ball says the 2014/15 season will contract from seven productions to six. I believe you read it here first."

Both Terauds and Kaptainis note that the COC gave 67 performances in the 2011/12 season but only 61 in the 2012/13 season. In the present season there are only 58 performances. While the administration touts the fact that attendance at the COC has been 90 percent or above since it moved into the new opera house, that figure is meaningless if the

contemporaries," he says. Capella Intima will perform *Dafne* once in Hamilton, at MacNeill Baptist Church at 2pm on February 22, and twice in Toronto, at Trinity-St. Paul's Centre at 2pm on February 23 and as part of the COC's noon-hour concert series on February 26 at the Four Seasons Centre for the Performing Arts.

**Windermere:** Another early music group performing concerts that are somewhat off the beaten path is the Windermere String Quartet. You would think Haydn and Mozart string quartets would be standard repertoire for early music players, but somehow in the last 20 years early music decided to stop at Bach and the late 18th century became the sole territory of modern players, beyond which few historically informed performers dare to pass. Thankfully, this particular string quartet isn't afraid to play Mozart and Haydn on period instruments, and regular concertgoers should at least be grateful that they can give audiences the option of a refreshing perspective on two of the founding fathers of Western classical music.

Violinist Elizabeth Loewen Andrews explains the difference between playing classical music on modern and period instruments. "You lose a lot of the sense of texture playing with vibrato and sustaining the lines," she says. "The parts get covered up and you don't get to see how a composer like Haydn or Beethoven used the different instruments to make the music denser or more sparse."

The Windermere Quartet recently concluded a six-part concert series comprising the Haydn opus 33 quartets, the Mozart "Haydn" Quartets and Beethoven's opus 18 quartets. Their next concert – at St. Olave's Anglican Church, February 16 at 3pm – will be less ambitious in scope, consisting of the Haydn String Quartet Op.76 No.1 and the Mozart Flute Quartet in D Major K285, joined for the latter by Alison Melville on flauto traverso. This concert will happen at St. Olave's Anglican Church at 360 Windermere Ave. on February 16 at 3pm (Bloor and Windermere, Jane Subway). And hey, if you think playing Haydn and Mozart on period instruments isn't a good idea, just remember that Tafelmusik got their start the exact same way.

**Scaramella:** I've talked about Scaramella in this column before, and the ensemble's programming is strange and interesting enough that I think they're worth mentioning again. Joëlle Morton has put together a concert featuring music from 18th-century Vienna; with compositions by Karl Ditters van Dittersdorf and Haydn, it should be excellent. What's so original about this particular concert? It's capital-C classical music composed without violins. Morton will be playing the Viennese double bass (I had no idea this was an instrument distinct from the regular double bass), and while she will be joined by Mylène Guay on classical flute and Derek Conrod and Christine Passmore on natural horn, there will be no upper strings in the whole concert except for a lone viola (Kathleen Kajioka). Morton is known for curating some of the most innovative concert programs on the Toronto early music scene, and given that you would usually associate Viennese classical music with string quartets (see above) and symphonies, this concert will be an eccentric program of music you won't get a chance to hear again for a long while. Scaramella will present this concert at Victoria College Chapel on February 1 at 8pm. Give it a shot.

To cleanse your palate for the month's adventurous and strange, Tafelmusik will present a mostly-Bach program on February 1 at 8pm and again on February 2 at 3:30pm at Trinity St. Paul's Centre). The concert will feature the Suite for Flute and Strings and Bach's Concerto for Flute, Violin, and Harpsichord. Given that Bach was the most consistent composer of all time, it's extremely unlikely you'll be disappointed. Finally, if you prefer renaissance music, the Musicians in Ordinary will be playing a concert at Heliconian Hall for lute, voice and strings that features some of the most well-known composers of the English Renaissance including William Byrd, Orlando Gibbons, Thomas Campion, and John Dowland, so it's also a safe bet you'll hear something you like on the program.

*David Podgorski is a Toronto-based harpsichordist, music teacher and a founding member of Rezonance. He can be contacted at [earlymusic@thewholenote.com](mailto:earlymusic@thewholenote.com).*



Opera's finest talent at COC next season: (from left) Russell Braun as Don Giovanni from the 2013 Teatro Real Madrid production; Gerald Finley, John Relyea, and Christine Goerke

number of performances is reduced every year. For 2011/12 attendance reached 125,238, but for 2012/13 it was 114,133 – a drop of 11,105 in one year. It should be obvious that in shrinking from 67 performances to 58, the company has lost the equivalent of nine performances which equal one full opera production. It should therefore not be surprising that the company has decided to drop one production.

What has caused such a precipitous drop in such a short time? Kaptainis mentions that L'Opéra de Montréal, experiencing a similar decline, puts the blame on the Metropolitan Opera Live in HD cinema broadcasts whose original goal was to increase attendance at the Met. Kaptainis however points the finger on COC general director Alexander Neef's penchant for *Regietheater*.

Now *Regietheater*, or opera productions guided by a directorial concept, can be either good or bad. The three famous COC productions to be revived in 2014/15 are all examples of *Regietheater* at its best, where a directorial concept illuminates an opera. Unfortunately, the COC has recently presented several examples, in my opinion, of *Regietheater* at its worst. One thinks of Christopher Alden's *Die Fledermaus* and *La Clemenza di Tito* in the 2012/13 season or Zhang Huan's *Semele* in 2011/12. Here the directors rather than illuminating the operas deliberately subverted their stories.

The plan to move back to a six-opera season was known before January 15. Neef first revealed it in the Fall 2013 edition of the COC's magazine, *Prelude*, citing the burden that seven operas places on the company without ever mentioning declining attendance. He stated, "Since 2007 we've forced the seven-opera model to function, but at a cost of too many compromises – artistically, financially, and from a patron and staffing perspective." With the six-opera season, he said, "We'll have more financial flexibility to produce more grand operas, and contemplate some new productions." Speaking of the 2014/15 season, he predicted, "Starting next season, you'll see more varied repertoire, including the potential for one grand and/or new opera per season."

Unfortunately, the announced 2014/15 season contradicts this prediction. Not only has Bradshaw's goal been set aside but so, it seems, have goals of Neef's. In 2010 when Neef announced the first season solely chosen by him, he said that he wanted to fill in gaps in standard repertory that the COC had never done, such as *Parsifal* and *Nabucco*. He also pledged to present one contemporary opera per season. Following this, he gave us *Nixon in China* in 2010/11 and *L'Amour de loin* in 2011/12. Neither of these goals is evident in the 2014/15 season. *Bluebeard's Castle* (1918) and *Erwartung* (written 1909) can hardly be considered "contemporary" and the three new productions are of operas the COC has often done before.

Looking at the figures, the problem does not seem to lie with the seven-opera model per se, as Neef claims, but with a decline in attendance that makes seven operas impracticable. Ultimately, the COC needs to be more open about these difficulties. If a company is having problems, people will help. If it claims that all is well, people will not. Why is attendance now lower than the 117,700 at the Hummingbird Centre in 2004/05? The COC needs to identify why it is losing patrons – especially now that Toronto finally has one of the finest opera houses in the world and can attract the finest talent in the world.

The most positive side to the 2014/15 announcement (and there is a positive side!) is that COC audiences will indeed be seeing so much of opera's finest talent next season. Appearing will be such stars as Christine Goerke, Patricia Racette, Jane Archibald, Russell Braun, Gerald Finley, Clifton Forbis, Ekaterina Gubanova, Marie-Nicole Lemieux, John Relyea, Michael Schade, Lauren Segal and Krisztina Szabó. Let's hope that next season represents a period of adjustment while the COC finds out how to win back those it lost. To inquire about subscriptions, visit [coc.ca](http://coc.ca).

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at [opera@thewholenote.com](mailto:opera@thewholenote.com).



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Shirantha Beddage performs in the Richard Bradshaw Amphitheatre. Photo: Tim Flynn, 2013  
Creative: BT/A

# The Canadian Countertenor

HANS DE GROOT

It must be well over 50 years ago (I think I was still an undergraduate) that I heard a recital by the countertenor Alfred Deller. I remember that the reviewer in the student newspaper was rather unkind. He said something like: "It is said that Deller never had any voice lessons and I can well believe it." I liked Deller's performance well enough, even if he never aspired to the kind of virtuosity that we can now admire in singers like Philippe Jaroussky or Max Emanuel Cencic.

Countertenors were an important part of English music in the time of Purcell and Handel. The tradition was kept alive in the Anglican cathedral choirs, as it was here in Toronto, at St. James Cathedral, St. Simon-the-Apostle and Grace Church on-the-Hill. Deller was an alto at Canterbury Cathedral and his emergence as a soloist was the result of being discovered by the composer Michael Tippett, who conducted Deller in a Purcell concert at Morley College in 1944. Soon there were others, notably John Whitworth and, in the U.S., Russell Oberlin, who founded the New York Pro Musica Antiqua in 1952. A slightly younger singer was Grayston Burgess, who had been the head chorister at Canterbury Cathedral at the time that Deller was singing alto there. Burgess sang in Handel's *Semele* at Sadlers Wells in 1958; he founded the Purcell Consort of Voices in 1963. Deller's son Mark, who had become a member of the consort in 1962, directed the group after his father's death in 1979.

Interestingly, a number of modern composers have started to write for the countertenor voice, beginning with Constant Lambert in *The Rio Grande* (1927), in which the alto part was sung by Albert Whitehead. Benjamin Britten wrote for the countertenor voice in *A Midsummer Night's Dream* (the role of Oberon), in *Death in Venice* (the voice of Apollo) and in two of the *Canticles*. More recently, Peter Eötvös, in his opera *Three Sisters* (1996–97), based on the play by Chekhov, has the roles of all four young women sung by countertenors.

In Canada the pioneers were Theodore Gentry (who died in 2003), Garry Crighton (who died in 2012) and Allan Fast (who died, far too young at 41, in 1995). Gentry sang the alto solo in Handel's *Messiah* (with the TSO and the Toronto Mendelssohn Choir) and the role of Osric in the North American premiere of Humphrey Searle's *Hamlet*. He performed the role of the King in R. Murray Schafer's *Ra*, a part written for him, and also the title role in Schafer's *The Black Theatre of Hermes Trismegistus*. His career was cut short by a stroke in 1996. Crighton was a founding member of the Toronto Consort and the male sextet The Gents. He was also the alto soloist in St. James Cathedral and sang with The Musicians of Swanee Alley. He taught at the University of Toronto and the Royal Conservatory of Music. He left Toronto in 1983 and was active in musical groups in Belgium and Germany for many years after that. I heard Allan Fast once, a magnificent performance. His singing can be heard on two recordings of Buxtehude with the McGill Chamber Singers and Collegium Musicum and on a recording of Bach's cantata *Was Gott tut, das ist wohlgetan*, conducted by Joshua Rifkin.

Frank Nakashima had been a student of Crighton in high school. Crighton encouraged him to sing countertenor and he did so at



## ► Opera Quick Picks

With 2014/15 season announcements currently shouldering their way into the operatic spotlight, it's important also to keep in sight the operatic offerings currently onstage. Here's some of what's on this month:

The COC presents Verdi's *Un ballo in maschera*, February 2 to 22, and continues its run of Mozart's *Così fan tutte* until the 21st. One date to mark is February 7, where rising stars from the Ensemble Studio give their own rendition of *Così*. The prices are right; the orchestral resources and production values are identical to the main cast production, and it's worth keeping in mind that three of the four leads in the main *Così* cast were themselves members of the Ensemble not too long ago.

For *Così fan tutte* on a smaller scale, check out the **Toronto City Opera** at the Bickford Centre February 12 to March 1, where they perform the Mozart as well as a run of Bizet's *Carmen* February 14 to March 2. This is opera by and for the people at its most enthusiastic.

Mozart and Bizet are also on **Opera by Request's** busy 2014 calendar, with *Les Pecheurs de Perles* on February 8 and *Don Giovanni* March 7, as well as Donizetti's *Linda di Chamoni* on February 15.

Opera excerpts are also in store for concertgoers this month, with **Tapestry Opera's** "Tapestry Songbook" show February 1, featuring soprano Kristina Szabo and pianist Christopher Foley with emerging artists from their Tapestry 101 workshop. Then on March 6, **U of T's** Thursdays at Noon series also presents excerpts, this time from Benjamin Britten's chamber opera *Albert Herring*.

And for a taste of what's coming to the COC stage next year, visit **Opera York** on February 27 or March 1 for their performances of Rossini's *The Barber of Seville*.

Finally, for early opera buffs: **Capella Intima/Toronto Continuo Collective's** performances of Marco da Gagliano's *La Dafne* February 22 and 23 and **VOICEBOX: Opera in Concert's** February 2 rendition of Rameau's *Hippolyte et Aricie*.





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St. Thomas on Huron Street, at St. Mary Magdalene and at St. Simon's. He too was a founding member of the Toronto Consort, where he sang both tenor and countertenor. In recent years he has been a central figure in the organization of the Toronto Early Music Centre. Carl Stryg sang alto at St. Simon's under Derek Holman in the early 80s. He had a relatively brief solo career and is now chiefly known as a maker of shortbread.

Now there are many Canadian countertenors: Scott Belluz, Gary Boyce, Stratton Bull, Daniel Cabena, Stephen Chen, John Cowling, Richard Cunningham, Peter Mahon, Andrew Pickett, Matthew White, Richard Whittall, Timothy Wong. The best known Canadian countertenor is Daniel Taylor. Taylor studied privately with Allan Fast and later at McGill with the late Jan Simons. We have had a number of recent opportunities to hear him in Toronto and he has a large and impressive discography. In 2001 he founded the Theatre of Early Music. He is now also the head of Historical Performance at the University of Toronto and he directs the Schola Cantorum there, a group that consists partly of professionals and partly of music students. In January both groups sang in performances of Purcell's *Dido and Aeneas* and in a reconstruction of the Coronation of King George II with music by Gibbons, Purcell, Tallis and Handel. Still to come is a concert of music by Schütz (*Musikalische Exequien*) and Buxtehude (*Jesu meines Lebens Leben*). Taylor will also be the alto soloist in the Tafelmusik performances of Handel's oratorio *Saul* (Koerner Hall, February 21 to 23). The other soloists are: Joanne Lunn and Sherezade Panthaki, sopranos, Rufus Müller, tenor, and Peter Harvey, baritone.

**Free Concert Series in the Richard Bradshaw Amphitheatre:** there are a number of vocal recitals: Tracy Dahl, soprano, and Liz Upchurch, piano, on February 4; Paul Appleby, tenor, and Anne Larlee, piano, on February 11; Sir Thomas Allen, baritone, and Rachel Andrist, piano, on February 13; artists of the COC Ensemble Studio and the Atelier lyrique de l'Opéra de Montréal on February 20; the Capella Intima and the Toronto Continuo Collective with *La Dafne* by Gagliano on February 26. These recitals begin at 12 noon and end at 1pm. There will be additional performances of *La Dafne* on February 22 at the MacNeill Baptist Church, Hamilton, and February 23 at Trinity-St. Paul's Centre.



Sir Thomas Allen at Toronto Summer Music, July 26, 2011

**Other events:** Opera in Concert will perform *Hippolyte et Aricie* by Rameau on February 2 at the Jane Mallett Theatre. The soloists are Meredith Hall, soprano, Allyson McHardy, mezzo, Colin Ainsworth, tenor, and Alain Coulombe, bass.

At the University of Toronto, Faculty of Music, Sir Thomas Allen will give the Geiger-Torel lecture in Walter Hall, February 3 and Tracy Dahl will be giving a masterclass in the Geiger-Torel Room, February 7.

The third concert of the Recitals at Rosedale series will take place at Rosedale Presbyterian Church on February 9 at 2:30. Its title is "Love... Actually" and it will feature Nathalie Paulin, soprano, Lauren Segal, mezzo, Zachary Finkelstein, tenor, and Anthony Cleverton, baritone.

Brenna MacCrimmon will sing new works inspired by Persian and Balkan traditions at Hugh's Room on February 16. The concert will launch a new CD release by the Lodom Ensemble.

Catherine Arcand-Pinette, soprano, and Erika Bailey, alto, will be the soloists in Pergolesi's *Stabat Mater* at St. John's United Church, Oakville, March 1 and March 2 at Mary Mother of God, also in Oakville.

**A Postscript:** In 2012 the competition for entry to the COC Ensemble Studio was held in the Richard Bradshaw Auditorium with piano accompaniment. Last November, for the first time, the competition took place on the main stage at the Four Seasons Centre with the COC orchestra under Johannes Debus. The soprano Karine Boucher, who had wowed the audience with a performance of an aria from Handel's *Giulio Cesare*, won both the Jury and the Audience Prize. Second prize went to Jean-Philippe Fortier-Lazure and third prize to the bass-baritone Iain MacNeil. All three will be members of the 2015/16 COC Ensemble Studio, where they will be joined by the collaborative pianist Jennifer Szeto.

*Hans de Groot is a concertgoer and active listener. He also sings and plays the recorder. He can be contacted at [artofsong@thewholenote.com](mailto:artofsong@thewholenote.com).*

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# Happy (Chinese) New Year

ANDREW TIMAR

**T**he Chinese New Year (CNY for short) is celebrated all over the world. Based on the lunar calendar, this year the auspicious date falls on January 31. Overseas Chinese communities celebrate CNY in various ways and several are represented in the Greater Toronto Area. There are however a few ritual common denominators among these groups. The first thing which might catch your eye is all the red and gold. Chinese households and businesses post as many red and gold paper decorations up around CNY as possible and each of these has a specific meaning. The essential notions embodied in them include the desirability of such universals as prosperity, luck and happiness throughout the New Year. You might see also intensely coloured depictions of the horse, 2014's animal of the year.

Another recognised symbol of CNY are the red or gold envelopes – known as *lai see* in Cantonese or *hongbao* in Mandarin – which are typically given by married couples to single people, and especially to children, wishing them the universals described above. Tucked inside: nothing but crisp cash. To many, celebrating CNY is synonymous with special food shared with friends and family. In the GTA we're spoiled with dozens of restaurants that cater to celebrants with special menus, often serving parties of ten or more. One authority advised me strongly to order a fish dish, as the Chinese word for it is “a homonym for abundance.”

Now to the main course of this column: music and other related forms of entertainment. These too have a place in CNY festivities. The lion dance, internationally emblematic of public Chinese festive events with its idiosyncratic loud musical accompaniment designed to animate public space, is a must-have CNY fixture with an ancient pedigree. Stirring both in sound and in the animated movements of the “lion/dragon,” its performance is meant to bring good fortune as patrons and audiences usher in the New Year. It is accompanied by drumming, cymbals and hopefully the bracing, awakening and auspicious sounds of a shawm. Martial arts and qigong demonstrations channelling good energy, as well as Chinese astrology auguring (hopefully) much more of the same also have a place in public events marking the CNY.

Downtown Chinatown may be the best venue to partake of the fun, after of course putting up some glittering decorations, giving or receiving red envelopes, pocketing the cash and enjoying a sumptuous feast. February 1 the Toronto Chinatown Business Improvement Association presents a free public festival launching at noon at the Chinatown Centre, 222 Spadina Ave. and continuing until 5pm. The action then begins up the street at the aptly named Dragon City Mall, 280 Spadina Ave. at 1pm. The lion dance performers will be there as will martial artists, Chinese theatrical dancers and selections from the several regional Chinese operatic styles. In addition the Toronto Zoo will show off their prized panda, one of China's most celebrated and



Tsingory Dance Company  
in their BHM appearance at  
Cederbrae Library, 2012.

internationally recognised icons.

The Chinatown BIA evidently wants you to tarry at the festival, enticing visitors with a Wishing Tree, demonstrations of qigong and booths offering numerous fun CNY-themed all-ages activities. I need as much good luck this year as possible so I'll likely visit the “dart playing to bring good luck” booth. In case you need an extra day to digest your Chinese feast the same two venues present the full program at both locations from noon until 5pm the next day, Sunday, February 2.

**At the Library: Musically Celebrating Black History Month:** As I have noted in my columns in previous years February marks Black History Month. This year the Toronto Public Library is celebrating BHM by hosting an ambitious program of well over a dozen separate free music-centric workshops and concerts by mostly local musicians in branches all over the city. Most of the events are kid-friendly and are scheduled for 45 to 60 minutes, so my advice is to arrive a little early. For full details and locations please visit the TPL's informative website, but I'll highlight a few here to give a flavour of the programming.

The series kicks off Saturday, **February 1** at 2pm with “Drumming with Amma Ofori” at the York Woods branch. Ofori and her troop of young percussionists will in TPL's words, “rock the library with traditional African beats.” **February 3** at 7pm audiences can join in “Hands-on Drumming with African Drums for Youth” at Don Mills branch's auditorium. The Mystic Drumz youth workshop will feature demonstrations on African instruments including djembe (the very popular hourglass-shaped hand drum of West African origin), “talking drums” (smaller drums with adjustable pitch that can imitate vocal inflections), agogo (bells played with a stick) and other percussion. After the demonstrations, why not stay to learn to play one of the instruments and then perform an entire piece together? Space is limited, so best call the branch to register.

**February 4** at 10:30am younger children will have a chance to enjoy a “Steel Pan Experience with Joy Lapps-Lewis” at the York Woods branch. Billed as the “Princess of Pan” – pan is a kind of tuned metal instrument born last mid-century in Trinidad – Joy Lapps-Lewis will take the audience “on a musical journey to explore the history and evolution of steel pan” music. Again, please call or visit the branch to register. On **February 11**, 6:30pm is the time for a “Calypso Party!” at the Annette Street branch. The TPL site's description can't be beat: “Jump up and join the fun in the Junction with Roger Gibbs and Shak-Shak. How low can you limbo?”

**February 12** at 1:30pm the Humberwood branch hosts “Caribbean Folk Songs & Calypso.” Roger Gibbs will through music and stories trace the “Caribbean folk roots of calypso and how the music spread to the world.” **February 15** at 2pm the award-winning kalimba (a.k.a. “thumb piano”) virtuoso, bandleader and storyteller Njacko Backo animates the Maria A. Shchuka branch. Njacko Backo performs the music, dances and stories of Cameroon, his West African homeland.

**February 25** at 2pm the Tsingory Dance Company performs the dances and music of the island nation of Madagascar at the North York Central Library auditorium. Tsingory Dance leads the audience on the tour of the island, “showcasing the changes in Madagascar's varying cultures and traditions.” Saturday, **March 1** at 2pm, also at the North



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York Central Library auditorium, Frederic Sibomana performs stories and music of Rwanda and region. Titled "Contes et musique d'Afrique/ Stories and Music of Africa," Sibomana's concert brings to a close TPL's Black History Month celebrations.

**Other picks:** On **February 1**, the Royal Conservatory, Small World Music and Batuki Music co-present "Fatoumata Diawara with Bassekou Kouyate" at Koerner Hall purveying an exciting hybrid music dubbed "Malian blues." The headliner is the hot Malian diva Fatoumata Diawara. She shares the stage with Mali's Bassekou Kouyate, the jeli ngoni (a kind of plucked lute) master whose music has been compared to Ali Farka Touré and Tinariwen's "electric desert blues."

Musideum continues its intimate eclectic concert series on **February 4** with "Lehera II: Anita Katakhar and George Koller" with a recital centred on the lehera, a concept in North Indian music in which a melody in a particular raga outlines the framework of the tala (time cycle here articulated by the tabla). In "Rakkatak," her latest fusion project, Toronto tabla player Kattakar layers tabla rhythms with instrumental melodies and electronic soundscapes. The lehera itself is played by the veteran Toronto bassist and multi-instrumentalist Koller on the dilruba, a Hindustani multi-string bowed instrument of which he is perhaps the foremost Canadian exponent.

On **February 21** at the Sony Centre for the Performing Arts the Soweto Gospel Choir offers its own tribute to Black History Month. Celebrating its tenth anniversary with an international tour and a new CD, *Divine Decade*, the award-winning, 52-voice South African Soweto Gospel Choir is renowned for its passionate gospel sound. The choir is also noted for its choral fundraising efforts in support of HIV/AIDS orphans, a cause in which it had an ally in the late Nelson Mandela.

*Andrew Timar is a Toronto musician and music writer. He can be contacted at [worldmusic@thewholenote.com](mailto:worldmusic@thewholenote.com).*



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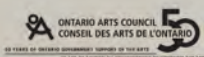
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# Winter Of Our Jazz Content

JIM GALLOWAY

In October of 2011 I wrote piece about the debut performance on February 12, 1924 at Aeolian Hall in New York of George Gershwin's *Rhapsody in Blue* with the composer playing the piano solo. The audience included Jascha Heifetz, Fritz Kreisler, Leopold Stokowski, Serge Rachmaninov and Igor Stravinsky. The evening, led by conductor Paul Whiteman, was billed as "An Experiment in Modern Music" and the focal point, Gershwin's *Rhapsody*, was a huge success.

Well, on February 12 of this year, Maurice Peress, a conductor who has made a specialty of leading works in which the influences of jazz and classical music intermingle, plans to re-create Gershwin's *Rhapsody in Blue* on its 90th anniversary. Peress will conduct Vince Giordano, an authority on recreating the sounds of 1920s and 30s jazz and popular music, and the Nighthawks with pianist Ted Rosenthal; the concert will be at Town Hall, only a block away from Aeolian Hall which is now part of the State University of New York.

**The Toronto Scene:** On Thursday February 27, 2014 at Massey Hall at 8pm The Spring Quartet, four jazz stars covering a wide range of age – three generations – and experience come together under the leadership of veteran drummer, Jack DeJohnette, with tenor sax virtuoso Joe Lovano, bass player, vocalist and Grammy winner Esperanza Spalding and pianist Leonardo Genovese. All are familiar faces to Toronto audiences with the possible exception of pianist Genovese.

Pianist Leo Genovese was born in Venado Tuerto, Argentina in 1979 and moved to Boston in 2001 where he studied at Berklee with, among others, Danilo Perez and Joanne Brackeen.

I am so accustomed to seeing Jack DeJohnette with Keith Jarrett – he has been with him for some 30 years – that it will be interesting, not to mention refreshing, to hear him in such a totally different musical space. Will we perhaps see more of that in the future?

## Some other highlights of jazz in Toronto:

JPEC Series at the Paintbox Bistro continues with BrubeckBraid – David Braid (piano), Matt Brubeck (cello) Saturday February 8 and Luis Mario Ochoa Quintet – Hilario Durán (piano), Roberto Riveron (bass), Amhed Mitchel (drums), Luis Orbegoso (percussion), Saturday February 15.

If you head out to Old Mill and piano players are your thing, the Home Smith Bar is a happy hunting ground. Mark Eisenman has a couple of dates on February 1 and 28, as do John Sherwood (February 7 and 22) and Mark Kieswetter (February 8 and 21). Richard Whiteman, February 14, and Adrean Farrugia, February 15, round out the month making it a veritable feast of fingers on the keyboard.

I've written previously about the amount of jazz in churches without tooting my own horn, so this time I wish to report that I'll be at Deer Park United Church on February 9 at 4:30 as part of their jazz vespers series with Mark Eisenman on piano and Rosemary Galloway, bass.



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David Braid, piano, and  
Matt Brubeck, cello

**Primers:** I've also written in the past about the large number of students taking jazz courses in colleges and universities. I sometimes feel, when a little cynicism rises to the surface, that their numbers have increased in direct proportion to the diminishing number of gigs. Students are taught by some of the most talented jazz musicians in the country who teach to supplement their incomes as the number of gigs declines; their students then compete for the declining number of gigs.

One result of these changes in the business is that there are fewer opportunities to work one's way up through the ranks and get the invaluable experience of rubbing shoulders with a variety of experienced players, since the newcomers are more likely to form a group of their own and play original music. So with my tongue firmly pressed into my cheek, and culled from various disreputable sources, I offer to those of you who previously would have learned these lessons along the way, the following two primers:

#### Hints on playing for jazz musicians:

Everyone should play the same tune.

If you play a wrong note, give a nasty look to one of the other musicians.

Carefully tune your instrument before playing. That way you can play out of tune all night with a clear conscience.

A wrong note played timidly is a wrong note.

A wrong note played with authority is an interpretation.

Markings for slurs, dynamics and ornaments need not be observed. They are only there to embellish the printed score.

When everyone else has finished playing, you should not play any notes you have left.

Happy are those who have not perfect pitch, for the kingdom of music is theirs.

#### How to Sing the Blues: A Primer for Beginners:

Most blues begin with "Woke up this mornin'." It is usually bad to start the blues with "I got a good woman" unless you stick something mean in the next line.

Example: "I got a good woman with the meanest dog in town."

Blues cars are Chevys, Cadillacs, and broken-down trucks circa 1957. Other acceptable blues transportations are a Greyhound bus or a "southbound train." Note: A BMW, Lexus, Mercedes, mini-van, or sport utility vehicle is NOT a blues car.

Do you have the right to sing the blues? Yes, if your first name is a southern state (e.g. Georgia), you're blind or you shot a man in Memphis.

No, if you're deaf, anyone in your family drives a Lotus or you have a trust fund.

Julio Iglesias, Kiri Te Kanawa and Barbra Streisand may not sing the blues. Ever.

Blues beverages are: malt liquor; Irish whisky; muddy water; white lightning; one bourbon; one scotch; and one beer. At the same time.

Blues beverages are NOT a mai-tai, a glass of Chardonnay, a Pink Lady.

Need a Blues Name? Try this mix and match starter kit:

Name of physical infirmity (Blind, Asthmatic, etc.) or character flaw (Dishonest, Low Down, etc.) or substitute the name of a fruit – Lemon – or use first and fruit names. Finish with the last name of an American President (Jefferson, Johnson, Fillmore, etc.)

Examples: Low Down Lemon Johnson; One-Legged Fig Lincoln, Lame Apple Jackson.

Need a Blues instrument? Play one or more of the following and sing with husky gravelly voice:

Harmonica, gih-tar, fiddle, sax, pie-anter (in need of tuning).

Now, you're ready to sing the blues ... unless you own a computer.

Just kidding, folks!

**Not kidding department:** From the New York Times of January 14, 2014: "Springsteen and Clapton to Headline New Orleans Jazz Festival." Need I say more!

*Jim Galloway is a saxophonist, band leader and former artistic director of Toronto Downtown Jazz. He can be contacted at [jazznotes@thewholenote.com](mailto:jazznotes@thewholenote.com).*

## Heart of the Horn

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# Banding Together

JACK MACQUARRIE

**A**s is usual with the beginning of a new year we expect to hear of the spring concert plans and other initiatives by community bands. While there is lots of information on such individual plans in the in-basket, this is also the season in many quarters for news of much broader initiatives promoting banding in this part of the country.

**CBA (Ontario):** The most notable of these is an initiative by the Canadian Band Association (Ontario). On Thursday, February 6, the Ontario chapter of the CBA will announce a bold campaign to promote public awareness of the activities of wind bands in Ontario. Their pre-announcement states: "The event is the formal launch for our campaign to promote public awareness of the activities of wind bands in Ontario, including, especially, adult concert, swing and brass bands, and the role they play in the arts, in life-long learning and in supporting community-building." The slogan for this Concert Band Celebration is "If You Play, You Rock."

This province-wide campaign celebrates the rich tradition of community bands and the important role they play in enriching community life. In the words of Graziano Brescacin, president, Canadian Band Association (Ontario), "Community bands are great to hear and rewarding to play in. This new campaign is a wonderful opportunity to celebrate the diverse music of our bands and highlight their role as contributors to the culture and vitality of communities across Ontario." Several provincial and city politicians, among them the Honourable Brad Duguid, the local MPP and Ontario Minister for Training, Colleges and Universities, as well as dignitaries from the world of bands, have been invited to the launch ceremony which will take place Thursday, February 6 at noon at Wilmar Heights Centre, 963 Pharmacy Ave., Toronto. The launch will be followed by a one-hour free concert by the Encore Symphonic Concert Band under the direction of John Edward Liddle.

Here is the CBA(O) manifesto in support of this initiative:

- 1. Contribution to community-building.** Wind bands take live music, for free and/or very affordable prices, to people who would not otherwise have the opportunity to hear live music played by a large ensemble. Wind band concerts can be a big support to individuals, both in the bands and in the audience. It is not uncommon for audience members to speak to friends who are band members to say how personally important and moving it was for them to hear these friends play. They state that listening to music makes us better citizens by giving us a common cultural understanding, and that listening to music together has been scientifically shown to increase how empathic we feel toward our fellow human beings. Making music together is about being friends and family on the same team; it's the only team sport in which the entire family can play together.
- 2. Contribution to the arts.** Wind bands have a unique sound, different from any other ensemble. It's a great sound, and there is lots of music being written for them including much by Canadian composers. Wind bands perform the classics as well as music from the popular repertoire. These bands also innovate what and how they perform, in true artistic fashion.
- 3. Contribution to lifelong learning.** Playing music is good for our brains. Playing music lets us learn about the particulars of the pieces being played, as well as the technical requirements of the instruments. For students, playing music with adults sets them up for success at school and later in life. Many young people have had the experience of playing in a wind band, giving them a productive focus at a time in life when, otherwise, they might have drifted.

**New Horizons:** Over the past few years I have mentioned many times the activities of the Toronto-based New Horizons bands. This month, I had the good fortune to receive an email message from Harlene Annett who is in charge of membership for the New Horizons bands in Peterborough. While I had known that there was an active

group in Peterborough, I had no idea of the extent of their activities.

Since its inception this organization has grown significantly. They now have five bands, all with distinctive names, performing at different levels with the Odyssey band as the highest. They also have at least ten regular small ensembles. The Green, beginners' band started in September 2013 and has 45 members, with 40 people waiting for the next band to begin next September. Membership in the bands is not limited to very basic instrumentation. In fact there are oboes in all bands and bassoons in three. All five conductors are university-trained in music and all perform regularly in other bands.

With the aid of a Trillium Grant they have been able to purchase several instruments including two tubas and two bassoons. They also have the distinction of having the only conch shell band in Canada!

Far-fetched? Well, I went off to the internet and can report that I have now received my first lesson on "how to blow a conch shell."

There is so much to learn about their operations. If you are involved in the organization or administration of any band, a visit to their website at [nhbpeterborough.com](http://nhbpeterborough.com) would be well worth the time spent.

**Experienced beginners:** While there is certainly healthy interest on the part of beginners, there also seems to be a growing interest in some band members to take up another instrument and/or to join another band. I have recently spoken to a baritone player taking up bassoon, a French horn player going for the euphonium, a violinist starting on trumpet and a saxophonist trying out the French horn. Are you considering a new instrument or looking for a second band? Let us hear from you.

**Definition Department:** This month's lesser known musical term is *Cadenza*: Something that happens when you forget what the composer wrote.

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](mailto:bandstand@thewholenote.com).*



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# the WholeNote LISTINGS

The WholeNote listings are arranged in four sections:

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

**B. BEYOND THE GTA** covers many areas of Southern Ontario outside Toronto and the GTA. In the current issue, there are listings for events in **Barrie, Dundas, Guelph, Hamilton, Huntsville, Kingston, Kitchener, Lindsay, London, Owen Sound, Peterborough, Port Hope, St. Catharines and Waterloo.** Starts on page 41.

**C. IN THE CLUBS (MOSTLY JAZZ)** is organized alphabetically by club. Starts on page 43.

**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 46.

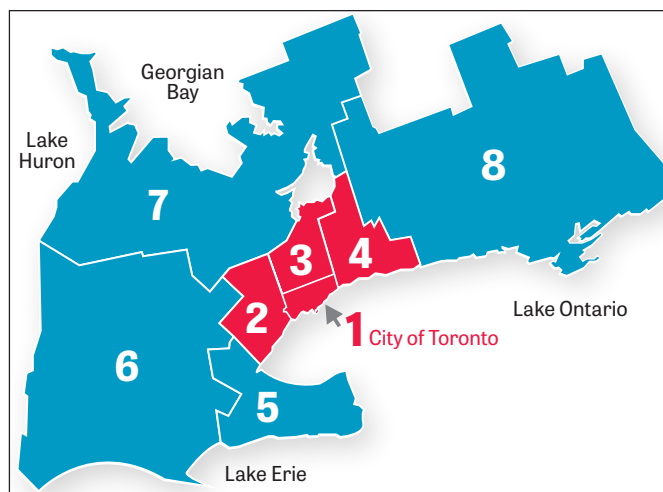
**A GENERAL WORD OF CAUTION.** A phone number is provided with every listing in *The WholeNote*—in fact, we won't publish a listing without one. Concerts are sometimes cancelled or postponed; artists or venues may change after listings are published. Please check before you go out to a concert.

**HOW TO LIST.** Listings in *The WholeNote* in the four sections above are a **free service** available, at our discretion, to eligible presenters. If you have an event, send us your information no later than the **15th of the month prior** to the issue or issues in which your listing is eligible to appear.

**LISTINGS DEADLINE.** The next issue covers the period from **March 1, 2014 to April 7, 2014.** All listings must be received by **6pm Saturday February 8.**

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

➤ **LISTINGS ZONE MAP.** Visit our website to see a detailed version of this map: [thewholenote.com](http://thewholenote.com).



## A. Concerts in the GTA

IN THIS ISSUE: Aurora, Brampton, Burlington, City of Toronto, Georgetown, Markham, Mississauga, Newmarket, Oakville, Oshawa, Port Perry, and Richmond Hill

### Saturday February 1

- 1:00: **York University Faculty of Fine Arts.** *Beggar's Opera*. Students from music, theatre, dance and digital media collaborate on this immersive adaptation by Gwen Dobie. Sandra Faire and Ivan Fecan Theatre, Accolade East Building, 4700 Keele St. 416-736-5888. \$17; \$12(sr/st). Also Jan 28(eve), 29(eve), 31(mat/eve).
- 2:00: **Acting Up Stage Company.** *Once On This Island*. Book and lyrics by Lynn Ahrens; music by Stephen Flaherty. Charles Azulay; Jewelle Blackman; Arlene Duncan; Daren A. Herbert; Alanna Hibbert; directed by Nigel Shawn Williams. Daniels Spectrum, 585 Dundas St. E. 1-800-838-3006. \$30-\$50. Also Feb 1, 4, 5, 6, 7, 8(8:00pm), Feb 2, 8, 9(2:00pm), Feb 5(1:00pm).
- 2:00: **Canadian Stage.** *London Road*. Librettist-Lyricist, Alecky Blythe; Composer-Lyricist, Adam Cork. Sean Arbuckle; Damien Atkins; Ben Carlson; Michelle Fisk; Deborah Hay; and others. Bluma Appel Theatre, 27 Front St. E. 416-368-3110. \$69-\$99. Also Feb 1, 2, 4, 5, 6, 7, 8(8pm), Feb 1, 2, 8(2pm), Feb 5(1:30pm).
- 2:00: **Oakville Symphony Orchestra.** *Rome & Vienna*. Brahms: Academic Festival Overture; J.N. Hummel: Trumpet Concerto in Eb; Respighi: The Fountains of Rome; Berlioz: Roman Carnival Overture. Adam Zinatelli, trumpet; Roberto De Clara, conductor. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-815-2021. \$51; \$46(sr); \$26(st).
- 2:00: **St. Anne's Music & Drama Society.** *Princess Ida*. Gilbert & Sullivan. Laura Schatz, director; Daniel Norman, musical director; Jennie Garde, choreographer. St. Anne's Parish Hall, 651 Dufferin St. 416-922-4415. \$25; \$20(sr/st). Also 7:30; Jan 31, Feb 2, 6-9. Start times vary.
- 3:00: **Neapolitan Connection.** *Musical Matinées at Montgomery's Inn: Mozart at the Museum*. Alicja Wysocka, soprano; Angela Park, piano. Community Room, Montgomery's Inn Museum, 4709 Dundas St. W. 647-955-2108. \$30; \$12.50(sr/st/child). 2:00: Historical tour, tea and cookies included.
- 3:00: **Soundstreams.** *Elmer Iseler Singers*. Part of a weekend celebrating 60 years of professional choral singing in Canada. Estacio: Raymond's Disappearance; Leonard Enns: Nocturne; and others. St. Thomas's Anglican Church, 383 Huron St. 416-504-1282. \$25; \$60 for all 3 weekend recitals.
- 3:00: **Toronto Mendelssohn Choir.** *Choral Conductors' Symposium Concert*. Elora Festival Singers; Noel Edison, conductor; and others. Yorkminster Park Baptist Church, 1585 Yonge St. 416-598-0422x221. Free.
- 4:30: **Canadian Opera Company.** *Così fan tutte*. Mozart. Layla Claire, soprano (Fiordiligi); Wallis Giunta, mezzo (Dorabella); Paul Appleby, tenor (Ferrando); Robert Gleadow, bass-baritone (Guglielmo); Tracy Dahl, soprano (Despina); and others; Atom

- Egoyan, stage director; Johannes Debus, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. \$12-\$332; \$22(under 30). Also Jan 18, 24, 29, Feb 6, 9(mat), 15, 18, 21.
- 5:00: **Soundstreams.** *Vancouver Chamber Choir*. Willan Healey: Behold, the tabernacle of God; Harry Somers: God the master of this scene; and others. Vancouver Chamber Choir. St. Thomas's Anglican Church, 383 Huron St. 416-504-1282. \$25.
- 7:30: **Metropolitan United Church.** *True Colours*. Bach Children's Chorus, Linda Beaupré, conductor; Metropolitan Church Choir, Patricia Wright, conductor and organ; Northern Lights, Steve Armstrong and Jordan Travis, conductors; and others. 56 Queen St. E. 316-363-0331 x26. \$20; \$10(18 and under).
- 7:30: **Royal Conservatory.** *Glenn Gould School Vocal Showcase*. GGS vocal students perform an evening of art songs and operarias. Mazzoleni Concert Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208. \$15.
- 7:30: **Soundstreams.** *Pro Coro Canada*. Part of a weekend celebrating 60 years of professional choral singing in Canada. Frank Martin: excerpts from the Mass for double choir; Veljo Tormis: Curse upon Iron; and others. St. Thomas's Anglican Church, 383 Huron St. 416-504-1282. \$25; \$60 for all 3 weekend recitals.
- 7:30: **St. Anne's Music & Drama Society.** *Princess Ida*. See 2:00; Also Feb 6, 7, 9(7:30pm); Feb 2, 8 (2pm).
- 7:30: **Tapestry Opera.** *Tapestry Songbook*. Evening of new opera excerpts. Kristina Szabo, soprano; emerging artists from Tapestry 101 workshop; Christopher Foley, piano. Ernest Balmer Studio (315), Distillery District, 9 Trinity St. 416-537-6066 x225. \$25.
- 7:30: **The Theatre Centre.** *This Clement World*. Cynthia Hopkins, composer; DJ Mendel, director. Great Hall, 1087 Queen St. W. 416-538-0988. \$25-\$30.
- 7:30: **University of Toronto Faculty of Music.** *New Music Festival: U of T Wind Ensemble*. New music for winds. Gillian MacKay, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$30; \$20(sr); \$10 (st).
- 8:00: **Acoustic Harvest.** *Dave Gunning*. St. Nicholas Anglican Church, 1512 Kingston Rd. 416-264-2235. \$25/\$22(adv).
- 8:00: **Acting Up Stage Company.** *Once On This Island*. See Feb 1(2:00pm); Also 1, 4, 5, 6, 7, 8(8:00pm), Feb 2, 8, 9(2:00pm), Feb 5(1:00pm).
- 8:00: **Bobolink Entertainment.** *Scots Wha' Hae: Celebration of Robert Burns*. Burns: My Love is Like a Red, Red Rose, Comin' Thro the Rye, Auld Lang Syne and other songs; Lerner and Loewe: Brigadoon (Heather on the Hill, Waitin' for My Dearie, Almost Like Being in Love and other songs). Allison Arends, soprano; Robert Missen, tenor; Melody McShane, piano; RH Thomson, host. Rosedale United Church, 159 Roxborough Dr. 416-854-5246. \$25; \$40(dinner and concert). 6:00: Scots'

Dinner.

- 8:00: **Brenna MacCrimmon and Deb Singha.** *World music.* Musidium, Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.
- 8:00: **Canadian Stage.** *London Road.* See Feb 1(2:00); Also Feb 2, 4, 5, 6, 7, 8(8pm), Feb 2, 8, 9(2pm), Feb 5(1:30pm).
- 8:00: **Flato Markham Theatre.** *Roseanne Cash.* 171 Town Centre Blvd., Markham. 905-305-7569. \$74-\$79.
- 8:00: **Gallery 345.** *Ugly Beauties Trio.* CD release of Least Squares Fit. Marilyn Lerner, piano; Matt Brubeck, cello; Nick Fraser, percussion. 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).
- 8:00: **Mississauga Festival Choir.** *Festival of Friends.* The choir's annual massed choir festival featuring numerous local choirs in solo and massed repertoire. Eden United Church, 3051 Battleford, Mississauga. 905-306-6000. \$25. All proceeds go towards a local Mississauga charity.
- 8:00: **Royal Conservatory/Small World Music/Batuki Music.** *Fatoumata Diawara with Bassekou Kouyate.* Music of Mali and blues. Fatoumata Diawara, voice; Bassekou Kouyate, jeli ngoni. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$30 and up.
- 8:00: **Scaramella.** *Musikalischer Spaß.* Chamber music of the Viennese classical period. Derek Conrod and Christine Passmore, natural horns; Mylène Guay, classical flute; Kathleen Kajioka; viola; Joëlle Morton, Viennese double bass. Victoria College Chapel, 91 Charles St. W. 416-760-8610. \$30; \$25(sr); \$20(st).
- 8:00: **Scarborough Philharmonic Orchestra.** *Canadian Portraits.* Cable: various works; Calvert: Canadian Folk Song Suite; McIntyre Ranch Country. Winds of the SPO; The Canadian Staff Band of the Salvation Army; Howard Cable, conductor; John Lam, guest conductor. Salvation Army Scarborough Citadel, 2021 Lawrence Ave. E., Scarborough. 416-429-0007. \$30; \$25(sr); \$15(st); \$10(child).
- 8:00: **Tafelmusik Baroque Orchestra.** *Intimately Bach.* Violin Concerto in g BWV1056; Trio Sonata in C BWV529; Triple Concerto for harpsichord, flute and violin BWV1044; Jey: Aiga-Faros. Grégoire Jey, flute; Jeanne Lamon, conductor. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-6337. \$37-\$87; \$29-\$78(sr); \$15-\$78(st). Also Jan 29, 30, 31, and Feb 2(mat).

#### Sunday February 2

- 2:00: **Acting Up Stage Company.** *Once On This Island.* See Feb 1(2:00pm); Also 4, 5, 6, 7, 8(8:00pm), Feb 8, 9(2:00pm), Feb 5(1:00pm).
- 2:00: **Canadian Opera Company.** *Un ballo in maschera.* Verdi. Adrienne Pieczonka, soprano (Amelia); Dimitri Pittas, tenor (Riccardo); Elena Manistina, mezzo (Ulrica); Simone Osborne, soprano (Oscar); Jossi Wieler and Sergio Morabito, stage directors; Stephen Lord, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. \$12-\$332; \$22(under 30). Also Feb 5, 8, 11, 14, 16(mat), 20, 22(mat).
- 2:00: **Canadian Stage.** *London Road.* See Feb 1(2:00); Also Feb 4, 5, 6, 7, 8(8pm), Feb 8, 9(2pm), Feb 5(1:30pm).
- 2:00: **St. Anne's Music & Drama Society.** *Princess Ida.* See Feb 1; Also Feb 6, 7, 9(7:30pm); Feb 8 (2pm).
- 2:00: **Visual and Performing Arts**

- Newmarket. 14th Annual Young Artists' Showcase.** Christopher Dallo, singer; Laura Ensig, clarinet; Wesley Bells, violin; Chantal's Dance Academy competitive dancers. Newmarket Theatre, 505 Pickering Cres., Newmarket. 905-953-5122. \$15; \$10(st).
- 2:30: **University of Toronto Faculty of Music.** *New Music Festival: Choral Concert.* Works by G. Prokofiev and faculty. MacMillan Singers; Women's Chamber Choir; Hilary Apfelstadt, conductor. Church of the Redeemer, 162 Bloor St. W. 416-408-0208. By donation.
  - 2:30: **VOICEBOX: Opera in Concert.** *Rameau: Hippolyte et Aricie.* Allyson McHardy (Phèdre), Meredith Hall (Aricie), Colin Ainsworth (Hippolyte), Alain Coulombe (Thésée). Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. \$40,\$52. Pre-concert chat with Iain Scott 45 minutes before each show.
  - 3:00: **Gallery 345.** *NYX String Quartet.* Beethoven: Op.18 No.3; Brahms: Op.51 No.2; Bartók: String Quartet No.4. 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st/arts workers).
  - 3:00: **Neapolitan Connection.** *Musical Matinéas at Montgomery's Inn: Mercer-Park Duo.* Rachel Mercer, cello; Angela Park, piano. Community Room, Montgomery's Inn Museum, 4709 Dundas St. W. 647-955-2108. \$30; \$12.50(sr/st/child). 2:00: Historical tour, tea and cookies included.
  - 3:00: **Sina Bathaie & Ariel Balevi.** *Sufi.* Musidium, Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.
  - 3:00: **Soundstreams.** *Canadian Choral Celebration.* Ensembles from three provinces present a concert celebrating 60 years of professional choral singing in Canada. Schafer: Hear the Sounds Go Round (premiere); Górecki: Miserere; Nystedt: Immortal Bach; Beckwith: Sharon Fragments. Pro Coro Canada; Vancouver Chamber Choir; Elmer Iseler Singers; Kaspars Putniņš, conductor. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$20-\$65. 2pm: pre-concert chat.
  - 3:00: **Syrinx Concerts Toronto.** *A Celebration of Canadian Composers.* Bach: Preludes & Fugues from WTK II; Grieg: Ballade Op.22; Schumann: Humoreske Op.20; Buczyński: Sonata No.10. Ilya Poletaev, piano. Helicon Hall, 35 Hazelton Ave. 416-654-0877. \$25; \$20(st).
  - 3:30: **Tafelmusik Baroque Orchestra.** *Intimately Bach.* Violin Concerto in g BWV1056; Trio Sonata in C BWV529; Triple Concerto for harpsichord, flute and violin BWV1044; Jey: Aiga-Faros. Grégoire Jey, flute; Jeanne Lamon, conductor. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-6337. \$37-\$87; \$29-\$78(sr); \$15-\$78(st). Also Jan 29, 30, 31, Feb 1( eve).
  - 4:00: **Cathedral Church of St. James.** *Weekly organ recital: David Briggs.* St. James Cathedral, 65 Church St. 416-364-7865 x224. Free.
  - 4:00: **Church of St. Mary Magdalene.** *Organ Music for Candlemas.* Andrew Adair, organ. 477 Manning Ave. 416-531-7955. Free.
  - 4:00: **Georgetown Bach Chorale.** *Piano and Poetry.* The poetry of Edgar Allan Poe recited by Vera McDonald. Rachmaninoff: Études-Tableaux Op.39. Ron Greidanus, piano. House Concert (Georgetown), 157 Main St., Georgetown. 905-873-9909. \$45(advance only). Post concert refreshments.
  - 4:00: **St. Olave's Anglican Church.**

**Mediaeval England.** Choral Evensong. 360 Windermere Ave. 416-769-5686. Free, contributions appreciated. Religious service.

- 6:00: **Pédro Diaz.** *Cuban and Latin American songs.* Musidium, Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.
- 7:30: **University of Toronto Faculty of Music.** *New Music Festival: U of T Jazz Studies.* Featuring original works. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

#### Monday February 3



- 7:00: **Toronto Symphony Orchestra.** *The Year of the Horse.* Li Huanzhi: Spring Festival Overture; Tchaikovsky: Variations on a Rococo Theme; Dvorák: Romance in f for Violin and Orchestra; Yuan Mao: New Year's Greeting; Rachmaninoff: Rhapsody on a Theme of Paganini; Tan Dun: The Triple Resurrection. Long Yu, conductor; Yuja Wang, piano; Cho-Liang Lin, violin; Jian Wang, cello; Dashan (Mark Rowswell), host. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$28-\$138.
- 8:00: **Mike Gennaro.** *Experimental music.* Musidium, Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$10.

#### Tuesday February 4

- 12:00 noon: **Canadian Opera Company.** *Richard Bradshaw Amphitheatre Vocal Series: Songs from the Heart.* Selection of art songs and arias. Tracy Dahl, soprano; Liz Upchurch, piano. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 1:00: **Cathedral Church of St. James.** *Weekly organ recital: Alison Clark.* St. James Cathedral, 65 Church St. 416-364-7865 x224. Free.
- 7:30: **University of Toronto Faculty of Music.** *Student Composers Concert.* Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.
- 8:00: **Acting Up Stage Company.** *Once On This Island.* See Feb 1(2:00pm); Also 5, 6, 7, 8(8:00pm), Feb 8, 9(2:00pm), Feb 5(1:00pm).
- 8:00: **Anita Katakhar.** *Indian classical music.* Musidium, Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.
- 8:00: **Canadian Stage.** *London Road.* See

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## JAN-MAR 2014

### JAN

**31 FRI | 7:30pm**  
EMILY RHO, piano  
CLASSICAL \$20/\$15/\$10

### FEB

**01 SAT | 8pm**  
UGLY BEAUTIES:  
LERNER, BRUBECK, FRASER  
JAZZ IMPROV \$20/\$15/\$10

### 02 SUN | 3pm

NYX STRING QUARTET  
CLASSICAL \$20/\$15/\$10

### 06 THU | 8pm

DUO PIFA, S SHANAHAN, cello  
C BROMS-JACOBS, oboes  
CONTEMP/CLASSICAL \$20/\$10

### 08 SAT | 8pm

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JAZZ \$20/\$10 or \$30/\$20 with CD

### 09 SUN | 3pm

TON BEAU STRING QUARTET  
CONTEMP/CLASSICAL \$20/\$15/\$10

### 12 WED | 8pm

TOKAI STRING QUARTET  
CLASSICAL \$20

### 19 WED | 8pm

BREAK, BLOW, BURN  
AARON HODGSON, trumpet  
CONTEMP/CLASSICAL  
\$20/\$15/\$10

### 21 FRI | 8pm

THROUGH CLOSED DOORS, THIN EDGE  
NEW MUSIC, CONTEMP \$20/\$15

### 22 SAT | 8pm

THE ART OF THE PIANO: SARAH HAGEN,  
CONTEMP/CLASSICAL \$20/\$15/\$10

### 23 SUN | 8pm

DON THOMPSON, piano  
PHIL DWYER, sax, JAZZ \$20

### 27 THU | 8pm

NANCY WALKER QUINTET  
CD RELEASE, JAZZ \$20/\$10

### 28 FRI | 8pm

MB10 JAZZ COLLECTIVE  
\$20/\$10

### MAR

### 01 SAT | 8pm

NICOLE BYBLOW  
& PAULA GRIFFITH \$20

The Place Where You Go To Listen

## A. Concerts in the GTA

Feb 1(2:00); Also Feb 5, 6, 7, 8(8pm), Feb 8, 9 (2pm), Feb 5(1:30pm).

### Wednesday February 5

- 12:00 noon: **Canadian Opera Company.** *Jazz Series: These Things.* Selections. Mark Kieswetter, piano; Ross MacIntyre, bass. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:30: **Yorkminster Park Baptist Church.** *Noonday organ recitals.* John Paul Farahat, organ. 1585 Yonge St. 416-922-1167. Free.
- 1:00: **Acting Up Stage Company.** *Once On This Island.* See Feb 1(2:00pm); Also 5, 6, 7, 8(8:00pm), Feb 8, 9(2:00pm).
- 1:30: **Canadian Stage.** *London Road.* See Feb 1(2:00); Also Feb 5, 6, 7, 8(8pm), Feb 8, 9 (2pm).
- 7:30: **Canadian Opera Company.** *Un ballo in maschera.* See Feb 2(mat); Also Feb 8, 11, 14, 16(mat), 20, 22(mat).
- 8:00: **Acting Up Stage Company.** *Once On This Island.* See Feb 1(2:00pm); Also 6, 7, 8(8:00pm), Feb 8, 9(2:00pm).
- 8:00: **Canadian Stage.** *London Road.* See Feb 1(2:00); Also Feb 6, 7, 8(8pm), Feb 8, 9 (2pm).

### Thursday February 6

- 12:00 noon: **Canadian Band Association(Ontario).** *Concert Band Celebration.* Popular works. Encore Symphonic Concert Band; John Edward Liddle, conductor. Encore Hall, Wilmar Heights Centre, 963 Pharmacy Ave., Scarborough. 416-346-3910. \$10.
- 12:00 noon: **Canadian Opera Company.** *Richard Bradshaw Amphitheatre Dance Series: A Soldier's Tale.* Michael Greyeyes, choreographer/director; Tara Beagan, lyrics; John Gzowski, music. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:10: **Nine Sparrows Arts Foundation/Christ Church Deer Park.** *Lunchtime Chamber Music.* David Boutin-Bourque, clarinet. Christ Church Deer Park, 1570 Yonge St. 416-241-1298. Free. Donations welcome.
- 12:10: **University of Toronto Faculty of Music.** *Thursdays at Noon: Adam Zukewicz, piano.* Haydn: Sonata in D; Albeniz: Iberia

(Book 1); Liszt: Mephisto Waltz. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

- 12:15: **Music at Metropolitan.** *Noon at Met.* Federico Andreoni, organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331X26. Free.
- 7:30: **Canadian Opera Company.** *Così fan tutte.* See Feb 1(mat); Also Feb 9(mat), 15, 18, 21.
- 7:30: **St. Anne's Music & Drama Society.** *Princess Ida.* See Feb 1; Also Feb 7, 9(7:30pm); Feb 8 (2pm).
- 7:30: **York University Department of Music.** *Improv Soiree.* An evening of improvisation in a participatory "open mike" set-up, hosted by the improv studios of Matt Brubeck. Sterling Beckwith Studio, 235 Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.
- 8:00: **Acting Up Stage Company.** *Once On This Island.* See Feb 1(2:00pm); Also 7, 8(8:00pm), Feb 8, 9(2:00pm).
- 8:00: **AIMToronto.** *Experimental.* Colin Anthony: 'monshiro-chō'; NourbeSe: Zong. Rob Piilonen, flute; Michael Lynn, double bass; Joanna Grace, horn; Brenda Joy Lem, vocals, piano; Colin Anthony, vocals, piano; and others. Musideum, Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$10.
- 8:00: **Array Ensemble.** *Array Session #22.* Array Space, 155 Walnut Ave. 416-532-3019. Free/PWYC.
- 8:00: **Canadian Stage.** *London Road.* See Feb 1(2:00); Also Feb 7, 8(8pm), Feb 8, 9 (2pm).
- 8:00: **Gallery 345.** *Duo Pifa: Stolen Moments.* Villa-Lobos: Bachianas Brasileiras

No.6; Mozart: Sonata K292; Bartók: Hungarian Peasant Suite; Handel-Halvorsen: Passacaglia; Piazzolla: Ave Maria; and other works. Sybil Shanahan, cello; Caitlin Broms-Jacobs, oboes. 345 Sorauren Ave. 416-822-9781. \$20; \$10(st).

### Friday February 7

- 1:10: **Gordon Murray, piano.** *Piano Pot-pourri.* Classics, opera, operetta, musicals, ragtime, pop, international and other genres. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-631-4300. PWYC. Also Feb 14, 21, 28.
- 7:30: **Canadian Opera Company.** *Così fan tutte: Ensemble Studio Performance.* Mozart. Aviva Fortunata and Sasha Djihanian, soprano (Fiordiligi); Charlotte Burrage and Danielle MacMillan, mezzo (Dorabella); Clarence Frazer and Cameron McPhail, baritone (Guglielmo); and others; Atom Egoyan, stage director, Johannes Debus, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. \$25 and \$55.
- 7:30: **Cathedral Church of St. James.** *Organ and Trumpet: Old and New.* Works by Reger and Ager. Paul Sanvidotti, trumpet; Michael Bloss and Andrew Ager, organ. St. James Cathedral, 65 Church St. 416-364-7865 x224. \$25; \$20(sr/st).
- 7:30: **St. Anne's Music & Drama Society.** *Princess Ida.* See Feb 1; Also Feb 9(7:30pm); Feb 8 (2pm).
- 7:30: **University of Toronto Faculty of Music.** *Wind Symphony Concert.* S. Prokofiev: March Op.99; M. Colgrass: Bali; L. Zaninelli: Roma Sacra; D. Sampson: Moving Parts; F.Ticheli: Postcard; and other works. Jeffrey Reynolds, conductor. MacMillan Theatre,

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

- 8:00: **Acting Up Stage Company.** *Once On This Island.* See Feb 1(2:00pm); Also 8(8:00pm), Feb 8, 9(2:00pm).
- 8:00: **Canadian Stage.** *London Road.* See Feb 1(2:00); Also Feb 8(8pm), Feb 8, 9(2pm).
- 8:00: **Gallery 345.** *The Art of the Piano: David Virelles.* 345 Sorauren Ave. 416-822-9781. \$20; \$10(st).
- 8:00: **Group of 27.** *I'm Austrian Canadian.* Haydn: La Speziale Overture; Gervais: Concerto for Mozart Piano Videos; Badian: Concerto Grosso for Timpani and Trumpet Obligato; Morlock: Disquiet. Aaron Gervais, piano; Maya Badian and Mike Fedyshyn, trumpets; Gregory Oh, keyboard/piano; Eric Paetkau, conductor. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-735-3662. \$30; \$20(st/sr); \$5(under 18).
- 8:00: **Royal Conservatory.** *Mavis Staples.* Soul and gospel. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$40 and up.
- 8:00: **Windmill Theatre Productions.** *Broadway Magic.* A vocal review of 10 musicals that radically changed Broadway. Great Hall, Unitarian Congregation of Mississauga, 84 South Service Rd., Mississauga. 905-483-5702. \$30. Also Feb 8.

### Saturday February 8

- 2:00: **Acting Up Stage Company.** *Once On This Island.* See Feb 1(2:00pm); Also 8(8:00pm), Feb 9(2:00pm).
- 2:00: **Canadian Stage.** *London Road.* See Feb 1(2:00); Also Feb 8(8pm), Feb 9(2pm).
- 2:00: **St. Anne's Music & Drama Society.** *Princess Ida.* See Feb 1; Also Feb 9(7:30pm).
- 5:00: **Canadian Music Centre.** *Glistening Pianos CD Launch.* Music for two pianos. Ping Yee Ho: Glistening Pianos; Chain of Being. Duo Piano 2X10: Midori Koga and Lydia Wong; guests: Susan Hoepfner, flute; Adam Campbell, percussion. 20 St. Joseph St. 416-961-6601 x201. Free.
- 6:00: **Reaching Out Through Music.** *Annual Concert and Silent Auction.* Fund-raising event produced by non-profit organization Reaching Out Through Music and the Outreach Committee of St. Clement's Church. newchoir; Joanna Chapman-Smith, singer-songwriter; Thomas Fitches, organ; the St. James Town Children's Choir; Patricia Parr, piano; Brooke Dufton, soprano; Carol Lynn Fujino, violin. St. Clement's Anglican Church, 70 St. Clement's Ave. 647-478-6579. \$40; \$30(sr/st); \$100(patron). Auction begins at 6:00; concert at 7:30.
- 7:30: **Canadian Opera Company.** *Un ballo in maschera.* See Feb 2(mat); Also Feb 11, 14, 16(mat), 20, 22(mat).
- 7:30: **Opera by Request.** *Les Pecheurs de Perles.* Bizet. Danielle Dudycha, soprano (Leila); Paul Williamson, tenor (Nadir); Michael Robert-Broder, baritone (Zurga); Norman Brown, baritone (Nourabad); and others; William Shookhoff, music director and piano. College Street United Church, 452 College St. 416-455-2365. \$20.
- 7:30: **Toronto Symphony Youth Orchestra.** *Winter 2014 Concert.* Brahms: Academic Festival Overture; Jeffrey Ryan: The Linearity of Light; Dvořák: Symphony No.7. Shalom Bard, conductor. George Weston Recital Hall, 5040 Yonge St. 416-593-4828. \$27, \$17(sr), \$14 (under 15).
- 8:00: **Acting Up Stage Company.** *Once On This Island.* See Feb 1(2:00pm); Also 9(2:00pm).

## FEBRUARY 8, 2014 YOUNG AT HEART 8:00PM



OFFENBACH  
OVERTURE TO ORPHEUS IN THE UNDERWORLD  
PROKOFIEV  
PETER & THE WOLF (NARR. BY PAUL WESTON)  
RIDOUT  
FALL FAIR  
STRAUSS  
BLUE DANUBE  
HAYDN/MOZART  
TOY SYMPHONY



WITH: MAESTRO DENIS MASTROMONACO  
&  
BRYAN ALLEN - WINNER OF THE 1ST ANNUAL  
YOUTH CONCERTO COMPETITION

Join us for a night of wonderful symphonic music experienced in the world class acoustics of  
Hamemson Hall - Living Arts Centre  
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Informal  
concerts on  
Thursdays  
from 12:15  
to 12:45 pm



### 'NOON AT MET'

- Feb. 6 Federico Andreoni, organist
- Feb. 13 Michael Westwood, clarinet
- Feb. 20 Taylor Sullivan, organist
- Feb. 27 Timothy Wisnicki, pianist
- Mar. 6 John Paul Farahat, organist

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



# Chinese New Year Concert

guest performer  
**Li-Ke Chang, cello**  
**Feb. 8, 2014 8:00PM**  
Glenn Gould Studio

- 8:00: **Canadian Sinfonietta.** *Chinese New Year Concert.* Ka-Nin Chan: Flower Drum Song; Mozart: Symphony No.41 "Jupiter"; An-lun Huang: Concerto for Cello. Li-Ke Chang, cello; Tak Ng Lai, conductor. Glenn Gould Studio, 250 Front St. W. 647-223-2286. \$35; \$30(sr); \$20(st).
- 8:00: **Canadian Stage.** *London Road.* See Feb 1(2:00); Also Feb 9(2pm).
- 8:00: **Diane Roblin and Happening.** *Jazz, fusion, funk.* Diane Roblin, piano; Joe Sorbara, drums, percussion; Kyle Brenders, sax, bass, clarinet; Howard Spring, guitar. Musideum, Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.
- 8:00: **Gallery 345.** *Mike Downes/Parallel Streams Ensemble.* CD Release of In the Current. Kelly Jefferson, saxes; Colleen Allen and Shirantha Beddage, reeds; John Challoner, trumpet; James MacDonald, french horn; Jay Burr, tuba; and others. 345 Sorauren Ave. 416-822-9781. \$20, \$15(sr), \$10(st/arts workers).
- 8:00: **Guitar Society of Toronto.** *Croatian Classical Guitarist Zoran Dukic.* Works by Weiss, Piazzolla, Barrios and more. Victoria College Chapel, 91 Charles St. W. 416-964-8298. \$30; \$25(sr/st).
- 8:00: **Mississauga Symphony.** *Young at Heart-A Casual Concert.* Offenbach: Overture to Orpheus in the Underworld; Prokofiev: Peter and the Wolf (with narrator); Ridout: Fall Fair; Strauss: An der schönen Blauen Donau; Haydn/Mozart: Toy Symphony; and other works. Guest: Bryan Allen, marimba. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. \$48-\$62; \$20(15 and under).
- 8:00: **Music Gallery.** *Jazz Avant Series: Anenon and Lina Allemano's Titanium Riot.* 197 John St. 416-204-1080. \$20/\$15(adv).
- 8:00: **Ron Korb.** *The Hunter, the Snake and the Fox.* Korb; Horvat; Sagakuchi. Ralitsa Tcholakova, violin; Beverly Soulier, native drums; Ron Korb, flute; Frank Horvat, piano. Canadian Music Centre, 20 St. Joseph St. 416-691-3202. \$25, \$15(st).
- 8:00: **Royal Conservatory.** *La Dolce Musica Series: Europa Galante with Fabio Biondi.* The Windy Seasons (inspired by Vivaldi: Four Seasons); and other works. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$45-\$85.
- 8:00: **Small World Music.** *An Evening with Gustavo Santaolalla.* Performance and

conversation about composing music for the stage. Grand Opening of the Small World Music Centre. Mariel Borelli, host/moderator. Small World Music Centre, Artscape Youngplace, 180 Shaw St. 416-536-5439. \$20. 7:30: Doors open.

- 8:00: **Sony Centre For The Performing Arts.** *Dance Theatre of Harlem.* Black History Month tribute. 1 Front St. E. 1-855-872-7669. \$55-\$95.
- 8:00: **Toy Piano Composers.** *In Concert.* Doell: Warheads; Dupuis: Welcome to the Party; Murphy-King: Three Places in Hogtown; Versluis: Automata; Taylor: Portraits of Childhood. Sharon Lee, violin; Katherine Watson, flute; Anthony Thompson, clarinet; Adam Scime, bass; Adam Campbell, percussion; Wesley Shen, piano/toy piano. Heliconian Hall, 35 Hazelton Ave. 647-829-4213. \$20/\$15(adv/sr/st).
- 8:00: **Windmill Theatre Productions.** *Broadway Magic.* See Feb 7.

## Sunday February 9

- 2:00: **Acting Up Stage Company.** *Once On This Island.* See Feb 1(2:00pm).
- 2:00: **Canadian Opera Company.** *Così fan tutte.* See Feb 1(mat); Also Feb 15, 18, 21.
- 2:00: **Canadian Stage.** *London Road.* See Feb 1(2:00).



# A benefit concert

Supporting children's music programs

Featuring  
**The St. James Town Children's Choir**



Hosted by CBC's  
**Anne-Marie Mediawake**



and **new choir**  
**Joanna Chapman-Smith**, singer-songwriter  
**Brooke Dufton**, soprano  
**Tom Fitches**, organ  
**Carol Lynn Fujino**, violin  
**Patricia Parr**, piano

This concert is dedicated to the memory of Irene Bird

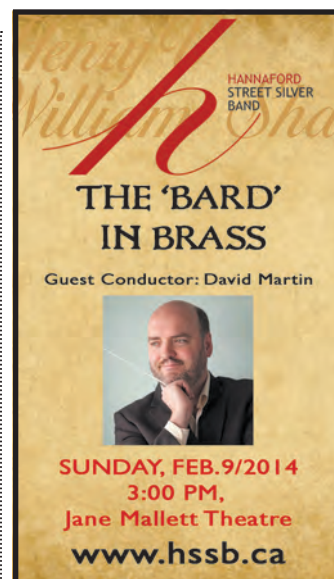
**Silent Auction opens at 6:00 p.m.**  
**Concert at 7:30 p.m.**

**Saturday February 8, 2014**  
St. Clement's Church  
70 St. Clement's Avenue, Toronto

For tickets and silent auction information:  
[reachingoutthroughmusic.org](http://reachingoutthroughmusic.org)

Or contact us:  
[info@reachingoutthroughmusic.org](mailto:info@reachingoutthroughmusic.org)  
**647.478.6579**

**Patron: \$100 (\$60 tax receipt)**  
**Adults: \$40**  
**Seniors & Students: \$30**



**THE 'BARD' IN BRASS**  
Guest Conductor: David Martin  
**SUNDAY, FEB. 9/2014**  
**3:00 PM,**  
**Jane Mallett Theatre**  
**www.hssb.ca**

- Walton: Suite from Henry V; other works. David Martin, conductor; Guests: The Hannaford Youth Band. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. \$50, \$40, \$35 (under 35); \$15 (students).
- 3:00: **Victoria College Choir.** *Winter Concert.* Halley: Ubi Caritas; Fauré: Ave Verum. Edmee Nataprawira, piano. Victoria College Chapel, 91 Charles St. W. 416-585-4521. Free.
  - 4:00: **Cathedral Church of St. James.** Weekly organ recital: Andrew Ager. St. James Cathedral, 65 Church St. 416-364-7865 x224. Free.
  - 4:00: **St. Philip's Anglican Church.** *Jazz Vespers.* Joy Lapps Quartet. 25 St. Phillips Rd., Etobicoke. 416-247-5181. Free will offering.
  - 4:30: **Christ Church Deer Park.** *Jazz Vespers.* Jim Galloway Trio (Jim Galloway, sax, Rosemary Galloway, bass; Mark Eisenman, piano). 1570 Yonge St. 416-920-5211. Free. Donations welcome.
  - 7:30: **University of Toronto Faculty of Music.** *Choirs in Concert: Choral Favourites.* Works by Telfer, Bach and Walker. Men's Chorus; Women's Chorus; André Heywood and Melissa Morgan, conductors. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$30; \$20(sr); \$10(st).

## Monday February 10

- 7:00: **University of Toronto Faculty of Music.** *Monday Evening Concert: Soirée Musicale.* A Set of Songs and Dances: Virtuoso Music for Unusual Ensembles. Prokofiev: Quintet Op.39; Bottesini: Gran Duo; D. Hill: A Set of Songs and Dances; R. Strauss (arr. F. Hasenohrl): Till Eulenspiegel, Einmal Anders. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$40; \$25(sr); \$10(st).
- 7:30: **Associates of the Toronto Symphony Orchestra.** *An Equal Music.* Bach: Contrapunctus 1 from The Art of the Fugue BWV1080; Haydn: String Quartet in A Op.20 No.6 HobIII.36; Beethoven: String Quintet in c Op.104. James Wallenberg, violin; Bridget Hunt, violin; Christopher Redfield, viola; Ivan Ivanovich, viola; Winona Zelenka, cello; Tom Allen, narrator. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-282-6636. \$20; \$17(sr/st).

## A. Concerts in the GTA

### Associates of the Toronto Symphony Orchestra

## Five Small Concerts

**Tuesday, February 10  
7:30 p.m.**

### An Equal Music

Bach, Haydn, Beethoven

**Trinity-St. Paul's Centre  
427 Bloor St. West**

[www.associates-tso.org](http://www.associates-tso.org)

**Tuesday February 11**

● 12:00\_noon: **Canadian Opera Company.** *Richard Bradshaw Amphitheatre Vocal Series: The Art of Song.* Selection of art songs. Paul Appleby, tenor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

● 12:30: **York University Department of Music.** *Music at Midday: Student Showcase.* Young musicians perform wide range of works including original compositions.

Martin Family Lounge, 219 Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

● 1:00: **Cathedral Church of St. James.** *Weekly organ recital: Andrew Ager.* St. James Cathedral, 65 Church St. 416-364-7865 x224. Free.

● 7:30: **Canadian Opera Company.** *Un ballo in maschera.* See Feb 2(mat); Also Feb 14, 16(mat), 20, 22(mat).

● 8:00: **Mike Gennaro.** *Experimental.* Musi-deum, Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$10.

## Music TORONTO

### BENJAMIN GROSVENOR Pianist



**February 11 at 8 pm**

● 8:00: **Music Toronto.** *Piano: Benjamin Grosvenor.* Mendelssohn: Andante and Rondo capriccioso Op.14; Schubert: Impromptu in G-flat Op.90 No.3; Schumann: Humoreske Op.20; Mompou: Paisajes; Medtner: Two Fairy Tales; and other works. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. \$50-\$55; \$10(st/accompanying adult ½ price); pay your age(18-35).

**Wednesday February 12**

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

● 7:00: **Civic Light-Opera Company.** *Some Enchanted Evening.* Featuring the Broadway and Hollywood work of Rodgers and Hammerstein. Caroline Moro-Dalicandro; David Haines; Peter Loucas; Elizabeth Rose Morris; Susan Sanders; Joe Cascone, director. Fairview Library Theatre, 35 Fairview Mall Dr. 416-755-1717. \$28. Also Feb 13-16, 19-23, start times vary.

● 7:00: **Cold Water Collective.** *Beat Out That Rhythm.* Original music of local composers and their arrangements of popular songs. Array Space, 155 Walnut Ave. 647-460-8403. \$15; \$10(st). Also Feb 13.

● 7:00: **University of Toronto Faculty of Music.** *Jazz Concert: U of T 12TET.* In Concert. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

● 7:30: **Group of 27.** *g2-7 Recital Series.* Ravel: Sonata for Violin and Piano; Beethoven: Piano Trio in Bb. Bethany Bergman, violin; Amy Laing, cello; Monique de Margerie, piano. Heliconian Hall, 35 Hazelton Ave. 416-735-3662. \$25; \$20(st/sr/arts workers); \$5(under18).

● 7:30: **Toronto City Opera.** *Mozart's Così Fan Tutte.* Carrie Parks and Tammy Short, sopranos (Fiordiligi); Arlene D'Souza and Elizabeth McLeod, mezzos (Dorabella); and others; Beatrice Carpino, stage director; Adolfo De Santis, music director. Bickford Centre Theatre, 777 Bloor St. W. 416-978-8849. \$28; \$20(sr); \$15(st). Also Feb 15, 21, 23(mat), 26, Mar 1.

● 7:30: **Village Voices.** *From the Heart.* A selection of love songs for Valentine's Day.

Sharon Smith, vocals, and her group; Joan Andrews, music director. Rehearsal Hall, Cornell Community Centre, 3201 Bur Oak Ave., Markham. 905-294-868. \$20; \$15(sr/st); free(12 and under). Refreshments and chocolates; donations for the Food Bank welcome.

● 8:00: **Gallery 345.** *Tokai String Quartet.* Gesualdo: Transcriptions; Janáček: Quartet No.1 "Kreutzer Sonata"; Schubert: Quartet No.14 "Death and the Maiden". 345 Sorauren Ave. 416-822-9781. \$20.

● 8:00: **Montreal Symphony Orchestra.** *Mahler.* Mahler: Symphony No.7. Kent Nagano, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$33-\$145. 7:15: pre-concert chat.

**Thursday February 13**

● 12:00\_noon: **Canadian Opera Company.** *Richard Bradshaw Amphitheatre Vocal Series: Songs of the Sea.* Works by Haydn, Schubert, Mahler and Britten. Thomas Allen, baritone; Rachel Andrist, piano. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

● 12:10: **Nine Sparrows Arts Foundation/Christ Church Deer Park.** *Lunchtime Chamber Music: Shannon Graham and The Storytellers.* Original works. Shannon Graham, saxophone/viola/voice; Aline Homzy, violin; Kelly Lefaive, violin; Jessica Deutsch, viola; James Ervin, trumpet; and others. Christ Church Deer Park, 1570 Yonge St. 416-241-1298. Free. Donations welcome.

● 12:10: **University of Toronto Faculty of Music.** *Thursdays at Noon: DMA Recital.* Competition winner Branko Dzinovic performs an accordion recital. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

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

● 12:30: **York University Department of Music.** *Jazz at Noon.* Rob Cappelletto Trio. Martin Family Lounge, 219 Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

● 5:30: **Canadian Music Centre Piano Series.** *A Composer's Palette: Tent New Music*

# Some Enchanted Evening

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THE KING & I THE SOUND OF MUSIC** and more

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**Ensemble.** Works by Tsurumoto, Southam and Schubert. Emma Elkinson, flute; Fiona Jane Wood, piano. Canadian Music Centre, 20 St. Joseph St. \$20/\$15(adv). Wine tasting to follow.

● 7:00: **Cold Water Collective.** *Beat Out That Rhythm.* See Feb 12.

● 7:30: **ArtHouse Festival Series.** *G3 Summit: Carlos Núñez.* Carlos Núñez, flute and bagpipes; Toronto Concert Orchestra (Kerry Stratton, conductor). Burlington Performing Arts Centre, 440 Locust St., Burlington. 905-681-6000. \$35.

● 7:30: **University of Toronto Faculty of Music.** *U of T Symphony Orchestra.* Milhaud: Scaramouche; Gershwin: Rhapsody in Blue; Bernstein: Three Dance Episodes from On the Town; Duke Ellington (arr. Peress): Black, Brown and Beige. David Braid, piano; Members of the UTJO; David Briskin, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$30; \$20(sr); \$10(st).

● 8:00: **Civic Light-Opera Company.** *Some Enchanted Evening.* See Feb 12, Also Feb 14, 15, 20, 21, 22(8pm); 15, 16, 22, 23 (2pm); 19(7pm).

● 8:00: **Dino Toledo.** *Flamenco.* Musideum, Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$5.

#### Friday February 14

● 1:10: **Gordon Murray, piano.** *Piano Potpourri.* Classics, opera, operetta, musicals, ragtime, pop, international and other genres. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-631-4300. PWYC. See Feb 7; Also Feb 21, 28.

● 6:45: **Royal Conservatory.** Sarah Kim with David Louie/Royal Conservatory Orchestra *In Concert.* Prelude recital: Beethoven: Violin Sonata No.6 in A; Main concert: Mussorgsky: Overture to Khovanshchina; Prokofiev: Violin Concerto No.1 in D; Tchaikovsky: Symphony No.6 in b "Pathétique". Prelude recital: Sarah Kim, violin; David Louie, piano; Main concert: Jessie Kim, violin; Johannes Debus, conductor. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$25-\$55. 6:45: Prelude recital; 8:00: Main concert.

● 7:30: **Canadian Opera Company.** *Un ballo in maschera.* See Feb 2(mat); Also Feb 16(mat),

20, 22(mat).

● 7:30: **Toronto City Opera.** *Bizet's Carmen.* Tetyana Shkymba, soprano (Carmen); Hassan Anami and Nicolas Rhind, tenors (Don Jose); Jarret Wright, baritone (Escamillo); Beatrice Carpino, stage director; Adolfo De Santis, music director. Bickford Centre Theatre, 777 Bloor St. W. 416-978-8849. \$28; \$20(sr); \$15(st). Also Feb 16, 19, 22, 28, Mar 2 (start times vary).

● 8:00: **Aurora Cultural Centre.** *Judy Marshak Quartet Valentine's Day Concert.* 22 Church St., Aurora. 905 713-1818. \$30; \$25(adv). Cash bar.

● 8:00: **Civic Light-Opera Company.** *Some Enchanted Evening.* See Feb 12, Also Feb 15, 20, 21, 22(8pm); 15, 16, 22, 23 (2pm); 19(7pm).

● 8:00: **Greater Toronto Philharmonic Orchestra.** *Latin Night.* R. Michaels: Bianca; El Torro; Desert; Matador; M. Williams: Classical Gas; M. de Falla: 3 Dances from El Amor Brujo; P. de Sarasate: Romanza Andaluza; and other works. Robert Michaels, guitar; Jean-Michel Malouf, conductor. Forest Hill Collegiate Institute, 730 Eglinton Ave. W. 647-478-6122. \$25; \$20(sr/st).

● 8:00: **Small World Music.** *Habib Koite and Bamada.* Mod Club, 22 College St. 416-536-5439. \$35; \$25(adv). 7:00: Doors open.

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

● 8:00: **Toronto Symphony Orchestra.** *Casablanca: The Film with Live Orchestra Special.* Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$46-\$110. 7:15: pre-concert chat.

#### Saturday February 15

● 2:00: **Civic Light-Opera Company.** *Some Enchanted Evening.* See Feb 12, Also Feb 15, 20, 21, 22(8pm); 16, 22, 23 (2pm); 19(7pm).

● 7:00: **Alto Vocal Arts Academy.** St. Valentine's Concert: Songs of Love. Works by Bonfa, Brubeck, Kahal, Evans, Kern and others. Serge Grinkov, baritone; Jazz-Tonic Band (Boris Treivus, piano, accordion; Ivan Neganov, alto sax, flute; David Thiessen, bass; Randolph Jimenez, drums); Students of Alto Vocal Arts Academy. Grace Church-on-the-Hill, 300 Lonsdale Rd. 416-879-8126 or 647-402-0364. \$15; \$10(group of 5). Fundraiser

for upcoming opera production.

● 7:30: **Canadian Opera Company.** *Così fan tutte.* See Feb 1(mat); Also 18, 21.

● 7:30: **Opera by Request.** *Linda di Chamounix.* Donizetti. Marissa Solow, soprano (Linda); Avery Krisman, tenor (Carlo); Alison Muir, mezzo (Pierotto); George Ossipov, bass-baritone (Marchese); Reid Spencer, bass-baritone (Prefetto); Tricia Postle, ghironidist; and others; William Shookhoff, music director and piano. College Street United Church, 452 College St. 416-455-2365. \$20.

● 7:30: **Timothy Eaton Memorial Church.** *Songs of Love and Passion.* 230 St. Clair Ave. W. 416-925-5977. \$20, \$15(st/sr).



● 7:30: **Toronto City Opera.** *Mozart's Così Fan Tutte.* See Feb 12; Also 21, 23(mat), 26, Mar 1.

● 8:00: **Civic Light-Opera Company.** *Some Enchanted Evening.* See Feb 12, Also Feb 20, 21, 22(8pm); 16, 22, 23 (2pm); 19(7pm).

● 8:00: **Fanfarones.** *Immortal Passions.* Romantic and contemporary works for double wind quintet. John Edward Liddle, conductor. Encore Hall, Wilmar Heights Centre, 963 Pharmacy Ave., Scarborough. 416-346-3910. \$10.

● 8:00: **Kindred Spirits Orchestra.** *Jacques Israelievitch Plays Brahms.* Brahms: Concerto for Violin and Orchestra; Schumann: Symphony No.2; Tchaikovsky: Romeo and Juliet - Fantasy Overture. Jacques Israelievitch, violin; Alexa Petrenko, host; Kristian Alexander, conductor. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. \$15-\$40. 7:15: Pre-concert talk.

● 8:00: **Musicians in Ordinary.** *Musicke of Sundrie Sorts: Songs for Voice, Violins and Lute.* English renaissance songs by Byrd and others. Hallie Fishel, vocals; John Edwards, lute; five-part violin band (Christopher Verrette, conductor). Heliconian Hall, 35 Hazelton Ave. 416-535-9956. \$25; \$20(sr/st).

● 8:00: **Ontario Philharmonic.** *The Mozart Miracle.* Mozart: Symphony No.40 in g. Kornel Wolak, clarinet; Predrag Stojkovich, bassoon; guest conductor: Alessandro Crudele. Regent Theatre, 50 King St. E., Oshawa. 905-721-3399 x2. \$40-\$60.

● 8:00: **Scarborough Philharmonic.** *Brass and Steel.* Schickele: Mozart on Parade for Brass Quintet; Eddington: New Work for Steel Orchestra and Brass Quintet (premiere); McGrat: Three Miniatures for Brass Quintet; DeGazio: Indica; and other works. Red Brass Quintet; St. Paul's Steel Orchestra; Elton Jones, conductor. St. Paul's L'Amoreaux Anglican Church, 3333 Finch Ave. E., Scarborough. 416-429-0007. \$30; \$25(sr); \$15(st); \$10(under 10).

● 8:00: **Toronto Symphony Orchestra.** *Casablanca: The Film with Live Orchestra Special.* See Feb 14.

● 8:00: **York Symphony Orchestra.** *In Nature's Realm.* Dvořák: Czech Suite; Elgar: Cello Concerto in e; Schumann: Symphony No.3 in Eb, "Rhenish". Andrew Ascenzo, cello; Denis Mastromonaco, conductor. Trinity Anglican Church, 79 Victoria St., Aurora. 416-410-0860. \$28; \$23(sr); \$15(st). Also Feb 16 (7:30, Richmond Hill).

#### Sunday February 16

● 1:30: **Hugh's Room.** *Ladom Ensemble CD*





## A. Concerts in the GTA

**Release.** New works inspired by Persian and Balkan traditions. Guest: Brenna MacCrimmon, vocals; Pouya Hamidi, piano; Nemanja Pjanić, accordion; Marie-Cristine Pelchat St-Jacques, cello; Adam Campbell, percussion. 2261 Dundas St. W. 416-531-6604. \$17/\$15(adv); \$12(sr/st).

● 2:00: **Canadian Opera Company.** *Un ballo in maschera.* See Feb 2(mat); Also Feb 20, 22(mat).

● 2:00: **Civic Light-Opera Company.** *Some Enchanted Evening.* See Feb 12, Also Feb 20, 21, 22(8pm); 22, 23 (2pm); 19(7pm).

● 2:00: **Toronto City Opera.** *Bizet's Carmen.* See Feb 14; Also Feb 19, 22, 28, Mar 2(start times vary).

● 3:00: **Archie Alleyne Scholarship Fund Benefit.** *Syncopation: Black Roots.* Afrocentric, cross-cultural musical event created in honour of the contribution of African Canadian artists to Canadian jazz. Kollage, Jay Douglas, Crack of Dawn, EOJ Ensemble featuring Kamil Andre and Aijia Waithe, Mustafa the Poet and others; Dwayne Morgan, host; Andrew Scott, musical director. Ada Slaght Hall, Daniels Spectrum, 585 Dundas St. E. 647-857-3674. \$35. 2:00: Doors open; Post-concert reception.



### WINDERMERE STRING QUARTET on period instruments

with Alison Melville,  
flauto traverso

### Traversing Time

W. A. Mozart  
Joseph Haydn  
William Rowson

Sunday Feb 16, 3:00

● 3:00: **Orchestra Toronto.** *Crown Jewels.* Lussier: Fort Coligny-Léopold de la France Antartique (premiere); Tchaikovsky: Capriccio Italian; Symphony No.5 in e Op.64. Nadina Mackie Jackson, bassoon; Guy Few, trumpet; Kevin Mallon, conductor. George Weston Recital Hall, 5040 Yonge St. \$43; \$37(sr); \$15(child); \$19(OTopus 16-29). 2:15: Pre-concert chat; raffle for diamond bracelet.

● 3:00: **Oshawa Opera.** *Carmen.* By Bizet. Sarah Christina Steinert, Jason Lamont, Jacqueline McIntyre, Michael Robert Broder, Kristine Dandavino. Kingsview United Church, 505 Adelaide Ave. E., Oshawa. 905-995-2847. \$20.

● 3:00: **Windermere String Quartet.** *Traversing Time.* Rowson: Divertimento for String Quartet; Mozart: Flute Quartet in D K285; Haydn: Quartet in G Op.76 No.1. Alison Melville, flauto traverso. St. Olave's Anglican Church, 360 Windermere Ave. 416-769-0952. \$25; \$20(sr); \$10(st).

● 4:00: **Cathedral Church of St. James.** *Weekly organ recital: Andrew Ager.* St. James Cathedral, 65 Church St. 416-364-7865 x224. Free.

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

● 8:00: **York Symphony Orchestra.** *In Nature's Realm.* Dvořák: Czech Suite; Elgar: Cello Concerto in e; Schumann: Symphony No.3 in Eb, "Rhenish". Andrew Ascenzo, cello; Denis Mastromonaco, conductor. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. \$28; \$23(sr); \$15(st). Also Feb 15(8:00, Aurora).

### Monday February 17

● 3:00: **Beaches Presbyterian Church.** *Indie Chill Out Concert.* 65 Glen Manor Drive. 416-699-5871. \$15; \$5 (under 12).

● 8:00: **Nathalie.** *Odyssey.* CD release celebration. Musidium, Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.

### Tuesday February 18

● 12:00\_noon: **Canadian Opera Company.** *Richard Bradshaw Amphitheatre Piano Virtuoso Series: Women in the Powerhouse.* Draper: new work (world premiere); and works by Gubaidulina, Louie and Tower. Kara Huber, piano. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

● 1:00: **Cathedral Church of St. James.** *Weekly organ recital: Won Sun Park.* St. James Cathedral, 65 Church St. 416-364-7865 x224. Free.

● 7:30: **Canadian Opera Company.** *Così fan tutte.* See Feb 1(mat); Also 21.

● 7:30: **Jazz Bistro.** *Linda Ippolito: Frites with Salsa.* Poulsen: Improvisations, Trois Novellettes; Ginastera: Creole Dances, Three Argentinian Dances; Albeniz: "Evocation" from Iberia Suite. Linda Ippolito, piano. 251 Victoria St. 416-363-5299. \$20.

● 8:00: **The André Hutchenson Trio.** *Jazz.* Musidium, Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.

### Wednesday February 19

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

● 5:30: **Canadian Opera Company.** *Richard Bradshaw Amphitheatre Jazz Series: The Universe of John Lennon.* Reinterpretations of works by Lennon. Michael Occhipinti, guitar; Elizabeth Shepherd, vocals; Shine On. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

● 7:00: **Civic Light-Opera Company.** *Some Enchanted Evening.* See Feb 12, Also Feb 20, 21, 22(8pm), 23 (2pm).

● 7:30: **Toronto City Opera.** *Bizet's Carmen.* See Feb 14; Also Feb 22, 28, Mar 2(start times vary).

● 8:00: **Coleman Lemieux & Compagnie.** *Malcolm.* Dance. James Kudelka: choreographer & performer; Bill Coleman: co-creator; Dustin Peters: composer-pianist; Nell Coleman, puppet design. The Citadel, 304 Parliament Street., 416-364-8011. \$20. Also Feb 20, 21, 22, 23.

● 8:00: **Gallery 345.** *Break, Blow, Burn.* Works by Ruu, Ridenour, Golijov, Maimets, Lutoslawski and others. Aaron Hodgson, trumpet; Sonya Nanos, cello; Jill Ball, percussion. 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).

416-593-4828. \$33-\$145. Also Feb 20.

### Thursday February 20

● 12:00\_noon: **Canadian Opera Company.** *Richard Bradshaw Amphitheatre Vocal Series: Collaborations.* Arias and ensembles. Singers from the young artist programs of the Canadian Opera Company and l'Opéra de Montréal. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

● 12:10: **Nine Sparrows Arts Foundation/Christ Church Deer Park.** *Lunchtime Chamber Music: Jenny Cheong, cello.* Christ Church Deer Park, 1570 Yonge St. 416-241-1298. Free. Donations welcome.

● 12:15: **Music at Metropolitan.** *Noon at Met.* Taylor Sullivan, organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331X26. Free.

● 7:30: **Canadian Opera Company.** *Un ballo in maschera.* See Feb 2(mat); Also Feb 22(mat).

● 8:00: **AIMToronto.** *Experimental music.* Chris Adriaanse, double bass; Bea Labikova and Karen Ng, reeds; Raphael Roter and Germaine Liu, drums. Musidium, Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$10.

● 8:00: **Civic Light-Opera Company.** *Some Enchanted Evening.* See Feb 12, Also Feb 21, 22(8pm); 22, 23 (2pm).

● 8:00: **Coleman Lemieux & Compagnie.** *Malcolm.* See Feb 20; Also Feb 21, 22, 23.

● 8:00: **Small World Music/Constantinople.** *The Musical Voyages of Marco Polo.* Music from Persian, Chinese and Indian traditions. Constantinople; En Chordais; Dhruva Ghosh, sarangi; Wen Zhao, pipa. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-536-5439. \$40; \$30(adv).

● 8:00: **Toronto Symphony Orchestra.** *Masterworks: Beethoven Violin Concerto.* See Feb 19. 7:15: preconcert chat (Feb 20 only).

### Friday February 21

● 1:10: **Gordon Murray, piano.** *Piano Pot-pourri.* Classics, opera, operetta, musicals, ragtime, pop, international and other genres. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-631-4300. PWYC. See Feb 7; Also Feb 28.

● 7:00: **Somewhere There Creative Music Presentation.** *Somewhere There Creative Music Festival.* Festival includes over 60 performers and composers: 3 days/5 concerts. Tranzac Club, 292 Brunswick Ave. 416-908-8930 or 416-923-8137. \$10. Also Feb 22(mat & eve) and 23.

● 7:30: **Canadian Opera Company.** *Così fan tutte.* See Feb 1(mat).

● 7:30: **Sony Centre For The Performing Arts.** *Soweto Gospel Choir.* Black History Month tribute. 1 Front St. E. 1-855-872-7669. \$55-\$75.

● 7:30: **Toronto City Opera.** *Mozart's Così Fan Tutte.* See Feb 12; Also 23(mat), 26, Mar 1.

● 7:30: **Toronto Symphony Orchestra.** *Exposed: What Makes It Great? Beethoven Violin Concerto.* Rob Kapilow: Beethoven's Violin Concerto Musical Excerpts and Commentary; Beethoven: Violin Concerto. Jonathan Crow, violin; Rob Kapilow, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. Tickets: \$29-\$79.

● 8:00: **Art of Time Ensemble.** *Electro/Acoustic.* Jean Piché: Steal The Thunder; Jonathan Goldsmith: Tom Devil; Istvan Marta:

THE  
**Nathaniel Dett**  
**Chorale**  
**VOICES OF THE DIASPORA...**  
**Way Over In Beulah Lan'**  
featuring **Jully Black**

**Wed Feb 19 | 8pm**  
nathanieldettchorale.org

● 8:00: **Nathaniel Dett Chorale.** *Voices of the Diaspora: Way Over In Beulah Lan'.* Guest: Jully Black. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-408-0208. \$35; \$30 (sr); \$25 (st).

● 8:00: **Toronto Symphony Orchestra.** *Masterworks: Beethoven Violin Concerto.* Beethoven: Violin Concerto; Nielsen: Symphony No.3 in d, Op.27 "Sinfonia espansiva". Jonathan Crow, violin; Thomas Dausgaard, conductor. Roy Thomson Hall, 60 Simcoe St.

**INDIE CHILL OUT CONCERT**

**February 17, 3pm**

Beaches Presbyterian Church  
65 Glen Manor Drive (S of Queen)  
Toronto, ON

\$15 for adults, \$5 for kids under 12

For tickets and more info:  
web - [www.beacheschurch.org](http://www.beacheschurch.org)  
email - [office@beacheschurch.org](mailto:office@beacheschurch.org)  
phone - (416)699-5871

Doom. A Sigh; Michael Daugherty: *Elvis Is Everywhere*; Christos Hatzis: *In The Fire Of Conflict*. Andrew Burashko, piano; Afara String Quartet; Benjamin Bowman, violin; Robert Carli, saxophone; Bev Johnston, marimba. Enwawe Theatre, Harbourfront Centre, 231 Queens Quay W. 416 973 4000. \$25-\$59. Also Feb 22.

● 8:00: **Civic Light-Opera Company.** *Some Enchanted Evening*. See Feb 12, Also Feb 22(8pm); 22, 23 (2pm).

● 8:00: **Coleman Lemieux & Compagnie.** *Malcolm*. See Feb 20; Also Feb 22, 23.

● 8:00: **Etobicoke Philharmonic Orchestra.** *Orchestral Thunder*. Bernstein: Overture to *Candide*; Brahms: Violin Concerto in D; Saint-Saëns: Symphony No.3. Conrad Chow, violin; Edward Barbeau, organ; Sabatino Vacca, conductor. Montgomerly's Inn Museum, 4709 Dundas St. W. 416-955-2108. \$30; \$12.50(sr/st/child). 2:00: Historical tour, tea and cookies included.

● 8:00: **Gallerie 345.** *Thin Edge New Music Collective: Through Closed Doors*. Pidgorna: new work; Höstman: new work (premiere); and works by Sokolovic and Harman. 345 Sorauren Ave. 416-822-9781. \$20; \$15(st).

● 8:00: **Meghan Morrison.** *Singer songwriter*. Musidium, Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.

● 8:00: **Sine Nomine Ensemble for Medieval Music.** *La contenance angloise: Fifteenth-century musical innovation*. Works by Dunstable, Power, Dufay, Morton and others. St. Thomas's Anglican Church, 383 Huron St. 416-638-9445 or 416-978-8849. \$20; \$14(sr/st/unwaged).

● 8:00: **Tafelmusik.** *Saul*. By Handel. Joanne Lunn and Sherezade Panthaki, sopranos, Daniel Taylor, countertenor; Rufus Müller, tenor; Peter Harvey, baritone; Ivars Taurins, stage director. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$47-\$105; \$35-\$89(sr); \$25-\$89(35 and under). Also Feb 22 and 23(mat).

● 8:00: **Thin Edge New Music Collective.** *Through Closed Doors*. Works by Sokolovic, Harman, Höstman and Pidgorna. Gallery 345, 345 Sorauren Ave. 647-456-7597. \$20; \$15(st/sr/arts).

#### Saturday February 22

● 1:00: **Somewhere There Creative Music Presentation.** *Somewhere There Creative Music Festival*. See Feb 21; Also 7:00; Feb 23(eve).

● 1:30: **Toronto Symphony Orchestra.** *Young People's Concerts: Orchestra Olympics*. John Williams: Olympic Fanfare & Theme; Rossini: Overture to William Tell; Waldteufel: *Skaters' Waltz*; Strauss: *Jockey Polka*, Op.278; Jared Miller: 2010 Traffic Jam for Orchestra; Lavallée: *O Canada*; Gregory Smith: *The Orchestra Games*. Dirk Meyer, conductor; Gregory Smith, narrator. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$20-\$36.

● 2:00: **Civic Light-Opera Company.**

*Some Enchanted Evening*. See Feb 12, Also Feb 22(8pm); 23 (2pm)..

● 3:00: **Neapolitan Connection.** *Musical Matinees at Montgomery's Inn*. Ronée Boyce, piano; Jenny Boin Cheong, cello. Community Room, Montgomery's Inn Museum, 4709 Dundas St. W. 647-955-2108. \$30; \$12.50(sr/st/child). 2:00: Historical tour, tea and cookies included.

● 4:00: **Toronto Children's Chorus.** *Fancy That! Training Chorus; Boys' Choir; Cantare; Elise Bradley, Carole Anderson and Judith Bean, conductors; and others*. Yorkminster Park Baptist Church, 1585 Yonge St. 416-932-8666x23. \$25; \$20(sr/st); \$10(12 and under).

● 4:30: **Canadian Opera Company.** *Un ballo in maschera*. See Feb 2(mat).

● 7:00: **Somewhere There Creative Music Presentation.** *Somewhere There Creative Music Festival*. See Feb 21; Also Feb 23(eve).

● 7:00: **Toronto Sinfonietta.** *Salute to the Rising Stars*. Works by Chopin, Elgar, Lalo, Saint-Saëns, Tchaikovsky and Vivaldi. Winners of Eighth Concerto Competition; Matthew Jaskiewicz, musical director. St. Michael's College School, 1515 Bathurst St. 416-488-8057. \$30; \$18(st); \$10 (child).

● 7:00: **VIVA! Youth Singers of Toronto's Chamber Youth Choir In Concert.** *Change and Transformation*. Fauré: *Requiem*; other a cappella works. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-788-8482. \$12-\$20.

the  
**Annex**  
singers



**Camerata**  
Saturday, February 22  
7:30 PM  
St. Andrew's United Church  
117 Bloor St. East  
www.annexsingers.com

● 7:30: **Annex Singers.** *Camerata*. Works by Josquin, Palestrina, Britten, and the Beatles. Annex Chamber Chorus; Maria Case, conductor. Guest: Lucas Harris, lute. St. Andrew's United Church (Bloor St.), 117 Bloor St E. 647-888-1979. \$20; \$15(sr/st); free(12 & under).

● 7:30: **Jubilate Singers/Shevchenko Choir.** *Jubilate/Shevchenko: A Blending of Cultures*. Music from Ukraine, Russia and Canada. Caroline Spearing and Alexander Veprinsky, conductors. St. Simon-the-Apostle Anglican Church, 525 Bloor St. E. 416-485-1988 or 416-533-2225. \$25; \$20(sr); \$15(st).

● 7:30: **Music at Islington.** *Oscar Goes to Church II: Hymns on the Red Carpet*.



**HANDEL SAUL**

**KOERNER HALL**  
Feb 21-23  
**tafelmusik.org**  
*Tafelmusik*  
Baroque Orchestra and Chamber Choir  
Jeanne Lamon, Music Director | Ivars Taurins, Director, Chamber Choir

sine nomine  
Ensemble for Medieval Music  
**La contenance angloise**



**Fifteenth-century musical innovation**  
Friday, February 21, at 8 pm  
Saint Thomas's Church  
383 Huron Street  
Tickets \$20 / \$14  
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sine.nomine@3web.com

**ETOBICOKE PHILHARMONIC ORCHESTRA**  
Friday, February 21 **Humber Valley United Church 8 pm**  
Sabatino Vacca, Music Director

**ORCHESTRAL THUNDER**

**Brahms' Violin Concerto, Saint-Saëns' towering Organ Symphony**

Adult \$25, Senior \$20, Student \$10  
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Conrad Chow  
Violin

Edward Barbeau  
Organ

**Jubilate Singers & The Shevchenko Choir**  
present

CONDUCTED BY  
**Caroline Spearing**  
AND  
**Alexander Veprinsky**




**A BLENDING OF CULTURES**

IN CELEBRATION OF THE BICENTENARY OF TARAS SHEVCHENKO

Tickets: 416-533-2225 (VISA), 416-485-1988, at the door, or **TICKETWEB** www.ticketweb.ca

**Saturday Feb 22, 7:30 pm**  
St. Simon-the-Apostle Church  
525 Bloor St. East



## A. Concerts in the GTA

Hymns from Oscar-winning films, with video clips, commentary, and audience participation. John Derksen, organ; Ted Wilson, commentator. Islington United Church, 25 Burnhamthorpe Rd. 416-239-1131. \$20; \$10(st); free(under 12). Food Bank donation appreciated.

● 7:30: **Scarborough Bluffs United Church.** *Concerts at Scarborough Bluffs.* Works for piano, violin and voice. Royal Conservatory of Music Young Artists Performance Academy. 3739 Kingston Rd., Scarborough. 416-267-8265. \$15.

● 7:30: **Silverthorn Symphonic Winds.** *Musician's Choice.* Respighi: Pines of the Appian Way; Ticheli: Blue Shades; Reed: Armenian Dances; Van der Roost: Pusztta. Andrew

Chung, conductor. Yorkminster Citadel, 1 Lord Seaton Rd., North York. 416-652-2077. \$20; \$15(sr/st).

● 7:30: **Toronto City Opera.** *Bizet's Carmen.* See Feb 14; Also Feb 28, Mar 2 (start times vary).

● 8:00: **Art of Time Ensemble.** *Electro/Acoustic.* Jean Piché: Steal The Thunder; Jonathan Goldsmith: Tom Devil; Istvan Marta: Doom. A Sigh; Michael Daugherty: Elvis Is Everywhere; Christos Hatzis: In The Fire Of Conflict. Andrew Burashko, piano; Afara String Quartet; Benjamin Bowman, violin; Robert Carli, saxophone; Bev Johnston, marimba. Enwave Theatre, Harbourfront Centre, 231 Queens Quay W. 416 973 4000. \$25-\$59. Also Feb 21.



**SAT FEB 22, 8PM**  
A BELATED VALENTINE



● 8:00: **Chamber Music Mississauga.** *A Belated Valentine.* Bizet: Carmen Fantasie; Engelbrecht: Sonatine; Cras: Trio à Cordes, Suite for flute, violin, viola, cello and harp Op.34; Damase: Quintet. Les Allt and Friends; Trio Arkel; Erica Goodman, harp. Great Hall, Unitarian Congregation of Mississauga, 84 South Service Rd., Mississauga. 905-848-0015. \$35; \$30(sr); \$15(st); \$85(family). Free parking, free desserts.

● 8:00: **Civic Light-Opera Company.** *Some Enchanted Evening.* See Feb 12, Also Feb 23 (2pm).

● 8:00: **Coleman Lemieux & Compagnie.** *Malcolm.* See Feb 20; Also Feb 23.

● 8:00: **Gallery 345.** *Art of the Piano: Sarah Hagen.* Rachmaninov: Thirteen Preludes Op.32; and other works. 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).

● 8:00: **Gordon Murray, piano.** *Piano Soirée.* Works arranged for piano by G. Murray. Kern: You Will Remember Vienna (from Viennese Nights); and other works. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-631-4300. \$10; \$5(st).

● 8:00: **Music Gallery.** *New World Series: Returning Current,* featuring Katherine Payne and Daniela Gesundheit. Interspecies musical communication between whales, elephants and humans. 197 John St. 416-204-1080. \$25/\$20(adv).

● 8:00: **Reconnect.** *Jazz, fusion, funk.* Diane Roblin, piano-composer; Jeff King, sax; Roger Travassos, drums; Bob Cohen, bass; Howard Spring, guitar. Musidium, Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.

● 8:00: **Royal Conservatory/Songwriters Association of Canada.** *Bluebird North #2.* Canadian singer-songwriters perform and discuss their music. Conservatory Theatre, 273 Bloor St. W. 416-408-0208. \$30.

● 8:00: **Tafelmusik.** *Saul.* See Feb 21; Also Feb 23(mat).

### Sunday February 23

● 1:15: **Mooredale Concerts.** *Music with Truffles: Emmanuel Vukovich, violin and Parcial Strings Project.* Interactive performance for young audiences. Brahms, Haydn, Bach; traditional Georgian and Klezmer selections. Victor Fournelle-Blain, violin; Marina Thibeault, viola; Julia MacLaine, cello; Dominic Desautels, clarinet. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-922-3714x103. \$13.

● 2:00: **Capella Intima/Toronto Continuo Collective.** *La Dafne.* By Gagliano. Bud Roach, Lucas Harris and Borys Medicky, music directors. Trinity-St. Paul's Centre, 427 Bloor St. W. 905-517-3594. \$15 suggested donation. Also Feb 22 (MacNeill Baptist Church, Hamilton).

● 2:00: **Civic Light-Opera Company.** *Some Enchanted Evening.* See Feb 12,

● 2:00: **Royal Conservatory.** *Luri Lee with Stewart Goodyear.* Beethoven: Violin Sonata No.2 in A; Violin Sonata No.8 in G; String Quartet No.3 in D. Luri Lee, violin; Stewart Goodyear, piano; Nyx Quartet. Mazzoleni Concert Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208. \$32.

● 2:00: **Toronto City Opera.** *Mozart's Così Fan Tutte.* See Feb 12; Also 26, Mar 1.

● 2:30: **Georgetown Bach Chorale.** *Heavenly Spheres-A Choral Celebration.* Brumel: Earthquake Mass; works by Bruckner and Reger. Ron Greidanus, conductor. Croatian

**Silverthorn Symphonic Winds**

**2013/2014 Season**  
**Andrew Chung,**  
**Music Director**

*Musician's Choice*

**Saturday, February 22**  
**7:30 pm**  
**Yorkminster Citadel**  
**Tickets: \$15/\$20**

Capella Intima & Toronto Continuo Collective present:

*La Dafne*

by Marco da Gagliano, 1608  
Libretto by Ottavio Rinuccini

February 22nd, 2pm - Hamilton  
MacNeill Baptist Church

February 23rd, 2pm - Toronto  
Trinity St. Paul's

Suggested donation of \$15  
Generously supported by  
the Ontario Arts Council  
[www.capellaintima.com](http://www.capellaintima.com)

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**Concerto Competition For Young Musicians**  
**GALA CONCERT OF THE WINNERS**

**SALUTE**  
**TO THE RISING STARS**

**Toronto Sinfonietta**  
Matthew Jaskiewicz, Music Director

**St. Michael's College School Centre for the Arts**  
**Saturday, February 22, 2014, 7:00 p.m.**  
**1515 Bathurst Street, Toronto (St. Clair West Subway)**

For tickets call: **416 488 8057**, [www.torontosinfonietta.com](http://www.torontosinfonietta.com)  
Adults - \$30, Students - \$18, children under 10 - \$10

**Mooredale Concerts**  
Anton Kuerti, Artistic Director

**Parcial Strings Project**  
Emmanuel Vukovich, violin

**3:15pm Sunday February 23**

Haydn: *String Quartet Op. 20, No. 2*  
Bach: *Sonata for Solo Violin in A minor*  
Brahms: *Quintet for Clarinet & Strings, Op. 115*

**Walter Hall - UofT**

**Music & Truffles for families 1:15-2:15 pm**  
**\$30/\$20 under 30, M&T \$13**  
416-922-3714x103  
**[www.mooredaleconcerts.com](http://www.mooredaleconcerts.com)**

Centre, 9118 Winston Churchill Blvd., Brampton. 905-873-9909. \$30; \$10(st).

● 3:00: **Toronto Beach Choral.** *Shakespeare in Words and Music: Passion and Love.* Works by Williams, Bissell, Diemer and others. East Side Players. Kingston Road United Church, 975 Kingston Rd. 416-699-6634. \$25/\$20(adv); \$12(youth)/\$10(adv); free(under 7).

● 3:15: **Mooredale Concerts.** *Emmanuel Vukovich, violin and Percival Strings Project.* Brahms: Clarinet Quintet; Haydn: String Quartet No.25 in C Op.20 No.2; Bach: Sonata for Solo Violin in a BWV1003; traditional Georgian and Klezmer selections. Victor Fournelle-Blain, violin; Marina Thibeault, viola; Julia MacLaine, cello; Dominic Desautels, clarinet. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-922-3714x103. \$30; \$20(under 30).

● 3:30: **Tafelmusik.** *Saul.* See Feb 21.

● 4:00: **Cathedral Church of St. James.** *Weekly organ recital: David Briggs.* St. James Cathedral, 65 Church St. 416-364-7865 x224. Free.

● 4:00: **St. Philip's Anglican Church.** *Jazz Vespers.* Pat Collins Trio (with Reg Schwager and Tom Szczesniak). 25 St. Phillips Rd., Etobicoke. 416-247-5181. Free will offering.

● 4:30: **Christ Church Deer Park.** *Jazz Vespers.* Bob Brough Quartet (Bob Brough, saxophone; Adrean Farrugia, piano; Artie Roth, bass; Terry Clarke, drums. 1570 Yonge St. 416-920-5211. Free. Donations welcome.

● 7:00: **Somewhere There Creative Music Presentation.** *Somewhere There Creative Music Festival.* See Feb 21.

● 8:00: **Coleman Lemieux & Compagnie.** *Malcolm.* See Feb 20.

● 8:00: **Gallery 345.** *Don Thompson and Phil Dwyer Duo.* 345 Sorauren Ave. 416-822-9781. \$20.

● 8:00: **Small World Music/Batuki Music.** *World Kora Trio.* Eric Longworth, electric cello; Chérif Soumano, kora; Jean-Luc Di Fraya, percussion and vocals. Small World Music Centre, Artscape Youngplace, 180 Shaw St. 416-536-5439. \$20. 7:30: Doors open.

#### Monday February 24

● 12:30: **York University Department of Music.** *Music at Midday: Classical Instrumental Recital.* Featuring student soloists. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

#### Tuesday February 25

● 12:00: **Canadian Opera Company.** *Richard Bradshaw Amphitheatre Dance Series: Dance Through Time.* Romeo and Juliet (excerpts); Desrosiers: Bouffonia; and other works. Ballet Jörgen Canada. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

● 1:00: **Cathedral Church of St. James.** *Weekly organ recital: Thomas Gonder.* St. James Cathedral, 65 Church St. 416-364-7865 x224. Free.

● 6:30: **Stephen Cera presents.** *Jacques Israelievitch and Friends.* Mozart: Trio in Eb K498 "Kegelstatt"; Schubert: Sonata in a for viola and piano D821 "Arpeggione". Jacques Israelievitch, viola; Patricia Wait, clarinet; Stephen Cera, piano. Briton House Recital hall, 720 Mount Pleasant Rd. 416-487-3392. Free. Also Mar 6 (Remenyi House of Music).

● 7:30: **Band of The Royal Regiment of**

**Canada.** *A Salute to Canada's Veterans: 1914-2014.* Military music. Major William Mighton, conductor. Jubilee United Church, 40 Underhill Dr. 416-447-6846. \$10.

● 8:00: **Spotlight on Israeli Culture/Union Events.** *Asaf Avidan Solo Acoustic Tour.*

Israeli singer-songwriter performs material from his CD *Different Pulses*. Virgin Mobile Mod Club, 722 College Ave. 416-932-2260. \$19.50.

#### Wednesday February 26

● 12:00: **Canadian Opera Company.** *Richard Bradshaw Amphitheatre Vocal Series: Gagliano's La Dafne.* Rinuccini, libretto; da Gagliano, music. Capella Intima and Toronto Continuo Collective. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

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

● 5:00: **Canadian Music Centre.** *Song from the Spheres.* Works by Schafer, Freedman, T. Olson and C. Ross. Stacie Dunlop, soprano. 20 St. Joseph St. 416-961-6601 x201. \$35; \$20(st).

● 6:30: **Toronto Symphony Orchestra.** *Afterworks: Bronfman Plays Beethoven.* Beethoven: Piano Concerto No.2; Beethoven: Piano Concerto No.4. Yefim Bronfman, piano; Peter Oundjian, conductor; Tom Allen, host. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. Tickets: \$29-\$82.

● 7:30: **Toronto City Opera.** *Mozart's Così Fan Tutte.* See Feb 12; Also Mar 1.

● 8:00: **Rose Theatre Brampton.** *Matt Andersen.* Main Stage, Rose Theatre Brampton, 1 Theatre Ln., Brampton. 905-874-2800. \$54-\$64.

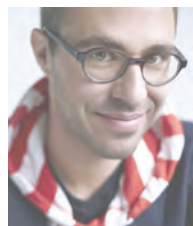
#### Thursday February 27

● 12:10: **Nine Sparrows Arts Foundation/Christ Church Deer Park.** *Lunchtime Chamber Music: Rising Stars Recital.* University of Toronto Faculty of Music students. Christ Church Deer Park, 1570 Yonge St. 416-241-1298. Free. Donations welcome.

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

● 12:30: **York University Department of Music.** *Music at Midday: Classical*

#### Women's Musical Club of Toronto Music in the Afternoon



**Vincent Lauzer,**  
recorder

WMCT  
Career  
Development  
Award  
Winner

With Mylène Bélanger,  
Mélisande Corriveau,  
Jacques-André Houle,  
Tanya LaPerrière,  
& Chloe Meyers

**Thursday**  
**February 27, 1.30 p.m.**  
www.wmct.on.ca

*Instrumental Recital.* Amanda Lee, violin; Mélisande Sinsoulier, piano. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

● 1:30: **Women's Musical Club of Toronto.** *In Concert.* Works by Sammartini, Bach, Zahnhausen, and others. Vincent Lauzer, recorder; Mylène Bélanger, harpsichord; Mélisande Corriveau, baroque cello; Jacques-André Houle, baroque viola; Chloe Meyers, baroque violin; and Tanya LaPerrière, baroque violin. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-923-7052. \$45.

● 7:30: **York University Department of Music.** *Faculty Concert Series.* Sundar Viswanathan, saxophones and flute; Avataar Collective: Felicity Williams, voice; Michael Occhipinti, guitar; Justin Gray, bass; Ravi Naimpally, tabla; Giampaolo Scatozza, drums. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-5888. \$15; \$5(sr/st).

● 8:00: **Gallery 345.** *Nancy Walker Quintet.* CD release of 'Til Now is Secret. Nancy Walker, piano; Shirantha Beddage, winds; Ted Quinlan, guitar; Kieran Overs, bass; Ethan Ardelli, drums. 345 Sorauren Ave. 416-822-9781. \$20; \$10(sr/st).

● 8:00: **Music Toronto.** *Discovery: Stephanie Chua, Piano.* Couperin: Le Moucheron (The Fly); La Commère (Gossip); Les Idées Heureuses (Happy Thoughts); Les Mézangères; Le Tic-Toc-Choc ou les Mailloins; Sherkin: new work; Donatoni: Rima for solo piano; Haydn: Sonata in Ab Hob XVI:46; Kurtág: Játékok (Prelude & Waltz in C; La fille aux cheveux de lin-enragée; Hommage à Nancy Sinatra); Les Adieux in Janáček's

## Music TORONTO

### STEPHANIE CHUA Pianist



**February 27 at 8 pm**

Manier; Hommage à Tchaikovsky). Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. \$21.50; \$10(st).

● 8:00: **Opera York.** *The Barber of Seville.* By Rossini. Dion Mazerolle, baritone (Figaro); Iasmina Patata, mezzo (Rosina); David Menzies, tenor (Count Almaviva); Renee Salewski, stage director; Geoffrey Butler, conductor. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. \$40-\$50; \$25(st). Also Mar 1.

*Opera York*

# The Barber of Seville

**February 27, 2014, 8pm**  
**March 1, 2014, 8pm**

Geoffrey Butler, Artistic Director,  
Renee Salewski, Stage Director,  
Frank Pasian, Production Director

*With orchestra, chorus and supertitles.*

**Richmond Hill Centre**  
for the **Performing Arts**  
10268 Yonge Street, Richmond Hill

Call 905 787-8811 • Website: <http://rhcentre.ca>  
Tickets: \$40 - \$50 • Students \$25

## A. Concerts in the GTA

### Friday February 28

- 1:10: **Gordon Murray, piano.** *Piano Pot-pourri.* See Feb 7
- 7:30: **Toronto City Opera.** *Bizet's Carmen.* See Feb 14; Also Mar 2 (start times vary).
- 8:00: **Aurora Cultural Centre.** *Great Artist Piano Series: Moshe Hammer, Violin with Angela Park, Piano.* 22 Church St., Aurora. 905-713-1818. \$30; \$25(sr/st).
- 8:00: **Gallery 345.** *MB10 Jazz Collective.* Jazz, funk, indie rock, and original music. 345 Sorauren Ave. 416-822-9781. \$20; \$10(st).
- 8:00: **Rose Theatre Brampton.** *Mark Masri.* Works by Masri. Main Stage, Rose Theatre Brampton, 1 Theatre Ln., Brampton. 905-874-2800. \$46-\$56.
- 8:00: **Royal Conservatory.** *Leonidas Kavakos with Enrico Pace.* Beethoven: Violin Sonata No.1 in D; Violin Sonata No.5 in F "Spring"; Violin Sonata No.7 in c "Eroica." Leonidas Kavakos, violin; Enrico Pace, piano. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$30-\$75.
- 8:00: **Royal Conservatory/Alliance Française de Toronto.** *Chansons #2: Sienna Dahlen and Marie-Jo Thériou.* Bilingual English and French singer-songwriters perform and discuss their music. Conservatory Theatre, 273 Bloor St. W. 416-408-0208. \$30.

**THE TORONTO CONSORT**



**CARNIVAL REVELS**

February 28 & March 1  
Trinity-St. Paul's Centre  
Call 416-964-6337  
torontoconsort.org

- 8:00: **Toronto Consort.** *Carnival Revels.* Vecchi: Selva di varia ricreatione; Monteverdi: L'incoronazione di Poppea; Banchieri: Il Festino nella sera del Giovedì Grasso avanti cena. Guest: Gabrielle Houle, mask maker-performance artist. Trinity-St. Paul's Centre, 427 Bloor St. W. (416) 964-6337. \$19-54. Also Mar 1.

### Saturday March 1

- 1:30: **Peter Margolian and Friends.** *Chamber Music.* Coulthard: Sketches From a Mediaeval Town for violin, viola, cello, piano; Willem Pijper: Sonata for Flute and Piano; Vittorio Rieti: Variations on Two Cantigas de Santa Maria. Steven Prime, violin; Brandon Wilkie, cello; Peter Margolian, piano; Sybille Marquardt, flute; Hazel Boyle, oboe; Neil Bishop, bassoon; Alan Shantz, cello; Jesse Morrison, viola. Canadian Music Centre, 20 St. Joseph St. 416-250-5475. Free.

- 7:00: **Music On The Donway.** *Danny's 11 Little Big Band.* Swing tunes and popular songs from the 40s 50s, 60s and 70s. Sharon Smith and Vincent Wolfe, vocals. Donway Covenant United Church, 230 The Donway W. 416-444-8444. \$20; \$12(st/under12).
- 7:30: **Counterpoint Community Orchestra.** *200th birthday of Taras Shevchenko.* Tchaikovsky: Symphony No.2 in c Op.17; Lysenko: Taras Bulba; Ukrainian songs and opera. Schevchenko Ensemble. St. Luke's United Church, 353 Sherbourne St. 416-762-9257. \$20/\$18(adv); \$15(st); \$10(child).
- 7:30: **Life and Music at St. Andrew's.** *Mardi Gras 2014.* Heather Bambrick, jazz vocalist; Regent Park Children's Choir; Cadence; Jordan Klapman and his All-Star Jazz Quintet. St. Andrew's Church, 73 Simcoe St. 416-593-5600 x231. \$20, \$10(st)
- 7:30: **Mississauga Choral Society Chorus.** *Mozart for Mississauga.* Mozart: Coronation Mass; Selection of motets and orchestral sonatas. MCS Chorus; chamber orchestra; soloists: Mervin William Fick, conductor. First United Church (Port Credit), 151 Lakeshore Rd W., Mississauga. 905-278-7059. \$20; \$10(under 18).
- 7:30: **Musikay.** *Stabat Mater.* By Pergolesi. Catherine Arcand-Pinette, soprano; Erika Bailey, alto; Stéphane Potvin, conductor. St. John's United Church of Oakville, 262 Randall St., Oakville. 905-825-9740. \$35; \$30(sr); \$15(st); \$70(family). Also Mar 2(mat, Mary Mother of God Church).
- 7:30: **Oakville Chamber Orchestra.** *Sweet Serenade.* Beethoven: Violin Concerto; Brahms: Serenade No.1 in D. Soloist Jacques Israelievitch, violin. Central Baptist Church, 340 Rebecca St., Oakville. 905-483-6787. \$30, \$25(sr/st); \$20(youth).
- 7:30: **Tallis Choir.** *Requiem for Richard III.* A recreation of a requiem mass for Richard III as it may have been celebrated on August 22, 1499. Brumel: Requiem; music from the Eton Choir Book; medieval carols. Peter Mahon, conductor. St. Patrick's Church, 141 McCaul St. 416-286-9798. \$30; \$25(sr); \$10(st).
- 7:30: **Toronto City Opera.** *Mozart's Così Fan Tutte.* See Feb 12.
- 7:30: **Toronto Symphony Orchestra.** *New Creations Festival: Adams' Doctor Atomic.* Lau: New Work (TSO Commission/World Première); John Adams: Doctor Atomic Symphony; Magnus Lindberg: Piano Concerto No.2 (Canadian Première). Peter Oundjian, conductor and host; Yefim Bronfman, piano. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$33-\$105. Post-concert party in the lobby.
- 8:00: **Academy Concert Series.** *Mendelssohn: The Young and the Wise.* Mendelssohn: String Quartet No.1 in Eb Op.12; String Quartet No.6 in f Op.80; String Octet in Eb Op.20. Lumière Quartet: David Stewart, violin; Paule Préfontaine, violin; Stephen Marvin, viola; Christina Mahler, cello; ACS quartet. Eastminster United Church, 310 Danforth Ave. 416-629-3716. \$20; \$14(sr/st). Group rates available.
- 8:00: **Gallery 345.** *Nicole Byblow and Paula Griffith.* Piano-based pop. 345 Sorauren Ave. 416-822-9781. \$20.
- 8:00: **Music Gallery.** *Pop Avant Series: LAL.* Dub Fantasy. 197 John St. 416-204-1080.

**Canadian Sinfonietta**




**WINE AND CHEESE SERIES**  
**Esch Lai Duo Recital**  
guest performers:  
**Michael Esch, piano**  
**Joyce Lai, violin**  
**March 1, 2014 8:00PM**  
Heliconian Hall

\$15/\$12(adv); \$10(underwaged/arts workers).

- 8:00: **Opera York.** *The Barber of Seville.* See Feb 27.
- 8:00: **Canadian Sinfonietta.** *Wine and Cheese Series: Esch Lai Duo Recital.* Tak-Ng Lai: Romance No.2 for Violin and Piano; Prayer for Solo Violin; Beethoven: Piano Sonata Op.110; Franck: Sonata for Violin & Piano. Joyce Lai, violin; Michael Esch, piano. Heliconian Hall, 35 Hazelton Ave. 647-223-2286. \$35; \$30(sr); \$20(st).
- 8:00: **Sharron McLeod.** *One Nation Under Many Grooves.* Musidium, Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.
- 8:00: **Sinfonia Toronto.** *The Emperor.* Beethoven: Piano Concerto No.5 (chamber version); Sharafrican: Suite (North American premiere); Khachaturian: Gayane Ballet Suite (string version). Mauro Bertoli: piano; Karen Ouzounian, cello; Nurhan Arman, conductor. George Weston Recital Hall, Toronto Centre

**TALLIS CHOIR**  
Director Peter Mahon

**Requiem for Richard III**  
Music of the Chapel Royal of his Tudor usurper, Henry VII.

Saturday March 1, 2014  
7:30pm  
St. Patrick's Church  
141 McCaul St.

**Brumel • Nesbett • Lambe • Davy**

Tickets: \$30, Seniors: \$25, Students with ID: \$10 (only at the door)  
Info: (416) 286-9798 Order online: [www.tallischoir.com](http://www.tallischoir.com)

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**Academy Concert Series**

**2013-2014 SEASON**

*Bringing chamber music to life on period instruments*

**Mendelssohn: The Young and the Wise**  
Saturday March 1, 2014 ~ 8:00 pm

Presenting two different facets of Mendelssohn's string quartet writing, the emerging ACS Quartet will open with his early String quartet No. 1 in E flat Major, Op. 12 and the seasoned Lumière quartet will perform his last work, String Quartet N. 6 in f minor, Op. 80. The two quartets will then pair to perform his magnificent octet written for double quartet (Double trouble!!).

**Lumière Quartet:** David Stewart, violin  
Paule Préfontaine, violin  
Stephen Marvin, viola  
Christina Mahler, cello

**ACS quartet:** Edwin Huizinga, violin  
Elizabeth Loewen Andrews, violin  
Emily Eng, viola  
Kerri McGonigle, cello

**Eastminster United Church, 310 Danforth Avenue (West of Chester)**  
Concerts begin at 8:00pm (doors open at 7:30pm)  
Regular tickets: \$20 or \$49 for 3 ~ Student/Senior tickets: \$14 or \$32 for 3  
Buy online at [www.academyconcertseries.com](http://www.academyconcertseries.com) or call (416) 629-3716

## SINFONIA TORONTO

NURHAN ARMAN, Conductor



**KAREN OUZOUNIAN** Cellist  
Saturday, March 1, 8 pm  
George Weston Recital Hall  
sinfoniatoronto.com  
Toll free 1-855-985-2787

## SINFONIA TORONTO

NURHAN ARMAN, Conductor  
MAURO BERTOLI Pianist



**THE EMPEROR**  
Saturday, March 1, 8 pm  
George Weston Recital Hall  
sinfoniatoronto.com  
Toll free 1-855-985-2787



**Wallis Giunta**  
MEZZO-SOPRANO

Sunday, March 2  
2:00 pm

for the Arts, 5040 Yonge St. 1-855-985-2787.  
\$49; \$39(sr); \$19(st).

- 8:00: **St. Jude's Celebration of the Arts.** *Montreal Guitar Trio MG3.* World music, folk, classical and jazz fusion. Marc Morin, Sebastien Dufour and Glenn Levesque. St. Jude's Anglican Church, 160 William St., Oakville. 905-844-3972. \$30.
- 8:00: **Toronto Consort.** *Carnival Revels.* Vecchi, Selva di varia ricreazione; Monteverdi: *L'incoronazione di Poppea*; Banchieri: *Il Festino nella sera del Giovedì Grasso avanti cena.* Guest: Gabrielle Houle, mask maker-performance artist. Trinity-St. Paul's Centre, 427 Bloor St. W. (416) 964-6337. \$19-54. Also Feb 28.

### Sunday March 2

- 12:15: **Noon at Met.** *In Concert.* Federico Andreoni, organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331 ext. 26. Freewill donation.
- 2:00: **Markham Concert Band.** *Favourites Old and New.* Haydn: Concerto for Bb Cornet; Sibelius: Finlandia; Gershwin medley. Markham Concert Band Trumpet Competition Winner. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. \$22; \$17(sr/st).

- 2:00: **Toronto City Opera.** *Bizet's Carmen.* See Feb 14.

**Markham Concert Band Presents:**

**Favourites Old and New**  
Featuring the winner of MCB's Trumpet Competition performing Haydn's Concerto for Bb Cornet.  
Other selections include Sibelius' Finlandia and a great medley of George Gershwin tunes.

**Sunday, March 2, 2pm**  
Flato Markham Theatre  
www.mcband.ca

- 2:00: **Visual and Performing Arts Newmarket.** *Wallis Giunta, Mezzo-soprano.* Newmarket Theatre, 505 Pickering Cres., Newmarket. 905-953-5122. \$26; \$20(sr); \$10(st).
- 3:00: **Musikay.** *Stabat Mater.* By Pergolesi. Catherine Arcand-Pinette, soprano; Erika Bailey, alto; Stéphane Potvin, conductor. Mary Mother of God Church, 2745 North Ridge Tr., Oakville. 905-825-9740. \$35; \$30(sr); \$15(st); \$70(family). Also Mar 1 (eve, St. John's United Church of Oakville).
- 3:00: **Neapolitan Connection.** *Musical Matinées at Montgomery's Inn.* Anastasia Rizikov, piano. Community Room, Montgomery's Inn Museum, 4709 Dundas St. W. 647-955-2108. \$30; \$12.50(sr/st/child). Historical tour, tea and cookies included.
- 3:00: **Oakville Chamber Orchestra.** *Sweet Serenade.* Beethoven: Violin Concerto; Brahms: Serenade No.1 in D. Soloist Jacques Israelievitch, violin. St. Simon's Anglican Church, 1450 Litchfield Rd., Oakville. 905-483-6787. \$30, \$25 (sr/st); \$20 (youth).
- 3:00: **Orpheus Choir of Toronto.** *Songs of the Stars: a "Choral Tapas" of Latin American and Spanish Music.* Granados: *Cant de les Estrelles* (Canadian premiere); Tango

Dances; works by Bacalov, Cozens, Piazzolla, Escalada; and others. Guests: Joseph Macerollo, accordion; Katy Felt, piano; Alberto Munarraz, bass; Alejandro Cespedes, percussion; U of T Women's Chamber Choir. Grace Church-on-the-Hill, 300 Lonsdale Rd. 416-530-4428. \$30; \$25(sr); \$15(st); \$75(family).

- 3:00: **Royal Conservatory.** *Stephen Hough, piano.* Hough: Piano Sonata No.2, "notturmo luminoso"; works by Schoenberg, Brahms and Chopin. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. \$45-\$85.

## Julien LeBlanc

piano

## Mark Djokic

violin



March 2 at 3pm  
35 Hazelton Avenue  
www.SyrinxConcerts.ca

- 3:00: **Syrinx Concerts Toronto.** *A Celebration of Canadian Composers.* Kreisler: *Tam-bourin Chinois*; Beethoven: *Kreutzer Sonata*; Papineau-Couture: *Trois Caprices*; Corigliano: *Sonata.* Mark Djokic, violin; Julien LeBlanc, piano. Heliconian Hall, 35 Hazelton Ave. 416-654-0877. \$25; \$20(st).
- 3:00: **Toronto Chamber Choir.** *Kaffee-musik: Part and Purcell.* Settings of Magnificat and Nunc Dimittis texts. Guest conductor: Lucas Harris. Church of the Redeemer, 162 Bloor St. W. 416-763-1695. \$30; \$25(sr); \$12.50(under 30).
- 4:00: **Cathedral Church of St. James.**



# SONG OF THE STARS

Expect Something Different!

*Orpheus Choir* 50 years  
OF TORONTO

3:00 p.m. Sunday, March 2, 2014  
Grace Church-on-the-Hill, 300 Lonsdale Road

### Savour a "Choral Tapas" of Latin American and Spanish Music

Hear the luminous harmonies of Enrique Granados' poetic *Cant de les Estrelles*. Tap to the passion of the newly-commissioned *Tres Bailes Latinos* by Canadian composer Charles T. Cozens for Orpheus and accordionist Joseph Macerollo. Indulge in the songs of Bacalov, Piazzolla, Escalada and more.

Tickets: \$30; \$25 senior; \$15 student 416 530 4428 [www.orpheuschoirtoronto.com](http://www.orpheuschoirtoronto.com)

Robert Cooper, *Artistic Director*  
Edward Moroney, *Accompanist*

Joseph Macerollo, *accordion*  
Katy Felt, *concert pianist*  
Alberto Munarraz, *bass*  
Alejandro Céspedes, *percussion*  
U of T Women's Chamber Choir



Joseph Macerollo



Katy Felt



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## A. Concerts in the GTA

Weekly organ recital: David Briggs. St. James Cathedral, 65 Church St. 416-364-7865 x224. Free.

- 4:00: **Church of St. Mary Magdalene.** Organ Music by Bach, Buxtehude and Sweelinck. Andrew Adair, organ. 477 Manning Ave. 416-531-7955. Free.
- 4:00: **Toronto Classical Singers.** In Concert. Handel: Dettingen Te Deum; Haydn: Mass in the Time of War. Sheila Dietrich, soprano; Sandra Boyes, mezzo; James McLennan, tenor; Matthew Zadow, baritone; Talisker Players Orchestra; Jurgen Petrenko, conductor. Christ Church Deer Park, 1570 Yonge St. 416-443-1490. \$30; \$25(sr/st).
- 4:00: **Vivace Vox.** A Cole Porter Afternoon.

Linda Eyman, conductor. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-455-9238. \$15; \$10(sr/st); \$35(family).

- 4:30: **St. Timothy's Anglican Church (North Toronto).** JazzEvenSong. St. Timothy's Anglican Church, 100 Old Orchard Grove Rd. 416-488-0079. Freewill offering.
- 7:30: **Victoria Scholars. Male Voices.** Rheinberger: Mass in F for Male Choir and Organ, Op.190; works by Elgar; Thompson; Strauss. Our Lady Of Sorrows, 3055 Bloor St. W. 416-761-7776. \$30, \$25(st/sr).
- 7:30: **Wychwood Clarinet Choir and U of T Clarinet Ensemble.** In Concert. Greaves: Canadian Folk Song Suite; Mozart: Serenade in Eb; R. Byrd: Jubilation. Michele Jacot,

conductor. Walter Hall, Edward Johnson Building, 80 Queen's Park. 647-668-8943. Free.

### A PERCUSSIVE EVENING WITH



**SUNDAY MARCH 2, 2014**  
MUSIC GALLERY 197 JOHN ST.

[www.NewMusicConcerts.com](http://www.NewMusicConcerts.com)

- 8:00: **New Music Concerts.** A Percussive Evening with Jean-Pierre Drouet. Kagel: Exotica (selections); Globokar: Toucher; Aperghis: Le corps à corps; Rzewski: To the Earth; Battistelli: Il Libro Celibe; Drouet: Improvisations on the Zarb. Jean-Pierre Drouet, solo percussion. Music Gallery, 197 John St.



**Sunday Mar 2 • 3 p.m.**

**Kaffeemusik:**  
**Pärt and Purcell**

Settings of Magnificat and Nunc Dimittis texts link both composers in creative expression. Delight in the rich sonority of chromaticism and in the masterful control of dissonance.

Featuring conductor Lucas Harris

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**Associates of the Toronto Symphony Orchestra**

*Five Small Concerts*

**Monday, March 3**  
**7:30 p.m.**

*Ensembles from the Toronto Symphony Youth Orchestra*

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*Wychwood*  
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**Clarinet Festival/  
Workshop Day**

**Sunday, March 2, 2014**

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Guest clinicians:  
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**FREE Concert at 7:30 pm**

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**Soloists:**

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James McLennan, tenor  
Matthew Zadow, baritone  
**The Talisker Players Orchestra**  
Jurgen Petrenko, conductor



**Sunday, March 2, 2014 at 4 pm**

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\$10(st). 7:15: Illuminating introduction.

### Monday March 3

● 7:30: **Associates of the Toronto Symphony Orchestra.** *Ensembles from the Toronto Symphony Youth Orchestra.* Trinity-St. Paul's Centre, 427 Bloor St. W. 416-282-6636. \$20, \$17(st/sr).

### Tuesday March 4

● 1:00: **Cathedral Church of St. James.** *Weekly organ recital: Jan Overduin.* St. James Cathedral, 65 Church St. 416-364-7865 x224. Free.

### Wednesday March 5

● 8:00: **Toronto Symphony Orchestra.** *New Creations Festival: Slonimsky's Earbox.* Adams: Slonimsky's Earbox (Canadian Première); Bjarnason: Bow to String; Zosha Di Castri: Lineage (Canadian Première); Esa-Pekka Salonen: Violin Concerto (Canadian Première). Leila Josefowicz, violin; Saeunn Thorsteinsdottir, cello; John Adams, conductor; Peter Oundjian, conductor and host. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$33-\$145. Post-concert party in the lobby.

### Thursday March 6

● 12:10: **Nine Sparrows Arts Foundation/Christ Church Deer Park.** *Lunchtime Chamber Music: Rising Stars Recital.* University of Toronto Faculty of Music students. Christ Church Deer Park, 1570 Yonge St. 416-241-1298. Free. Donations welcome.

● 12:10: **University of Toronto Faculty of Music.** *Thursdays at Noon.* Opera Spotlight: Fifty Operatic Years in the MacMillan Theatre. Britten: Albert Herring (excerpts). Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

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

● 7:00: **Spotlight on Israeli Culture/Toronto Downtown Jazz/Toronto Ashkenaz Foundation.** *Israeli Jazz Showcase.* Gilad Hekselman Trio, Shai Maestro Trio and David Buchbinder Ensemble. The Rex Hotel, 194 Queen St. W. 416-598-2475. \$15.

● 7:00: **Stephen Cera presents.** *Jacques Israelievitch and Friends.* Mozart: Trio in Eb K498 "Kegelstatt"; Schubert: Sonata in a for viola and piano D821 "Arpeggione". Jacques Israelievitch, viola; Patricia Wait, clarinet; Stephen Cera, piano. Remenyi House of Music, Music Room, 210 Bloor St. W. 416-487-3392. \$20. Also Feb 25 (Briton House).

● 7:30: **York University Department of Music.** *York University Jazz Orchestra with the Jazz.FM91 Youth Big Band.* Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-5888. \$15; \$5(sr/st).

● 8:00: **AIMToronto.** *Experimental music.* Musidium, Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$10.

● 8:00: **Array Space.** *Array Session #23.* Rick Sacks, percussion. Array Space, 155 Walnut Ave. 416 532 3019. PWYC.

● 8:00: **Tafelmusik.** *The Four Seasons: A Cycle of the Sun.* Vivaldi: Spring, Summer, and Fall concertos; Danna: Winter. Wen Zhao, Chinese pipa; Aruna Narayan Kalle, Indian sarangi; Aqsarniit, Inuit throat singer. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-6337. \$39-67. Also Mar 7, 8, 9 (3:30pm), 11, 12

**THE FOUR SEASONS:**  
A CYCLE OF THE SUN

Mar 6-12  
416.964.6337  
tafelmusik.org

*Tafelmusik*  
Baroque Orchestra | Jeanne Lamon, Music Director

(7:00pm).

### Friday March 7

● 7:30: **Opera by Request.** *Don Giovanni.* Mozart. Giovanni Spanu, baritone (Don Giovanni); Gregory Finney, bass-baritone (Leporello); Deena Nicklefork, soprano (Elvira); Gwenna Fairchild-Taylor, soprano (Donna Anna); Mark Atherton, tenor (Don Ottavio); and others; William Shookhoff, music director and piano. College Street United Church, 452 College St. 416-455-2365. \$20.

● 7:30: **Toronto Symphony Orchestra.** *New Creations Festival: Absolute Jest.* Current: New Work (TSO Commission/World Première); V. Ho: City Suite - Concerto for Amplified Cello and Orchestra; Adams: Absolute Jest (Canadian Première). Peter Oundjian, conductor; Gary Kulesha, conductor; John Adams, conductor; Shauna Rolston, cello; St. Lawrence String Quartet. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$33-\$145. Post-concert party in the lobby.

● 8:00: **Aurora Cultural Centre.** *school-HOUSE Song Circle: In Concert.* 22 Church St., Aurora. 905 713-1818. \$15.

● 8:00: **Patricia Duffy.** *Jazz.* Musidium, Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$10.

● 8:00: **Tafelmusik.** *The Four Seasons: A Cycle of the Sun.* See Mar 6; Also Mar 8, 9 (3:30pm), 11, 12 (7:00pm).

● 8:00: **Toronto Heliconian Club/Association of Canadian Women Composers.** *Ones, Twos and Threes.* Works by Southam, Estelle, Marshall and Pearce. Christina Petrowska Quilico, piano; Janet Catherine Dea, soprano. Heliconian Hall, 35 Hazelton Ave. 416-922-3618. \$25; \$20(st/sr).

Search the listings by zone online at  
[thewholenote.com](http://thewholenote.com)

## B. Concerts Beyond the GTA

IN THIS ISSUE: Barrie, Dundas, Guelph, Hamilton, Huntsville, Kingston, Kitchener, Lindsay, London, Owen Sound, Peterborough, Port Hope, St. Catharines and Waterloo.

### Saturday February 1

● 10:30am: **Kitchener-Waterloo Symphony.** *Carnival of Arctic Animals.* Music by Elgar, Saint-Saëns, Bartók and Mozart. KWS String Trio. Waterloo Region Museum, 10 Huron Rd., **Kitchener.** 519-745-4711 or 888-745-4717. \$11-\$13. Also Jan 11 (Conrad Centre for the Performing Arts).

● 8:00: **Kitchener-Waterloo Chamber Music Society.** *The CIA (Composers and Improvisers Association of WLU's Faculty of Music.* Brass quintet and clarinet trio (clarinet, cello, piano). Music by many student composers at the Faculty of Music. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$15; \$10(sr); \$8(st).

### Sunday February 2

● 2:00: **Concert Association of Huntsville.** *Violin and Piano Duo.* Christian Vachon, violin; Frederic Lacroix, piano. Trinity United Church, 33 Main St. E., **Huntsville.** 705-789-1918. \$25; free(18 and under).

● 2:30: **Georgian Music.** *Ashu, Saxophone and Kuang-Hao Huang, Piano.* Central United Church, 54 Ross St., **Barrie.** 705-726-1181. \$65.

● 2:30: **Kingston Symphony.** *Beethoven and Dvorak.* Beethoven: Piano Concerto No.5; Dvorák: Symphony No.7. Jan Lisiecki, piano. Grand Theatre, 218 Princess St., **Kingston.** 613-530-2050. \$20-\$50.

● 3:00: **Wellington Winds.** *Shall We Dance.* Cowell: Concerto for Trumpet and Winds; and works by Bennett, Press, Zdechlik, Debussy and others. Daniel Warren, conductor. Guest: Larry Larson, trumpet. Knox Presbyterian Church, 50 Erb St. W., **Waterloo.** 519-579-3097. \$15-\$20; free(st).

● 3:30: **Huronia Symphony Orchestra.** *Adventures with the Symphony: Children's Concert.* Students from the Huronia Symphony Youth Program; Oliver Balaburski, conductor. Collier Street United Church, 112 Collier St., **Barrie.** 705-721-4752. \$25;

\$10(st); \$5(child).

● 7:30: **Aeolian/Acoustic Muse Concerts.** *An East Coast Feast of Music with J. P. Cormier and Dave Gunning.* J. P. Cormier, strings and vocals; Dave Gunning, guitar and vocals; Adrien Au Coin, bass. Aeolian Hall, 795 Dundas St. E., **London.** 519-672-7950. \$30; \$25(adv).

### Wednesday February 5

● 12:00 noon: **Midday Music with Shigeru.** *Thomas Torok, Piano.* Bach, Beethoven, Chopin and Rachmaninoff. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-726-1181. \$5; free(st).

### Thursday February 6

● 12:00 noon: **University of Guelph.** *Thursday At Noon Concert Series: For Love and War.* Works by Beethoven, Ravel and Butterworth; Irish folk songs. James Westman, baritone; Anna Ronai, piano. MacKinnon Room 107, University of Guelph, 50 Stone Rd., **Guelph.** 519-824-4120x5299. Free.

### Friday February 7

● 7:30: **Kitchener-Waterloo Symphony.** *Sound in Motion: Music and the Body.* Meaghan Johnson, mindfulness educator; Brian Seaton, oboe; Edwin Outwater, conductor. Conrad Centre for the Performing Arts, 36 King St. W., **Kitchener.** 519-745-4711 or 888-745-4717. \$35. Also Feb 8.

● 7:30: **Port Hope Friends of Music.** *Tafelmusik/Vesuvius Ensemble: Bella Napoli.* Scarlatti: Concerto grosso No.5 in d; Leo: Concerto for Cello in A; Vinci: Vurria addeventare surecillo (Li zite 'n galera); Cailò: Sonata for 3 violins & continuo; and other classical works and traditional and improvisational music of baroque Naples. Francesco Pellegrino, tenor and chitarra battente; Marco Cera, baroque guitar, mandolino and ciaramella; Lucas Harris, baroque guitar and theorbo; Ben Grossman, baroque guitar, saz and percussion; Jeanne Lamon, conductor. Port Hope United

Church, 34 South St., **Port Hope.** 905-797-2295. \$45; \$10(13-29).

● 8:00: **Kitchener-Waterloo Chamber Music Society.** *The Attacca String Quartet.* Haydn Quartets. Op.9 No.2 in Eb; Op.50 No.5 in F ("The Dream"); Op.64 No.5 ("The 'Lark'"). (Concert 5 of a projected 23 of all the Haydn quartets.). Amy Schroeder & Keiko Tokunaga, violin; Luke Fleming, viola; Andrew Yee, cello. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$35; \$30(sr); \$20(st); cheaper for two, cheaper yet for all four.

### Saturday February 8

● 2:00: **Kitchener-Waterloo Chamber Music Society.** *Attacca String Quartet.* Concert 6 of a projected 24. Haydn: String Quartets Op. 33/4 in C, 17/4 in D, 76/1 in G. Amy

Capella Intima & Toronto Continuo Collective present:

*La Dafne*

by Marco da Gagliano, 1608  
Libretto by Ottavio Rinuccini

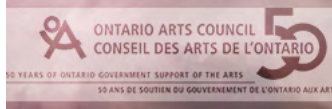


February 22nd, 2pm - Hamilton  
MacNeill Baptist Church

February 23rd, 2pm - Toronto  
Trinity St. Paul's

Suggested donation of \$15

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## B. Concerts Beyond the GTA

Schroeder and Keiko Tokunaga, violin; Luke Fleming, viola; Andrew Yee, cello. KWCMs Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$35; \$30(sr); \$20(st).

● 7:30: **Kitchener-Waterloo Symphony**. See Feb 7.

● 8:00: **Kawartha Concerts**. *Tafelmusik/Vesuvius Ensemble: Bella Napoli*. Scarlatti: Concerto grosso No.5 in d; Leo: Concerto for Cello in A; Vinci: Vurria addeventare surecillo (Li zite 'n galera); Cailò: Sonata for 3 violins & continuo; and other classical works and traditional and improvisational music of baroque Naples. Francesco Pellegrino, tenor and chitarra battente; Marco Cera, baroque guitar, mandolino and ciaramella; Lucas Harris, baroque guitar and theorbo; Ben Grossman, baroque guitar, saz and percussion. Cambridge Street United Church, 61 Cambridge St. N., **Lindsay**. 705-878-5625 or 1-866-563-4078. \$35; \$5(st).

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Attacca String Quartet*. Quartets of Joseph Haydn (concert 7 of a projected 24). Haydn: String Quartets Op. 9/6 in A; 50/1 in Bb; 76/2 in d ("Fifths"). Amy Schroeder and Keiko Tokunaga, violin; Luke Fleming, viola; Andrew Yee, cello. KWCMs Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$35; \$30(sr); \$20(st).

● 8:00: **Peterborough Symphony Orchestra**. *A Night at the Opera*. Selections from Carmen and other works. Julie Nesrallah, mezzo; Melody Thomas, soprano; Michael Newnham, conductor. Showplace Performance Centre, 290 George St. N., **Peterborough**. 705-742-7469. \$28.50–\$39.50; \$15(st/Rush/Tweet Seats); \$5(eyeGo). 7:10: Pre-concert chat: Meet the Maestro.

### Sunday February 9

● 1:00: **Kingston Symphony**. *Discover the Symphony*. Music for all ages. Grand Theatre, 218 Princess St., **Kingston**. 613-530-2050. \$10–\$25.

● 2:00: **Kitchener-Waterloo Chamber Music Society**. *Attacca String Quartet*. Quartets of Joseph Haydn (concert 8 of a projected 24). Haydn: String Quartets Op. 1#2 in Eb, 20#4 in g, 77#2 in F. Amy Schroeder and Keiko Tokunaga, violin; Luke Fleming, viola; Andrew Yee, cello. KWCMs Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$35; \$30(sr); \$20(st).

● 3:00: **Wellington Winds**. *Shall We Dance*. Cowell: Concerto for Trumpet and Winds; and works by Bennett, Press, Zdechlik, Debussy and others. Daniel Warren, conductor. Guest: Larry Larson, trumpet. Grandview Baptist Church, 250 Old Chicopee Dr., **Kitchener**. 519-579-3097. \$15–\$20; free(st).

● 3:30: **Melos Choir and Chamber Orchestra**. *Eros and Agape: Love's Longing and Laments*. Works by von Bingen, Victoria, Palestrina, Machaut, Dufay, and others. Holly Gwynne-Timothy, conductor. St. George's Cathedral, 270 King St. E., **Kingston**. 613-634-9312. \$12–\$25.

● 3:30: **Nota Bene Baroque Players**. *Four Seasons*. Vivaldi. Julie Baumgartel, Victoria Melik and Anthea Conway-White, soloists. Registry Theatre, 122 Frederick St., **Kitchener**. 226-808-9567. \$28; \$25(sr); \$5(st/eyeGo); free(under 12).

### Tuesday February 11

● 12:30: **McMaster School of the Arts**. *Lunchtime Concert Series: Zoltan Kalman and Erika Reiman (Clarinet & Piano)*. Convocation Hall (UH213), McMaster University, 1280 Main St W., **Hamilton**. 905-525-9140 x27038. Free.

### Wednesday February 12

● 2:30: **Seniors Serenade**. *Amanda McLeod, piano*. Works by Gershwin, Rogers and Hammerstein, Debussy, and Chopin. Central United Church, 54 Ross St., **Barrie**. 705-726-1181. Free.

### Thursday February 13

● 12:00\_noon: **University of Guelph**. *Thursday At Noon Concert Series: Adrian Raso and Travelling Bohemians*. Latin, Gypsy and Mediterranean; original works by Raso. Lore Bortolon, guitar; Kris Raso, percussion. MacKinnon Room 107, University of Guelph, 50 Stone Rd., **Guelph**. 519-824-4120x5299. Free.

### Friday February 14

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Rémi Boucher, guitar*. Piazzolla: Milonga del Angel; Mangoré: Valse Op.8 No.3 and 4; Mario Castelnuovo-Tedesco: Capriccio Diabolico; Giulio Regondi: Introduction et Caprice Op.23; Jacques Marchand: Feu; and other works. KWCMs Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$35; \$30(sr); \$20(st).

● 8:00: **Kitchener-Waterloo Symphony**. *Paris Festival: From the Concert Hall to the Cabaret*. Dukas: Fanfare to La Peri; Adam: Overture to Si j'étais roi; Saint-Saëns: Piano Concerto No.2 in g; Satie: La belle excentrique; Grand ritournelle; Ibert: Divertissement; and other works. Benjamin Grosvenor, piano; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 888-745-4717. \$19–\$82. Also Feb 15.

● 8:00: **McMaster School of the Arts**. *Celebrity Concert Series: Ksenia Nosikova (Piano)*. Convocation Hall (UH213), McMaster University, 1280 Main St W., **Hamilton**. 905-525-9140 x24246. \$20; \$15(sr); \$5(st).

### Saturday February 15

● 2:00: **Peterborough Singers**. *Celtic Celebration*. Guests: Cairdeas and Clan Hannigan; Peterborough Dance Collective; Rachel Bemrose, choreographer; Sydney Birrell, conductor. Calvary Pentecostal Church, 1421 Lansdowne St. W., **Peterborough**. 705-745-1820. \$30; \$10(st).

● 7:30: **Hamilton Philharmonic Orchestra**. *Luminescence*. Chevalier de Saint-Georges: Symphony No. 2; Mozart: Sinfonia Concertante; Ravel: Pavane; Poulenc: Sinfonietta. Leslie Newman, flute; Eric Hall, bassoon; Ken MacDonald, horn; James Sommerville, conductor. Hamilton Place, 10 Macnab St. S., **Hamilton**. 905-526-7756. \$20–\$65; \$15(hpoGO).

● 8:00: **Kitchener-Waterloo Symphony**. *Paris Festival: From the Concert Hall to the Cabaret*. See Feb 14.

### Sunday February 16

● 2:30: **Kitchener-Waterloo Symphony**.

*Paris Festival: The Salon*. Fauré: Masques et bergamasques; Bizet: Symphony in C; Saint-Saëns: Cello Concerto; Debussy: Danses sacrée et profane. Cameron Crozman, cello; Lori Gemmel, harp; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 888-745-4717. \$19–\$82.

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Factory Arts Baroque Quartet*. Works by Von Biber, Uccellini, Schmelzer and Walther. Julie Baumgartel and Andrew Chung, violin; Heather Carruthers, baroque bassoon; Boris Medicky, harpsichord. KWCMs Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$30; \$25(sr); \$20(st).

### Wednesday February 19

● 12:00\_noon: **St. Andrew's Presbyterian Church**. Tom Loney, organ. St. Andrew's Presbyterian Church, 47 Owen St., **Barrie**. 705-726-1181. \$5; free(st).

### Friday February 21

● 8:00: **Folk Under The Clock**. *An Evening with Bruce Cockburn*. Showplace Performance Centre, 290 George St. N., **Peterborough**. 705-742-7469. \$49.

● 8:00: **Kawartha Concerts**. *Sarah Hagen*. Rachmaninoff & Others. Sarah Hagen, piano. Trinity United Church, 360 Reid St., **Peterborough**. 705-878-5625 or 1-866-563-4078. \$35, \$5(st).

● 8:00: **Kitchener-Waterloo Symphony**. *Tiempo Libre — A Night in Havana*. Celebration of Cuban music. Tiempo Libre; Kitchener-Waterloo Symphony Youth Orchestra; Evan Mitchell, conductor. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 888-745-4717. \$19–\$82. Also Feb 22.

### Saturday February 22

● 2:00: **Capella Intima/Toronto Continuo Collective**. *La Dafne*. By Gagliano. Bud Roach, Lucas Harris and Borys Medicky, music directors. MacNeill Baptist Church, 1145 King St. W., **Hamilton**. 905-517-3594. \$15 suggested donation. Also Feb 23(Trinity-St. Paul's Centre, Toronto).

● 2:00: **Kitchener-Waterloo Symphony**. *Youth Orchestra Program*. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 888-745-4717. \$11–\$13.

● 7:00: **Guelph Concert Band**. *Kaleidoscope*. Sibelius: Finlandia; Zimmer: Theme from Gladiator; Copland: Fanfare for Common Man; The Beatles: selections. Chris Cigolea, conductor. River Run Centre, 35 Woolwich St., **Guelph**. 1-877-520-2408. \$25; \$15(sr/st); \$5(eyeGO/child).

● 7:30: **Grand Philharmonic Choir**. *Glorious England*. Parry: Blest Pair of Sirens, I Was Glad; Vaughan Williams: O Clap Your Hands, Mass in g. Mark Vuorinen, conductor. St. Peter's Lutheran Church, 49 Queen St. N., **Kitchener**. 519-578-6885. \$25; \$22(sr); \$10(under 35); \$5(child).

● 8:00: **Kitchener-Waterloo Symphony**. See. Also Feb 21.

### Sunday February 23

● 2:30: **Niagara Symphony Orchestra**. *POPS! Shakin'; Not Stirred! Music from James Bond films*. Jeans 'n Classics Band; Bradley Thachuk, conductor. Sean O'Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., **St. Catharines**. 905-688-5550 x3257. \$10 to \$53; \$5(eyeGO); \$12(PSSInso).

● 2:30: **Orchestra Kingston**. *In Concert*. Smetana: Die Moldau; Beethoven: Symphony No.1; Donaldson: Bagpipes; Griffith: Aurora. Salvation Army Citadel, 816 Centennial Dr., **Kingston**. 613-634-9312. \$10–\$15.

● 3:00: **Guelph Symphony Orchestra**. *The Planets*. Buhr: Akasha (Sky); Reinecke: Flute Concerto in D; Holst: The Planets. Laura Andrews, flute. River Run Centre, 35 Woolwich St., **Guelph**. 519-763-3000. \$35; \$17(under 30); \$10(child); \$5(eyeGO).

● 3:00: **Kawartha Youth Orchestra**. *Music Magic*. Orchestral works by Mozart and Debussy. Market Hall Theatre, 140 Charlotte St., **Peterborough**. 705-749-1146. \$20/\$15(adv); \$5(under 19).

### Tuesday February 25

● 12:30: **McMaster School of the Arts**. *Lunchtime Concert Series: Lara Housez and Islay-May Renwick (Voice & Oboe)*. Convocation Hall (UH213), McMaster University, 1280 Main St W., **Hamilton**. 905-525-9140 x27038. Free.



The Jeffery Concerts  
Arthur Rowe, Artistic Director  
The Emerson String Quartet  
Tues, February 25, 2014  
8:00 PM  
Wolf Performance Hall  
London, ON  
jefferyconcerts.com

● 8:00: **Jeffery Concerts**. *Emerson String Quartet*. Haydn: String Quartet Op.20 No.3; Bartók: String Quartet No.6; Beethoven: String Quartet Op.59 No.3. Wolf Performance Hall, 251 Dundas St., **London**. 519-672-8800. \$30; \$25(sr); \$15(st).

### Wednesday February 26

● 12:30: **University of Waterloo Department of Music**. *Noon Hour Concerts: Spanish/Latin Music for flute and guitar*. Kelly Williamson; Mariette Stephenson. Conrad Grebel University College, 140 Westmount Rd. N., **Waterloo**. 519-885-0220 x24226. Free.

● 7:00: **Kitchener-Waterloo Symphony**. *Pixar in Concert*. Clips and memorable scores from each of Pixar's movies, including their latest release, Brave. Evan Mitchell, conductor. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 888-745-4717. \$30–\$75.

### Thursday February 27

● 12:00\_noon: **University of Guelph**. *Thursday At Noon Concert Series: Schubert Quartet*. Schubert: Quartet for Flute, Guitar, Viola and Cello; and other works. Marlana Tureski Blackman, cello; Judy Davenport, viola; Laurel Swinden, flute; John Alac, guitar. MacKinnon

Room 107, University of Guelph, 50 Stone Rd., Guelph. 519-824-4120x5299. Free.

● 8:00: **Kitchener-Waterloo Chamber Music Society.** *Peter Vinograd, piano.* Bach: English Suites No. 4, 5, 6. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$30; \$25(sr); \$20(st).

#### Friday February 28

● 7:30: **Bach Elgar Choir.** *Requiem.* Fauré: Requiem; Vaughan Williams: Mass in g. Jennifer Taverner, soprano; Andrew Tees, bass; Michael Bloss, organ; Alex Cann, conductor. Christ's Church Cathedral, 252 James St. N., **Hamilton.** 905-527-5995. \$25. Also Mar 2(mat).

● 7:30: **Chorus Niagara.** *Cinema: The Passion of Joan of Arc.* Live choral soundtrack. Edward Moroney, organ. St. Thomas Anglican Church, 99 Ontario St., **St. Catharines.** 1-866-617-3257 or 905-688-5550x3257. \$35; \$33(sr); \$25(under 30); \$15(st). Also Mar 1.

#### Saturday March 1

● 7:30: **Chorus Niagara.** *Cinema: The Passion of Joan of Arc.* See Feb 28.

#### Sunday March 2

● 2:30: **Kingston Symphony.** *Brahms, Mozart and Elgar.* Brahms: Variations on a Theme by Haydn; Elgar: Enigma Variations; Mozart: Bassoon Concerto. Richard Hoenich, bassoon. Grand Theatre, 218 Princess St., **Kings-ton.** 613-530-2050. \$20-\$50.

● 3:00: **Bach Elgar Choir.** *Requiem.* Fauré:

See Feb 28(eve).

● 3:00: **Georgian Bay Symphony.** *Swoboda Piano Quartet.* Ewa Swoboda, piano; Witold Swoboda, violin; Matt Swoboda, cello; Marc-in Swoboda, viola. Harmony Centre, 890 4th Ave. E., **Owen Sound.** 519-372-0212. \$19; \$17(sr); \$5(under 25 years).

● 3:00: **John Laing Singers.** *The Poet's Corner.* Choral music based on poetically substantial texts. Ager: Invisible Harps; Williams: Three Shakespeare Songs; Gjeilo: Dark Night of the Soul; Whitacre: Five Hebrew Love Songs; Fauré: Cantique de Jean Racine. St. Paul's United Church, 29 Park St. W., **Dundas.** 905-628-5238. \$16-26.

#### Wednesday March 5

● 12:00\_noon: **Midday Music With Shigeru.** *Catherine Robbin, mezzo.* York University Students. 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: Performance Art on African Child Soldiers.* Jason White, piano; Pam Patel, vocals. Conrad Grebel University College, 140 Westmount Rd. N., **Waterloo.** 519-885-0220 x24226. Free.

#### Friday March 7

● 8:00: **McMaster School of the Arts.** *Celebrity Concert Series: 3rd Coast Percussion Ensemble.* Convocation Hall (UH213), McMaster University, 1280 Main St W., **Hamilton.** 905-525-9140 x24246. \$20; \$15(sr); \$5(st).

## C. In the Clubs (Mostly Jazz)

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### Annette Studios

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**Every Mon 9:30pm Jazz Jam** w/ Nick Mor-gan Quartet. Suggested donation \$12/\$9(st).

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**Feb 14 7pm Michael Dunston Trio \$65 (dinner & show package).**

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**Every Sun 4pm Live jazz.** **Every Mon 9pm Rockabilly Night** w/ the Cosmotones. **Every Tue 8pm** rotating bluegrass bands; 10:30pm *blueVenus.* **Every Wed 8pm Mediterranean Stars.** **Every Thu 9pm Jerry Leger & the Situ-ation.** **Every Fri 5pm Ronnie Hayward.** **Every Sat 4:30pm Big Rude Jake.**

### C'est What

67 Front St. E. 416-867-9499  
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**Every Sat 4-7pm Gypsy Jazz w Michael**

## Beat by Beat | In the Clubs

# Musical Devotion

ORI DAGAN

**SILVER ANNIVERSARY:** Browsing through *The WholeNote* always allows for countless opportunities to discover new music and new musicians – new to the reader, that is. Occasionally, the same thing happens to me when I write this column. The **Hot Five Jazzmakers** are hardly newcomers to the Toronto scene – this month they celebrate 25 years of Saturday matinee performances at C'est What? – but hopefully they are new to some of you as well. This band specializes in traditional jazz of the 1920s and 30s, boasting an impressive 600 tunes in their repertoire, from forgotten gems to familiar ones. Many of these rhythmically infectious, charmingly sentimental tunes might make you dance against your will.



Hot Five Jazz Makers:(from left) Janet Shaw, baritone sax; John Reid, banjo; Brian Graville, trumpet; Rainer Hunck, bass; and Brian Towers, trombone.

**T**he Hot Five Jazzmakers is led by trombonist Brian Towers, a brainy Brit who moved to Canada to pursue a career in inter-national banking some 35 years ago. Working with dollars for several decades, the figures in his heart were clearly musical ones all along.

"I had made a subconscious decision that I was not targeting the presidency of the bank as a career goal," he laughs. Besides which, "playing jazz in good company, after a hard week at the office, is like recharging one's batteries."

Towers developed his passion for New Orleans style ensemble playing studying the work of bone players such as Kid Ory, Honoré Dutrey and Wilbur De Paris, to name a few, and was deeply inspired by the late Kid Bastien. His passion extended far beyond the band-stand as a founding member of the now defunct Classic Jazz Society of Toronto, and he also wrote the "View from Canada" column for the Mississippi Rag until it ceased publication. Towers is married to the very talented Janet Shaw, who functions like the jewel in the crown of this band, not only with her superb musicianship on various reed instruments, but also with her delightfully smoky vocals. (Check out their YouTube videos!) Like her husband, Shaw is recently retired after a career in the pharmaceutical industry; she is now self-employed with her own consulting company.

"I can safely say that having a musical partnership with one's spouse is a huge benefit to the band's development" Tower says. Janet and I have very similar tastes in jazz and we have always devel-oped our arrangements and repertoire 24/7 ... Also, traditional New Orleans jazz in the ensemble choruses is, for me, like a conversa-tion. The counterpoint and polyphony is so much easier, when there is a close personal relationship between the individuals. Financially there are big benefits too. On tour we save the promoters a room!" Reflecting on a quarter century of gigs at C'est What?, Towers begins by reminiscing:

"It was February 11, 1989 and we were on trial. We had already had 12 months together playing in Guelph – were we good enough to attract support and audiences in downtown Toronto? Would it work

and would we be allowed regular Saturday matinees? Thankfully, they liked us. Their speciality was traditional ales and beers and meals and traditional jazz seemed like a good mix to them. Management bravely allowed us to begin regular Saturday matinees on Saturday March 11, 1989. In those very early days our playing area was on the direct route between the kitchen and the dining area. We had to avoid clashes with waiters travelling at high speed, carrying heavily laden trays!"

Due to an excellent sound system and friendly management, they were able to tape record every session. "While occasionally depressing, it was a wonderful way of improving the band sound and dynamics. I have dozens of cassette tapes from those days which I cannot bear to throw away!"

Since 1989, The Hot Five Jazzmakers have produced 16 recordings – several of them captured live at C'est What? – which can be purchased directly off the stage. Along with Towers on trombone and Shaw on reeds and vocals, the band's members are Jamie Macpherson on banjo, Andrej Saradin on trumpet, Reide Kaiser on piano and Gary Scriven on drums and washboard. Yup, washboard! Join the group in celebrating their silver anniversary milestone at C'est What on Saturday, February 8 from 3 to 6pm.

**FRITES WITH SALSA:** A valued player on stage and in every level of court in Ontario, Linda Ippolito is a classical pianist, litigation lawyer, alternative dispute resolution practitioner and teacher. "I actually see them as one world, not as separate but integrated fields" she says, "music and law braided together on separate ends of the scale."

A PhD candidate at Osgoode Hall Law School of York University, Ippolito's doctoral studies focus on the intersection between collaborative music making and group negotiation, conflict resolution and transformation.

"My interest in the potential of one field to inform the other inspired my doctoral study," Ippolito explains. "The study explored the question of whether or not we could shift the learning and skills development in conflict resolution away from our dominant culture mindset – one that focuses primarily on "war" and "game" metaphors – through the use of a music-based metaphor for negotiation and problem-solving – namely, the musical ensemble. Basically encouraging conflict resolution practitioners to not only "think like lawyers" but to look at problem solving from a more creative and collaborative perspective and to "think like musicians."

Ippolito the performer is not only as intelligent and deeply nuanced as one might expect from the above paragraph, but also tasty and playful; her return engagement to the Jazz Bistro, is titled "Frites with Salsa":

"The program features music by three of my favourite 20th century composers: The "frites" are the French selections by Poulenc, a group of his *Improvisations* and his *Trois Novellettes*. I adore Poulenc – his jazz-like 'quoting' of himself and others. The "salsa" is Ginastera's *Creole Dances* and *Three Argentinian Dances* – so multi-layered, polytonal and rhythmically vibrant. In the middle there is Albéniz's "Evocation," the first piece in his *Iberia Suite*, a piece I have never gotten a chance to play until now – and I cannot wait to hear it on the Red Pops Steinway which I regard as one of the finest instruments in the city."

"Her music may be classically rooted, but the skillful way she weaves these intimate programs together speaks to a jazz heart," says Sybil Walker, who books the talent at Jazz Bistro. "As in all great cabaret evenings, you always leave knowing a little more than you did when you arrived."

Ippolito's "Frites and Salsa" performance takes place at Jazz Bistro on Tuesday, February 18, with sets at 7:30pm and 9pm.

*Ori Dagan is a Toronto-based jazz vocalist, voice actor and entertainment journalist. He can be contacted at [jazz@thewholenote.com](mailto:jazz@thewholenote.com).*



Linda Ippolito

JODI THIBODEAU

## C. In the Clubs (Mostly Jazz)

Johnson & Red Rhythm. PWYC.

### DeSotos

1079 St. Clair Ave. W. 416-651-2109

**Every Thu 8pm-midnight Open Mic Jazz Jam,** hosted by Double A Jazz.

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500 Queen St. E. 416-368-6893

[dominiononqueen.com](http://dominiononqueen.com) (full schedule)

**Every Sat 4-7:30pm** Ronnie Hayward. **Every Sun 11am-3pm** Rockabilly Brunch w/ Alistair Christl and the Cosmotones. No Cover. **Every Tue 8:30pm** Hot Club of Corktown Django Jam w/ host Wayne Nakamura. PWYC. **Every Wed 8pm** Corktown Ukelele Jam \$5. **Feb 7** 9pm Havana to Toronto Afro Cuban Jazz \$0. **Feb 8** 8pm James Anthony CD Release \$10/\$20(w/ CD). **Feb 9** 4:30pm Wintergarten Orchestra \$10. **Feb 10** 8pm Good Neighbours Open Mic. PWYC. **Feb 14** 8pm Pam Hyatt Trio. PWYC. **Feb 15** 1-5pm Toronto Blues Society: Harmonica Workshop \$12; 9pm Big City Big Band \$10. **Feb 16** 5pm York Jazz Ensemble \$10; 9pm D. B. Buxton \$10. **Feb 17** 7:30pm Groovy Monday's Open Stage Reunion \$TBA. **Feb 20** 9:30pm Jack de Keyser. No Cover. **Feb 23** 4:30pm Toronto Art Orchestra \$10.

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141 Danforth Ave. 416-778-1804

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805 Dovercourt Rd. 416-537-3337

[odd-socks.org](http://odd-socks.org) (full schedule)

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924 College St. 416-792-4497

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### Habits Gastropub

928 College St. 416-533-7272  
habitsgastropub.com  
No Cover, \$20 food or drink minimum.  
**Feb 7** 9pm Harry Vetro Quartet. **Feb 14** 9pm Chelsea McBride Trio. **Feb 22** Birds of Bellwoods. **Feb 28** Max Forster & Joshua Smiley.

### Harlem Restaurant

67 Richmond St. E. 416-368-1920  
harlemrestaurant.com (full schedule)  
All shows: 7:30-11pm. No Cover/PWYC.  
**Feb 1** Dan McLean Jr. **Feb 7** Unbuttoned. **Feb 8** 7pm Jazz Lovers Society. **Feb 14** Natasha Waterman. **Feb 15** Gyles feat/ James King Trio. **Feb 2** Kristin Fung. **Feb 22** Reece. **Feb 28** Mike Field.

### Hirut Restaurant

2050 Danforth Ave. 416-551-7560  
All events: PWYC.

### Home Smith Bar – See Old Mill, The

### Hugh's Room

2261 Dundas St. W. 416-531-6604  
hughsroom.com (full schedule)  
All shows: 8:30pm (unless otherwise noted). **Feb 1** Fathead \$25/\$22.50(adv). **Feb 2** 14th Annual Banjo Special: Brian Taheny, Chris Coole, Arnie Naiman & Chris Quinn \$22.50/\$20(adv). **Feb 4** J.P. Cromier 30th Anniversary Tour w/ Adrien AuCoin \$25/\$22.50(adv). **Feb 6** Del Barber "Prairieography" CD Release and Ridley Bent "Wild Card" CD Release \$22.50/\$20(adv). **Feb 7** Tribute to Muddy Waters & the Wolf: Pat Rush, Jesse Whiteley, Chris Antonik and others \$27.50/\$25(adv). **Feb 8** Jackie Richardson & Micah Barnes: A Jazz Valentine \$32/\$28(adv). **Feb 11** Jane Harbury's Discoveries: Alex Samaras, Anna Gutmanis, Ariel Shetzen & the Morals. **Feb 12** New Country Rehab feat Joy Kills Sorrow \$25/\$22(adv). **Feb 13** Kelly Joe Phelps \$25/\$22.50(adv). **Feb 14** Alfie Zappacosta \$39/\$34(adv). **Feb 15** Poor Angus: "Gathering" CD Release \$22.50/\$20(adv). **Feb 16** Ladom Ensemble CD Release \$17/\$15(adv)/\$12(sr/st). **Feb 18** Old Man Luedecke w/ Jordie Lane \$25/\$22(adv). **Feb 20** Jazz.FM91 Cabaret Series presents Broadway: Heather Bambrick, Julie Michels, Diane Leah \$45/\$40(adv). **Feb 21** Ian Doane \$30/\$27.50(adv). **Feb 22** Burt Bacharach Tribute w/ Gary Craig, Maury Lafoy, Bryden Baird and others \$25/\$22.50(adv). **Feb 23** 2pm matinee: Ken Whiteley Sunday Gospel Matinee w/ the Levy Sisters \$22.50/\$20(adv); 8:30pm Ron Hynes \$30/\$27.50. **Feb 27, 28** John Hammond \$50/\$47.50(adv).

### Inter Steer Tavern

357 Roncesvalles Ave. 416-588-8054  
All events: PWYC.  
**Every Wed** 8-11pm Fraser Daley. **Every Thu** 8-11pm Ronnie Hayward. **Feb 8, 22** 4-7pm Laura Hubert Trio.

### Jazz Bistro, The

251 Victoria St. 416-363-5299  
jazzbistro.ca  
**Every Wed** 8pm The Soul Nannies: R&B, Funk & Soul \$15 Every Thu/Fri/Sat 6pm Young Artist Series. No Cover.  
Feb 1 9pm Mike Francis Quartet \$15. **Feb 2** 12:30pm Young Artist Brunch Series: Emily Steinwall Duo. No Cover/PWYC. **Feb 4** 9pm Denielle Bassels \$10. **Feb 6, 7, 8** 9pm Mark

## C. In the Clubs (Mostly Jazz)

Eisenman Trio \$15. **Feb 9** 12:30pm Young Artist Brunch Series: Andrew McAnsh Duo. No Cover/PWYC. **Feb 11** 9pm Fern Lindzon Quartet \$15/\$10(st). **Feb 13** 9pm John Alcorn Quintet. \$250(dinner & show, per couple). **Feb 15** 9pm John Alcorn Quintet \$20. **Feb 16** 12:30pm Young Artist Brunch Series: Liam Mitro Duo. No Cover. **Feb 18** 7:30pm and 9pm Linda Ippolito: Frites with Salsa \$20. **Feb 20, 21, 22** 9pm Vito Rezza: 5 After 4 \$15. **Feb 23** 12:30pm Megan Worthy Duo. No Cover/PWYC. **Feb 25** 8pm Jazz.FM91 presents the Johnny Mercer Songbook: Sam Broverman & Amy McConnell. **Feb 27, 28** 9pm Adrean Farrugia Quintet feat. Phil Dwyer \$15.

### Jazz Room, The

Located in the Huether Hotel, 59 King St. N., Waterloo. 226-476-1565  
kwjazzroom.com (full schedule)  
Attendees must be 19+, shows 8:30-11:30pm  
**Feb 1** Shirantha Beddage Quartet \$18.  
**Feb 7** Roarshaq \$15. **Feb 8** Bob Shields Quartet \$18. **Feb 14** Mary Catherine Quartet \$15. **Feb 15** Darren Sigismund Quintet \$18.  
**Feb 21** Ray Podhornik Sextet \$18. **Feb 22** Robi Botos Trio \$20. **Feb 28** Will Fisher Coastal Quartet \$18.

### Joe Mama's

317 King St. W. 416-340-6469  
Live music every night; All shows: No Cover.  
**Every Mon** 7:30-11:30pm Soul Mondays. **Every Tue** 7-11pm Blue Angels. **Every Wed** 8pm-12am Blackburn. **Every Thu** 8:30pm-12:30am Blackburn. **Every Fri** 10pm-2am The Grind. **Every Sat** 10pm-2am Shugga. **Every Sun** 6-10pm Organic: Nathan Hiltz (guitar); Bernie Senensky (organ); Ryan Oliver (saxophone); Morgan Childs (drums).

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214 King St. W. 416-599-5262  
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**Every Thu Thursday at Five:** Canadian Jazz Quartet: Gary Benson (guitar); Frank Wright (vibraphone); Duncan Hopkins (bass); Don Vickery (drums) and special guest: Feb 6 Steve McDade (trumpet/flugelhorn). **Feb 13** John Johnson (saxes). **Feb 20** Andy Ballantyne (saxes). **Feb 27** Bill McBirnie (flute).

### Lula Lounge

1585 Dundas St. W. 416-588-0307  
lula.ca (full schedule)  
**Feb 2** 7pm Tommy Ambrose & Friends \$30/\$20(adv). **Feb 7** 8pm Roberto Linares Brown Trio \$15. **Feb 9** 7pm Josefina Torres L. CD Release \$25/\$20(adv). **Feb 10** 8pm Euphonia \$10(suggested). **Feb 19** 8:30pm Symphronica. **Feb 20** 8pm Ernesto J. Espinoza: CD Release \$10. **Feb 27** 8pm Don Francks CD Release \$TBA. **Feb 28** 8pm Crazy Voda \$15.

### Manhattans Pizza Bistro & Music Club

951 Gordon St., **Guelph** 519-767-2440  
manhattans.ca  
All shows: PWYC

### MAY Cafe

876 Dundas St. W. 416-568-5510  
maytoronto.com  
All shows at 9pm  
**Feb 6** Attila Fias Trio \$10. **Feb 14, 15** TBA. **Feb 21** Huge and the Massives \$10. **Feb 22** 9pm Amaya \$5.

### Mezzetta Restaurant

681 St. Clair Ave. W. 416-658-5687  
mezzettarestaurant.com  
Sets at 9pm and 10:15pm. Jazz Series: Cover \$8-\$10.

### Monarchs Pub



## D. The ETCeteras

The **Somewhere There Creative Music Festival** (see **Lectures below**) offers a full schedule of concerts and lectures February 21 to 23 reflecting the vitality and diversity of the Toronto area improv scene. Pictured are Kyle Brenders Quartet, performing February 21, and (inset) Famous Wildlife Movies' Mike Smith, something of a reset button on his now-expired Muskox project. The ensemble features Jeremy Strachan (who's talking about Experimental Music in Canada on February 21), Jay Hay, Pete Johnston, Ali Berkok and Smith.



### GALAS & FUNDRAISERS

- Feb 8, 7:30: **Grand Philharmonic Choir.** Celtic Night with Wine Tasting. Fundraiser with live Celtic music, party games, hors d'oeuvres and a scotch tasting room. Kitchener City Hall Rotunda, 200 King St., Kitchener. 519-578-6885. \$30/\$60 (with scotch tasting). For tickets: events@grandphilchoir.com.
- Feb 15, 7:00: **Palais Royale/Glenn Chipkar.** The Valentine's Big Band Dance. Annual Valentine's dinner dance featuring Glenn Chipkar and the Swing Shift Big Band, with guest vocalists Larisa Renee, Vivianne Castell, Trio Bella and DJ Theresa and Ralph Yuan. Palais Royale, 1601 Lake Shore Blvd. W. 416-533-3553 x22 or 1-888-222-6608. \$50/\$100 (VIP, with dinner). Doors open for VIP at 6:00, dinner at 6:30.

### COMPETITIONS

- Deadline to Apply: Feb 3: **Orchestra Toronto.** Concerto Competition: 2014 Marta Hidy Prize for Brass. Applicants to submit audition video of three pieces, including one movement of a concerto, by Feb 24. Final round will be held at the Toronto Centre for the Arts on March 23. The winner will receive

a \$1000 scholarship and perform with Orchestra Toronto. 416-467-7142. For details: info@orchestratoronto.ca.  
• Deadline to Apply: Mar 28: Domenic Troiano Guitar Awards. Three prizes of \$5000 to be awarded to Canadian guitarists in the categories of Jazz, Multi-genre (rock, blues, country, etc.) and Classical. Submit a 3 to 4 minute video on Sonicbids. 416-367-0178. For details: domenicroiano.com.

### LECTURES & SYMPOSIA

- Feb 3, 7:30: **University of Toronto Faculty of Music.** Geiger-Torel Lecture: Sir Thomas Allen. Lecture by world-renowned baritone. Walter Hall, Edward Johnson Bldg, 80 Queens Park. 416-408-0208. Free.
- Feb 21, 7:00: **Somewhere There Creative Music Festival.** The Age of Enthusiasm: The Roots of Toronto Musical Improvisation, 1960s-1980s. Talk by author David Lee. Tranzac, 292 Brunswick Ave. \$10 (includes admission to all other events that evening).
- Feb 21, 7:00: Soundstreams Salon 21. Composing Today. Toronto's emerging composers discuss their inspirations, personal definitions of success and chamber music's survival in today's pop-music obsessed culture.



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● Feb 22, 7:00: **Somewhere There Creative Music Festival.** *Experimental Music in Canada: Cuts and Continuums.* Talk by Kasemets scholar Jeremy Strachan. Tranzac, 292 Brunswick Ave. \$10 (includes admission to all other events that evening).

#### MASTERCLASSES

- Feb 4, 11:30am: York University Department of Music. Vocal Masterclass with Nathalie Paulin, soprano. With young singers from the vocal studios at York University. Observers welcome. Tribute Communities Recital Hall, Accolade East Bldg., York University, 4700 Keele St. 416-736-5888. Free.
- Feb 7, 11:30am: York University Department of Music. Vocal Masterclass with John Greer. With young singers from the vocal studios at York University. Observers welcome. Tribute Communities Recital Hall, Accolade East Bldg., York University, 4700 Keele St. 416-736-5888. Free.
- Feb 7, 2:00: University of Toronto Faculty of Music. Riki Turofsky Masterclass in Voice: *Coloratura Tracy Dahl.* Geiger-Torel Room, Edward Johnson Bldg, 80 Queens Park. 416-408-0208. Free.
- Feb 24, TBA: Royal Conservatory. Bassoon Masterclass with Ole Kristian. Royal Conservatory, 273 Bloor St. W. 416-408-2824 x320. Free.
- Feb 28, TBA: Royal Conservatory. Violin Masterclass with Jorja Fleezanis. Royal

Conservatory, 273 Bloor St. W. 416-408-2824 x320. Free.

● Feb 28, TBA: Royal Conservatory. Oboe Masterclass with Mark McEwen. Royal Conservatory, 273 Bloor St. W. 416-408-2824 x320. Free.

● Mar 3, TBA: Royal Conservatory. Piano Masterclass with Stephen Hough. Royal Conservatory, 273 Bloor St. W. 416-408-2824 x320. Free.

#### WORKSHOPS

- Feb 2, 1:30: Toronto Early Music Players Organization. *Early music workshop for woodwinds and strings.* Marie-Laurence Priemau, conductor. Bring your recorders, early instruments and music stand; scores will be provided. Armour Heights Community Centre, 2140 Avenue Rd. 416-537-3733. \$20.
- Feb 2, 3:30: Southern Ontario Chapter of the Hymn Society/Royal York United Church. *Woven of Vibrant Strands: A Hymn Festival of Emerging Song.* Hilary Seraph Donaldson and Douglas Brownlee, conductors. Explore new horizons in congregational song. 851 Royal York Rd. 416-342-6034. Free. For details: [info@sochs.org](mailto:info@sochs.org).
- Feb 16, 2:00: CAMMAC Toronto. *Reading for Singers and Instrumentalists.* Brahms: Ein Deutsches Requiem. Ori Siegel, conductor. Christ Church Deer Park, 1570 Yonge St. 416-482-6562. \$10; \$6 (members).
- Feb 23, 2:30: Donna Greenberg and Ballet Espresso. *Musicality for Dancers and Choreographers.* Workshop designed to help dancers and choreographers work with greater musical understanding, including metres and

rhythms, the difference between musical phrasing and dance phrasing and connection between suitable dance movements and different musical elements. Ballet Espresso Dance School, Suite 228, 730 Yonge St. 647-294-0784. \$45.

● Feb 28, 7:30: CAMMAC Recorder Players' Society. *Renaissance and Baroque Workshop.* For recorders and other early instruments. Vincent Lauzer, coach. Mount Pleasant Road Baptist Church, 527 Mount Pleasant Rd. 416-480-1853. \$20; \$5 (members). Refreshments included.

● Mar 1, 10:30am-1:00pm: Toronto Mendelssohn Choir. *Singsation Saturday Choral Workshop.* Sing with the choir. Latin American inspired choral music. Ana Alvarez Sandoval, guest conductor. Cameron Hall, Yorkminster Park Baptist Church, 1585 Yonge St. 416-598-0422 x221. \$10. Refreshments included. [tmchoir.org](http://tmchoir.org).

● Mar 2, 10:15am: Wychwood Clarinet Choir. *Clarinet Festival/Workshop Day with Free Concert.* Guest clinicians: James Campbell, Steve Fox, Michele Jacot and Steve Pierre. Observe coachings and participate in workshops. 7:30: Free concert. Walter Hall, Edward Johnson Bldg., 80 Queens Park. 647-668-8943. Free. Sponsored by the University of Toronto Faculty of Music and the Toronto Arts Council. For details: [wychwood-clarinetchoir.com](http://wychwood-clarinetchoir.com).

● Mar 2, 1:30: Toronto Early Music Players Organization. *Early music workshop for woodwinds and strings.* Vincent Lauzer, conductor. Bring your recorders, early instruments and music stand; scores will be provided. Armour Heights Community

Centre, 2140 Avenue Rd. 416-537-3733. \$20.

#### OPEN REHEARSALS/SINGALONGS

- Feb 9, 7:00: Shelter Valley Shape-note Singers. *Monthly Singing.* All voices welcome, no experience required. Music from the Sacred Harp tradition. Grafton Community Centre, 718 Station Rd., Grafton. 905-349-2042. Freewill offering. [resolutely.outmoded@gmail.com](mailto:resolutely.outmoded@gmail.com).
- Feb 11, 7:00: Canada Sings!/Chantons Canadal Toronto-Riverdale. *Neighbourhood Sing-along.* Canadian folk songs, rock, Broadway

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● Feb 18, 7:00: **Canada Sings!/Chantons Canada!** *Toronto-Riverdale. Community Sing-along.* Canadian folk songs, rock, Broadway and ballads. Mark Bell, song leader; Marjorie Wiens, piano; Troy Whynot, flute. Ryerson Community School Auditorium, 96 Denison Ave. 416-778-0796. Free; donations accepted.

### INSTALLATIONS/EXHIBITIONS

● Jan 29-Feb 2, 7:30: **Theatre Centre/Cape Farewell Foundation.** *Carbon 14: Climate is Culture Performance Series - This Clement World.* A fiercely creative and charismatic tribute to our rapidly changing environment performed live with a 15-piece chorus and band - as seen through the prism of Cynthia Hopkins' deeply personal lens and wild cross-disciplinary style. Cynthia Hopkins and others. 1087 Queen St. W. 416-538-0988. \$30; \$25 (sr/st/arts worker). theatrecentre.org.

### ANNOUNCEMENTS

- Deadline to Apply: Feb 10. **Mississauga Arts Council.** *2014 MARTY Awards.* Open call for nominations. Categories include: Literary, Media, Performing, Performing Group and Visual Arts. Nominations open for anyone who has been a Mississauga resident for at least ten years. 905-615-4278. For details: mississaugaartscouncil.com.
- Nominations open until February 14. **Brock University Department of Music.** *Arts in Education Award.* Accepting nominations of artists to be celebrated at the May 3 City of St. Catharines Art Awards. For details: stcatharines.ca/artsawards.
- Feb 18: **Prism Prize** will announce the Top 10 Shortlist of films in the running to be awarded the *Best Canadian Music Video Released in 2013*. Prize for video showing originality, style, innovation and effective communication includes \$5000 cheque. For more information or to suggest music videos for consideration: prismprize.com.
- Deadline to Apply: Mar 1, 2014: **Array-music.** *Young Composers Workshop.* Four applicants to be selected to work with Array Ensemble over a four-week period in May to

create works for small chamber ensembles, which will be performed at the end of the session. Application to include a letter of introduction, curriculum vitae, two to three scores of previous compositions and accompanying recordings when possible, and \$25 application fee. 416-532-3019. For details: admin@arraymusic.com; arraymusic.com.

### ETCETERA: MISCELLANEOUS

- Feb 1-Apr 6, various times. **Spotlight on Israel.** *Festival celebrating Israeli theatre, visual arts, music, dance and film.* For full schedule of events: spotlightonisraeli culture.com.
- Feb 6-8, 8:00: **dance Immersion.** *Celebrating our Men in Dance.* Showcase highlighting the work of seven Canadian black male choreographers, set to traditional and contemporary African music, hip hop, dance hall music and more. Enwave Theatre, Harbourfront Centre, 231 Queens Quay W. 416-973-4000. \$25-\$35; \$18-\$20 (sr/st). Also Feb 7 at 1:00pm.
- Feb 24, 10:00am: **Kawartha Youth Orchestra.** *Orchestra Alive!* RBC Youth Outreach. Aspiring music students can join the orchestra and try their hands at performing with or conducting the orchestra. Market Hall Performing Arts Theatre, 140 Charlotte St., Peterborough. 705-931-7539. Free. Register online: thekyo.org.
- Mar 1, 9:00: **Swamperella.** *18th Annual Mardi Gras Costume Ball.* Swamperella (Cajun and zydeco dance band), The Boxcar Boys (gypsy, jazz and klezmer) and Kristine Schmitt and her Special Powers (jazz, honky tonk) El Mocambo Tavern, 494 Spadina Ave. 416-588-9227. \$15. Doors open at 8:00.
- Mar 3, 7:00: **Toronto New Music Alliance.** *New Music 101: New Music Concerts and junctQin Keyboard Collective.* New Music Concerts and French percussionist Jean-Pierre Drouet present junctQin Keyboard Collective giving an overview of their collaborative history working directly with composers and presenting score samples and demonstrations of new instruments they use in performance. John Terauds, host. Elizabeth Beaton Auditorium, Toronto Reference Library, 789 Yonge St. 416-961-6601 x207. Free. For details: musiccentre.ca.

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**LEAD** for The Church of Incarnation (Bayview and Sheppard) to assist the choir during weekly and special seasonal worship services throughout the year. This paid, renewable contract position, begins as soon as possible, and ends June 2014 (for the current term). Expected time commitment is approximately 3-4 hours a week for a Thursday night rehearsal and Sunday morning service. Candidates with prior vocal and/or instrumental music experience and training, good sight-reading skills, a positive and team-oriented attitude, and familiarity with the Anglican order of service will be preferred. CV and/or cover letter to: Gerald Loo Music Director, Church of Incarnation 15 Clairtrell Road Toronto, ON M2N 5J7 Email: loogera@gmail.com

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# Let's Hear It For Hand Me Downs

ALLAN PULKER

**G**randparents, and parents, for that matter, who know what music gave you in life, give ear! How about handing down to your grandchildren (or children) a gift that will last a lifetime? What I'm suggesting is music lessons, which are a life-changing experience, especially when they begin early.

Historically, at least since the days when music was taught as one of the medieval seven liberal arts, there has been general agreement that music is an important part of education. Even when I went to elementary school many decades ago music was pretty well a daily occurrence, and one we all looked forward to. Tone-matching drills in tonic sol-fa, learning songs in unison and from grade four or five on, in parts, was fun and engaging. Eventually, in grade seven, as I recall, I realized that yes, I could read (sing) music at sight but only up to a point, and that being able to do it so much better could and should be possible. It was a profound realization, recognition of the fact that something that had up to that point just been fun and a pleasant diversion from the other stuff we did at school, had actually caused some kind of psychic "muscle" to develop in me, but only up to a point. I had had enough music to benefit, but not enough to go as far as I intuitively knew was possible.



**Fast forward a couple of decades** and I had a family of my own, two boys in rapid succession and then five and a half years later, a third. Wise reflections on my childhood musical education were not even on the back burner; my own struggles overcoming many years of bad habits on the flute and running a high school instrumental music program trumped interest in my children's musical education. We tried Suzuki violin with the two older boys, but it seemed at the time not to be the right thing for them. I say "at the time," because as a teenager my older son seemed magically to have the gift of being able to pick up any plucked stringed instrument and play it.

**Fast forward another three decades** and now I have grandchildren. Remembering my children dropping out of Suzuki violin has led me to think that starting the violin at the age of four with no prior musical experience was probably not a good idea. I also realized that I could not expect much musical instruction from the schools. I had learned (through *The WholeNote* actually) about an early childhood music program offered in my children's part of town by Sophia Grigoriadis. So I paid for my oldest granddaughter's classes in this program. Reports came back that she loved the classes and, what's more, loved Sophia. Encouraging to say the least!

After two years in Sophia's program, at the age of four, she was too old to continue and it was time to move on. I had learned that the

## Sight Singing & Ear Training



[andrea.warren@utoronto.ca](mailto:andrea.warren@utoronto.ca)

Learning sight singing with Andrea is a joy. She breaks down exercises into ever smaller parts until success is achieved, while praising even small improvements with much enthusiasm. She has brought me from zero to a Grade Six level, in a matter of months.

Beaches Children's Chorus, located in the east end not too far from us, was adding a choir for four and five year-olds. I registered my granddaughter in it, and began taking her to, and observing, the weekly rehearsals back in September 2011. I really liked the way musical director, Bronwen Low, worked with the children, introducing them to singing by making sounds to go with amusing stories: "...he went u-u-u-u-u-u-u-u-p (voices starting low and sliding high) the hill and d-o-o-o-o-o-o-o-w-n (voices starting high and sliding low) the hill." The children were totally engaged from day one and after a few months were singing together, confident, in tune and happy. Now in her third year, my granddaughter has moved up to the next level, and loves it more than ever.

One of the things Bronwen has been focussing on in her group is the development of relative pitch, the ability to hear the distance between pitches reliably enough to sing a notated line of music. Bronwen is using the Kodály (or Curwen) hand signs, which take the place of written notes, and make "sight singing" a shared, communal experience. This is the development of the same "psychic muscle" I remember developing in me as a child, that has stood me in good stead throughout my own life. There are other things the children are learning as well: working together co-operatively, listening to and following instructions, and the discipline to focus and work on demand. It seems to me that there is a level of maturity that is fast-tracked by participating in this type of program.

Sharon Burlacoff, the director of the Kingsway Conservatory of Music where I do some of my own teaching is an early childhood music specialist. We talked about the benefits of participation in early childhood music programs. "I read somewhere," she told me, "that there is more brain development between 12 and 24 months than at any other time of life." Exposure to music in infancy and early childhood has a tremendous influence on how the brain processes information. One baby, who got started in her program at the age of five months, now, at the age of ten months connects words and actions. Even though babies generally begin to talk after the age of one, the foundation for speech is being laid in the first year of life, and music definitely helps with that. Another benefit is the social development and sense of self that accrues to participants in this sort of program. Children develop self-esteem and confidence in expressing themselves.

Earlier I mentioned the Suzuki (violin) method. As it happens, mid-January I went to a concert given by pianist and U of T professor, John Kruspe, and his two extraordinarily accomplished violinist children, Jamie and Emily. Both, John told me, began violin around the age of two, taught by his wife, Cathie Goldberg, using the Suzuki method. She supervised their practising every day, seven days a week, the only breaks being out-of-town vacations. "She did a fantastic job, so much so that when they came to study with, for example, Erika Raum and Jacques Israelievitch (Emily and Jamie respectively), neither teacher had much if any technical changes to make, and in fact Erika commented on how well they both were set up." In addition both studied piano and clarinet, and, according to Kruspe, are both blessed with wonderful ears and (thanks in part to the Suzuki emphasis on listening, I think), a highly developed skill in memorization; and both sight read so well that it's as if they have been working at it for weeks!

Admittedly, the situation of being taught every day by a mother who is a professional musician and teacher, is unusual, but Emily and Jamie's story is indicative of what the Suzuki method has made possible.

There are many teachers and programs around; many if not all should be much more easily findable in the coming months in the educational search engine we are devoting our energies to developing on *The WholeNote* website. Each child is different, and no program will ever be right for all, but I firmly believe there is a "right teacher" out there for everyone. Your child or grandchild may even thank you right now for the helping hand. Better still, the gift of music, once handed down, is never gone.

*Allan Pulker is co-founder of The WholeNote and plays and teaches flute and recorder. You can contact him at [allan@thewholenote.com](mailto:allan@thewholenote.com)*



**Philip Glass with conductor Michael Riesman**

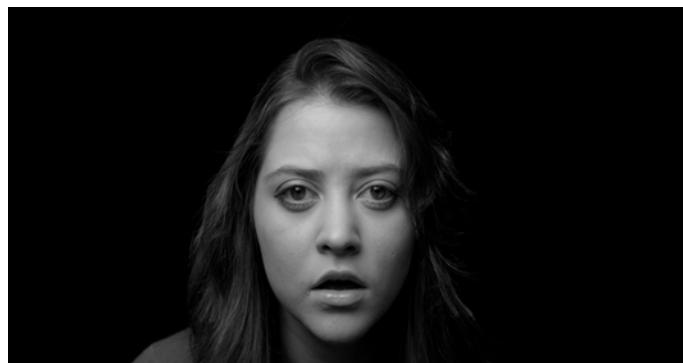
feedback – it finally came clear. He says, 'Oh, I get it, Godfrey. You want me to write music for the attention of the audience, not in any way to illustrate this image.' Now, he knows that already, but 'for the attention of the audience' was a breakthrough, so I got what I wanted."

Glass continued: "There were a whole bunch of early pieces which never ended up in the movie. We were looking at some other music, and Godfrey and Jon were very kind. They never said, 'This is terrible.' Most film people would have said, 'This is terrible,' but they never did that. They said, 'Well, let's try something else.' They're very gentle. And, well actually, by the second week I had changed gears completely and I hit the tone of the film about ten days into the writing. I got it right away in the second week and I stayed with it to the end, and that was fortunate, because at a certain point, the production of the film is working hand-in-hand with the music."

Reggio then brought the uniqueness of their collaboration home: "Philip's looking for the criticism, I think, because in most of the films – I don't want to speak for him, but – he's done a lot of Hollywood films. He might get a disc of the film and speak to the director, maybe, and then everything goes to the sound or to the image editor, and that's the end of it. He writes cues but he's not implicated in the process like this and, of course, there's a difference. In this [*Visitors*] he's co-equal with the image, he's half the film, and it's the fusion of those mediums that create the film. If one's off, then the whole thing's gone. So it's much more demanding. That Philip took basically five months during his 75th year where he was literally all over the planet to do this is something I'm highly aware of and super thankful for."

*Visitors (with Dennis Russell Davies and the Bruckner Orchestra Linz supplying the soundtrack) began its run in Toronto at TIFF Bell Lightbox on January 31, as well as in Montreal and Quebec City. It opens in London February 7, Ottawa on February 14 and in Edmonton, Saskatoon, Vancouver, Winnipeg and Regina later in February and March.*

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



# Editor's Corner

DAVID OLDS

Since coming across bass-baritone José Van Dam's recording of *Les nuits d'été* by Hector Berlioz while working at CJRT-FM some years ago, this has been one of my favourite song cycles. The setting of six songs on texts of Théophile Gautier, originally written for tenor or mezzo-soprano with piano accompaniment, was one that Berlioz returned to time and again over more than a dozen years, eventually providing versions for baritone, contralto and soprano and in 1856 completing an orchestral accompaniment. It is in this arrangement that we most often hear it and that is the case with a recent *Centaure* recording (CRC 3239) featuring soprano Shannon Mercer and Toronto's group of twenty-seven ([groupof27.com](http://groupof27.com)) led by Eric Paetkau. Gautier's poems are selected from *La Comédie de la mort* and deal with death, love and longing. The well-crafted songs work wonderfully in every vocal range and Mercer is in superb voice, catching every nuance in this live recording from Grace Church on-the-Hill from April 1, 2011. Berlioz' cycle is complemented by a set of five songs by Polish composer Norbert Palej who has been assistant professor of composition at the University of Toronto since completing his doctorate at Cornell in 2008. He is the director of the University's gamUT contemporary music ensemble and of the annual New Music Festival that takes place at the Faculty of Music January 25 through February 2 this year. Palej uses his own English translations of poems by Krzysztof Kamil Baczyński, a leading member of Poland's so-called Generation of Columbuses who was shot and killed at the age of 23 while fighting the Nazis in the Warsaw Uprising of 1944. The poetic fragments – *From here...*, *Sparrows*, *Dark Lullaby*, *Hangmen's Ballad* and *White Magic* – are powerfully moving and effectively set, perhaps most so the final lyric which portrays the poet's wife (who, pregnant with his child, was killed in an explosion a few days after Baczyński's death). Once again, Mercer is in fine form. The disc concludes with Palej's work for string orchestra, *Rorate Coeli*, inspired by a poem of the same name by Baczyński. After a tempestuous opening the tension relaxes into luscious and haunting melodic textures that eventually die away, reflecting the poem's final lines "At night – may it grow like a column of grass, At night – let it be night eternal."

The group of twenty-seven, founded several years ago by Eric Paetkau who previously served as resident conductor with Les Violons du Roy in Québec, is a Toronto-based chamber ensemble which draws on some of this city's finest musicians, including

members of the Toronto Symphony and Canadian Opera Company orchestras, and soloists from across the country. g27's latest release – *Canadian Concerto Project Volume One* (MSR Classics MS 1480 [msrcd.com](http://msrcd.com)) – features bassoonist Nadina Mackie Jackson and trumpeter Guy Few in solo roles performing new works by Mathieu Lussier, Michael Occhipinti and Glenn Buhr. Lussier, himself an accomplished bassoonist, contributes two concertante works for that instrument which Mackie Jackson performs with flare and grace, as well as *Impressions de l'Alameda* for trumpet and strings. It is this three-movement Spanish-flavoured work which opens the disc, setting the stage for the lush and lyrical music which pervades the CD. Guy Few is impeccable here and in Occhipinti's two contributions and Buhr's *and man will only grieve if he believes the sun stands still* for corno, bassoon and strings. Buhr's piece has enjoyed a number of settings, originally written as an aria for the opera *Anna's Dream Play* and now existing in a variety of vocal and instrumental settings. The current version comprises the second movement of a concerto written at Mackie Jackson's request and I only wonder why we are not treated to the other movements on this disc. Although Occhipinti's *Thirteen Seconds* is billed as being for trumpet, bassoon, guitar and string orchestra it is the wind instruments which dominate while the guitar simply adds texture to the strings. Like most of the works on this disc the music is flowing and melodic and the same is true of his *Sicilian Proverbs*, which with its lilting geographically inspired rhythms brings the disc full circle. I look forward to Volume Two.

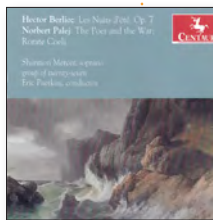
**Concert notes:** On February 7 group of twenty-seven presents "I'm Austrian-Canadian" with works by Aaron Gervais, Maya Badian, Jocelyn Morlock, Haydn and Mozart featuring soloists Gregory Oh, piano, Ed Reifel, timpani and Mike Fedyshyn, trumpet at Trinity-St. Paul's Centre. On February 16 Nadina Mackie Jackson and Guy Few will premiere *Fort Coligny-L'épopée de la France Antartique*, Mathieu Lussier's double

concerto for bassoon, trumpet and orchestra with Orchestra Toronto in a matinée performance at the Toronto Centre for the Arts. On February 17 another side of group of twenty-seven is revealed when the g2-7 recital series presents Bethany Bergman, violin, Amy Laing, cello, and Monique de Margerie, piano, in music by Ravel and Beethoven at Heliconian Hall.

Speaking of lush recordings, there is a new disc from Newfoundland that I am quite enjoying. **Rob Power's Touch: Music for Percussion (robpower.ca)** includes seven tracks of mostly warm and resonant music featuring mallet instruments. Power is joined by a number of accomplished musicians, several of whom have been active on the Toronto scene including John D.S. Adams (who contributes electronic treatments and co-produced the disc with Power) and Bill Brennan (who returned to his native Newfoundland a few years ago after being a member of the Evergreen Club Contemporary Gamelan for nearly 20 years). All of the tracks were composed by Power since 2000 with the exception of *Shards* which is a collaborative composition with Adams, Brennan, Kevin Coady and Erin Donovan featuring glass triangles, shakers, a djembe and electronic pitch modulation. This pointillistic piece is an exception to the overall lushness of the disc, although there are percussive bursts and moments of stillness interspersed throughout, especially in the final solo track which features Power on congas, bongos, gongs, temple bowls, triangles and the like in a piece

written for New Brunswick percussionist D'Arcy Gray (who was recently in Toronto performing with Motion Ensemble at the Music Gallery). While the overall sensibility of the music presented here might be classified Minimalist with its use of ostinato and "friendly" harmonic writing, there is actually a wide spectrum of musical thought on offer, including extensive exploration of unpitched sounds as well. A number of the works received their premiere performances at the biennial Sound Symposium in St. John's and two are dedicated to the memory of iconic figures associated with that festival, John Wyre and Don Wherry. The disc was recorded at the Memorial University School of Music, where Power is associate professor of percussion and directs the Scrunchions Percussion Ensemble.

I was pleased and intrigued to receive *The Edge of Light* (harmonia mundi HMU 907578) featuring pianist Gloria Cheng and the Calder Quartet. The disc juxtaposes the early piano *Préludes* of Olivier Messiaen (1929) and his final work, *Pièce pour piano et quatuor à cordes* (1991) with two works



for solo piano, *Prélude* (2006) and *Ballade* (2005), and the piano trio *Je sens un deuxième coeur* (2003) by **Kaija Saariaho**.

Messiaen wrote a wealth of solo piano music, much of it based on his extensive and exacting transcriptions of bird songs, most notably the seven-volume *Catalogue d'Oiseaux* (1956–58) – indeed Wikipedia identifies him as a French composer, organist and ornithologist – so it is of interest that the first of the preludes, his first acknowledged work, is entitled *Le Colombe* (The Dove). The set is more reminiscent of the placid and exotic world of Debussy than of the exuberant ecstasy of the Messiaen we would come to know in later years but there are certainly moments that foreshadow things to come. Of greater interest to me however is the piano quintet movement written for the 90th birthday of his publisher Alfred Schlee at Universal Edition. Although only three and half minutes in length, this quintet is particularly significant not only as Messiaen's last work, but as his only work for a chamber ensemble written after the iconic *Quatuor pour la fin du temps*, which he wrote for the resources available to him (violin, clarinet, piano and a cello with only three strings) while interned at a German prisoner-of-war camp in Silesia (1940–41). *Pièce* is divided into 14 very brief contrasting sections mostly alternating between angular *un peu vif* unisons in the strings with *bien modéré* piano phrases. The exception is a longish passage in the middle where strings and piano join forces in a chattering depiction of a *fauvette des jardins* (Garden Warbler), thus confirming that Messiaen maintained his passion for birds right up to the very end.

Saariaho's solo piano pieces are darker and more sombre than Messiaen's but, to my way of thinking, do fall into the French tradition, at least if we consider Chopin and his influence to be an integral part of that history. Cheng gives us the first recordings of these two works. On the other hand, the trio for viola, cello and piano – a darker variant of the traditional piano trio – has appeared on at least two previous recordings, including one featuring Toronto violist Steven Dann, cellist Anssi Karttunen and pianist Tuija Hakkila reviewed in this column in November 2012. At that time I mentioned that *Je sens un deuxième coeur* was based on themes from Saariaho's second opera *Adriana Mater* but noted that it is "an effective chamber work not dependent on the programmatic inspiration for appreciation." In the notes to the current recording famed opera director Peter Sellars paints a different picture: "We are in a country that is on the verge of war. [...] a young woman dares to step out onto her small balcony dreaming of freedom, of liberation, and of pleasure, to sing "I unveil my skin." The gesture of unveiling is provocative but innocent [...] This intensely personal song is the opening of the opera, and forms the content of the first movement." He goes on to describe the "impetuous music of rising danger" depicting an abusive boyfriend at

the door in the second movement. In the third her sister dreams that war breaks out and "imagines the surreal atrocity that transforms a city at war." In the anguished fourth movement war actually does break out and the drunken boyfriend batters down the door and rapes her. The final movement, "I feel a second heart beating next to mine," provides the musical image of the double heartbeat of a woman carrying a child which Sellars calls "one of the most poignant and satisfying moments in the history of music." Perhaps the programmatic nature of the work does benefit from the telling... All in all this is an important release on a number of counts, not the least of which is its excellent sound quality and high performance standards.

We welcome your feedback and invite submissions. CDs and comments should be sent to: *The WholeNote*, Centre for Social Innovation, 503 – 720 Bathurst St. Toronto ON M5S 2R4. We also encourage you to visit our website [thewholenote.com](http://thewholenote.com) where you can find added features including direct links to performers, composers and record labels, "buy buttons" for online shopping and additional, expanded and archival reviews.

**David Olds, DISCOVERIES Editor**  
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## VOCAL

### Salieri – Falstaff

**John Del Carlo; Teresa Ringholz; Richard Croft; Stuttgart RSO; Arnold Östman**  
**ArtHaus Musik 102306**

► This recording is not exactly new. It gives us a live performance from the Schwetzingen Festival, which dates from 1995. The DVD was first released in 2000 (it is still available in that format). So we are dealing with what is essentially a repackaging.

Although in the early 17th century Monteverdi's opera had both serious and comic elements, in the 18th century these tended to be divided between opera seria and opera buffa. That division was not absolute and several of Handel's operas (most notably *Partenope* and *Serse*) were in part comic. It was not until Mozart, however, that the serious potential of comic opera was brought out. Antonio Salieri's *Falstaff* was first performed in January 1799, a little more than seven years after Mozart's death. Yet it is a comic opera that shows little of the complexities which we find in *Don Giovanni* or *Così fan tutte*. Nor is Falstaff's story as interestingly treated as it is by Verdi, Nicolai or Vaughan Williams.

I found much of Salieri's opera decidedly unfunny and much of the music rather routine. There are a few exceptions such as



Mr. Ford's jealousy arias (beautifully sung by the tenor Richard Croft) and the final scene in which Falstaff is confronted with a ritual scene of torment (with the soprano Teresa Ringholz very fine as the Queen of the Fairies). It is not a coincidence that it is exactly those scenes which carry a threat which move beyond what is merely comic.

**Hans de Groot**

### Haydn – Lord Nelson Mass

**Mary Wilson; Abigail Fischer; Keith Jameson; Kevin Deas; Boston Baroque; Martin Pearlman**  
**Linn CKD 426**

► Written when Haydn was in his mid-60s and at a time of great uncertainty for Europe, the premiere of this mass must have been an emotionally charged one for the citizens of Vienna – the threatened invasion by Napoleon's army having been recently thwarted by British Admiral Horatio Nelson. With the start of the *Kyrie* featuring a terrifying military outburst of trumpets and timpani followed by a jubilant rejoicing choir, the audience must have been deeply moved by the dramatic effect. Two years later, Haydn presented this work to the conquering hero when he visited the Esterhazy palace.

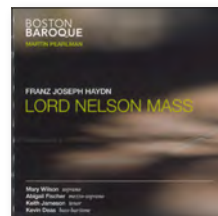
Boston Baroque certainly captures the character of those times, deftly alternating huge dynamic ranges that switch from jubilant and boisterous celebration to reflective and prayerful gratitude. And the current day performers were affected by equally upsetting events. Rehearsals for the recording took place at the time of the Boston Marathon bombing, giving a much too realistic experience of the original title of the work (*Mass in difficult, uncertain or anxious times*). Particularly poignant is the soloist's quartet for the *Agnus Dei*. Following the *Mass* on this recording, Martin Pearlman leads the orchestra in a lively, fast-paced and vigorous rendition of Haydn's *Symphony No.102*, another exuberant offering most welcome and uplifting to the spirit.

**Dianne Wells**

### Verdi – Messa da Requiem, Live at the Hollywood Bowl

**Di Giacomo; DeYoung; Grigolo; D'Arcangelo; Los Angeles Philharmonic and Master Chorale; Gustavo Dudamel**  
**Cmajor 714708**

► Young Dudamel's idea of bringing Verdi's *Requiem* into the open air, to an unlikely venue with questionable acoustics was a risky undertaking. It was riddled



with technical problems from the very beginning, but somehow it came off surprisingly well and turned out to be a huge success. And with good reason too.

Young he may be yet he is not a showman, but a very serious, dedicated and astute musician. He conducts the entire mass without a score and without a baton, using his hand gestures (like Karajan did), not at all easy when controlling the vast forces at his disposal. He says he wants to have the piece in his hands, close to his heart. Using carefully maintained slow tempi ensures every detail is moulded to perfection, but he never lets the tension sag – Verdi would have hated that! He is also fully aware of the tremendous dramatic aspects of the work: witness the sudden deep silence after the gigantic outburst of “Dies Irae” when the clouds disperse to open up to clear blue sky, with trumpets sounding from high above and one really feels God is coming to pass final judgment.

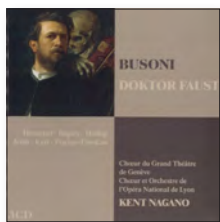
There is a fine quartet of soloists, each having their memorable moment: Juliana Di Giacomo is heartbreaking in “Libera me,” the part actually written first where the soprano reigns supreme; Michelle DeYoung shines eternal light in “Lux Aeterna.” Vittorio Grigolo is certainly no easy-going Duke of Mantua (where I saw him last) but deeply moving in his tenor solo at “Ingemisco” and Ildebrando D’Arcangelo, with his very suitable name, is a seasoned veteran in the basso role who provides a solid foundation to the numerous solo assemblies Verdi had always excelled in writing.

**Janos Gardonyi**

**Busoni – Doktor Faust**  
**Henschel; Begley; Hollop; Jenis; Kerl;**  
**Fischer-Dieskau; l’Opéra National de Lyon;**  
**Kent Nagano**  
**Erato 2564 64682-4**

► Ferruccio Busoni (1866–1924) was celebrated by his contemporaries as an astounding pianist and valued teacher but considered himself above all a composer. It was not until the 1980s however that his compositions began to attract the international attention they deserve. Busoni rightly considered his opera *Doktor Faust* as the summation of his life’s work. His interpretation of the Faust legend takes its inspiration not from Goethe but from the origins of this mythical figure in Medieval puppet plays. He wrote and published his own libretto in 1916 and devoted the remainder of his life to its composition. Sadly, he died just short of the completion of his masterpiece, which he entrusted to his student Philipp Jarnach to fulfill for the 1925 premiere.

In 1982 the musicologist Anthony Beaumont reconstructed two more scenes intended for the ending of the opera from



previously unavailable sketches and this “complete” version was issued on the Erato label in 1988. The Erato firm was absorbed by Warner Music in 1992 and this important recording became unavailable. Happily, further corporate restructuring has brought it back to life in Warner’s new “Erato Opera Collection” launched in 2013. This reissue features the Opéra de Lyon production under the direction of Kent Nagano with Dietrich Henschel in the lead role, Kim Begley as Mephistopheles and Eva Jenis as the Duchess of Parma among others. Though the interpretations are immaculate and the sound is very fine the repackaging offers only a brief synopsis and no libretto is provided, though with some sleuthing an English translation of the Jarnach version can be located on the internet.

The incomparable Dietrich Fischer-Dieskau first made this work famous in a compelling 1970 recording conducted by Ferdinand Leitner with the Bavarian RSO on the Deutsche Grammophon label. Fischer-Dieskau (Henschel’s teacher from long ago) also appears in the cast of the Erato production, though his is merely a speaking role at this late point in his career. The landmark DG recording has also long been in limbo though I am happy to report it too has resurfaced in digital form on iTunes. Were it not for some major cuts to the score (not necessarily a bad thing) and the damage done by the woefully wobbly Hildegard Hillebrecht as the Duchess it would still stand as my preferred interpretation of this strangely beautiful drama.

The Beaumont additions are provided as fillers at the end of the third disc of the Erato set, with suggestions of programming the tracks to either avoid or include them clumsily sketched out, though there is no discussion of the history of the reconstruction in the documentation. Rather than ending with the melodramatic death of Faust in dismal E-flat minor the Beaumont version ends with his mystical redemption through reincarnation in a luminous C major. Take your pick then, though it seems to me that on the opera stage death wins every time. The Beaumont edition has evidently failed to catch on; the recent 2001 Metropolitan Opera and 2006 Zurich Opera productions revert to the 1925 Jarnach version. Both featured baritone Thomas Hampson in a temperamental interpretation of the title role, with the latter performance available as an ArtHaus DVD previously reviewed here by yours truly (March 2008).

**Daniel Foley**

**Honegger – Jeanne d’Arc au bucher**  
**Radio-Sinfonieorchester Stuttgart des**  
**SWR; Helmuth Rilling**  
**Hänssler Classic CD 098.636**

► German conductor Helmuth Rilling is known here mainly for his authoritative performances of Bach. But his repertoire is, in fact, remarkably broad and adventurous, and his recorded output is prodigious. In this live recording he undertakes a magnificent

work whose rarity in our concert halls is baffling.

The two leading parts, Joan and Brother Dominic, are spoken rather than sung. But for the rest, French composer Arthur Honegger drew on a mixture of musical styles, from jazz and folk song to Gregorian chant and Bach chorales. These make for many wonderful moments, but the most moving is near the end, when the Virgin, sung by Canadian soprano Karen Wierzbka, soars radiantly over the huge choir and orchestra as Joan is burned at the stake and ascends to heaven.

Rilling brings out the disparate moods of the work – the irony, absurdity, humour, mystery and profound spirituality. But these disjointed elements don’t always come together in the unified vision that Honegger and his librettist Paul Claudel sought.

Sylvie Rohrer as Joan and Eörs Kiszfaludy as Dominic are affecting but unidiomatic, and momentum is sapped by the slow pace of their extended dialogues. It’s the Gächinger Kantorei Stuttgart, founded by Rilling in 1954, that steals the show, especially with the soloists frequently overpowered by the massive forces behind them.

The booklet essay and soloist biographies are in French and English, but the libretto is given only in French, without even a synopsis in English.

**Pamela Margles**

**Méfano – Micromégas**  
**Isshiki; Dupuis; Isherwood; Trémolières;**  
**Ensemble 2e2m; Pierre Roullier**  
**Magelone MAG 111.170**

► Philosophical treatise from the 18th century as a libretto for a quasi-operatic work? A preposterous idea, right? Not if the librettist is Voltaire himself and the music is supplied by French composer Paul Méfano (b.1937). After all, *Candide* proved to be one of the best sources for the musical theatre of the 20th century. Alas, *Micromégas – action lyrique en 7 tableaux* – is not a straightforward story, but rather a series of musings on loosely-related topics of existence, colour, microscopic universe and human destiny. The cast of characters is more of a group of ideas, expressed through abstract, yet frequently amusing observations from the world of philosophy and, ever-important in the 18th century, science. In typically Voltairean fashion, the last line of the work, delivered by Saturnien, is “I was right to doubt it!”

This is the milieu in which Méfano develops his complex landscape of musical themes, assigning motifs to ideas and quasi-characters, endowing them with particular,



easily identifiable harmonies and distinct “voices.” All of this is put in the context of a “tone poem” and “sound images,” overlapping and leading the narrative from a light, comedic touch to a much deeper, contemplative conclusion.

Méfano studied with Darius Milhaud, as well as Boulez, Stockhausen and Olivier Messiaen. All of these influences are clearly present in his music, making for a fascinating, meandering journey through the music of the 20th century and beyond.

**Robert Tomas**

**Heggie – Hear/After – Songs of Lost Voices**  
**Stephen Costello; Joyce DiDonato; Nathan Gunn; Talise Trevigne; Carol Wincenc; Alexander String Quartet**  
**PentaTone PTC 5186 515**

▶ Art song is alive and well in North America as evidenced by this rich two disc collection of collaborations by Jake Heggie (music) and Gene Scheer (texts). The lost voices represented are “silenced individuals whose stories deserve to be heard,” including victims and survivors of 9/11 (*Pieces of 9/11: Memories from Houston*). In *9/11*, the duo is successful in their intention to bring forward “the hope and newness that can come from grief” through excerpts obtained through 30 hours of interviews from first responders, families and community members. Woven throughout are echoes of the “Prelude” from Bach’s *Cello Suite in G Major*, providing a poignant and moving undercurrent to the memories.

Another of the “lost voices” is French sculptor Camille Claudel (*Camille Claudel: Into the Fire*) whose tumultuous relationship with Rodin and frustrated ambitions resulted in commitment to an asylum. The duo take as their inspiration six of her sculptures with each movement evoking the story that each represents. Performances by mezzo Joyce DiDonato and the Alexander String Quartet are absolutely stunning in their tender, exquisite phrasing.

Art as inspiration is a prominent theme throughout this recording with two more song cycles: *Rise and Fall*, which gives voice to famous sculptures, and *A Question of Light*, inspired by six major artworks in the Dallas Museum of Art.

**Dianne Wells**

## EARLY MUSIC AND PERIOD PERFORMANCE

**Guardian Angel – Works by Biber, Bach, Tartini, Pisendel**  
**Rachel Podger**  
**Channel Classics CCA SA 35513**

▶ Lest you think this is a lightweight, “new-age” recording, the title of this brilliant new

CD is shared with Biber’s *Passacaglia* for solo violin, the last of his *Mystery Sonatas*. Rachel Podger is well-known as a first-rate baroque violin soloist, teacher and leader of many of England’s top period instrument orchestras. On this recording from May, 2013 she appears alone, leading us on a tour of music from the Baroque era written or transcribed for unaccompanied violin. The program includes interesting music by the London virtuoso Nicola Matteis, the long-lived Italian violinist Giuseppe Tartini (two of his rather obscure solo sonatas) and the little-known Dresden composer Johann Georg Pisendel. The absolute highlights, though, are a suave performance of the title work by Biber and a transcription of J.S. Bach’s superb *A Minor Flute Partita*.

Podger’s playing is full of clarity, technical assuredness and power. What is most impressive and moving, though, is her attention to detail and understanding of the rhetoric of these pieces. To quibble, it might have been nice to hear a broader range of dynamics and colours, but her sound is so mesmerizingly beautiful and her musical ideas so clear and convincing that our interest is keenly held throughout.

I especially appreciated the recording quality. Solo violin can be tricky to record well. This recording places us in the hall with enough distance for good perspective, though we’re close enough to pick up every detail.

**Larry Beckwith**

**Royal Recorder Concertos – Music from the Court of King Frederik IV**  
**Bolette Roed; Arte dei Suonatori**  
**Dacapo 6.220630**

▶ With its focus on 18th-century Danish musical life during the reigns of Frederik IV and V and Christian VI, this disc shines a provocative light on uncommon repertoire and makes a refreshing addition to recorder music available on CD. On a more personal note, this delightful collaboration between the excellent Danish recorder player Bolette Roed and Polish ensemble Arte dei Suonatori had me smiling and humming along from its first note to its last.

The CD opens with Graupner’s *Overture in F Major*, reminiscent of Telemann’s *Suite in A Minor* for its similar instrumentation, style and length. Though less virtuosic than the Telemann, it presents interpretative challenges which these players meet with aplomb, finding for example a perfect, improvisatory *tempo giusto* for the movement “La Speranza.” Roed provides a lovely cadenza in



the first movement of Scheibe’s *Concerto a quattro*, and a serene, easygoing yet beautifully expressive adagio. In vivid contrast, Graun’s *Double Concerto in C* bursts out of the gate with its virtuosic passagework and decidedly “yang” character. Graupner’s *F Major Concerto* and the suite from the music collection of Princess Charlotte Amalie, arranged by Maciej Prochaska, are two little gems.

The performances offer much variety of mood and colour, and thoughtful attention to details in the original scores provides a springboard to refined and imaginative interpretation. The instrumental balance is good, the booklet notes are excellent and the packaging is quite beautiful. Way to go, Denmark!

**Alison Melville**

**House of Dreams**  
**Tafelmusik Baroque Orchestra; Jeanne Lamon**  
**Tafelmusik TMK1020DVDCD**

▶ Alison Mackay plays violone and double bass with Tafelmusik. She has also devised several elaborate and imaginative audiovisual programs for both Tafelmusik and the Toronto Consort. An earlier such program for Tafelmusik,

*The Galileo Project*, was released in March 2012. A month before that date *House of Dreams* was first performed at Banff. It has since been shown elsewhere in Canada (including Toronto), in the US, Australia and New Zealand.

*House of Dreams* is structured around one palace (in Paris) and four houses (in London, Venice, Delft and Leipzig) which are important to the story that Mackay has written. In the London section, for instance, we are taken into Handel’s house and we can see and hear his music with, as background, reproductions of the paintings which we know he owned. The musicians play on the DVD without scores (an impressive achievement in itself) and there are many lovely moments of musical and dramatic interchange, such as the item in the Handel section with the violinists Cristina Zacharias and Thomas Georgi. I have to say though that occasionally there is an unconvincing over-insistence on the players’ part in their attempt to bring out how much they are enjoying this. And it may be my imagination but were there not also moments of self-parody?

The DVD comes with a CD which contains the soundtrack (of the music, not the narration). I was especially taken with the slow movement of Vivaldi’s *Lute Concerto* (Lucas Harris), the Sweelinck harpsichord solo (Charlotte Nediger) and the “Allegro” from Bach’s *Concerto for Two Violins* (Jeanne Lamon and Aisslinn Nosky). The



performances are superb throughout but I cannot pass over the wonderful woodwind playing (John Abberger and Marco Cera, oboe, and Dominic Teresi, bassoon).

**Hans de Groot**

**Concert notes:** Tafelmusik presents “Intimately Bach” at Trinity-St. Paul’s Centre February 1 and 2, and Handel’s *Saul* at Koerner Hall on February 21 to 23.

## Handel – Serse

**Stéphany; Joshua; Daniels; Summers; Harvey; Sherratt; Wolf; Early Opera Company; Christian Curnyn**  
**Chaconne CHAN 0797(3)**

► Serse (aka Xerxes Great King of Persia) was first performed in 1738, at a time when Handel still believed he could win London audiences over to the Italian *dramma per musica*. For this he drew on Venetian poet Nicolò Minato’s libretto and Pier Francesco Cavalli’s music, originally performed back in 1655.

Xerxes attempted to invade Greece, but was defeated, not least when attempting to cross the Hellespont. After his first bridge was washed away, he beheaded the engineers and gave the Hellespont waters 300 lashes for good measure. Little wonder Minato and Handel were so focused on the volatility of Xerxes.

From the start one notices the carefree nature of this new performance; during Handel’s lifetime *Serse* was only performed five times and contemporaries commented on the lacklustre quality of the original singers.

This time, however, the interpretations are outstanding. Anna Stéphany, in the title role, is enchanting as a ruler subject to all manner of events, notably the unexpected over which he has no control, and the almost whimsical, which reflect his own character. This is not, on the face of it, a king setting out to conquer the known world.

Throughout *Serse* all the performers maintain this lighthearted quality. For example, Elviro, a servant of Xerxes’ brother Arsamene, is depicted as a panicky and nervous individual. Bass-baritone Andreas Wolf takes full advantage of this in his singing. There is definitely a liveliness to this version of *Serse* – over all 94 (!) of its tracks.

**Michael Schwartz**

## Handel – Belshazzar

**Clayton; Joshua; Hulcup; Davies; Lemalu; Les Arts Florissants; William Christie**  
**Les Arts Florissants Editions 001**

► When Handel came to London in 1710, he was primarily a composer of Italian operas. His first oratorio, *Esther*, dates from 1732 but it was from the late 1730s on, when Italian opera was losing its popularity in London,

that English oratorio became central to his work. *Belshazzar* was composed in 1744. The libretto is largely based on the *Book of Daniel* and its central event is the writing on the wall which Belshazzar, the Babylonian King, does not understand and which only Daniel, the Jewish captive, can interpret.

In 1745 major changes had to be made because the contralto, Susannah Cibber, who was to sing Daniel, was not available. On these CDs William Christie gives us essentially the work as it stood before that emergency surgery, but he also includes some material that was cut before the first performance (cut no doubt because Handel was worried about the work’s length) as well as some numbers that Handel added or changed for the 1751 revival. The performance is magnificent: it is superbly paced and the soloists, the orchestra and the chorus are all very fine. I was especially taken with the soprano Rosemary Joshua as Nitocris, Belshazzar’s mother, and the countertenor Iestyn Davies as Daniel.

Over the years Christie and Les Arts Florissants have given us many fine recordings, but this is the first set of CDs issued by the orchestra itself. A great beginning!

**Hans de Groot**

**Concert notes:** While there are dozens of performances of *Messiah* in Toronto each year, chances to hear Handel’s other oratorios are infrequent. But we are in luck this year: Tafelmusik is presenting *Saul* (February 21 to 23) and the Canadian Opera Company is giving us a staged version of *Hercules*, directed by Peter Sellars (from March 5).

## CLASSICAL AND BEYOND

**Mozart – Clarinet Quintet; String Quartet K421**

**Jörg Widmann; Arcanto Quartet**  
**Harmonia Mundi HMC 902168**

► Ever since the final episode of *M\*A\*S\*H* in 1983, I’ve realized that Mozart’s *Quintet in A Major* for clarinet and string quartet is more than a wonderful part of the repertoire for my instrument: it is a gift left for humanity. A luminous nearly perfect piece, K581 seems intended to assuage grief, to remind us that mortality is not so bad after all. Every new recording of it, indeed every performance, is a way of sharing the divine. In a recent release, Jörg Widmann and the Arcanto Quartet do justice to the music in a way that refreshes the ear with a bracing clarity in the strings and absolutely stunning



playing in the clarinet. Widmann chooses to perform on the altered basset clarinet, allowing for some extra-low notes in some passages, but it makes little impact on the overall effect. More telling is the blistering tempo of the 16th-note variation in the fourth movement. Has this man no limits?

The strings adhere to a classical style: the near-absence of vibrato, the almost nasal colour of gut strings. Arcanto is a wonderful ensemble, playing as one, snapping back and forth between lead and accompaniment (the first trio in the third movement is Mozart’s little thank-you gift to the string players, a micro quartet while the tacet clarinetist swabs his horn). Do the five get carried away in the variations? Is the expression perhaps more coarse than necessary at times? Perhaps. But the violist, thank goodness, is not given to self-indulgence, and the piece ends in a flashy coda that few could manage with such a combination of wicked speed and beautiful style.

Arcanto performs K421 on their own in the companion piece. Worth hearing as well, and a welcome deviation from the usual inclusion of a lesser work for the same combination.

**Max Christie**

**Concert note:** Jörg Widmann is featured as both clarinetist and composer in New Music Concerts’ “A Portrait of Jörg Widmann” on April 18 at Betty Oliphant Theatre.

**14th Van Cliburn International Piano Competition**

**Gold Medalist**  
**Vadym Kholodenko**  
**Harmonia Mundi HMU 907605**

**Silver Medalist**  
**Beatrice Rana**  
**Harmonia Mundi HMU 907606**

**Crystal Award**  
**Sean Chen**  
**Harmonia Mundi HMU 907607**

► Three winners emerged from the 14th Van Cliburn Competition in May/June 2013 to prove once again how unique and individualized such pianistic brilliance can be. A

Ukrainian, Vadym Kholodenko, age 26, won the gold. Silver went to 20-year-old Italian Beatrice Rana and an American of 24, Sean Chen, received the crystal award. In addition, the winners also received three years of commission-free career management. These performances were recorded live in Fort Worth with audiences barely able to withhold their applause until the final chords faded completely. Considered together, these three young artists offer intriguingly different approaches to their music and its instrument.



Gold medalist Kholodenko chose an endurance program of Stravinsky (*Petrouchka*) and Liszt. The *Transcendental Etudes*, best known for the broad range of their technical demands, never seem to tax Kholodenko. He rises easily above them to allow himself generous interpretive ground. Here he plays wistfully with the melodies of *Feux Follets* and *Harmonies du Soir*, drawing out Liszt's inner themes woven across left and right hand parts. His muscular approach to *Mazeppa* and *Wilde Jagd* leave no doubt about his power over the instrument as he makes it roar louder than either of his winning competitors. Similarly, his approach to *Petrouchka* demonstrates a remarkable clipped staccato in the very opening phrases that adds razor sharpness to the phrasing unlike what most other pianists are able to achieve. This power is beautifully contrasted with his playing of the second movement where a gentle legato and light touch confirm exactly why his medal was the gold.

Rana, the silver medalist, brings an elegant, dance-like style to her Schumann, Ravel and Bartók. Schumann's *Symphonic Etudes* are very dense at times requiring the utmost in accuracy and articulation. Rana is wonderfully adept at drawing out melodies from within this quasi-orchestral score. The ninth etude, although only a few seconds in duration, is an excellent example of how she does this while sustaining a relentless driving pulse around the theme. Her performance of Ravel's *Gaspard* meets every expectation for superbly fluid playing in the opening "Ondine." "Le Gibet" and "Scarbo" each show us how well Rana can shift to a portrayal of darkness and mystery.

Perhaps most convincing is her primal and somewhat savage approach to Bartók's *Out of Doors*. Despite the gentler requirements of the second and fourth movements, the opening almost puts the piano at risk as she astonishes the audience with her raw power. A performer with a demonstrably impressive interpretive ability, one understands why she also won the Audience Award.

Finally, Chen, winner of the crystal award performs a program of Brahms, Beethoven and Bartók. This young American pianist takes his Bartók just as seriously as his formidable Italian competitor but regards the composer's rhythmic and harmonic angularity with more romance and less anger. A very different but very creditable approach. Chen is a thinker, a pianist who clearly appreciates clean structure. This is what informs all his playing. Nowhere is this more evident than in the closing epic fugal movement



of Beethoven's *Hammerklavier*. Adjectives simply fail to describe Chen's grasp of how Beethoven built this complex edifice. He plays it brilliantly. The cheering audience reaction says it all.

Alex Baran

### Busoni – Late Piano Music Marc-André Hamelin Hyperion CDA67951/3

▶ Canadian pianist Marc-André Hamelin has recorded some 50 albums on the Hyperion label of generally unfamiliar and often extremely virtuosic repertoire to great critical acclaim. His recent release of three CDs devoted to the late piano music of Ferruccio Busoni represents another milestone in an outstanding career.

The repertoire covers the last 15 years of Busoni's life and includes a number of pieces which self-reference his lesser-known orchestral works. CD 1 opens with the pivotal collection of seven *Elegies* composed in 1907. According to the composer, "My entire personal vision I put down at last and for the first time in the *Elegies*." These works reveal a tonal expansion of his earlier, more facile and traditional approach. The title is misleading, as these works are far from funereal. As might be expected from the only child of an Italian father and German mother, both of them professional musicians, Busoni's style is cosmopolitan in the extreme, freely mixing influences ranging from an exuberant Italianate *Tarantella* (later incorporated into his massive *Piano Concerto*, recorded by Hamelin in 1999 in a staggering performance) to variations on the well-known English folk song *Greensleeves* (strangely, Busoni had been led to believe this melody was of Chinese origin and had used it as such in his opera based on Gozzi's play *Turandot*).

CD 2 is largely devoted to Busoni's six *Sonatinas*, again of exceptional emotional range, from the inward-looking *Sonatina seconda* (containing thematic references to his opera *Doktor Faust*) to the sixth, overtly Lisztian, *Kammer-Fantasie über Carmen* that concludes the cycle. One even finds an intriguing example of "World Music." Busoni had toured the United States repeatedly in the early 20th century and while resident there took a keen interest in the Native American music which had been brought to his attention by Natalie Curtis, a former piano student of his who gifted him a copy of her massive 1907 volume of pioneering ethnomusical transcriptions, *The Indians' Book*. Busoni responded with a handful of Indian-inspired works including his *Indian Diary* in which short motifs from her collection appear as thematic springboards for his kaleidoscopic inventions.

Many of the pieces included on CD 3 have



a pedagogical purpose. Opening with a fabulously fleeting performance of the demanding *Toccata* of 1920, the bulk of the disc is devoted to a generous sampling from his late *Klavierübung* volumes which explore technical issues involving trills, staccato passages and polyphony as well as an intriguing set of variations on Chopin's familiar *Prelude in C Minor*. These three discs contain a number of pieces not previously recorded and also include a sampling of the numerous Bach arrangements Busoni is best known for. The programming is exemplary, the sound is alluring (from a Steinway piano recorded in London's Henry Wood Hall) and the program notes are excellent. Bravo Hamelin!

Daniel Foley

### Mahler – Symphony No.4 in G Major Christina Landshamer; Gewandhaus Orchestra; Riccardo Chailly Accentus Music Blu-Ray disc, ACC10257

### Mahler – Symphony No.6 in A Minor Gewandhaus Orchestra; Riccardo Chailly Accentus Music Blu-Ray disc, ACC10268

▶ The new Mahler cycle by Riccardo Chailly and the Gewandhaus Orchestra continues. Chailly already has a complete cycle on CD (which includes



Cooke's realization of the 10th with the Berlin RSO), with the Concertgebouw recorded between 1994 and 2003 when he was their music director, succeeding Bernard Haitink who also had set down a cycle. Both these Concertgebouw performances are cast in the traditional mould.

Most conductors and orchestras that include Mahler in their repertoire are on firm ground delivering performances that do not stray beyond the, by now, traditional way the scores unfold. Tradition, to paraphrase Toscanini, is what you heard in the last bad performance... and so on back down the line.

This new *Fourth Symphony* disc contains, in addition to the revelatory, searching performance, two bonus features. Mahler is heard playing from the fourth movement on the 1905 Welte-Mignon piano rolls, and Chailly expounds on his new interpretation of the symphony with illustrations from the rehearsals and performance. Chailly: "It is important to take the time to study music you've performed many times before. I hadn't conducted Mahler's *Fourth* for 11 years and it felt like unfinished business. I've tried to rethink my interpretation from start to finish and give this great symphony a far stronger sense of structure. I've started again from scratch. Mahler takes everything to extremes: he takes his climaxes to the limit, and the movement lengths, so you have to pay close attention to the enormous extremes in dynamics..."

The *Sixth* is immediately arresting. Chaïly reverses the order of the middle movements, returning the “Andante” to second place followed by the “Scherzo,” now an hysterical danse macabre, distanced



from the Allegro energico of the first movement. The total performance is a new experience, to say the very least. On the 15-minute bonus track, Chaïly and Reinhold Kubik of the International Gustav Mahler Society discuss many aspects of the symphony including, of course, how many hammer blows. Chaïly talks about and illustrates, as before, his break away from destructive traditions.

As do the *Second* (Accentus ACC10238) and *Eighth* (ACC10222) released in 2012, these nonpareil performances realize Mahler's genius as an orchestrator and music visionary. As before, no one on the stage is on automatic pilot...they are all in the moment. My attention was rapt through gossamer pianissimos to translucent, shattering tuttis. I'm sold.

**Bruce Surtees**

# Strings Attached

TERRY ROBBINS

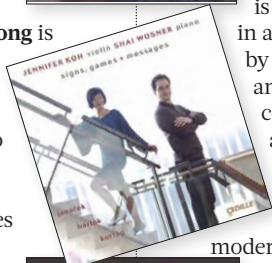
**T**he latest offering from **James Ehnes** is an outstanding 2-CD set of the **Complete Works for Violin** by **Sergei Prokofiev** (Chandos CHAN 10787(2)).

**Gianandrea Noseda** conducts the **BBC Philharmonic** in the *Violin Concerto No.1 in D Major* and the *Violin Concerto No.2 in G Minor* on disc one, and **Andrew Armstrong** is the accompanist for the violin and piano works on disc two. Ehnes gives thoughtful and sensitive performances of the two concertos, and is given perfect support by Noseda, a conductor who has few equals when it comes to drawing nuanced, sensitive playing from a large orchestra.

Violinist **Amy Schwartz Moretti** joins Ehnes in the *Sonata for Two Violins, Op.56*, and Ehnes gives a spirited performance of the lovely *Sonata for Violin Solo, Op.115*. The difficult and engrossing *Sonata No.1 in F Minor, Op.80*, is the major work on disc 2, and Ehnes and Armstrong are outstanding. Although completed in 1946, three years after the sonata we know as No.2, Prokofiev had started work on it in 1938.

The *Five Melodies Op.35bis* were transcribed by Prokofiev in 1925 from his original 1920 version for voice and piano. The final work on disc two is the *Sonata No.2 in D Major, Op.94bis*, the composer's transcription of his *Flute Sonata* from 1943.

Balance and sound quality throughout are up to the quality you would expect from a



thoroughly satisfying CD set.

My eyes light up whenever I see a new **Jennifer Koh** CD from the **Cedille** label, and the latest release from this most intelligent of performers, **signs, games + messages** (CDR 90000 143) certainly doesn't disappoint. Koh is joined by pianist **Shai Wosner** in a recital that features works by **Leoš Janáček**, **Béla Bartók** and the 87-year-old Hungarian composer **György Kurtág**. Koh and Wosner, in a joint statement in the excellent booklet notes, cite their desire to explore the tension between the visionary modernism of the works and the pull of the folk and cultural memory that is so essential to the personal language of these composers, as the spark for this recital.

There really does seem to be a logical progression through the program, from Janáček's *Violin Sonata*, through a selection of short aphorisms by Kurtág, to Bartók's *First Violin Sonata*. There are four solo piano pieces from the *Játékok* series and four solo violin pieces from *Signs, Games and Messages* in the Kurtág works in addition to three duo works, and the piano pieces in particular have echoes of Janáček's piano series *On An Overgrown Path*. The Bartók sonata seems to follow naturally from the final Kurtág work, the *In Nomine – all'ongherese* for solo violin.

Needless to say, the performing and recording standard throughout is of the

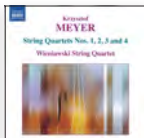
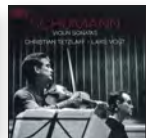
highest quality. Once again, Koh provides us with a fascinating journey through a carefully chosen and perfectly balanced program.

The husband and wife team of violinist **Benjamin Schmid** and pianist **Ariane Haering** are in superb form on the CD **Romantic Duos**, featuring works by Franz Liszt, Frank Bridge and Edvard Grieg (**TwoPianists Records TP1039299**). Schmid's tone throughout is rich, warm and full-blooded; Haering is a true partner with a beautiful piano tone, and the balance and sound quality are perfect.

Although usually attributed solely to Liszt, his *Grand Duo Concertant* was actually a collaborative effort between Liszt and the violinist Charles-Philippe Lafont, whose *Romance, Le Marin* is the basis for a set of short variations. It's a lovely work. Liszt's brief *Consolation No.3* was originally one of six solo piano works, and is presented here in a transcription for violin and piano by Nathan Milstein.

The English composer Frank Bridge only published one acknowledged violin sonata, in 1922, but there is an incomplete sonata that pre-dates the Great War, comprising an opening movement and an unfinished second movement. It is this work that is recorded here, with the second movement completed by the Bridge authority Paul Hindmarsh. It's a beautifully rhapsodic work that draws terrific playing from the performers. Two short pieces by Bridge are also included: *Romanze*, from 1904 (the same year as the unfinished sonata); and *Heart's Ease*, written in the early 1920s. A passionate performance of Grieg's *Violin Sonata No.3 in C Minor, Op.45*, completes an outstanding disc.

There's much more at [thewholenote.com](http://thewholenote.com), where *Strings Attached* continues with new discs by Duo Renard (Mozart & Brydner), Sergey and Lusine Khachatryan (Brahms), Christian Tetzlaff and Lars Vogt (Schumann), Pacifica Quartet (Soviet Experience Vol.4), Wieniawski String Quartet (Krzysztof Meyer), Fanny Clamagirand and Vanya Cohen (Saint-Saëns), Fred Sherry String Quartet and Sextet (Schoenberg) and two new recordings of Schubert's String Quintet (Quatuor Diotima and Pavel Haas Quartet with friends).



**Rosenthal – L'intégrale pour piano  
Stéphane Lemelin  
ATMA ACD2 2587**

► While Manuel Rosenthal earned his greatest success as a conductor over the span of his long lifetime (he died in 2003 a few weeks short of his 99th birthday) he was also a composer of considerable merit, writing in an affable, neo-classical style. For whatever reason, his output for solo piano is comparatively small, all of it written between 1924 and 1934, and it is presented in its entirety on this ATMA release featuring pianist Stéphane Lemelin.

With his affinity for French music, it seems appropriate that Lemelin should be the one to unearth this relatively obscure repertoire. He studied with Karl Ulrich Schnabel and Leon Fleisher and since 2001 has been on faculty at the University of Ottawa.

From the gentle opening chords of the *Huit Bagatelles* from 1924, it's clear that Lemelin is very much at home with this music. His playing is refined and elegant, ably capturing the ever-contrasting moods of these musical miniatures. And it's this sense of kaleidoscopic variety that makes these pieces so engaging. The brief *Valse des pêcheurs à la ligne* (The Angler's Waltz) is all pastoral tranquility, while the suite *Les Petits Métiers* from 1934 is a musical description of various occupations, ranging from the striking chords of the "Le Maréchal-ferrant" (The Blacksmith), to the staccato frenzy of "La Petit Télégraphiste" (The Telegraph Operator). Do I hear echoes of François Couperin? Lemelin handles it all with great panache.

While Rosenthal's piano output might not be deemed "great music," it nevertheless has a charm all its own, often combining elements of French salon style with the more progressive tendencies of Ravel and Milhaud. Lemelin is to be commended for bringing to light some intriguing 20th-century repertoire that might have been undeservedly forgotten.

**Richard Haskell**

**Ligeti – Violin Concerto; Lontano;  
Atmosphères; San Francisco Polyphony  
Benjamin Schmid; Finnish Radio Symphony  
Orchestra; Hannu Lintu  
Ondine ODE 1213-2**

► It's not just the terrific performances on this disc that make it so appealing. The programming of four iconic works by Hungarian composer György Ligeti offers a handy overview of the



orchestral music of one of the most imaginative, idiosyncratic, influential and enjoyable composers of the past century. Ligeti was a loner, but his music was embraced by leading avant-garde composers and featured in popular films like 2001: A Space Odyssey.

The big draw here is violinist Benjamin Schmid's energized performance of the majestic *Violin Concerto*, a late work from 1993. There are plenty of thrills, especially in the virtuosic cadenza. But what makes this performance so memorable is the way Schmid and conductor Hannu Lintu find the ideal balance between Ligeti's angular modernism and his heartfelt lyricism.

The earliest work here, *Atmosphères*, from 1961, still fascinates – that such an apparently static work can be so gripping. The surface is all glassy smoothness. But Lintu takes us deep into the colours and textures swirling underneath as they emerge and recede.

By the time Ligeti wrote *San Francisco Polyphony*, in 1974, he was working with recognizable melodies, layering them in new and exciting ways. In his delightfully idiosyncratic booklet notes Lintu admits that "successfully executing the trickiest sequences in *San Francisco Polyphony* requires not only skill but a generous helping of good luck, too." It sounds like everyone involved in this marvellous disc had plenty of both good luck and skill.

**Pamela Margles**

**Concert note:** Hannu Lintu conducts the Toronto Symphony Orchestra at Roy Thomson Hall on March 20 and 22 in *Solen* by Matthew Whittall, *Symphony No.5* by Sibelius and Beethoven's *Piano Concerto No.5*, with Angela Hewitt as soloist.

**Nebula – solo piano music of Heather  
Schmidt  
Heather Schmidt  
Centrediscs CMCCD 19613**

► Throughout musical history, the term "pianist-composer" is one that has been used all too liberally – usually it's a case of either-or. So when someone such as Heather Schmidt comes along, we tend to sit up and take notice, for she truly excels on both levels. Her newest disc, *Nebula*, on the CMC label, is the first opportunity for the public to enjoy her pianistic talents at performing her own solo music, while demonstrating just how well the description pianist-composer applies to this Calgary-born artist.

Schmidt studied piano and composition at the Juilliard School and later at Indiana University, where she was the youngest student to earn a doctorate degree. Since then, she's been the recipient of numerous honours, including three consecutive BMI awards and two from SOCAN. Most recently,



a move to Los Angeles with a focus on the creation of film and television scores has revealed yet another side of her talents.

In creating *Nebula*, she explained that it was her aim to capture the special connection between composer, performer and audience and as a result she deliberately included works with a wide range of styles. Indeed, contrast is a big part of this disc, and her music demonstrates a myriad of influences. Pieces such as *Silver Tides* and *Serenity* are nocturnal and atmospheric while the "Fugue" from *Twelve for Ten* is a robust contemporary interpretation of a baroque form. In contrast, *Shimmer* owes something to the French Impressionists, while the technically-demanding *Nebula* is bold and impassioned. Throughout, her flawless technique goes hand-in-hand with a deeply-rooted sensitivity.

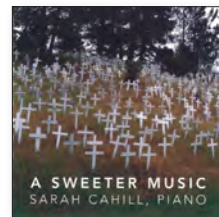
Bravo, Ms. Schmidt, you've proven that you are indeed a *rara avis*, a fine pianist who also happens to excel at composition, and *Nebula* is an example of some fine solo contemporary musicmaking on many levels.

**Richard Haskell**

**A Sweeter Music  
Sarah Cahill  
Other Minds Records OM 1022-2**

► This CD has an admirable concept, which packs a powerful message in today's society. The title comes from a quote by Dr. Martin Luther King, Jr. from his Nobel Lecture, December 11, 1964: "We must see that peace represents a sweeter music, a cosmic melody, that is far superior to the discords of war."

The repertoire chosen for this CD reflects a myriad of responses from the selected composers. Terry Riley's *Be Kind to One Another* (2008/2010) is a rag, which began as his late-night improvisatory noodling. This was not what I expected for a first piece on this themed CD. You would think an Arvo Pärt spiritual work would reflect the CD's concept. However, I enjoyed the retro-sounding work and let myself really live in the musical moment and anticipated being surprised by the rest of the CD. Meredith Monk's *Steppe Music* (excerpts) (1997) explores colour, texture, resonance and gesture. Frederic Rzewski's *Peace Dances* (2007/2008) were written for Sarah Cahill. The brevity and unique sound for each of the seven pieces remind me of Henry Cowell's *Six Ings*. These works are a wonderful addition to the contemporary piano repertoire. Kyle Gann's *War is Just a Racket* (2008) has the pianist making a speech given by General Smedley in 1933. Although Cahill did an admirable job in her oration I would have preferred a low baritone to represent the general's voice. Carl Stone's *Sonamu* (2010) with electronics created ghostly



apparitions of sound and Phil Kline's 2009 *The Long Winter* ("Crash" and "Embers") is recommended for the lovely tonal quality of "Embers." *Toning* (2008) by Yoko Ono sounded like someone tuning the piano and although I understand the musical concept I felt this was the weak link in the CD. *The Residents: drum no fife* (2008) with text and narration by the Residents was a fitting end to this intriguing and worthwhile CD.

The program notes, most written by the composers, were excellent and informative. Cahill played with a sweet and sensitive tone and touch. Her technique was impeccable and I recommend this CD highly.

**Christina Petrowska Quilico**

**Returning Minimalism (In Deung – vibration of the spirit (getaran jiwa); In Dang – teruna's dream (mimpi teruna)) Gamelan Semara Ratih of Bali Sargasso scd28074 (sargasso.com)**

▶ This musically intriguing and culturally complex release uses American composer Terry Riley's genre-defining 1964 minimalist



work *In C* as a working model for exploration and improvisation by the renowned group Gamelan Semara Ratih (GSR) from southern Bali, Indonesia. It's the brainchild of the Italian gamelan recording producer and composer John Noise Manis who has since the 1990s nurtured the notion of bringing together two of his musical passions: minimalism, and Javanese and Balinese forms of gamelan music. This ambitious album is the third in the series titled "Returning Minimalism." In each, the creative challenge posed by Noise Manis to indigenous performers: find your inner, culturally appropriate *In C*.

He's certainly not been the first to employ cross-cultural approaches to exploring music he loves. As the musicologist Kyle Gann has written, "minimalism [can be seen as] an irruption of non-Western influences into the Western tradition – even, American music's attempt to connect with the rest of the world." More pointedly however: did gamelan music somehow exert a substantive influence on early minimalism? There's no evidence for this. To the contrary in 2011 Terry Riley stated that in the early 1960s when he created his early minimalist works, "the fact is that I didn't know about gamelan."

Regardless of shifting perceived patterns of cross-cultural influence the ongoing *Returning Minimalism* project argues for the important work of contesting stereotypical Western exoticist readings of culture. In this album the project has put a seminal musical composition, which at its birth shook up norms of classical Western music, into the hands of Balinese composers and musicians.

Guided by the seasoned American gamelan

musician Ken Worthy, in their adaptive explorations of *In C* the 23 musicians of GSR are heard in two works on this ear-opening album. They form an attractive unforced-sounding hybrid reflecting both their Balinese and minimalist sources with clarity while not compromising either. On track one, *In Deung – Vibration of the Spirit*, melodic cells from *In C* are transposed into the seven-tone tuning of the GSR gamelan evoking an introspective mood representing "the spirit centred in the self." By way of contrast the more lively *In Dang – Teruna's Dream* reworks *In C* motifs and skilfully weaves into the fabric occasional quotations from *Teruna Jaya* (Victorious Youth), the influential early 20th-century North Balinese masterwork.

This marvellous music helps us deepen our understanding and enjoyment of such masterfully made multiple redirections in the flow of trans-cultural influences.

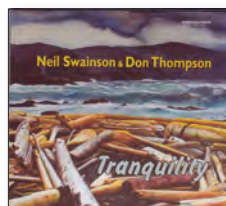
**Andrew Timar**

▶ You can find Andrew Timar's review of a companion disc, *Gamelan Cage – John Cage's prepared piano pieces on Balinese Gamelan*, at [thewholenote.com](http://thewholenote.com).

## JAZZ AND IMPROVISED MUSIC

**Tranquility Neil Swainson; Don Thompson Cornerstone Records CRST CD 141 (cornerstonerecordsinc.com)**

▶ Recorded October 3 and 4, 2012 at Inception Sound Studios, Toronto, here is another gem from Cornerstone Records and producer Barry Elmes, with two musicians who blend beautifully together in that most intimate of musical settings, the duo. Neil Swainson has a very personal sound and melodic quality to his bass playing and listening to Don Thompson's piano there is a rippling liquid quality that makes me think at times of a flowing stream.



The program begins with a unison statement of the Charlie Parker theme *Quasimodo* based on, if my hunch is correct, *Embraceable You*. The rest of the CD consists of compositions written by some of the finest musicians and composers, ranging from Henry Mancini's *Mr. Lucky* to *Time Remembered* by Bill Evans via *Never Let Me Go* by Ray Evans and Jay Livingston and an original, *Tranquil*, by Swainson.

There is also a waltz, something that I like to find on any album. There is something about 3/4 tempo which gives a natural swing to the music and this one, *Everybody's Song But My Own* by Kenny Wheeler is no exception. This is music played at the highest level by two masters of their art.

There is a liner note contributed by the late

Jim Hall and I shall borrow a phrase from what he wrote – "Lovely music played beautifully by two fantastic musicians..." 'Nuff said.

**Jim Galloway**

**This Is What You Get... Griffith Hiltz Trio Independent (ghtrio.com)**

▶ In complete contrast to the Swainson/Thompson CD we have a much more extroverted offering from this group – excellent musicianship, obvious empathy and a wide range of influences with hints of Celtic, Norse and Eastern regions as well as a tip of the hat to R&B and Ornette Coleman, all of it with a strong melodic content.



Reed-player Johnny Griffith is a very accomplished musician and one of my favourite tracks is *The Rainbow Connection* which features him on bass clarinet. It is pensive and beautifully haunting including the guitar solo from Nathan Hiltz. Other highlights for me include the quirky *Strawman* and *Steppin' Out*.

As a group all three have an obvious shared pleasure in their music and a cohesiveness in which they become greater than the sum of the parts. I feel somewhat remiss in singling out Hiltz and Griffith because drummer Sly Juhas is a major factor in the success of this group's music and the feeling of unity.

If you are looking for a conventional jazz recording this isn't it – but if you are willing to open your ears to something a little different and innovative I would recommend *This Is What You Get...* You might just like what you do get.

**Jim Galloway**

**Paul Bley (Complete Black Saint and Soul Note recordings) Paul Bley Black Saint; Soul Note BXS 1027**

▶ If one is asked to name the most popular or famous Canadian jazz performers, certain names trip readily to the tongue, likely Diana Krall and Oscar Peterson. If asked to name the most creative or influential, it's almost as easy, likely the Montreal-born pianist Paul Bley or Toronto-born trumpeter Kenny Wheeler. Since his recording debut as a leader over 60 years ago with modernist giants Charles Mingus on bass and Art Blakey on drums, Bley has worked near the vanguard of jazz, crafting a distinctively minimalist yet freely lyrical solo style, leading a series of highly interactive bands from trios to quintets, developing new idioms with legendary figures like Ornette



Coleman, Sonny Rollins and Jimmy Giuffre, and influencing pianists like Keith Jarrett and Brad Mehldau.

Much of Bley's creative range and some of his key partnerships are apparent in this 10-CD set that collects his work for the Italian Soul Note label between 1983 and 1994. His special creativity as a soloist is apparent in *Tango Palace*, including his deft reimagining of tango and barrelhouse. His willingness to

map out a new music with fresh partners is apparent in the duets of *Sonor* with Toronto percussionist George Cross McDonald or those of *Not To Be a Star* with saxophonist Keshavan Maslak. He seems just as happy, though, getting together with long term associates. The 1993 *Conversation with a Goose* was the last recorded meeting of the trio with clarinetist Jimmy Giuffre and bassist Steve Swallow that first played together in 1961

and whose understated style of closely interactive, free improvisation is still finding new adherents.

There are a couple of propulsive, harder-edged New York quartets with guitarists – *Hot* with John Scofield and *Live at Sweet Basil* with John Abercrombie – while Bley may reach furthest on *Chaos*, an aggressive program of free improvisation with Italian bassist Furio di Castri and

# jAZZ,eh?

STUART BROOMER

**T**he large jazz ensemble is a special passion, one that has long outlived the mass popularity and economic rewards enjoyed by the big bands of the swing era. It speaks of an individual composer's need for a larger canvas for his vision, but it also speaks of community and the special pleasure of playing in a section, many musicians regularly participating in rehearsal bands without enjoying the soloist's spotlight or significant financial rewards. The now-formalized contrast of a single improviser playing against a harmonized section recalls the essential tensions that arose when early jazz musicians were first integrated into more formal bands. While composers pursued a synthesis of jazz and even classical elements, linking the formal and the vernacular, some soloists discovered the special freedom of improvising against an excess of form.

**Mike Downes** has repeatedly demonstrated the harmonic shading and surprising voicings he can draw from a trio or quintet, so there's little surprise that he can do much more when he has greater resources. On *In the Current* (Addo AJR 019 [addorecords.com](http://addorecords.com)), the bassist/composer leads an 11-piece band that can recall the orchestrations of other Canadian jazz composers like Phil Nimmons and Gordon Delamont. It's a band constructed for voicings: the three woodwind players play a total of 13 different instruments while the four brass players deploy registers from trumpet to tuba with trombone and assorted horns (even a descant horn) in between. That spread of voices also suggests the Miles Davis Nonet and its alumni projects, like the Gerry Mulligan Concert Jazz Band and the Gil Evans Orchestra. While Evans (a Canadian

composer who left in infancy) enjoyed the anagram Svengali, Downes pays special tribute, managing an anagram for Evan's birth name, turning Ian Ernest Gilmore Green into *Re-emerging Linear Tones*, the middle movement of his title suite. Balancing Downes' subtle abstraction, tenor saxophonist Kelly Jefferson brings a contrarian fire to his solo spots. **Concert note:** Mike Downes launches *In the Current* at Gallery 345 on February 8.

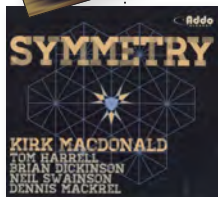
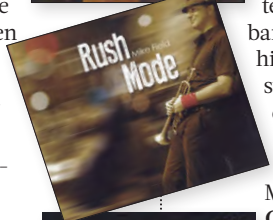
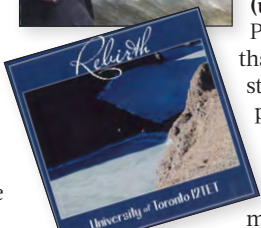
Many of the same sources might be cited as inspirations for the **University of Toronto 12TET**, the student ensemble heard on *Rebirth* (uoftjazz.ca). Directed by Terry Promane, the band plays a repertoire that mixes works by *very* advanced students as well as well-known professionals like Promane and New York tenor saxophonist Donny McCaslin, who provides the insistently swinging *Claire*. Perhaps the most striking work here is pianist Noam Lemish's *Rebirth*, a work of continuous development that serves as the springboard for a chain of quietly impassioned solos that include trumpeter Tara Kannangara, alto saxophonist Matt Woroshyl, tenor saxophonist Landen Viera (the band's stand-out soloist) and Lemish himself. Along the way there's a stunning passage of cascading collective improvisation that's as admirable for its restraint as for its sense of liberation.

Montreal's collective **Jazzlab Orchestra** was founded in 2003 as a venue to explore the expanded orchestral colours available with just a few more horns. The group celebrated its tenth anniversary with pianist **John Roney's** project *World Colors* (Effendi FND129 [effendirecords.com](http://effendirecords.com)), the commemoration of his own world travels. Roney makes the most of the resources available, from his comic invocation of Saskatchewan in *The Range* to the suggestions of mystery and majesty in *Agadir*, his invocation of the Middle East.

While his compositions can be as simple and unaffected as the arpeggios of the opening *Over Yonder*, Roney brings great emotional resource to *Anatevka*, inspired by the persecution of Ashkenazy Jews. Throughout, the Jazzlab Orchestra mirrors and expands Roney's visions, with powerful solos from trumpeter Eric Hove and saxophonist Samuel Blais among others.

While his group rarely reaches beyond a quintet, **Mike Field** is another musician who colours his mainstream modern approach with touches from other music. On *Rush Mode* (MFJCD 1301 [mikefieldjazz.com](http://mikefieldjazz.com)), the Toronto-based trumpeter leads a quintet that's set squarely in the hard-bop mode, but with a lyrical emphasis that comes consistently to the fore. Field shares the front-line with tenor saxophonist Paul Metcalfe, and there's clearly a special musical kinship, whether it's in the punchy, unison theme statements (à la the Jazz Messengers) or the ease with which they complement one another's lines, Metcalfe's soulful bluster a foil to Field's coiling, clarion cool (heard to best effect on the aptly titled *Intersection*). They receive resilient support from pianist Teri Parker, bassist Carlie Howell and drummer Dave Chan. There are also effective guest spots from the veteran pianist Mark Eisenman, whose hard bop credentials are evident in *Red Eye Blues*, and acoustic guitarist Kevin Laliberte, who bring a certain sense of flamenco drama to the title track. Sophia Perlman graces *The Last of the Summer Days* with a vocal that suggests a spotlight through smoke and fog.

The veteran Toronto saxophonist **Kirk MacDonald** leads a quintet without any special trimmings on *Symmetry* (Addo AJR018 [addorecords.com](http://addorecords.com)), exploring sometimes dense choral extensions and scalar overlays (his solo on *Mackrel's Groove* aspires to Coltrane-level convolution) on a series of his compositions that otherwise move effortlessly on tranquil modal harmonies and a rhythm section that seems to dance and float at once, anchored by the resonant tone and optimum note selection of bassist Neil Swainson, the gently propulsive drumming of Dennis Mackrel and the limpid, airy chording of pianist Brian Dickinson. Adding special dimension to the music is Tom Harrell, whose trumpet and flugelhorn playing is consistently inspired and inspiring, nowhere more so than on the silky ballad *Eleven*.



English percussionist Tony Oxley. The best moments, though, seem to come with the longest standing associations, with musicians who share Bley's profound sense of sound and duration: the luminous trio of *Memoirs*, with bassist Charlie Haden and drummer Paul Motian, and *Mindset* with bassist Gary Peacock, a sublime exchange of ideas that seems continuous with the studio's resonance.

Stuart Broomer

### The Laycock Duos Christian Asplund Comprovis Records 20/304 christianasplund.me

► High quality souvenirs of a unique Improviser Residencies program at Utah's Brigham Young University, the five performances on this CD not only demonstrate the creativity of accomplished international players, but also the clever interaction of each

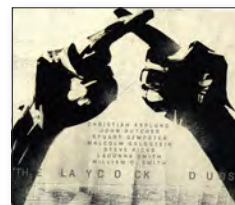
with pianist/violist Christian Asplund. A native of Kingston, Ontario Asplund has taught at BYU since 2002.

Although there's conceptual rapprochement between Asplund and instrumentalists such as clarinetist Bill Smith and trombonist Stuart Dempster whose expertise is more on the new music side of the continuum, the less stiff and more sympathetic pieces here involve full-time committed improvisers. Lengthier than any of the other tracks at nearly 20½ minutes, *The Secret Substance* finds Asplund using extended techniques to complete British tenor saxophonist John Butcher's staccato-to-mellow output. Strummed piano keys meld with continuously breathed timbres at some points; as do sprawling, sul ponticello fiddle slices with reed tongue slaps at others. The end results produce dual resonations that widen the dynamic range as they meld.

Even more closely bonded are Asplund's viola strategies alongside Montreal-based violinist Malcolm Goldstein's long-honed and novel string skills. Astoundingly able to suggest the depth of intertwined communication at the same time as their horsehair-shredding string bounces produce jagged and nervy emphasized lines, the two eventually reach a harmonized dual climax.

With an appeal to listeners of any stripe who appreciate well-played, brainy improvisations, *The Laycock Duos* from Provo, Utah proves once again that unprecedented adventurous sounds can appear from unexpected locations.

Ken Waxman



## Something in the Air Outstanding Solo Sets

KEN WAXMAN

As the strictures of advanced contemporary music continue to loosen, more improvisers are taking advantage of the freedom to experiment. A parallel outgrowth is the number of players of almost any instrument willing to nakedly expose their skills in all solo sessions. Commonplace doesn't mean accomplished however. Still the best dates, such as the CDs cited here, offer original perspectives on the sounds of an individual instrument.

Montreal's **Philippe Lauzier** used three studios to record the 12 tracks which make up **Transparence (Schraum 18 schraum.de)**, as well as coming up with different strategies for different instruments. Heard on bass and half-bass [sic] clarinet, alto and soprano saxophones plus motorized bells, he uses amplification, feedback and multitracking to express his unique ideas. *Geyser* for instance reimagines the bass clarinet as hollow tube and percussion, swallowing and expelling pure air as he depresses the keys. *Au-dessus* on the other hand magnifies the soprano saxophone's usually ethereal qualities into overlapping vibrations, with the next commencing before the previous one has died away. In contrast, alto saxophone feedback on *L'object trouvé* literally does as defined, managing to direct the echoes back into the horn's body tube while making each finger motion and breath transparent. The audacity of Lauzier's skill is most clearly delineated on *En-dessous*. Here the multitracking of four bass clarinets creates more variety among the timbres he exhales, but the intertwined and affiliated trills produced relate without question to the multiphonics he invented for a



single horn.

With only three valves instead of many keys, the trumpet is more difficult to put into a solo setting. But **Natsuki Tamura** does so memorably on **Dragon Nat (Libra Records 101-032 libra-records.com)**. During the course of eight instant compositions he manages to probe the farthest reaches of the trumpet's range while subtly maintaining a pleasing, near-lyrical continuum. Occasionally sounding as if he's turning the instrument inside out for maximum metallic vibrations, he also employs half-valve effects and mouthpiece osculations. Rubato and agitated, his glissandi are often further segmented as they move from growling frog-like ribbits to hummingbird crying flimsiness. Most characteristic of the tracks is the appropriately named *Dialogue* where he vocalizes Daffy Duck-like nonsense syllables and infant cries and shakes bells for auxiliary colours. Before a sodden, open-horn ending that relates to the track's folksy head, he sneaks in a reference to *Monk's Dream*. Elsewhere *In Berlin*, *In September* demonstrates Tamura's perfect control as the narrative becomes successively louder, softer, faster and slower without losing its thematic thread. Within, its delicate story telling references abound, not only to muted mid-1950s Miles Davis-like timbres but to the Burt Bacharach melody for *A House Is Not a Home*.

► For a view of how solo strategies are applied by drummer **Günter Baby Sommer**, violinist **Emanuele Parrini** and multi-instrumentalist **Joe McPhee**, see the continuation of this column at [thewholenote.com](http://thewholenote.com).



### POT POURRI

**Ladom Ensemble**  
**Ladom Ensemble**  
**Independent 67-0295-1 (ladomensemble.com)**

► Ladom Ensemble's first self-titled album is an enjoyable listening experience. The members are four University of Toronto music graduates of exceptional musical prowess. Pianist-composer Pouya Hamidi plays a sparkling piano while incorporating traditional Persian musical elements to his excellent compositions. Accordionist-composer Nemenja Pyanić's colourful runs and rhythms add spice to the music while his Balkan flavoured compositions add a contrasting element to the ensemble's sound. The equally soulful performers, cellist Marie-Cristine Pelchat St-Jacques and percussionist Adam Campbell, complete the ensemble.

There is a wide-ranging original sound to



Ladom. Their tight chamber sensibilities are well-suited to the Piazzolla cover *Fugata*. The rousing Pyanić composition *The Flying Balkan Dance* is a short yet toe-tapping Balkan selection which features each member in a lead role and a satisfying mournful, slow, brief cello solo in the middle. Hamidi's *Goriz* utilizes his Persian roots especially in the driving rhythmic sections. In contrast his

Noor (meaning "light" in Farsi) is an exceptional track in that the performers seem to remove their more "classical" performance sensibilities to create a more spontaneous-sounding slower soundscape ending with Hamidi's perfect, subtle piano tinkling. Here's hoping the group will explore more of this aspect.

Production values are high with the

live quality captured adding an additional listening dimension. Thanks, too, for not removing the clicks from register/switch changes on the accordion! Ladom Ensemble is a great group performing great music in a new world music direction.

**Tiina Kiik**

**Concert Note:** Ladom performs a matinée concert at Hugh's Room on Sunday February 16.

## Old Wine, New Bottles | Fine Old Recordings Re-Released

BRUCE SURTEES

Not so many years ago in real time, **Sir Adrian Boult** was a name known to concertgoers and record buyers and those who were up on the music scene. Today his name is almost unfamiliar, although his recorded performances are still highly thought of (by those who think of them at all) and even HMV, the company for whom he recorded exclusively during the 1930s and well into the post-World War II era is no more. The decline and fall of The Gramophone Company, once the greatest recording company in the world, the company that owned HMV, Angel, Columbia, Parlophone, Capitol, et al, is a cautionary tale but not an uncommon one. Adrian Boult was born in the north of England in 1889 to a well-to-do family who supported him in his interest in music. As a youth studying in London, he attended concerts between 1901 and 1908 where he heard such luminaries as Debussy, the already famous Richard Strauss, Henry J. Wood and Arthur Nikisch among many others. Still a schoolboy, he met Edward Elgar with whom he enjoyed a lifelong friendship and whom he would later champion. Attending the Leipzig Conservatory in 1912 and 1913 he was indelibly impressed by the precision of Nikisch's conducting technique, although not by his interpretations. Boult's first professional public concert was on February 27, 1914 with members of the Liverpool Philharmonic Orchestra. Eclectic hardly describes the program... works by Bach, Mozart, Schumann, Wagner, Hugo Wolf and George Butterworth plus, for an abundance of riches and likely the star attraction, Mrs. Hamilton Harty, the deservedly acclaimed soprano Agnes Nicholls, who sang arias by Mozart and Verdi.

Boult's repertoire was vast but he was regarded by many as merely a British conductor of British music.

A new CD from **ICA Classics** contains two previously unissued performances, a live Elgar *Second Symphony* from the Royal Albert Hall on July 24, 1977 and a BBC studio recording of the *Overture* and *Venusberg Music from Tannhäuser*, both with the **BBC Symphony** plus the **BBC Chorus** in the *Tannhäuser* (**ICAC 5106**). By 1977, Boult had

recorded the Elgar five times, beginning in 1944, and this was to be his last performance. This is no fading reading of a score that he knew so well. The tempi are alert and vital, often more telling than in the recordings. The orchestra, his orchestra from 1930 to 1950, plays their hearts out for him. With all this in mind, listening now is quite an experience. The *Tannhäuser* music is essentially a live performance given in the BBC's Maida Vale Studio 1 on December 8, 1968. It is an intense, reverent reading befitting the noble subject matter and the antithesis of the pomposity favoured by some. You may not be aware of this until you don't hear it. The Venusberg ladies are warmly enticing. Arguably, these may be the best versions around of both works. Excellent sound throughout.

Curiously, the late piano superstar, **Sviatoslav Richter** (1915-1997) played only two of the **Beethoven piano concertos**, the First and the Third. Both works receive splendid performances, recorded live, on **Volume 22 of Doremi's** ongoing treasury of **Richter Archives (DHR-8022/3, 2 CDs)**. The *First Concerto* comes from 1963 with Kurt Sanderling conducting the Leipzig Gewandhaus Orchestra and from 1973 Rudolf Barshai and the Moscow Chamber Orchestra support Richter in the *Third Concerto*. Both find the pianist in remarkable shape delivering superb realizations of the two works. He is magnificent in the lyrical segments and dazzling in the faster passages. Altogether this is high voltage musicmaking with both conductors in tune with the soloist's buoyant interpretations. This all-Beethoven set includes the *Diabelli Variations*, the *Sonata No.28* and two *Rondos, Op.51* all recorded at a recital on July 3, 1986 in Heide, Germany. Richter is in fine form with an unusually cohesive *Diabelli*.

The other piano giant from the Soviet



bloc of the era was **Emil Gilels** (1916-1985). **Volume 10 (DHR-8000)** of the ongoing **Doremi** series contains live performances of Brahms and Mozart. Brahms' *Second Piano Concerto* was performed in 1972 with Kondrashin and the Moscow Philharmonic, four months ahead of the well-known recording with Eugen Jochum. I find that the chemistry between soloist, conductor and orchestra works far better under Kondrashin than it does with Jochum. Gilels' approach is similar but the Moscow Philharmonic partnership brings more sizzle and support. Splendid mono sound. The two short Mozart gems are the *Rondo K382* with Neeme Järvi and the Leningrad PO (1968) and the solo *Gluck Variations K455* (Salzburg 1970). All performances are new to CD.

It is always a pleasure to find another **Isaac Stern** recording from his early years in the late 1940s and 50s. At that time his artistry and individual sonority made him an ideal performer of the classics, the romantic and the contemporary. He always had something special to say. He was perfect in every detail, the spontaneous aspect of his musicmaking was

engaging, convincing and sweeping. One has to remember that Stern was rising to fame and influence at the time the violin world was overshadowed by Heifetz and Oistrakh, but hearing Stern was a special experience for me. He was the classical model of perfection as a soloist and a chamber musician (check out his *Casals Festivals* recordings). Examples of these qualities may be heard on an **Audite CD (95.624)** which has two live performances from the **Lucerne Festival** that I have been playing repeatedly since it arrived. The *Tchaikovsky Concerto* is conducted by Lorin Maazel (1958) and the *Bartók No.2* by Ernest Ansermet (1956). These are performances to treasure.



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KENT NAGANO

### **Orchestre symphonique de Montréal**

**WED, FEBRUARY 12 AT 8:00pm**

Kent Nagano, *conductor*

Mahler: Symphony No. 7

### **Beethoven Violin Concerto**

**WED, FEBRUARY 19 AT 8:00pm**

**THU, FEBRUARY 20 AT 8:00pm**

**FRI, FEBRUARY 21 AT 7:30pm**

Thomas Dausgaard, *conductor* (FEB 19 & 20)

Rob Kapilow, *conductor & host* (FEB 21)

Jonathan Crow, *violin*

Beethoven: Violin Concerto

Nielsen: Symphony No. 3 "Sinfonia

espansiva" (FEB 19 & 20)

### **Bronfman Plays Beethoven**

**WED, FEBRUARY 26 AT 6:30pm**

Peter Oundjian, *conductor*

Yefim Bronfman, *piano*

Tom Allen, *host*

Beethoven: Piano Concerto No. 2

Beethoven: Piano Concerto No. 4

*Informative pre-concert chats in the lobby on Feb 12 & 20.*

**TICKETS START AT \$29**  
**ROY THOMSON HALL**

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Music Director

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# 10th Annual NEW CREATIONS FESTIVAL

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## Adams: Doctor Atomic

SAT, MARCH 1 AT 7:30pm

Peter Oundjian, *conductor & host*  
Yefim Bronfman, *piano*

Kevin Lau\*: *Down the Rivers of the Windfall Light*  
(TSO COMMISSION / WORLD PREMIÈRE)

John Adams: *Doctor Atomic Symphony*  
(CANADIAN PREMIÈRE)

Magnus Lindberg: *Piano Concerto No. 2*  
(CANADIAN PREMIÈRE)

\*RBC Affiliate Composer

## Slonimsky's Earbox

WED, MARCH 5 AT 8:00pm

Peter Oundjian, *conductor & host*  
John Adams, *conductor*

Leila Josefowicz, *violin*  
Saeunn Thorsteinsdottir, *cello*

John Adams: *Slonimsky's Earbox*  
(CANADIAN PREMIÈRE)

Daníel Bjarnason: *Bow to String*  
Zosha Di Castri: *Lineage*  
(CANADIAN PREMIÈRE)

Esa-Pekka Salonen: *Violin Concerto*  
(CANADIAN PREMIÈRE)

## Absolute Jest

FRI, MARCH 7 AT 7:30pm

Peter Oundjian, *conductor & host*  
John Adams, *conductor*

Shauna Rolston, *cello*  
St. Lawrence String Quartet

Brian Current: *Three Pieces for Orchestra*  
(TSO COMMISSION / WORLD PREMIÈRE)

Vincent Ho: *City Suite: Concerto for*  
*Amplified Cello and Orchestra*

John Adams: *Absolute Jest*  
(CANADIAN PREMIÈRE)

*Join us for festival extras including pre- and post-concert lobby performances, engaging intermission chats, and after-parties!*

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