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Vol 22 No 3

the WholeNote™

NOVEMBER 1 - DECEMBER 7 2016

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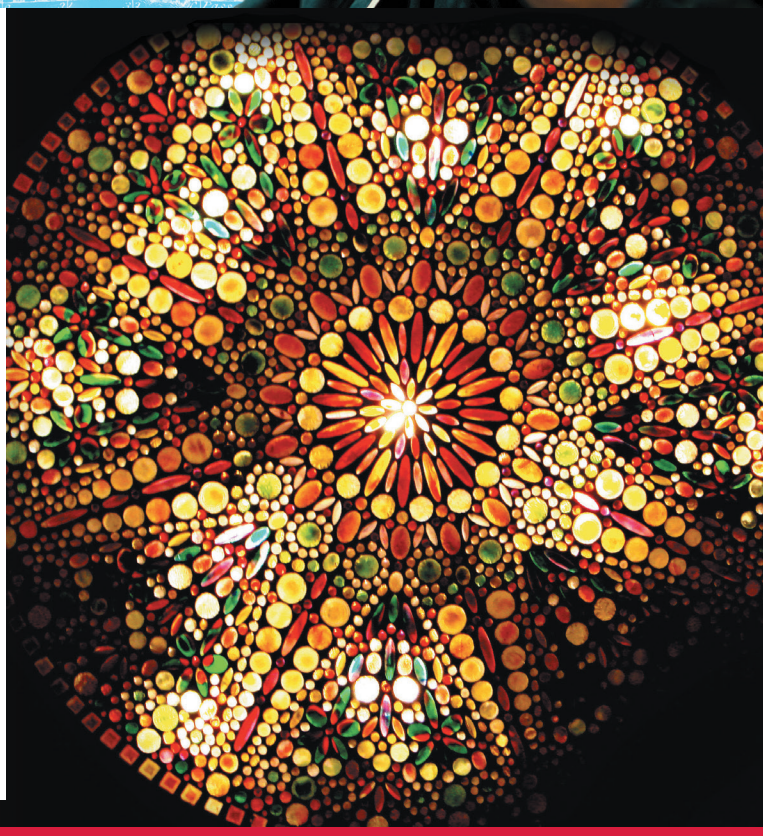

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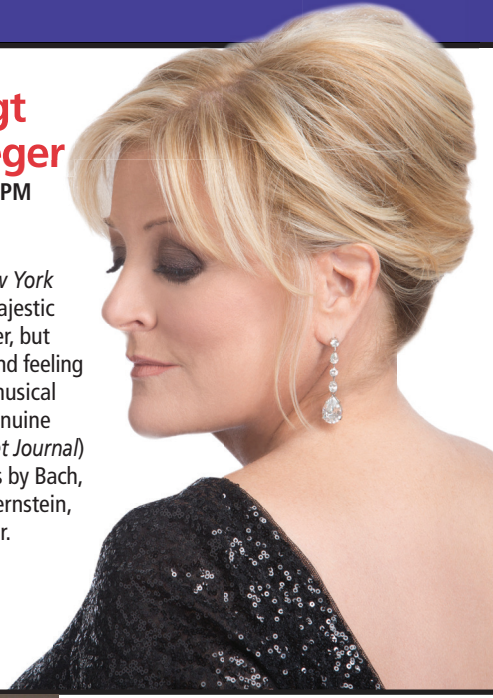

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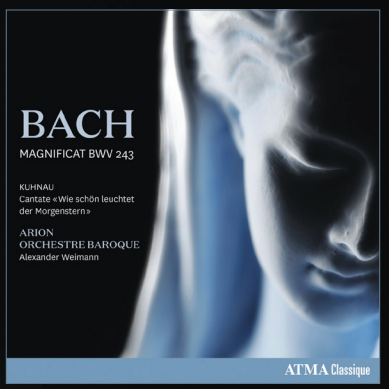

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Yes Indeed, the Cat May Look at the King

I reckon 150 to 200 relevant emails a day show up in my inbox, so it's hard to say what the particular attributes are that make one stand particularly tall in the crowd. But this one did.

IAMA: Part One

"Given the scope of issues and ideas you explore across *The WholeNote*'s various platforms," the writer said, "I wanted to let you know about an event taking place in November (10-12) - the International Artist Managers' Association (IAMA) is holding its annual conference in Toronto."

This event, the writer went on to say, is usually held in Europe (this is only the second time it has been held in Canada), and attracts an impressive group of classical music industry leaders to tackle issues facing the industry. This year's focus is "Diversity and Changing Societies," and there are to be five main sessions: a keynote interview with Peter Oundjian, music director of the Toronto Symphony Orchestra; a session on the unique role of conservatories; a discussion of how artistic directors are programming their seasons given the changing demographics of their communities; a session on "creating and cultivating relationships, overcoming challenges to engage with communities"; and finally a session on "reaching people and engaging them on a more meaningful level through digital media."

Hmm. Given the scope of issues we regularly explore across *The WholeNote*'s various platforms, it *does* all sound interesting. But I'll have to get back to it. I have a couple of items of "usual business" and a thank you or two to deal with first.

Patreon

If you're a regular reader, print or otherwise, take special note. We're counting on the fact that one way or another you will become increasingly aware, over the coming months, of the Patreon campaign we have just launched to enlist the ongoing support of readers who believe in, and benefit from, what we do. It's all explained (rather succinctly, if I say so myself) in the little video on our Patreon page at www.patreon.com/thewholenote, so I won't repeat it here, except to say this is *not* a "keep the lights burning" crisis campaign. If anything it's a "keep the lights burning later and longer" kind of campaign, so that we can accelerate the pace at which we are exploring and expanding the media we deliver our message in, and keep up with our readers' ever-changing information-gathering preferences. And so that we can continue to expand both the geographic base of the community we serve, as well as, in our digital media, an ever-widening range of musical practices and practitioners, reflective of our continually changing society.

Slip of the tongue

I do have to own up to one little slip of the tongue in that otherwise elegant-if-I-do-say-so-myself little video on the Patreon page. At some point in it, I talk about our "more than half a million free copies printed and distributed," over the course of our 21 seasons. Make that *5.6 million*, actually! Definitely more than half a million. Just thought I would point it out myself before some eagle-eyed reader sees the Patreon ad on p.12, and scolds me roundly.

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Errors in Print

Speaking of eagle-eyed readers, we have our share. And believe it or not, the agonies of having our errors pointed out to us are *always* outweighed by the pleasure of being made aware that people read our stuff carefully enough to notice.

So, thank you, John Beckwith, for pointing out three in the October issue!

First, in David Jaeger's ongoing series of articles "CBC Radio Two: The Living Legacy" (see page 86 this issue, for the second installment), Murray Schafer's 1974 *North/White* is described as being scored for full orchestra and snowblower, whereas, as our reader states, "the non-instrument in question was in fact a much louder one, a snowmobile."

Second, he points out that Marshall Pynkoski (Opera Atelier co-artistic director) is quoted in "On Opera" on p.22 as claiming that Opera Atelier's inaugural production, Purcell's *Dido and Aeneas*, was "Canada's first staged production" of this opera. "Staged productions of Dido took place in Toronto in 1974 (under the internationally known director Colin Graham) and before that in 1929 at Hart House Theatre."

And finally (mea culpa) Mr. Beckwith points out that, in my own choral feature on Mendelssohn's *Elijah*, on p.14, the conductor of the Toronto Mendelssohn Choir, Noel Edison, is quoted as saying that his predecessor Elmer Iseler had programmed the work "several times." "In fact he never did it as far as I can find out," Beckwith writes. "I can recall, in the 80s when I worked with Iseler in the summer Music at Sharon series, I asked why as head of the Mendelssohn Choir he hadn't performed any of the major Mendelssohn choral works. At Sharon, he conducted, at my suggestion and with my reduction of the orchestral score, half a program of excerpts from Mendelssohn's other oratorio, *St. Paul*, and went on to present this piece in its entirety with the Mendelssohn Choir."

"But *Elijah*? Several times?"

IAMA: Coda

So now, as promised, let us cycle back to the first item in this "Opener," the release about the upcoming IAMA conference in Toronto. The publicist who sent the heads-up about the conference certainly got it right in suggesting that the conference agenda would be of interest given "the scope of issues and ideas [we] explore across *The WholeNote*'s various platforms."

You don't have to look very much further than this month's issue for evidence of that.

Starting with the Keynote interview with the TSO's outgoing music director, Peter Oundjian, it will be fascinating to hear how he filters the items on the conference agenda through the lens of his ten year tenure here as the TSO's music director. As music director he has not, as some of his predecessors have done, taken a top-of-the-cultural-pyramid approach to the TSO's place in the artistic life of the town. In terms of lessons learned and hoped-for legacy, what might he say?

"The unique role of conservatories" could also be an interesting topic. Ivars Taurins (Conversations <at> *TheWholeNote* podcast, October 11) had some quite trenchant things to say about an academic environment hyper-focused on preparing people for solo performance careers. And the series launched in this issue on Music and Health ("Musician, Heal Thyself!" p.65) promises a searching look, over time, at issues relating to musicians' health and wellbeing that currently receive as little attention at some music faculties and conservatories as courses on business ethics do in all too many MBA programs.

As for the other sessions: programming for changing demographics, engaging with communities and "reaching people on a more meaningful level through digital media" are the nitty-gritty issues facing us too. So it will be interesting to hear what a gathering of "classical music industry leaders" has to say on the subject. And just as interesting to observe who *they* are interested in listening to.

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Naomi's Road
Reflecting on Our National Brand

SARA CONSTANT

If there's one trend that can be counted on to dominate the local music scene this year, it's Canadiana. Concert programmers have a well-known love for anniversaries, and with the Canadian sesquicentennial approaching, many have jumped on the chance to curate their own version of a national "greatest hits" playlist. This year more than most, it's Canadian music that will flourish.

Yet when music is so heavily branded with nationalism, it is also important to question whether the claims it makes resonate with the experiences of actual Canadians. It prompts a renewed discussion, especially in light of Canada's rhetoric of multiculturalism, about the inequalities that the country still has to answer for, and what it can still do better.

I'm thinking of our election this time last year, where one candidate threw around racially loaded phrases like "old stock Canadians" – or the current American election, where a candidate has caused anti-Asian, anti-Hispanic and anti-Muslim rhetoric to bloom across the continent like algae. I'm also thinking of my own family, which has lived in Canada for 105 years. My father's family is German-Canadian and my mother's, Japanese-Canadian. Their respective communities' treatment by this country's government and people has been starkly different, over the last century and during the last world war. Even now, 70 years later, their economic situations, their traditions, their sense of rootedness and belonging continue to reflect that differential.

What Canadian art, especially during this sesquicentennial musical season, can be quick to forget – and what any Canadian who can't pass as old stock likely understands deeply – is that a truly flourishing intercultural dialogue is one where different communities of people have the opportunity to tell their own stories, in their own words, with their own bodies. Those stories will represent Canadian multiculturalism as dynamic, and yes, as problematic – but will foster a music with a greater capacity for change.

Tapestry: That's one thing that Tapestry Opera is doing right. Their upcoming November production, *Naomi's Road*, is tied deeply to community in both reactive and proactive ways. Based on Joy Kogawa's children's novel of the same name, *Naomi's Road* follows the eastward journey of a young Japanese-Canadian girl and her brother, as they are displaced and interned by the Canadian government during the Second World War along with around 22,000 other Japanese and Japanese-Canadians – the largest mass exodus in Canada's history. Written by composer Ramona Luengen and librettist Ann Hodges, the opera was first premiered by Vancouver Opera in its 2005/2006 Opera in the Schools Program. Tapestry now brings it to Toronto's St. David's Anglican Church November 16 to 20, for its decade-later Ontario premiere.

For Michael Mori, Tapestry's artistic director, the opera responds fittingly to present-day national tensions. "I think it's more important than ever to remember that Canada hasn't been the perfect, peace-loving, multicultural country that we see it as today, especially in Toronto," he says. "Partly, I think it's important because this is the same year when Donald Trump said that it was a good thing to intern the Japanese during WWII, and that we should consider doing the same thing now to Muslims. As if in the 70 years since we hadn't actually learned anything, hadn't learned that none of those people were enemy combatants and were just families – families whose property was taken, and whose neighbourhoods and entire lives were destroyed."

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A train leaves for an internment camp in early 1942.

This production of *Naomi's Road* is itself highly personal. Kogawa's book, as well as her earlier full-length novel *Obasan,* from which *Naomi's Road* was adapted, is a record of her own family story; she was a child in the 1940s and grew up in the camps. Hiather Darnel-Kadonaga, who sings the role of Naomi in this opera, is the granddaughter of people who were interned. And for Mori, who is Japanese-Canadian and grew up on the West Coast, the opera feels incredibly close to home.

"Where my family lived in Vancouver was literally eight blocks from the house where Joy [Kogawa] grew up, and where her story would have taken place in the 40s," says Mori. "I was also involved during my masters at UBC as an understudy in the original production of *Naomi's Road* at Vancouver Opera, ten years ago. Joy was very interested in sharing the opera with her community, and I was also very interested in sharing it with my community of theatre- and opera-goers, because in a way, it's as timely as ever."

And this particular production of *Naomi's Road* is not only timely; it's also been a powerful means of bringing together communities of Japanese-Canadians, and making connections that, since the war, have been few and far between. "There's an interesting facet to being Japanese-Canadian in Canada, because the Japanese traditionally and culturally are very proud, in the sense that you don't talk about shameful things, or things that were bad – you sometimes just put on your proper face and get on with life," Mori explains. "And unfortunately, with the kind of stigma that came with being Japanese post-WWII, it meant that the Japanese community was completely – you could say either integrated or spread across the country – because it was no longer helpful as a Japanese-Canadian to be seen with other Japanese-Canadian people. And so as a result, the community is one of the less location-based communities [in Canada]."

In my experience – with my own relatives, at least – he's right. The postwar years for Japanese-Canadians have been isolating ones, without the types of geographical anchors that often support racialized groups. And meanwhile, the classical music scene, where the stories of Asian-Canadians are rarely presented as Canadiana, can feel similarly isolating.

That's part of what makes Tapestry's production of *Naomi's Road* so special. The show brings four accomplished Asian-Canadian vocalists (soprano Hiather Darnel-Kadonaga, tenor Sam Chung, baritone Sung Chung and mezzo Erica Iris Huang) to Toronto, to perform a contemporary opera that has never before toured east of Alberta; the artists will perform a free preview performance of the show at Toronto's Japanese-Canadian Cultural Centre on November 14; and the mainstage venue, St. David's Anglican Church, is Joy Kogawa's local church and the host church of St. Andrew's, a Japanese-Anglican congregation that has worshipped in Toronto since the 1940s.

"Discovering the community at St. David's was fun, because I grew up as a boy soprano in the Episcopalian/Anglican church tradition – that's where I learned music," says Mori. "So I thought it would be an interesting way to support the community by drawing attention to this

TIM MATHESON. COURTESY OF VANCOUVER OPERA.

Hiather Darnel-Kadonaga (Naomi)

beautiful church that they have, with beautiful acoustics. And also, what better place, in a way, to share the story of Japanese-Canadian history in Canada."

Brands and branding: These days, it often seems as though Canadian-branded performing arts are involved with the tokenizing and commodifying of racialized communities – or are ignoring them altogether. That trend isn't, I believe, representative of the country, or of its people. What *Naomi's Road* promises – in addition to an acoustically viable venue, a highly talented cast, and all of the musical enjoyment that comes along with those things – is the coming together of communities to start an honest dialogue about what it means to be Canadian.

For my part, when I think of *Naomi's Road*, and the work of Joy Kogawa, I'm reminded of my own grandparents, now in their 90s, who during the war had their property seized and their lives disrupted like Kogawa's family; who worked on farms in the years that followed, as she did; and who for the last 50 years, have hung their Canadian flag in the window of the Toronto house where they have raised their family. I can't speak for anyone else, but when I think of a national culture, or of a sense of Canadianness, those are the legacies and the repercussions that come to mind – and if the opportunity exists this year to redefine Canadian art so that it includes those stories, then that's the type of music I want to hear.

Tapestry Opera's production of Naomi's Road *runs November 16 to 20 at St. David's Anglican Church – where on the opening night, author Joy Kogawa will read an excerpt from her book – in addition to a community performance at the Japanese Canadian Cultural Centre (JCCC) on November 14. For more details on the show, visit our listings or tapestryopera.com.*

Sara Constant is a Toronto-based flutist and musicologist, and is digital media editor at The WholeNote. She can be reached at editorial@thewholenote.com.

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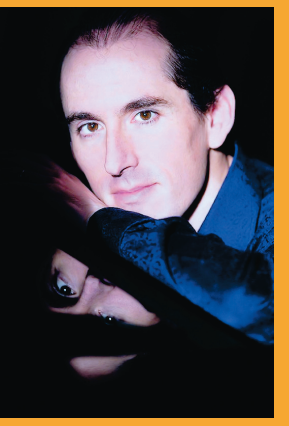

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Podcasting Comes to Conversations <at> TheWholeNote

DAVID PERLMAN

BRYSON WINCHESTER

Edwin Huizinga

It's amusing to look back at the moment in 2003 when after eight years of ad-hoc existence we incorporated and decided to name the parent company of this magazine Wholenote Media Inc. Prescience or hubris? It's hard to say. After all, back then the fax machine was at the cutting edge of communications technology, we didn't have a website, Facebook, Twitter and YouTube didn't exist, and Bell Canada was seriously contemplating suing for trademark violation anyone who referred to the relatively new phenomenon of the Internet as "the web."

As wild as the ride has been since then, it's immensely reassuring to see the re-emergence, out of the madding, digital, multimedia gadget- and platform-driven crowd, of an electronic medium which, if not as old as the hills, certainly predates most of the hyper-kinetic information-dispensing media that compete for the attention of our eyes, ears and app-posable thumbs.

I'm referring of course to the latest incarnation of what used to be good old-fashioned talk radio, where hosts and guests sit and bicker amiably over things they care about – and you and I get to overhear the conversation, while we go about our business, all senses other than our ears, and maybe our minds, undistracted from cooking, or driving or jogging, or whatever else it is that we need to continue doing.

And what, you ask, is this greatest new medium since CBC Radio? Podcasts, of course. And the main point of this story is to tell you that *The WholeNote* is now on the podcasting bandwagon and we'd love to have you along for the conversational ride!

Conversations <at> TheWholeNote Podcasts:

All you have to do is find your way to the *Conversations <at> TheWholeNote* podcast page, where you will not only discover our most recent episodes for your listening pleasure, but will also be able to scroll through audio-only versions of almost three dozen video interviews conducted over the past four seasons.

Who's on first? Edwin Huizinga:

The most recent guest in our studio was violinist Edwin Huizinga, who graces the cover of this issue, and who not only brought *two* violins to the interview but even contrived to play one of them during a wide-ranging half-hour conversation. He spoke of his work as a period violinist with ensembles like Tafelmusik and Cleveland-based Apollo's Fire. And about his working relationship with California-based steel guitarist William Coulter, with whom he has just recorded an album, *Fire and Grace,* that doesn't so much break the boundaries of classical, folk and world music as allow the two players to wander from realm to realm. Other bases touched included Huizinga's intimate concert series, Stereo Live, co-curated with COC violist Keith Hamm at Campbell House; his involvement with San Francisco-born "Classical Revolution" that seeks to take the music out of its traditional venues; touring Versailles with Opera Atelier; all this and more in a freewheeling chat with an individual for whom clearly "serious" is not a description of one type of music or another but rather a description of the kind of love a listener or player brings to the experience.

Here's just a taste from the podcast itself:

WholeNote: You do a lot of period playing and a lot of other stuff. Do you have two violins for that?

Edwin Huizinga: Always. Nowadays I just always perform and tour with a double case. At the moment I'm performing about 50 percent on my modern violin and about 50 percent on my Baroque violin. That's really exciting for me.

WN: The recent recording you did with William Coulter, guitarist – steel string guitarist, is that steel and gut [strings] or steel and... .

EH: That's steel and steel...in that project, even though we are exploring music from around the world, Baroque music, classical, Celtic, Argentinian, Bulgarian, I'm performing that almost exclusively on my modern violin. The project was sparked in Cleveland of all places; we met because a really great friend and colleague of mine, Jeannette Sorrell, who is the artistic director of Apollo's Fire, actually suggested that Bill work with me on a project that he was directing in Cleveland with Apollo's Fire...eventually a YouTube video of me jamming with Mike Marshall was the ticket to Bill, who had not met me yet, understanding that I could break the boundaries of classical music and really get into fiddling and bluegrass...Then this past year we've basically dedicated a lot of time together to record this album of all kinds of classical and folk repertoire and it's coming out in just a couple of weeks.

Ivars Taurins, conductor, Tafelmusik Chamber Choir: this conversation, October 11, 2016, was occasioned by the fact that the Tafelmusik Chamber Choir is celebrating its 35th anniversary, kicking things off with a concert right at the beginning of November (November 2 to 6) that draws on repertoire and composers that have made a mark on the choir over the years. The charm of this kind of chat is that it can range far and wide, as this one did. Why violists make good conductors, if indeed they do; how Taurins' "Herr Handel," who conducts Tafelmusik's renowned annual sing-along *Messiah* at Massey Hall, came into being (thank you, Ottie Lockey!); the Choir's

and Tafelmusik's ongoing relationship with the Montreal Symphony Orchestra's Kent Nagano; pros and cons of memorization; the undervaluing of choristers (musicians who sing together), especially in a world that gears post-secondary music education towards the idea that success consists of a solo concert career.

Again, just a taste from the podcast:

WholeNote: ...We're going to need to wrap, so coming back to violists is a good way to do it since your final concert is Mozart's *C Minor Mass*, which is you and the orchestra fully joined in a work by another great violist.

Ivars Taurins: Yes, exactly – and it's such an incredible work in terms of a composer who again is looking back, inspired by Bach's *B-Minor Mass* and by Handel's oratorios and counterpoint, so it's a fascinating work to dive into. I've sunk into that work a number of times and it was a great opportunity in this anniversary season to pay tribute to it.

WN: And before that in February you a have program devoted completely to Bach.

IT: Completely...and it explores the choral works, elements of the choral works, that [audiences] don't know. Again, it's the tip of the iceberg. We get to hear the great cantatas, we know the great choruses, but of the hundreds of cantatas he did write – well, over a hundred – and the church cycles he composed, there are so many hidden gems....

Guy Fawkes Day *Elijah*s, with Stephanie Martin and Noel Edison:

We previewed this interview extensively in the October 2016 issue of the print magazine, as two conductors of major choirs, both in their 20th seasons with the choirs in question, compare notes on (entirely coincidental) November 5 Toronto performances of Mendelssohn's *Elijah*.

Needless to say, there's far more in the conversation than what found its way into print!

Sondra Radvanovsky: Beyond that, a stroll through the audio archive is a delightful trip down memory lane full of insights and delights (while you wait for the lasagna, or ponder whether, sitting on the 401, it is indeed worth the drive to Acton). Take this snippet from our October 2015 conversation with opera superstar Sondra Radvanovsky in her Caledon home. It was interesting enough at the time, but having heard her triumphant *Norma* at the COC just last week, it's just that little bit more interesting, this time around.

WholeNote: ...And then I heard you, very memorably in the lobby at Classical 96, when they launched...and what was astounding was this ability, it doesn't seem to matter what the size of the room is, to do your pianissimo the same way in the Four Seasons as in a room like that...the power is astounding and beautiful and it's very unusual. I have wished to be able to be in the seat I was in – for the *Roberto Devereux* it was right in front by the orchestra and I wished I could have, during the really quiet moments, parachuted to the very back of the fifth balcony because I had the sense it would be the same....

Sondra Radvanovsky: Spinning the pianissimi.

WN: Spinning the pianissimi, yes that's it.

SR: There's a real technique to singing piano. And I think I learned a lot of that from listening to the greats. Montserrat Caballé. Because you have to always keep the sound moving forward. Because you can sing piano but block off the air and it goes probably about two rows up. And the real trick is in the placement of the voice; what we say, keeping it in the mask right here. Because if you keep it spinning with air it will reach the very back of the hall but still sound just like a filament....

To listen to our podcasts, you have two options: you can listen via a website (streaming), or you can use a podcast app on your phone, tablet or computer to subscribe and have the podcasts delivered to your device as they happen. *The WholeNote* podcast is available to stream by visiting www.thewholenote.com/podcasts – or on all your favourite podcast services including iTunes, Google Play, Stitcher, BluBrry, PocketCasts and more.

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60 years of Hungarian-Canadian musical connection

Mary Kenedi's *Bridge to the Future*

ANDREW TIMAR

Let us start our story in the present day in the person of Toronto pianist Mary Kenedi. To commemorate the 60th anniversary of the 1956 Hungarian Revolution, as well as the 135th anniversary of the birth of Hungary's pre-eminent 20th-century composer Béla Bartók, she has organized two November concerts titled *A Bridge to the Future*. The first concert on November 17 is at Trinity-St. Paul's Centre, while the second is at the Canadian Museum of History, Gatineau, Quebec on November 29. As for the title, *A Bridge to the Future*, Kenedi explains that "the title symbolizes the hopefulness of immigrants from Hungary who travelled to a new continent, replacing their country of birth with a new one that offered freedom and democracy."

She was one of them. And so was I.

The 1956 Hungarian Revolution - some call it the Uprising - began on the afternoon of October 23 as a crowd of at least 20,000 demonstrators assembled in central Budapest. Starting as a peaceful demonstration it quickly turned very bloody indeed. I had just turned six in the Western Hungarian city of Szombathely.

Descriptions drawn partly from a 1957 UN General Assembly report paint a complicated picture of the compelling events which led up to and then followed it. Here's a much-simplified snapshot.

Students and writers joined forces to voice their grievances levelled against the hardline Stalinist government of the Hungarian People's Republic. The crowd's initial goal was the public square adjacent to the statue of József Bem, a 19th-century military figure, a hero for both Poles and Hungarians. There, Péter Veres, the president of the Hungarian Writers' Union, read a 16-point manifesto to the crowd, challenging the current national regime on several fronts.

By the evening of October 23 the crowds swelled by a factor of ten when the students joined other Budapesters in the large parliament-building plaza on the opposite shore of the Danube. One group of demonstrators in the city's Hero Square toppled and broke up the imposing bronze statue of Stalin, a potent symbol of oppression and occupation. They left only its metal boots in which the Hungarian flag was planted. A larger group was fired upon at the national radio station by the State Security Police (ÁVO) resulting in numerous demonstrator deaths.

That October day's momentous events marked the start of the 1956 Hungarian Revolution. As its news spread, further demonstrations and armed conflict erupted in the capital and flashed throughout the country. Within days the existing government fell and a new one was formed. Within the week Soviet troops withdrew just outside the country's borders. For a few heady days a democratic and independent country seemed within the grasp, at least in the imagination of many hopeful Hungarians.

Beginning on November 3, however, multiple Soviet armed divisions began their return to Budapest and other major Hungarian centres with the aim of swiftly destroying the Revolution and installing a government under Moscow's control. Armed Hungarian resistance was extirpated by November 10. Records indicate that over 2,500 Hungarians and 700 Soviet troops were killed in the conflict, and 200,000 Hungarians subsequently fled the county as refugees. (Most fled through Austria, as did my family. It's a route retraced by recent Syrian and other refugees.)

This fall marks the 60th anniversary of those difficult events. For decades public discussion about the Revolution was suppressed in Hungary. October 23, the date marking the start of the 1956 Revolution, is a national holiday today in Hungary.

Mary Kenedi

Kenedi's motivation for organizing the concerts is multi-layered, musical and social. Her overall musical aim, she says, is "to educate people about the high quality of Hungarian compositions, and to help audiences get past the knee-jerk reaction of fear on hearing the names of 20th century composers."

But her personal background also plays strongly into things: "I also hope to inspire the descendants of the 1956 immigrants to keep in touch with their rich cultural heritage," she says, using her own life experience to illustrate her point. "I emigrated from Hungary to Canada with my family...after the Hungarian Uprising. In Toronto I studied piano with Mona Bates and Pierre Souvairan. Then I returned to Hungary where I worked directly with students of Béla Bartók, followed by a year of studies at the Liszt Academy," she adds. "Returning to Toronto, I received my master's degree in music at the University of Toronto and made my New York recital debut at Carnegie Hall."

The musical exodus: Just like everyone else, Hungarian musicians were caught up in the post-Revolution maelstrom. Like his composer friend and colleague György Ligeti, the multiple-award winning Hungarian composer of contemporary classical music György Kurtág (b. 1926) also fled his homeland after the sad outcome of the 1956 Revolution became evident.

Both in terms of general impact and Canada's musical community the events of 1956 had immediate, as well as long-term, resonances here too. In 2010 the Historic Sites and Monuments Board of the Canadian government declared the "Historical Significance of the Refugees of the 1956 Hungarian Revolution," stating that more than 37,500 Hungarians were admitted into the county during the period between late 1956 and the end of 1957, observing further that "Hungarian refugees themselves, generally young and highly qualified when they arrived, contributed significantly to Canadian society, particularly to its cultural diversity and to the national economy by contributing their skills to the country's workforce....This has in turn contributed significantly to the creation of an open, tolerant and culturally diverse society, which remains a source of pride to us all."

Putting those 1950s immigration figures into the current context, the Canada 2011 Census indicates that 316,765 Canadians claim Hungarian ancestry. Internationally, Canada ranks fourth among the countries of the Hungarian diaspora.

The tsumani of immigration following on the heels of the 1956 Hungarian Revolution, my own family among them, included many musicians, music teachers and university students. Settling mainly in the largest Canadian cities, in a few years they had begun to establish themselves musically in their new country.

The celebrated Hungarian composer, ethnomusicologist and music educator Zoltán Kodály visited Canada in 1964, and again in 1966, when he gave the MacMillan Lectures at the University of Toronto, where he was also awarded an honorary doctorate. His visits were

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Kati Ilona Agócs

facilitated by his former student George Zaduban (1931-2003), a music teacher, conductor, organist and composer-arranger who, in 1960 had founded a choir mainly comprised of recently arrived Hungarians in Toronto, the Kodály Chorus. A folk-dance group was added soon afterwards and thus the Kodály Ensemble was born. Periodically the group would be supplemented by an orchestra, and it mounted ambitious performances involving over a hundred performers in major Toronto venues. As a teenager in the late 1960s I sang tenor with the Chorus for a season or two, including, as I recall, singing in the Kodály Chorus on its tour to Cleveland, Ohio.

The Hungarian music educator and composer, Thomas LeGrady, also immigrated to Canada in 1956, initially settling in Montreal where he taught solfège and orchestration at Loyola College and elsewhere. Another Kodály student, the conductor, composer, pianist and teacher Tibor Polgar (1907-1993) made Toronto his home. He taught for years at the University of Toronto and at York University while scoring feature and documentary films, plus CBC radio and TV soundtracks, often employing Hungarian idioms in his compositions.

And beyond these examples of first generation 1956 Hungarian emigrants who continued their careers in Canada, the influence of the events of 1956 continues to echo among second generation Canadian musicians as well. A good example is the multi-Grammy Award-winning songwriter-singer Alanis Morissette (b. 1974). Her father is French Canadian while her mother fled Hungary with her family after the 1956 Revolution. Another is Kati Ilona Agócs (b. 1975) the successful midcareer Canadian composer of contemporary classical music and faculty member at the New England Conservatory of Music. Agócs grew up in Southwestern Ontario, where her Hungarian father eventually settled after leaving Hungary in the wake of the 1956 events.

As for Mary Kenedi, her sense of mission and allegiance has broadened over the years into an avid advocacy of 20th-century Canadian composers as well as of Hungarians; in 1993 Kenedi organised and performed an 80th birthday concert for the eminent Toronto composer John Weinzweig (1913-2006). It was nationally broadcast on CBC radio and released as a Centrediscs CD.

BO HUANG

Krisztina Szabó

Pursuing a career-long commitment to the music of Bartók, Kenedi notes with enthusiasm that "one of my most memorable concerts was the solo recital I gave at the Bartók Memorial House in Budapest. Last November I performed a program at the Hungarian Embassy in Ottawa to commemorate the 70th anniversary of Bartók's death. As for albums, I've issued two recordings of Bartók's music, [Zoltan] Kodály's complete piano works, in addition to three all-Canadian CDs."

Reflecting the contribution: I asked Kenedi about the contributions of Hungarian musicians who made Canada their home in the wake of the 1956 Revolution. She was quick with her reply. "For such a small country, Hungary has produced a multitude of talented people in all walks of life, but to be immodest, particularly in the arts. Composers, instrumental and vocal soloists, chamber musicians and orchestral players are all represented. Check members of any orchestra and Hungarian names keep popping up. The vitality and wonderful training of these artists who came to Canada made an enormous difference in our musical landscape."

The November "Bridge to the Future" concert program is true to its name: "It will have three Kodály songs sung by wonderful mezzo-soprano and actress Krisztina Szabó. She's a no-brainer since I really respect her talent...as well as her sense of humour! We'll have Dohnányi's *Trio Op. 10*, Kodály's *Piano Sonata Op. 4* and his very significant *Cello Sonata Op. 8*, a work full of references to Hungarian folk music. I am playing Liszt's *Les jeux d'eaux à la Villa d'Este*, and of course some Bartók: *Three Hungarian Folksongs from the Csik District*, *Fifteen Hungarian Peasant Songs*, and *Romanian Dance Op. 8a* among several other of his works for piano solo. Operetta arias by Hungarian composers Lehár and Kálmán will provide a lighter touch to close our evening."

Will these concerts be of interest to non-Hungarian Canadians? I ask. Kenedi responds by talking about the innate power and universality of folk music: "While it's a broad generalization, [I feel] folk music is based on the everyday lives...of ethnic groups and thus communicates on an even more gut level than through-composed music does. It attracts the sympathy and empathy of listeners, even though they may not share those same ethnic roots."

As for her own future plans, they speak to a balanced identity. "I'm working on arranging performances of two pieces I have commissioned, a choral fantasy by Abigail Richardson, and a concerto for piano, percussion and strings by Kevin Lau, both younger-generation Canadian composers. I do get sidetracked into works that do not fit into either Hungarian or Canadian composer categories. An example is my 2013 Naxos CD of the chamber music of Nino Rota. I enjoy performing less-known repertoire."

Her hope is that these concerts will provide an opportunity for others to look back with similar clarity, in order to move confidently ahead.

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

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Sir Simon Rattle Master Carver

PAUL ENNIS

When Sir Simon Rattle – who brings the Berlin Philharmonic Orchestra (BPO) to Roy Thomson Hall for two concerts in November – was two years old, he showed his rhythmic talent by beating in time while his father played Gershwin songs on the piano. Born in Liverpool in 1955, he quoted his more famous fellow Liverpudlians when he announced in 2013 that he would cease his post as chief conductor and artistic director of the BPO in 2018. "It is impossible not to think of the Beatles' question, 'Will you still need me...when I'm 64?' and I am sure that then it will be time for somebody else to take on the magnificent challenge that is the Berliner Philharmoniker." Two years later, he was appointed music director of the London Symphony Orchestra.

Rattle grew up "an absolute musical monomaniac," in his words, not far from Penny Lane. According to the BPO website, his father, the manager of an import and export company and later a teacher, was an enthusiastic jazz fan and an excellent pianist. His mother, also an excellent pianist, ran a music shop before her marriage. Both parents supported their son in his studies of percussion, piano and violin. At seven he read Hector Berlioz's *Treatise on Instrumentation*; and from an early age was interested in the music of the 20th century.

Christopher Ford called the 21-year-old Rattle, in a 1976 article in *The Guardian*, "a precocious and versatile musician as a boy in his native Liverpool." The British musical polymath Fritz Spiegl gave him his first professional job at 13, playing timpani in Handel's *Fireworks Music*. His reputation as a percussionist and pianist was growing but a year later he decided that "what he really had to do was conduct."

At the age of 16 he entered the Royal Academy of Music. "I went there as a pianist and a percussionist, trying to make it as clear as possible that I wanted to carve. You're not supposed to carve until your second year, but one has to make opportunities. By the time I got out I had conducted a lot of operas, and even more bits of operas." He had also given performances which continued to be talked about, according to Ford, of two of Mahler's biggest symphonies. In the year before going to the Academy he had played in the National Youth Orchestra, where he met and worked with Pierre Boulez.

"Boulez really was a 'formative experience,'" Rattle told Ford. "I then went through a terrible Boulez patch, trying to conduct like him ... For me the greatest musical influence among all the conductors is Furtwängler."

A quarter century later, Rattle followed in Furtwängler's footsteps in Berlin. In a recent *Presto Classical* interview, Rattle described Furtwängler's approach as "a typical composer's way of looking: very free, very mystical, extraordinary in another way. ... To try to reproduce a Furtwängler performance now would be postmodern. There are atmospheres and a grasp of the overall structure which is almost unearthly. He had such a grasp of this, that he could improvise - particularly with his orchestra that he knew so well - in a manner whereby he could go anywhere without losing the basic shape of a piece."

Rattle brings the BPO, one of the world's great orchestras, to RTH for two distinctively different concerts. The first – on November 15 – will open with Boulez's *Éclat*. That's just an *amuse bouche* for Mahler's mercurial, kaleidoscopic *Symphony No.7* which will follow. Mahler has been at the centre of Rattle's conducting life forever. He made his BPO debut in November 1987 conducting Mahler's *Symphony No.6* and his first concert as chief conductor, September 2002, included Mahler's *Symphony No.5*.

The November 16 program juxtaposes the Second Viennese School of Schoenberg (*Five Pieces for Orchestra*), Berg (*Six Pieces for Orchestra*) and Webern (*Three Pieces for Orchestra*) with Brahms' idyllic *Symphony No.2*. Schoenberg regarded Brahms highly and analyzed his music when he taught composition, calling him "the progressive" who paved the way for the future of music. Don't miss this unique opportunity to hear some of the best musicians on the planet.

MONIKA RITTERSHAUS

Sir Simon Rattle

Stephen Prutsman at Mooredale. American pianist Stephen Prutsman's impeccable classical credentials include studying with Leon Fleisher who used Prutsman's arrangement of Jerome Kern's *All the Things You Are* on his 2014 Bridge Records solo piano CD. Prutsman brings his fascinating "Bach and Forth" program to Mooredale Concerts December 4. The program is little changed since its December 2010 NYC debut. It links 11 preludes and fugues from *Book II* of Bach's *Well-Tempered Clavier* and *Gavottes I* and *II* from the *English Suite No.6* with works by Rameau, Beethoven, Wagner/Liszt, Debussy and Schoenberg in its first half and arrangements of compositions by Yes, Charlie Parker, gospel singer Walter Hawkins,

traditional Rwandan and Uzbek folk songs and Carnatic music by Purandara Dasa after intermission.

"I've found that the music of Bach, more than any other composer, can be paired with anything," Prutsman told Ken Bullock of *San Francisco Classical Voice* on July 5, 2011. "Brahms, say, and Latin music don't work that well together. With Bach as the anchor, we'll not only hear music not ordinarily represented on the concert stage, but also hear Bach differently, finding in the musics different harmonies, swing rhythms, improvisation, and – as in both Baroque and Charlie Parker – a delight in ornamentation. This isn't a puzzle gimmick. There's an infinite number of relationships in the music I'm still finding out about. If there's a philosophy for this program, it's that relationships are the thing!"

Lang Lang at Koerner Hall, October 18.

LISA SAKULENSKY

Prutsman's varied musical upbringing began when he was four and included accompanying his amateur musician father and family friends singing classics of the American Songbook. Later, he augmented his classical studies with gigs in local restaurants and cocktail music in bars. He dabbled in progressive rock but his worldview opened considerably after he moved to San Francisco and started arranging for the Kronos Quartet in the 1990s, which led to his exploration of the relationships between types of music from various traditions.

"It came about because of David Harrington's [violinist founder of Kronos] interest in all things musical. We'd just dive in – say, transcribe an African piece, what we'd call a 'take-down.'...Notating microtonal music, you have to know where the pitches lie, and so you learn the musical language, little by little. This was the link between those other musics and European art music, classical music."

He spoke to Fred Child for *In Studio* on October 4, 2013, about his wide-ranging repertoire and his goal of freedom and openness in the moment. "Classical musicians will improvise with phrasing, dynamic contour and articulation," he said, before talking about hearing relationships in music all the time. "I think some of the truths sung by an indigenous group in the Andes are the exact same truths that Beethoven came to when he wrote [*Op.*] *132*. Of course, they're very different languages but they're the same truth. I recognize that and I want to participate in that."

New York Times critic Anthony Tommasini summed up Prutsman's Alice Tully Hall concert back in 2010: "Such a program could have been gimmicky. But the musical connections Mr. Prutsman made were so intriguing, and his playing so earnest and sensitive, that you never doubted the integrity of this musical adventure." It should be a fascinating Sunday afternoon December 4, in Walter Hall.

Christophe Coin at Tafelmusik. French cellist and gamba player Christophe Coin is one of the leaders of the early-music movement, having studied with Nikolaus Harnoncourt and Jordi Savall before joining the Academy of Ancient Music and forming the Quatuor Mosaïques in the mid-1980s. During the first week of October, Toronto got a chance to experience the strength and subtlety of his tone colour and exemplary musicianship in a series of concerts featuring cello concertos by Boccherini and Haydn which reflected his particular interest in music of the late-18th century. At the midpoint of his visit, Coin gave a revelatory masterclass, which I also attended, to five seasoned musicians, in Jeanne Lamon Hall.

He was a fount of very precise technical pointers: when to use as much as possible of the bow; how to emphasize harmony in a Bach cello suite transposed for viola or intervals in a Boccherini sonata; suggestions as to playing an allegro faster with more energy rather than playing too dry dynamically; advising not to be academic but instead to be more open and relaxed; getting a warmer tone quality by trilling not on the open string. He was understated but direct, very detail oriented, with the constant aim of creating a more musical performance. And to underline the independent thinking he encouraged, he would sometimes simply say, "It was just a suggestion."

Lang Lang at Koerner Hall. Lang Lang, at 34, is a musical conjurer whose unbounded showmanship is fused with unerring musicianship and technique that strains credibility. He is a man 40 million Chinese piano students look up to as a role model and, as of October 18, the latest Honorary Fellow of the Royal Conservatory of Music (Sir Andrew Davis, Leon Fleisher, Oscar Peterson and The Tragically Hip are some of the others). Since 2015, The Royal Conservatory has worked with Lang Lang to transform young lives through classical music; the curriculum of The Royal Conservatory is the basis of the Lang Lang International Music Foundation's public school program. Lang Lang received the honour at intermission of the RCM's sold-out gala concert at Koerner Hall.

Debussy's *Ballade slave* was a spellbinding slow shimmer with Lang Lang fusing passion and pianissimo. He heightened the dramatics in Liszt's *Piano Sonata in B Minor* teasing out its languid nature which he played off against the darkness of its insistent main theme. Bubbles of limpid notes seemed to cascade into unburst clusters as the pianist balanced moments of sincere tenderness with his gleeful delight over his own technical prowess. Albéniz's *Suite española No.1* followed the mid-concert ceremony, idiomatic and evocative of Spanish landscape and culture. Under tight control that appeared to be effortless, Lang Lang's pellucid playing dripped with tonal colour. The familiar *Asturias (Leyenda)* with its repetitive flamenco rhythm was a magnificent spectacle. Granados' *Quejas, o la maja y el ruiseñor* was sensitive, beautifully played. Manuel de Falla's *Danza ritual del fuego* from *El amor brujo* was familiar and accessible with Lang Lang slicing and dicing the music for the pleasure of all. It was an event that defied limits. Unmissable.

Music Toronto. Named after the famed Acadian violinist, the Quatuor Arthur-LeBlanc – quartet-in-residence at Université Laval in Quebec City – returns to Music Toronto November 10 for the seventh time in a compelling program consisting of Haydn's *String Quartet Op.77 No.1*, Bartók's *String Quartet No.4* and Beethoven's immortal *String Quartet Op.59 No.3 "Razumovsky."* And on November 15 Danny Driver, one of Britain's most respected and versatile pianists and, like Marc-André Hamelin, Stephen Hough, Steven Osborne and Angela Hewitt, a Hyperion Records artist, makes his Toronto debut. Driver, a direct descendant of the 18th-century Jewish mystic, the Baal Shem Tov, will perform Bach, Schumann, Balakirev, Rachmaninoff and Prokofiev.

TSO. The TSO's Decades Project continues November 2, 3, and 5 with an infectious serving of the Roaring 20s: Milhaud's jazzy concoction *La création du monde*; Jon Kimura Parker in Prokofiev's exuberant, droll and poetic *Piano Concerto No.3*; Shostakovich's youthful masterwork *Symphony No.1*; all led by up-and-coming American conductor James Gaffigan. The following week, November 9 and 11, the project rides high with concertmaster Jonathan Crow taking centre stage in Vaughan Williams' sublime *The Lark Ascending*; principal violist Teng Li performs Walton's *Viola Concerto*; Peter Oundjian's sure hand is in control of Sibelius' remarkable one-movement *Symphony No.7* and Ravel's immortal *Boléro*.

Later in the month, Italian pianist Stefano Bollani brings his jazz sensibility to Ravel's *Piano Concerto in G*, November 17 and 19; at the same concert LSO principal guest conductor Gianandrea Noseda (soon to be music director of the National Symphony Orchestra in Washington) takes charge of Saint-Saëns' *Symphony No.3* and its

prominent use of the organ. The Klieg lights will be on Itzhak Perlman November 22, as the violin virtuoso turns his warm persona to themes from *Casablanca*, *Cinema Paradiso*, *Out of Africa* and *Schindler's List*. In an inspired piece of programming, Peter Oundjian then leads the TSO in Beethoven's *Symphony No.7*, one of the most widely heard pieces in movie soundtrack history. Its *Allegretto* (second movement) alone has appeared in more than two dozen films, from Edgar G. Ulmer's 1934 classic *The Black Cat* to Oscar-winner *The King's Speech*.

Magisterra Soloists. String ensemble Magisterra Soloists, having dipped their collective toes in Toronto's waters with a Gallery 345 appearance in October, return home to London, Ontario, November 5 with "From Rio, with Love," their first fundraising concert and silent auction at the Hassan Law Community Gallery. Along with Mendelssohn's brilliant *Octet for Strings Op.20*, the ensemble will showcase selections of Brazilian popular music in the wake of their recent two-week tour of Brazil. One week later, November 12, "A Concert from the Balkans" in the Chapel at Windermere on the Mount (1486 Richmond St., London) includes works by Hans Gál (*Five Intermezzi* for string quartet), Bela Bartók (*Duos* for two violins) and Rudolf Matz (*Andante e Allegro* for four violins), alongside Mendelssohn's *Octet*. From Gál's intensely personal and Romantic musical language to Bartók's joyfully folkloric violin transcriptions, it's music that was shaped by the highly diverse cultural and political influences of early 20th-century southeastern Europe.

QUICK PICKS

Nov 3, 4, 5: Pianist Andrew Burashko, artistic director of the Art of Time Ensemble, shows his programming acumen in "That's Not Funny" where he unites the music of funnymen Franz Joseph Haydn, trumpeter/bandleader Spike Jones and satirist/songwriter Tom Lehrer.

Nov 6: Pocket Concerts: Founding member of the critically acclaimed Linden String Quartet, Catherine Cosbey, Cecilia String Quartet first violinist, Min-Jeong Koh, founder and artistic director of Pocket Concerts, violist Rory McLeod, and cellist Amy Laing perform selections from Mendelssohn's *String Quartet Op.44 No.1*, Schubert's engaging *Quartettsatz* and Haydn's exquisite *String Quartet Op.76 No.4 "Sunrise."*

Nov 9: The violin-piano Duo Concertante bring their high standards to the music of Haydn, Dallapiccola, Brahms and Franck in their concert presented by the Kitchener-Waterloo Chamber Music Society. **Nov 13:** K-WCMS' next presentation, the unusual combination of guitar and flute known as Duo Cavatina, ranges from Bach and Sor to Takemitsu and Piazzolla. **Nov 18:** The outstanding series continues with Sono Luminus recording artist, Boston-based pianist Michael Lewin in a program that moves from early Beethoven to the exoticism of Ginastera, Lecouna and Nazareth before settling into the more familiar Chopin's *Sonata No.3* and Liszt's *Mephisto Waltz*.

Nov 10: The Royal Conservatory presents "Generation Next," a concert of risings stars – pianists Alexander Seredenko, Tony Yike Yang and Charles Richard-Hamelin; cello phenom Stéphane Tétreault (whose Koerner Hall debut in April 2015 with Yannick Nézet-Séguin and Orchestre Métropolitain still resonates); and mezzo Emily D'Angelo. **Nov 13:** Glenn Gould School dean, James Anagnoson, and his piano partner, Leslie Kinton, celebrate their 40th anniversary as Anagnoson & Kinton with a concert in Mazzoleni Hall of works by Brahms, Pierre Gallant, Poulenc and Dvořák topped by Bartók's seminal *Music for Two Pianos and Percussion* (the duo is joined by TSO principal timpanists David Kent and TSO principal percussionist John Rudolph). **Dec 4:** Stewart Goodyear's prodigious program at Koerner Hall includes Bach's *Partita No.5*, Beethoven's *Sonata No.32 Op.111*, Chopin's *Ballade No.4*, selections from Tchaikovsky's *The Nutcracker* and the world premiere of Goodyear's own *Acabris! Acabras! Acabram!*

Nov 11: At Gallery 345. Mikolaj Warszynski (whose newest CD is reviewed by Alex Baran in this month's Keyed In column) is joined by fellow pianist Zuzana Simurdova in two of Dvořák's beguiling *Legends* and later in an arrangement of Liszt's triumphal *Les Préludes*. In between, each takes solo turns with Simurdova playing music by Fišer, Smetana and Janáček's haunting *In the Mists* with Warszynski performing five of Liszt's most popular pieces. **Nov 23:** Nocturnes in the City also presents Warszynski and Simurdova in works by Chopin, Fisher and Schumann.

Nov 11: Silver medalist at the 2015 International Chopin Piano Competition, Charles Richard-Hamelin lights up the Aurora Cultural Centre with an all-Chopin program. **Nov. 27:** Hamelin is the soloist in Chopin's *Piano Concerto No.1* accompanied by the Niagara Symphony Orchestra conducted by Bradley Thachuk.

Nov 13: Chamber Music Hamilton presents the versatile New Zealand String Quartet performing Haydn, Grieg and two works by their countrymen, Jack Body and Gareth Farr.

Nov 13: Amici Chamber Ensemble, augmented by Russian violinist Ilya Kaler and Russian accordionist Alexander Sevastian, perform music by Rachmaninoff, Gubaidulina, Stravinsky, Arensky and Ustvolskaya in an intriguing program dubbed "Mother Russian: Rebels and Exiles."

Nov 24: The venerable Women's Musical Club of Toronto's latest concert showcases the talents of Boston Symphony principal horn, James Sommerville, violinist Scott St. John and pianist Peter Longworth in 20th-century French recital works and trios by Brahms and Vivian Fung.

Nov 25: TSO concertmaster Jonathan Crow goes west to perform Bruch's *Violin Concerto No.1* with the Etobicoke Philharmonic Orchestra.

Nov 26: Iconic composer Philip Glass will be awarded the 11th Glenn Gould Prize at an exclusive concert in his honour in Ottawa as the NAC Orchestra led by Dennis Russell Davies performs Glass' works for chamber ensemble, solo piano and his *Symphony No.2*.

Dec 5: Bassoonist extraordinaire Nadina Mackie Jackson continues her Bassoon Out Loud series with sonatas by Prokofiev and Skalkottas, ably assisted by pianist Stephan Sylvestre.

Paul Ennis is the managing editor of The WholeNote.

In the Key of Dedication Major

ORI DAGAN

On November 8, my vote goes to Dave Young, for two reasons. First, that Tuesday evening will be the night that the legendary Canadian bassist/composer celebrates the release of his new recording *This Way Up*. Second, the release takes place at Jazz Bistro, which has another reason to celebrate: namely the fact that Sybil Walker, who for 15 years ran the Top o' the Senator jazz club (1990-2005) and has been the general manager of Jazz Bistro since its doors opened in 2013, has been announced as this year's recipient of the Ken Page Memorial Trust Lifetime Achievement Award

Sheila Jordan (left) and Sybil Walker.

Anne Page, founder of the KPMT elaborates: "Sybil's versatile career in the restaurant and hospitality business has spanned several decades during which she has become a devoted and respected member of Toronto's jazz community. Sharing her creative expertise and extensive knowledge of the music, she has donned the roles of program director, general manager and presenter of both Canadian and international artists at the city's top jazz clubs, festivals and restaurants. As one of our unsung heroes, Sybil is a most worthy recipient of this award."

Among the hundreds of artists Walker presented in the heyday of the Top o' the Senator were Bill Evans, Joe Pass, Dexter Gordon, Shirley Horn, Blossom Dearie, Betty Carter, Jimmy Smith, Lou Donaldson, Ray Brown, Terence Blanchard, Christian McBride, Russell Malone and a budding Diana Krall, whose career she greatly aided. Yet to those in the Toronto jazz community, Walker is known not just as the booker of international talent, but as a loyal supporter of the jazz scene. For decades she has been an advocate for live music, ensuring that musicians get paid fairly and that audiences listen. To illustrate just how much she means to Toronto musicians, I asked two of her favourites for some words.

"Huge congratulations to Sybil Walker on this award," said multi-instrumentalist Don Thompson. "She has been a major force in Toronto's jazz scene for many years. A lot of great music happened because of her hard work and dedication, and the rest of us owe her a huge thank you." Bassist Neil Swainson had the following to add: "So many musicians rely – whether they know or acknowledge it or not – on a very few equally dedicated individuals, for an outlet for their talents. Without these few, there would be no flourishing jazz scene in this city. Sybil Walker has for the last 20 years, given as much to this music as we have."

Sybil Walker's award will be presented at The Old Mill Dining Room at the Ken Page Memorial Trust Fundraising Gala on November 17. The gala will feature an all-star team of musicians – jazzmen, if you will, since no women were selected – billed as the finest masters on the international jazz party circuit. They are Terry Clarke, drums; Alastair Kay, trombone; Jon-Erik Kellso, cornet; John MacLeod, trumpet; John MacMurchy, clarinet and saxophones; Mike Murley, tenor saxophone; Ken Peplowski, clarinet; Russ Phillips, trombone; Reg Schwager, guitar; Neil Swainson, bass; Rossano Sportiello, piano; Don Thompson, vibes/piano; and Warren Vaché, cornet.

Now back to Dave Young (who I had the privilege of interviewing, on the fly, a couple of weeks back at The Rex). To see him live is to witness a soulful player, as well as an incredibly efficient technician. Those fingers. Gigantic yet graceful, with a swinging way of walking quartet notes that will knock you out.

As bandleader, Young's arrangements are clear and accessible, and as a trustworthy captain he navigates the ship effortlessly. Also on board that night were some of this country's very best: Kevin Turcotte on trumpet, Perry White on saxes, Terry Clarke on drums and Gary Williamson on piano. As Young says, "You're only as good as the musicians you play with."

Young was born in Winnipeg in 1940 and showed musical promise early on. Before long a young, ambitious Young started out playing the violin, switching to the guitar for five years in his teens. "There were a lot of very good guitar players in Winnipeg, including, of course, Lenny Breau. Then, I didn't exactly give up the guitar but I took up the bass. Actually I was playing guitar in a dance band when the leader said, if you want to keep this gig, I'm firing the bassist, so come back with a bass. The bandleader was an old buddy of mine named Vic Davies, in the late 50s, probably 1956 or 1957. So I went out and bought a bass and came in the next week with a bass! (laughs)."

Young famously toured with Oscar Peterson for a few good decades, and also enjoyed symphonic work as principal double bassist for the

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Edmonton and Winnipeg Symphony Orchestras and the Hamilton Philharmonic.

As a master of both classical and jazz music, he observes that they are entirely different artistic experiences:

"Playing either one of those disciplines is pretty demanding, so when you're playing one you kind of have to divorce yourself from the other. Especially when you're playing in the classical setting. The phrasing and the sound is quite different, and obviously there's no amplification. You get there and you have to read!"

Young decided to leave the Winnipeg Symphony Orchestra for the irresistible offer of touring with Oscar Peterson.

"I met Oscar in Banff in 1974, it was the very first Banff summer school program for jazz. This was organized by Phil Nimmons and he invited us both; that's how we met. When I got the offer to work with him I said, 'Who's in the band?' The lady said, 'There's you and Oscar. It's a duo for six months.' My first engagement was four weeks in Japan, 1975, and it was my first time there. I remember that it was relentless. We seldom had a day off. We were always on trains going here and there."

Summarizing his new recording: "The music is in the hard bop, East Coast jazz tradition, with a few standards. As for the originals, I'm inspired by the writing of Cedar Walton, one of my favourite pianists, as well as by the great Joe Henderson. Also by a guy named Marcus Belgrave, who just left us recently. He was a trumpet player from Detroit. And Freddie Hubbard has always figured big in terms of composition. I play a lot of tunes by these guys and they inspire my own writing."

Dave Young

At 76, Young remains one of the shining diamonds of the local scene. A decade ago he was inducted as an Officer into the Order of Canada, tonight he is playing The Rex Hotel on a Wednesday evening, probably for 100 bucks and change. There are fewer gigs than there used to be, and more competition. So, what has kept him motivated to continue creating all these years?

"You keep motivated by hoping that you'll play better tomorrow or next week. That's the whole carrot that's dangling in front of you. I can play better, improvise better, get a better sound, that's what keeps me going."

Here's to timeless music; to endless commitment and invaluable dedication; to jazz heroes and heroines alike.

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

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Musical Tales and Explorations

WENDALYN BARTLEY

It should come as no surprise, since we are well into the current concert season, that the month of November is overflowing with a wide-ranging assortment of new music activity. My focus for this month is to give the reader an overview of all that is on tap for those curious about the latest sounds emerging from live and practising composers and performers of new music. I'll begin this overview with two of the newer presenters on the scene: Spectrum Music and the Thin Edge New Music Collective.

Nicole Lizée

MURRAY LIGHTBURN

Spectrum Music's concerts are distinctive in the way in which they incorporate fascinating and unusual research and scholarship encompassing a wild variety of topics. Often they include panel discussions featuring noted scholars and authors related to the topic at hand. Their November 12 concert, *Tales from the Deep Blue*, will focus on research that has been undertaken to better understand better the mysteries of the ocean. Apparently, scientists have finer maps of Mars than of the ocean that covers 70 percent of this planet. The music that has been created by the Spectrum composers and performed by the eclectic Shaw Street Collective encompasses such topics as some of the ocean's most extraordinary species, unusual geographic features and lost historical artifacts. The concert will also feature a new work by koto-playing indie singer-songwriter Jessica Stuart.

Thin Edge New Music Collective's concert *Balancing on the Edge* is an out-of-the-box adventure pairing new music with leading edge circus performers. This daring combination is a metaphor for the ways in which globally we are perched on the edge of survival and evolution. Musically, the program will feature compositions by Cage, Xenakis, David Lang, Nicole Lizée and world premieres by Scott Rubin and Nick Storring. The event will feature special guest DJ P-Love and ten circus performers, with three opportunities to see and hear the spectacle on November 18 and 19. Added to the mix will be lightning design, live projections and video.

Firsts of the season:

Nicole Lizée's music receives another performance this month as part of Continuum Music's first concert of the season on November 13. *RavAGE*, is a celebration of music by composers who drive current technology to the edge, often resorting to inventing new software or hardware to assist them in their creative expression. Lizée's piece, *Colliding Galaxies: Colour and Tones*, will be remounted from Continuum's 2015 Collide project as part of this concert. Other works include a piece by composer Pierre Jodlowksi and artist Pascal Baltazar of France who combine video and instrumental music while Poland's Jagoda Szmytka creates a retro-futuristic video game interface in performance with the Continuum ensemble. Other works by Christopher Mayo and James O'Callaghan fill out the program.

Arraymusic's concert on December 3 marks the first Array Ensemble concert curated by new artistic director, Martin Arnold, and brings together the music of various composers that Arraymusic will be collaborating with over the next few years. And yes, once again, Lizée's name appears on the program, which also includes solo, duet and ensemble works by Canadian composers Cassandra Miller, André Cormier and John Abram, along with UK composers Joanna Baillie and Laurence Crane.

The first Emergents concert of the season at the Music Gallery, will happen on November 17. Curator Chelsea Shanoff has paired Wapiti, a Montreal-based piano and violin duo, with the trio Völur. Wapiti will perform works by Bolivian, Argentinian, American and German composers, including a work by Morton Feldman, and a world premiere by German composer Nicolaus Huber written specifically for them. Völur combines the sounds of bass, voice, violin and drums to create hypnotic tapestries of melodies, noise and silence. It promises to be an otherworldly evening of song, sound and chant.

And, finally among these "firsts," the Evergreen Club Contemporary Gamelan will perform their first concert of the season on December 3 and their first concert ever at the Aga Khan Museum. On the program are three works composed by contemporary Indonesian composers – Nano Suratno, Burhan Sukarma, and Ade Suparman as well as *Ibu Trish* by Lou Harrison and *Rainforest* by Canadian composer Paul Intson. Several of the works are arrangements by members of the Evergreen Club for the unique instrumentation of their gamelan.

New Music Concerts is bringing in the wind quintet Slowind from Slovenia for their concert on December 2. This ensemble was established 22 years ago and has become the most active new music ensemble in Slovenia. They are adamant performers of contemporary music, encouraging a younger generation of Slovenian composers through commissioning and performance. In their NMC program, they will performs works by composers

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from Denmark, Italy, Slovenia, Japan and *Folia*, a work by Toronto's own Robert Aitken, written in 1981. The concert will also include NMC's annual tribute to Elliott Carter.

Rarely heard: Two different events featuring outstanding vocal performers offer an opportunity to experience new music that is rarely heard. Music Toronto's concert on December 1 will feature acclaimed Acadian soprano Suzie LeBlanc in an evening of music focused on the poetry of Pultizer Prize winner Elizabeth Bishop, who lived from 1911 to 1979. Many of the pieces on the program also appear on the CD *I Am in Need of Music* released in 2013, and includes compositions by Canadians Alasdair MacLean, John Plant and Emily Doolittle. World premieres by British composer Ivan Moody and Canadian Peter Togni will round out the program.

Völur

And the free noon-hour Canadian Opera Company's Vocal Series will present the composition *Ayre*, a song cycle by the Argentinean-born composer Osvaldo Golijov and performed by Miriam Khalil on November 10. This music promises to mesmerize, as the composer has woven together influences from Arabic, Hebrew, Sardinian, and Sephardic traditions.

Esprit: The Esprit Orchestra concert on November 20 has a curious title – "m'M." This is also the title of the composition by Philippe Leroux (Canada/France) that will be performed in the program. It's a concerto grosso, with the "m" representing the little orchestra and "M" the big orchestra. Canadian Zosha Di Castri's piece *Alba* conjures the atmosphere of a winter dawn on the Prairies in northern Alberta. This sense of the mysteries of nature is also what we will hear in George Crumb's work *A Haunted Landscape*, written in 1984. The featured performer of the evening, cellist Joseph Johnson will also take on the French composer Marc-André Dalbavie's *Concerto for Cello and Orchestra*. Another opportunity to hear the music of Philippe Leroux will be at the COC's Chamber Music Series free noon-hour program on November 22 featuring the McGill University's Contemporary Music Ensemble. Leroux's work *Extended Apocalypsis* will be heard along with two other pieces – *Division* by Franck Bedrossian, who studied with Leroux at IRCAM and *Project miroirs* by Sean Ferguson, dean of McGill's Schulich School of Music. Leroux currently teaches composition at McGill.

Micro-Ritmia: On November 20, Mexican composer Ernesto Martinez and his group Micro-Ritmia will be performing at the Music Gallery. His music is a blend of various influences, including the player-piano works of Conlon Nancarrow, whom he met in his younger years, Balinese Gamelan techniques and Mexican folk traditions. The ensemble performs on piano, marimba and altered guitars using complex hocketing techniques in this, their Canadian debut. Also on the program is Taktus, a Toronto-based group who reenvision minimalist and electroacoustic music for the marimba.

WU: If you are longing for a musical experience of sustained quiet and slow-moving gestures, then listening to the hour-long work *WU* by Victoria-based composer Rudolf Komorous is the perfect answer. Performed by the virtuosic pianist Eve Egoyan in the intimate setting of her own studio, this masterwork promises the type of experience one could have while waiting for a cherry tree blossom to fall...or not. The concept of Wu is from the Zen Buddhist tradition and means the "not expected." Even though the piece has a meditative quality, it has an intensity to it that keeps the ear focused and attentive to each slight change. The performances will take place on November 6, 13, 20 and 27 and audience members are requested to book their seat via email due to limited seating.

Improv: And finally, on the improvisation scene, three events stand out: the 416 Toronto Creative Improvisers Festival from November 2 to 5 at the Tranzac Club featuring numerous outstanding improvising musicians from the 416 area and beyond, including a performance by the Kyle Brenders Big Band on November 5. Spontaneous Group Composition will be happening at the Array Space on November 23 featuring Jonathan Adjemian, Nick Buligan, Karen Ng and Martin Arnold. And on December 2 at Gallery 345, don't miss the sonic adventures of the Queen Mab Trio – Lori Freedman, Marilyn Lerner and Ig Henneman, who blend various influences including jazz, musique actuelle, rock, and 20th-century classical music.

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

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Choral Evocations – Films and Literature

BRIAN CHANG

Movies and music are a match made in heaven. Several fantastic opportunities are coming up in the next few months to enjoy and experience live music set to films. One of my favourite Oscar moments is seeing the nominees for Best Song, Best Score and Best Soundtrack. Music in films can be incredibly impactful. Yet, even a choral singer like me can overlook or miss some of the important sounds and textures being created by compositions, while listening to the music when not able to see it being performed.

The Lord of the Rings is one such example and we have a fantastic and unique opportunity to see a Canadian musical team in action for the screening of *The Lord of the Rings*: *The Fellowship of the Ring* which will be brought to life by the Toronto Symphony Orchestra and the massed power of the Toronto Mendelssohn Choir (including me in the tenors!). Ludwig Wicki, who helms the musicians, specializes in the performance of film music and premiered all the *LOTR* films with live performance of the full soundtrack. All of the TSO live film performances this year are in partnership with the Toronto International Film Festival.

The original film soundtrack – by prolific composer Howard Shore, who wrote the music to all of Peter Jackson's *LOTR* and *The Hobbit* films – is quite frankly one of the most exquisite pieces of film music available. For many in my generation the iconic trumpet theme in *The Ring Goes South* (as the Fellowship marches across the mountains after leaving Rivendell) is instantly recognizable. But it is the choral richness of Shore's writing that provides the texture and energy that drives this remarkable score. The accented harshness of the Elvish can be found energizing the chase of the Nazgul. There are soft chorales throughout the music that help accentuate important moments (when Gandalf lights the main hall of the Dwarven city Dwarrowdelf, for example).

And then there is the ending to the *Bridge of Khazad-Dum* after

LIBBY O'LOGHLIN

Ludwig Wicki

Gandalf is lost. The entire previous scene is sounded with accented rhythms from the male voices. These give way as the Fellowship escapes into the sunlight. Soft cellos accompany a rich chorale with a delicate treble voice on a slow, piercing descending line. It is remarkably poignant writing. Rehearsing this section the other day reminded me just how powerful music can be in evoking feelings and emotion.

The magic of these performances lies in hearing music with your own ears. Soundtracks are meticulously mixed, balanced and produced to create a specific sound. Often, choral music and the textures of live voices cannot translate very well into recordings. Live, your ears will notice choral lines in places you never would have known: little hidden gems of gentleness or punctuations of energy. It's a pleasure to learn this music and at the same time engage a brand new understanding and appreciation of it.

There are three opportunities to see *The Lord of the Rings: The Fellowship of the Ring* in action: December 1, 2 and 3 at 7:30pm, Roy Thomson Hall.

Other film and TV music performances in the coming months include:

Itzhak Perlman's "Cinema Serenade" with the TSO conducted by Peter Oundjian features iconic violin highlights from film scores by Ennio Morricone, John Williams and others, plus Beethoven's *Symphony 7*, November 22 at 7:30pm, Roy Thomson Hall.

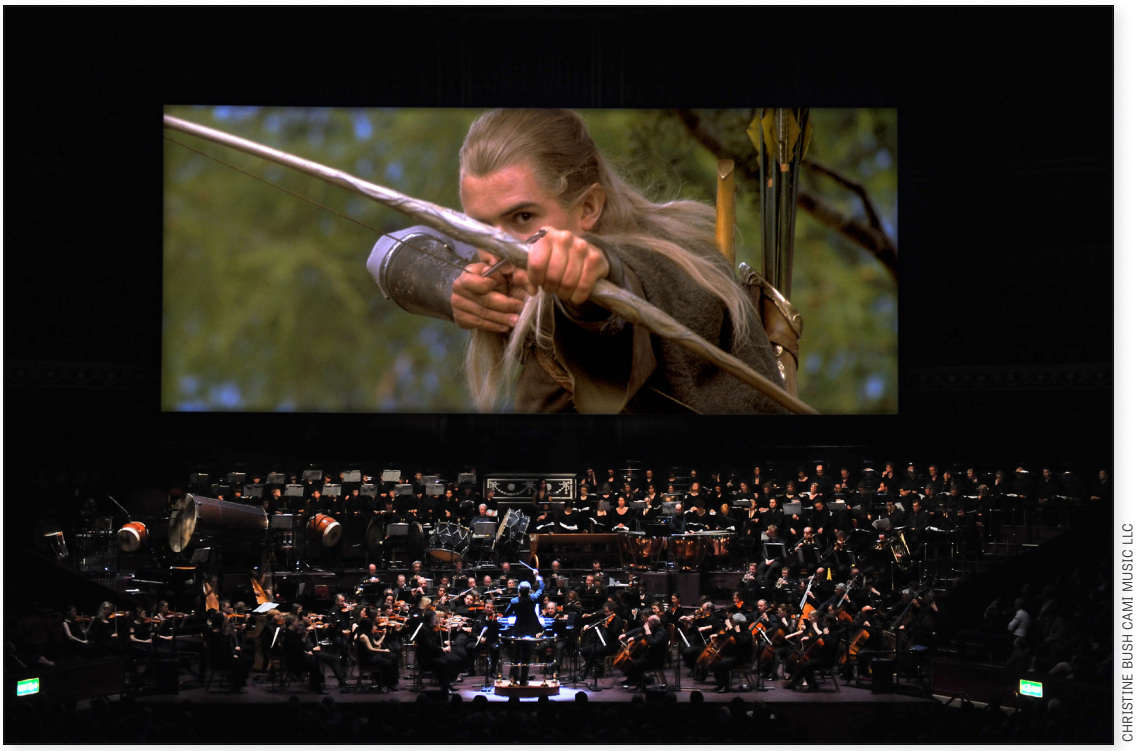
The Sony Centre and Film Concerts Live present *E.T. The Extra-Terrestrial* live in concert. Hear John Williams' iconic score performed by the Motion Picture Symphony Orchestra under the baton of

Kingston Symphony Orchestra music director Evan Mitchell, December 29 and 30 at 7:30pm, Sony Centre.

The TSO presents Disney-Pixar's *Ratatouille* in concert featuring Michael Giacchino's Oscar-winning score under the baton of Sarah Hicks, principal conductor of Live at Orchestra Hall at the Minnesota Orchestra, February 18, 2017 at 11:30am and 4pm, Roy Thomson Hall.

The Kitchener-Waterloo Symphony Orchestra presents "Music from the Movies," featuring music from *Titanic* to *The Avengers*, under Daniel Bartholomew-Poyser, assistant conductor of the KWS, February 24, 2017 at 8pm and February 25, 2017 at 2:30pm and 8pm, Centre in the Square, Kitchener.

The TSO presents *Indiana Jones and the Raiders of the Lost Ark*,



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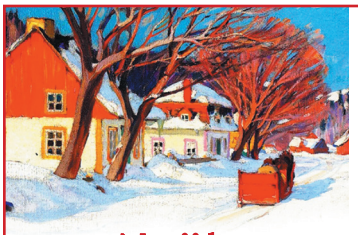

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score by John Williams. This live performance screening of the very first Indiana Jones movie is led by pops conductor Steven Reineke, March 29, 2017 at 7:30pm, Roy Thomson Hall.

Livenation presents *Game of Thrones* live featuring a huge multimedia, 360-degree stage, screens, special effects, orchestra and choir under direction of composer Ramin Djawadi, March 4, 2017 at 8pm, Air Canada Centre.

Mark Vuorinen

The Diary of Anne Frank

The Grand Philharmonic Choir presents the Canadian premiere of James Whitbourn's choral work, *Annelies: A Cantata on the Words of Anne Frank*, November 19, 7:30pm at Maureen Forrester Hall, Wilfrid Laurier University, Waterloo. Based on a translation of the *Diary of Anne Frank*, this choral work is set for soprano, choir and instruments under music director Mark Vuorinen and featuring the Grand Philharmonic Chamber Singers.

To mark the occasion, the Grand Philharmonic Choir has partnered an exhibition with the Kitchener Public Library. There will be displays on Anne Frank's life from the Anne Frank Centre for Mutual Respect, New York City. A special performance of *Annelies* by the Grand Philharmonic Chamber Singers under Vuorinen will be held in the Central Library Reading Lounge on November 13. Beth Slepian, education director for the Anne Frank Centre, will be a guest speaker for this interactive, family-friendly presentation. The library exhibition runs to November 15.

Whitbourn's musical setting follows selected entries from Anne Frank's actual words. Translated from the original Dutch, Whitbourn has assembled them chronologically to frame the story. Her writing is remarkable in its intimacy and simplicity. Whitbourn uses repetition of her own words to shape the music. At times, this intimacy is highlighted with solo soprano, at times with chorale. At times minimalist and dissonant, he uses plainchant, military, music hall, solo violin, solo clarinet and more. Whitbourn has also used a lot of repetition. When I queried Vuorinen's thoughts on this compositional tool he said it requires the interpretation to be "deliberate and thoughtful" with each iteration. He also understands that "the repetition is there for emphasis, to hammer home the message. Which is a whole different approach to express these in a deliberate way to bring home the point." It is remarkable to hear the repeated invocations of the choir repeating "We are Jews in chains."

The fifth movement, *Life in Hiding*, finishes with repetition of the text: "One day this terrible war will be over, and we'll be people again, and not just Jews." Her words are a deeply powerful tapestry to set music to. Whitbourn's interpretation is evocative and challenges the listener to bear witness to this history. Vuorinen notes: "The text is important. Trying to get the voice of this girl. To hear this voice. It's quite incredible to read these words, of a girl who is incredibly optimistic. There is optimism in this music. But there is juxtaposition of musical styles and it is crushing and very emotional. It is something the singers have to learn to deal with." Vuorinen revisited Anne Frank's diary over the summer in preparation for rehearsals and encouraged his singers to do the same.

All the text is from her writings except for the Kyrie in the eighth movement, *Sinfonia*, and excerpts from the Book of Psalms and Lamentations in the 13th, penultimate movement of the work. We all know that Anne Frank and her companions were betrayed, captured and later died in a concentration camp. Her diary remains a poignant reminder of the impacts of racism, intolerance, hatred, and state-sponsored violence. Again, Anne's words are best: "As long as you can look fearlessly at the sky, you'll know you're pure within" (February 23, 1944). This must be a remarkable experience for the Grand Philharmonic Chamber Singers and it will be for their audience as well.

Other great opportunities

Nov 13: The Amadeus Choir presents "Aurora Borealis: Magic and Mystery," featuring works by Timothy Corlis, Ola Gjeilo, Eric Whitacre, Eleanor Daley, Morten Lauridsen and Ēriks Ešenvalds at Eglinton St. George's United Church.

Nov 19: The Orpheus Choir of Toronto presents "Stories: Myths and Mysteries," the first concert in their "Identities" theme for 2016/2017. This one includes a premiere of *The Farthest Shore* by Paul Mealor, with guests Young Voices Toronto at Grace Church on-the-Hill.

And: Get out there and check out the huge variety of Christmas and holiday music. December is coming fast and you want to make sure you have tickets! Check out thewholenote.com for all the latest offerings!

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Across Our "Multi-Culti" City

ANDREW TIMAR

I've been writing this column for almost seven years. Loyal readers will observe that I've approached my World View beat from many different – sometimes even conflicting – points of view. Last month I disclosed aspects of my private life, inviting you to fly with me and my bride to our Hungarian honeymoon, a journey which reconnected me to my culture of origin.

That story, shared from my personal album, segued neatly to a case study of the Toronto musician Richard Moore. He actively pursues a very rare double professional life: as a career percussionist he is also a Hungarian cimbalom and hammered dulcimer player. (Quite coincidentally – or is it? – I'm dipping even deeper into these transatlantic, transcultural waters in my examination of 60 years of musical Hungarians in Canada in a feature elsewhere in this issue.)

In order to mix things up a little, for this column I've decided to undertake a brief survey of what programmers across our great "multi-culti" (in the words of Deiter, my ethnomusicologist German friend) metropolis have planned for our musical entertainment and edification.

North in the South: Inuit throat singing today:

Starting things off on Saturday November 5, The Music Gallery along with Native Women in the Arts present the "Inuit Showcase," part of the Kwe Performance Series at the Music Gallery. Three Inuit women share the program, a concert and associated workshop. The focus is pulled tight on Inuit throat singing as practised in various regions of the Arctic by these Inuit performers who seek to both preserve and innovate within their received throat-singing traditions. Throat singing was originally a competitive female-centred game for two which imitated the Arctic land-, sea- and animal-scape. In the last decade, however, this folk performance art form has been taken into new and innovative musical regions and showcased on international stages alongside internationally known musicians such as Björk, by the abundantly gifted Inuk vocalist Tanya Tagaq.

Kathleen Ivaluarjuk Merritt, also known as IVA (ee-vah), is a poet, writer and throat singer from Rankin Inlet, Nunavut. She has collaborated in performance not only with established Inuit singers such as Susan Aglukark and the aforementioned Tagaq, but also with the singer-songwriter Owen Pallett, the American electronic, experimental hip hop musician DJ Spooky and the National Arts Centre Orchestra. Taqralik Partridge, originally from Kuujjuaq, Nunavik, in Northern Quebec is best known as a poet and spoken-word performer. While her English poems illuminate the life of Northern people seldom experienced by Southerners, Partridge is also a throat singer and voice actor, appearing on Canadian and European stages.

Nukariik, on the other hand, consists of two sisters, Karin and Kathy Kettler. An important aspect of their performance is the preservation and sharing of their inherited culture. While the sisters have lived most of their lives in Southern Canada, they have maintained strong connections to their culture as it is practised in Kangiqsualujjuaq, an Inuit village located on the east coast of Ungava Bay in Nunavik, Quebec.

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La Banda Morisca

ANA SOLNIS

Nagata Shachu and Ten Ten: Toronto taiko and minyo.

Also on November 5, Toronto's preeminent taiko group Nagata Shachu presents "Music from Japan and Beyond" at Kobayashi Hall, Japanese Canadian Cultural Centre. Artistic director Kiyoshi Nagata notes that "Nagata Shachu is excited to be collaborating with virtuoso multi-instrumentalist Shogo Yoshii, who represents a new generation of Japanese musicians pushing the boundaries of traditional music." Yoshii, who is coming from Japan for the concert, is an acclaimed taiko (Japanese drums), shinobue (Japanese bamboo transverse flute) and kokyu (Japanese violin) player.

November 8 at 12:30, York University's Department of Music presents the younger Toronto taiko group Ten Ten in a free concert in its Music at Midday series at the Martin Family Lounge, Accolade East Building, York University. Directed by taiko and shamisen player Aki Takahashi – also a member of Nagata Shachu since 2003 – Ten Ten has performed in theatres, concert halls and festivals featuring her own compositions. Takahashi is a specialist in minyo (Japanese folk song) and has published an astounding 200-plus videos of her repertoire on YouTube, hosted on the Bachido channel.

Small World Music presents African and Andalusían hybrids: November 1, Small World Music, in association with Za & Zoey, presents Oliver Mtukudzi and the Black Spirits at The Opera House. Considered a national cultural treasure by many in his Zimbabwean homeland, Mtukudzi, an eloquent vocalist, nimble fingerpicking guitarist and prolific composer (having released some 50 albums), is his county's most successful musician. He began performing in 1977 and has earned a large fan base across the world. A member of Zimbabwe's Kore Kore tribe, he sings in the nation's dominant Shona language as well as in Ndebele and English. He also wears the non-musical hats of businessman, philanthropist, human rights activist AIDS/HIV and UNICEF Goodwill Ambassador for the Southern Africa Region focusing on young people's development and HIV/AIDS prevention. He's the sort of musician I want to be when I grow up.

November 12, La Banda Morisca appears on the Small World Music Centre stage, presented by Small World Music. The septet from Jerez de la Frontera in Andalucía aims to fuse original and re-creative views of traditional regional music. They present attractive vocal-driven mashups of southern Mediterranean genres like Muwashshah secular music, the festival and dance-centric North African Chaabi, flamenco from Jerez, Andalusían rock, as well as several other regional music genres.

ECCG explores the "classical" through musical border crossings and cultural hybridities:

December 3, the Aga Khan Museum presents the Evergreen Club Contemporary Gamelan in its Classical Music Series. (As usual I want to flag the fact that I'm 33-year founding member of ECCG – yes it's been that long, and yes I'm still having fun with it!) This concert series has a fascinating curatorial premise which dovetails with ECCG's long-term artistic goals. It's articulated on the AKM's website in the following manner: "Often used to solely describe Western traditions, the term 'classical music' is re-examined within the context of cultural diversity in this special series of performances. Our Classical Music Series presents the sights and sounds of North Indian, Indonesian, Italian and Syrian musical traditions. Redefine your understanding of classical music through performances that explore melodic scales, historical recordings and new interpretations of Western repertoire."

ECCG, a group of eight Toronto-based musicians, has made a career out of commissioning new, often modernist, scores with the end game of performing and recording them on its Sundanese gamelan degung. At the same time the group has always also performed (often in its own arrangements) the core repertoire of the West Javanese (Sundanese) degung, a kind of gamelan music with past aristocratic roots which some may think of as "classical." On the other hand ECCG also performs its own instrumental arrangements of popular Sundanese songs, on occasion inviting Canadian singers to interpret them with English lyrics. It's a complex world of music out there and ECCG aims to present that complication from a Canadian perspective. In its concert it explores various border crossings and cultural hybridities in works by American (Lou Harrison), Canadian (Paul Intson) as well as Sundanese, Indonesian (Nano Suratno, Burhan Sukarma, Ade Suparman) composers.

Quick pick: Also on December 3, the University of Toronto's Faculty of Music presents its annual free, fall *World Music Ensembles* concert at Walter Hall, Edward Johnson Building. The Iranian Music Ensemble is directed by the Toronto tombak virtuoso, composer and researcher Pedram Khavarzamini, this year's world music artist-in-residence. The guitarist, composer and educator Brian Katz leads the Klezmer Ensemble, while the Japanese Drumming Ensemble is directed by seasoned taiko drummer, group leader and teacher Gary Kiyoshi Nagata.

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

Mullova and Bizantina

DAVID PODGORSKI

Some people can do just about anything they put their minds to, and Russian violinist Viktoria Mullova is certainly one of these. After starting a career playing modern violin in the outskirts of Moscow during the Soviet era and serving up a steady diet of Tchaikovsky, Stravinsky and Prokofiev, Mullova decided to add historically informed perfomance practice to an already impressive skill set and completed the transition with an album of Beethoven and Mendelssohn violin concertos with the Orchestre Révolutionnaire et Romantique in 2003. Thirteen years later, Mullova has gone on to perform with the Orchestra of the Age of Enlightenment and with Venice Baroque, and is now a regular collaborator with Accademia Bizantina, a newer group on the European Baroque scene led by Italian harpsichordist Ottavio Dantone. The results have been impressive – Mullova has been plowing through the Bach chamber works, including the six Bach sonatas for violin and continuo, the violin concertos, and the solo sonatas and partitas – and her Vivaldi and Mozart concertos aren't too bad either.

Viktoria Mullova with Accademia Bizantina

Ontario audiences will have ample chance this month to hear both Mullova and Dantone in both Kingston and Toronto, as the pair, along with Bizantina, will be touring an ambitious program of Bach concerti to both cities. Catch an international violin virtuoso along with a superb backing band in Kingston at the Isabel Bader Centre for the Performing Arts on November 12 at 7:30pm, and in Toronto at Koerner Hall on November 13 at 3pm.

Esfahani, harpsichord virtuoso: Solo harpsichord recitals are all too rare in Canada, but with internationally reknowned Iranian-American harpsichordist Mahan Esfahani coming to the Isabel Bader Centre for a concert on November 20 at 2:30, Kingstonians will have a rare opportunity to hear an up-and-coming virtuoso. Esfahani is just 32 years of age, but is already proving that he can do just about anything on the keyboard, with a repertoire ranging from Byrd to Ligeti (via CPE Bach and Rameau). And he plays all these composers rather well – each of his three albums netted Esfahani a slew of awards as well as accolades from critics. His Kingston audience will have a chance to decide the level of Esfahani's virtuosity and versatility for themselves when he shows off a program of works by Bach, Rameau and Sweelinck. Montrealers reading this may also take some small comfort in the knowledge that if they want to hear this rising star, they need not drive all the way to Kingston – Esfahani will also be playing in Montreal on November 24 and 25 with Les Violons du Roy as part of Bach Sans Frontières, with another virtuoso concert – he'll give his Montreal audiences both the Górecki harpsichord concerto and a Bach concerto with a cadenza by Brahms.

An Italian noblewoman being shipped off to become queen of France doesn't seem like a particularly unusual event for Renaissance Europe – unless of course that particular Italian noblewoman happens to be descended from the most notorious, corrupt and despised family of political millionaires in history. The Toronto Consort explores this in their concert program "The Italian Queen of France," by telling the story of Caterina de' Medici, who found herself married off to Henry II in 1549 as a means of consolidating her already powerful family's influence throughout Europe.

Calling Caterina the Italian Queen of France is an entirely appropriate title too, as the French never forgot – or let the queen herself forget – that she was an outsider in their country. Whether this could be attributed to anti-Italian sentiment or to the extremely negative reputation of the Medici family is perhaps one of the great debates of Renaissance history, but the French must surely have known that Caterina's cousin was the de facto tyrant of Florence who bought politicians and judges to do his bidding. There was also another cousin of Caterina's, Giulio (aka Pope Clement VII), who was skewered in one of the most bitter political feuds of the century – he was the pope who had to tell Henry VIII of England that he couldn't annul his marriage to Catherine of Aragon, as her brother was occupying Rome with an army at the time. Like the rest of her family, Caterina wasn't particularly popular. She suffered from rumours that she was a witch with links to the occult, and the fact that she was both interested in astrology and a personal patron of Nostradamus didn't help this at all.

Still, if there was one thing the Medicis knew how to do well, it was to bolster a bad reputation through artistic patronage and, as the theme of the concert implies, one way the queen tried to counteract a negative reputation was through lavish – and eventually ruinous – spending on the arts, including music. French Renaissance composer Claude Le Jeune was a particular favourite under the Italian queen and features prominently in this program; the Consort will also feature music from his contemporaries Adrian Le Roy and Guillaume Costelay. Catch their show November 11 and 12 at Trinity-St. Paul's Centre at 8pm.

Toronto Masque Theatre: Another group that's good for at least one early-music show a year for Toronto audiences is the Toronto Masque Theatre, as they'll demonstrate this month with performances of Handel's *Apollo e Dafne*, at the historic Enoch Turner Schoolhouse on November 17 to 19. Handel was just 24 years old when he began working on this secular cantata for a Venetian concert-going public, but Venetians never got a chance to hear it. Instead, the budding opera seria master shelved it for a year and finally premiered it to a German-speaking audience in Hanover. Somewhat oddly for a Handel work, the overture has been lost, and modern perfomances typically substitute a Handel opera overture instead. No idea if Toronto Masque Theatre will do this, or indeed perform any overture at all, but the

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concert is a great chance to hear some rare and early (indeed, pre-opera) Handel.

Tafelmusik: And finally, while all of these concerts are worthy of our attention, let us all take a moment to appreciate the most industrious group of period musicians in Canada. I'm speaking of course of Tafelmusik, who will be presenting at least five different concert programs before the next issue of *The WholeNote* hits the shelves: "Let Us All Sing," November 2 to 6, celebrates the Tafelmusik Chamber Choir at 35, under the baton of Ivars Taurins. Members of the ensemble make visits to Western University's Don Wright Faculty of Music November 18 and 24. "Close Encounters...," an intimate new (and almost completely sold-out) series features "Close Encounters... of the Italian Kind," November 25 and December 3. Finally, "A Grand Tour of Italy," with the full Tafelmusik orchestra, December 1 to 4 and again December 6, will be conducted by Rodolfo Richter, violinist of the acclaimed early music group, Palladian Ensemble. Richter, who opened Tafelmusik's 2015/2016 season, is becoming something of a regular; he will be back in March 2017 for "The Baroque Diva" with Karina Gauvin.

I'm not sure what has motivated what must be close to a record-breaking run of artistic output for an already prolific group, but Toronto and area audiences will have a slew of concerts to choose from in the next few weeks. Among them, one particular show this month stands out for me: "Haus Musik: Underground Elysium" is an attempt to de-formalize classical music and help it appeal to a younger audience. At 8pm on November 24, Tafelmusik will be taking over The Great Hall on Queen W. at Dovercourt, in a program that includes Marini, Purcell and Pachelbel. It's the second season for Haus Musik, brainchild of new managing director William Norris, and is a step forward for the ensemble, offering a new way to enjoy old music. It's well worth coming out to see. Concert halls don't seem to appeal to a generation that, with iPods and music streaming approaching their third decade, is determined to consume culture on its own terms. If enough young people go out to this show and end up liking it,

Alison Melville

Tafelmusik will have secured a future audience for classical music – and will be the number one group in the minds of new listeners.

QUICK PICKS

Nov 19: Scaramella presents "Mysteries: Joyful and Sorrowful," works composed for the imperial chapels and courts of the Habsburg Empire by Schmelzer, Biber, Froberger and their 17th-century contemporaries performed by Ingrid Matthews, baroque violin; Joëlle Morton, bass viol; Matthew Girolami, G violone; Sara-Anne Churchill, harpsichord/organ at Victoria College Chapel.

Nov 30: Alison Melville, traverso/ recorders/ kantele and Julia Seager-Scott, clarsach/triple harp present "Border Crossings," including works by James Oswald, Turlough O'Carolan, Corelli and Vivaldi, at Heliconian Hall.

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

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Rarities, New Work and Experiments in Narrative

CHRISTOPHER HOILE

The Canadian Opera Company's production of *Norma* may end on November 5 and that of *Ariodante* on November 4, but November still holds much of interest for opera lovers with operatic rarities, new opera and experiments in narratives with music.

Pauline Viardot (1821-1910)

Salon Cinderella at GGS: Of the two principal rarities on offer, the rarer is likely *Cendrillon* from 1904 by composer Pauline Viardot (1821-1910). Born to a Spanish family in Paris, Viardot was the younger sister of the famous opera diva Maria Malibran. While Malibran lived (until 1836), Viardot gained fame as a pianist and counted Chopin as a friend and piano duettist. After Malibran's death she astounded Paris with her mezzo-soprano voice and composers like Gounod, Saint-Saëns and Meyerbeer wrote leading roles with her in mind. In Germany she sang the first public performance of Brahms' *Alto Rhapsody*.

As if these were not accomplishments enough, Viardot was also a composer. She wrote over 50 lieder and five salon operas, the last two, including *Cendrillon*, to her own libretti. *Cendrillon* is written for seven voices and piano and had its premiere in Viardot's own influential Paris salon. Though inspired by the famous tale of Charles Perrault, Viardot made her own changes. The setting is 1904; she changes the evil stepmother into a foolish stepfather and the fairy godmother appears as a guest at the ball Cinderella attends. *Cendrillon* will be the Glenn Gould School's fall opera and will be performed on November 18 and 19 at Mazzoleni Concert Hall. Peter Tiefenbach is the music director and Against the Grain Theatre's Joel Ivany is the stage director.

In a conversation in October, Ivany said that the goal of his production is "to recreate the salon atmosphere of *Cendrillon*'s original performance." Ivany's specific inspiration is the Hôtel de Rambouillet, site of the Marquise de Rambouillet's renowned salon. Thus, the piano will be on stage as it would have been and the singers have been assigned identities as Viardot's guests who will then sing their roles in her opera.

Voicebox Bellini: Anyone inspired by Bellini's *Norma* at the COC will be pleased to hear that another Bellini is on offer in November. This is *I Capuleti e i Montecchi* from 1830, Bellini's setting of the story *Romeo and Juliet* based on Italian sources and not on Shakespeare's play. The opera was a huge success all over Europe into the 1860s when its popularity began to wane and Gounod's *Roméo et Juliette* (1867), based on Shakespeare, began to gain ground. The story begins quite differently since Romeo and Juliet are set to marry as part of a peace plan between the two families, a plan that Capulet rejects preferring her to marry Tybalt. Musically, the main peculiarity of Bellini's version is that Romeo is a trouser role for mezzo-soprano.

The work's popularity has been rising since the middle of the last century and it is now Bellini's third-most produced opera after *Norma* and *I puritani* (1835). Voicebox: Opera in Concert will present the opera on November 20 with Caitlin Wood, Tonatiuh Abrego and Anita Krause with Raisa Nakhmanovich as music director and pianist.

New work of note: the Toronto premiere of *Naomi's Road* by Canadian composer Ramona Luengen to a libretto by Ann Hodges is worthy of attention. The 2005 opera for four singers and piano is based on the 1986 novel of the same name by Joy Kogawa. It follows a nine-year-old Japanese-Canadian girl Naomi and her brother, whose lives are overturned during World War II when they are sent to internment camps in the BC interior and Alberta. It runs from November 16 to 20 at St. David's Anglican Church, the home of the last Japanese-Canadian Anglican parish in Toronto. (For more about *Naomi's Road* see the interview with Michael Hidetoshi Mori, artistic director of Tapestry Opera, by Sara Constant elsewhere in this issue.

Toronto Masque Theatre's experimental double bill: From November 17 to 19, Toronto Masque Theatre presents an unusual double bill of works that strictly speaking are neither operas nor masques. The first piece is a staging of Handel's secular cantata *Apollo e Dafne* from 1710. Though cantatas were not intended for staging, Toronto has seen successful examples in the past such as the COC Ensemble's production of Johann Sebastian Bach's *Coffee Cantata* in 2003 and Volcano's production of Handel's *Clori, Tirsi e Fileno* in 2012. *Apollo e Dafne* is Handel's most elaborate secular cantata and many scholars state that it prefigures Handel's later work in opera.

Its story concerns the mischievous Cupid who shoots two arrows. One, tipped with gold, wounds Apollo and causes him to fall in love with the nymph Dafne. The other, tipped with lead, wounds Dafne and causes her to loathe Apollo. To escape Apollo's advances Dafne transforms herself into a laurel tree.

The TMT production features soprano Jacqueline Woodley and baritone Geoffrey Sirett in the title roles along with Montreal dancer Stéphanie Brochard. Larry Beckwith leads a period-instrument ensemble from the violin and Marie-Nathalie Lacoursière directs and

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choreographs the piece.

The second half of the double bill is the unusual work *Enoch Arden* by Richard Strauss, a piece written in 1897, the year after *Also Sprach Zarathustra*. It is a melodrama in the original sense of the word, that is spoken word accompanied by music, in this case with piano accompaniment. The text is the poem of the same name by Alfred, Lord Tennyson from 1864. The story concerns a shipwrecked sailor who returns home after a ten-year absence to discover that his wife has married his childhood rival. Franck Cox-O'Connell will be the actor and Angela Park the pianist.

As a side note, there is a Canadian connection to the history of this piece since the first ever recording in 1962 featured Glenn Gould as the pianist with Claude Rains as the actor. Writing about the double bill, TMT Artistic Director Larry Beckwith says, "I have always enjoyed programming double bills that juxtapose two vastly different pieces that somehow share a mood or sensibility." Of *Enoch Arden*, which he has seen twice before, as a partner for *Apollo e Dafne*, he states, "The story is so melodramatic, but Tennyson's language and imagery draws one in, along with Strauss' sentimental and evocative music. I have such fond feelings for both pieces and somehow feel they will work brilliantly side by side."

TMT's *Apollo e Dafne*: Jacqueline Woodley

HELEN TANSEY

Genres fused in *Ayre*: A third production in November also breaks contemporary notions of genre. This is the song cycle *Ayre* (2004) by Argentinian composer Osvaldo Golijov (born 1960) presented by Against the Grain Theatre from November 10 to 12 at the Ismaili Centre. The title in medieval Spanish means "air" in both the sense of "song" and the air we breathe. The song cycle is a juxtaposition of Arabic, Hebrew, Sardinian and Sephardic folk melodies and texts. The soloist will be Miriam Khalil accompanied by an 11-member ensemble with stage direction by AtG founder and artistic director Joel Ivany and lighting by Jason Hand.

Golijov, Ivany and Khalil all met at Banff this past summer and Golijov sat in on rehearsals of the piece. Though not an opera, critics have repeatedly called the work "dramatic." Ivany says this is the first time anyone has "taken the work a step further" by staging it. He says, "Miriam will have memorized the entire piece and will thus be free to use movement and gesture to illuminate the texts and to tie them together visually." Ivany is excited that Golijov plans to attend the first two of the performances in Toronto. A special preview of *Ayre* will be offered on November 10 at noon as part of the free concert series in the Richard Bradshaw Amphitheatre, presented by the Canadian Opera Company at the Four Seasons Centre for the Performing Arts.

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

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Emily D'Angelo Mezzo-Soprano

HANS DE GROOT

Last year the mezzo-soprano Emily D'Angelo won both First Prize and the Audience Choice Award at the annual vocal competition for a place held by the Canadian Opera Company. She went on to win the very prestigious First Prize at the National Council Audition Finals of the Metropolitan Opera.

I have long had a special fondness for the warm sound of the mezzo-soprano, a fondness which probably began with my hearing the great Janet Baker in concert, on the opera stage and in recordings. Later I enjoyed the singing of Jennifer Larmore and Anne Sofie von Otter, of Elina Garanča and Allyson McHardy and, most recently, Jamie Barton and Isabel Leonard.

D'Angelo is still at the beginning of her career but she is already such an assured performer that there is nothing odd in writing about her in this context. She herself names Cecilia Bartoli as a model, not only for the beauty of her singing but also for her scholarship in finding and reviving long forgotten works. D'Angelo also admires the English mezzo Alice Coote. She will have had many opportunities to hear Coote recently as she understudied her for the title role in Handel's *Ariodante* in the COC production.

She recently appeared at one of the lunchtime concerts in the Richard Bradshaw Auditorium at the Four Seasons Centre and gave a lovely performance of the music-lesson scene of Rossini's *Barber of Seville*. She had also sung that aria at the Ensemble Studio Competition but before that, in the afternoon portion of the event, she had performed Cherubino's *Voi che sapete* from Mozart's *Marriage of Figaro*. That I did not hear, but Bruce Ubukata, no mean judge, tells me that she was wonderful.

D'Angelo clearly has a special affinity with the music of Rossini, an affinity that recalls the career of Marilyn Horne. When I talked to D'Angelo, she emphasized that the situations may be comic on the surface in Rossini but for her there is an underlying seriousness and that Rossini's characters are believable. We shall be able to hear D'Angelo next on November 10 when she will perform with other emerging artists at Koerner Hall. There she will sing Rossini's cantata *Giovanna D'Arco*. That work is not entirely unknown to

Emily D'Angelo

MICHAEL COOPER

Toronto audiences (I remember hearing Janet Baker sing it in concert), but it represents a facet of his work that is less well known than the comic operas.

Suzie LeBlanc

BERNARD FOUGÈRES

Suzie LeBlanc and Elizabeth Bishop. The soprano Suzie LeBlanc is best known for her performances of early music and also of Acadian folk song. Recently she has been commissioning and performing new work. A major influence has been the American poet Elizabeth Bishop. LeBlanc's interest in Bishop's life and poetry began in the summer of 2007 when, quite by chance, she found a leaflet about Bishop in a church in Nova Scotia. That leaflet not only dealt with the time Bishop spent as a child in Nova Scotia but also recorded a walking tour she undertook in Newfoundland in 1932. LeBlanc and a friend retraced that tour in 2008. She continued to immerse herself in Bishop's poetry and commissioned several settings from four Canadian composers: Emily Doolittle, Christos Hatzis, John Plant and Alisdair Maclean (all have been recorded on the disc *I am in need of music*, issued by Centrediscd).

On December 1, in a Music Toronto concert at the St. Lawrence Centre, LeBlanc will perform settings by Doolittle, MacLean and Plant and will add two world premieres, also settings of Bishop's poetry: *Paris 7am* by Ivan Moody and *Lullaby for the cat* by Peter Togni. LeBlanc, who will be accompanied by the pianist Robert Kortgaard, will also sing *Six Songs Op.107* by Robert Schumann as well as Heitor

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Villa-Lobos' *Cançao do Poeta do século XVIII*. The program is rounded out by two other works by Villa-Lobos: *Serra Da Piedade de Belo Horizonte* (played by Kortgaard) and the first three movements from his *String Quartet No.1* (played by the Blue Engine String Quartet). Bishop lived in Brazil for many years and the concert will bring together the two places dear to her: Brazil and Nova Scotia.

Russian Song at the Off Centre Music Salon: The next Off Centre Music Salon concert at Trinity-St.Paul's Centre, November 13, will have an all-Russian program: songs by Tchaikovsky, Rachmaninoff and Prokofiev as well as the Canadian premiere of Valery Gavrilin's *Seasons* and the *Piano Trio in D Minor op.32* by Arensky. The singers are Joni Henson and Ilana Zarankin, soprano, and Ryan Harper, tenor.

Healey Willan and the Canadian Art Song Project: The Canadian Art Song Project and Syrinx Concerts present "The Art Song of Healey Willan" at Trinity-St. Paul's Centre, November 18. The singers are Martha Guth, soprano, Allyson McHardy, mezzo, and Peter Barrett, baritone. The pianist is Helen Becqué.

The 2016 COC Annual Vocal Competition: The COC has released the names of the finalists in this year's Ensemble Studio Competition to be held at the Four Seasons Centre; November 3. They are: Myriam Leblanc, Maria Lacey, Andrea Lett, and Andrea Nunez, soprano; Simone MacIntosh, mezzo-soprano; Samuel Chan and Geoffrey Schellenberg, baritone.

Toronto Masque Theatre: At one time, a long time ago, a rumour circulated that the great baritone Dietrich Fischer-Dieskau had become interested in performing early music, that he had consulted some early music guru but that he had been told not to bother, as performing this music required special abilities. I am very skeptical about the authenticity of that story. First, because Fischer-Dieskau has never struck me as the kind of singer who allowed anyone to tell him what he could and could not sing. But also because it cannot be true: Fischer-Dieskau performed and recorded a great deal of early music, much of it by Bach but also works by other composers. One of the works he recorded was the part of Apollo in Handel's cantata *Apollo e Dafne*. For some reason that LP was never issued as a CD and has become something of a collector's item. (I have seen it offered on eBay.)

The Toronto Masque Theatre will perform the cantata on November 17, 18 and 19, with the baritone Geoffrey Sirett as Apollo and the soprano Jacqueline Woodley as Dafne. There is a double bill: the other half consists of Richard Strauss' monodrama for speaker and piano, *Enoch Arden*, a setting of Tennyson's poem. (Glenn Gould was interested in this work and recorded it; his performance *is* still available in a CD version.) In the Toronto Masque Theatre performances the pianist is Angela Park, a fabulous musician, perhaps especially known as a member of the trio *Made in Canada*. The speaker is Frank Cox-O'Connell.

QUICK PICKS

Nov 2 to 6: a celebration of the Tafelmusik Chamber Choir, now 35 years old, at Trinity-St. Paul's Centre. The soloists are Sherezade Panthaki, soprano, Philippe Gagné, tenor, and Jonathan Woody, bass-baritone. The concert will include works by Handel, Rameau, Lully and Zelenka (Trinity-St. Paul's Centre).

Nov 11: Deborah Voigt, soprano, and Brian Zeger, piano, will perform works by Bach, Strauss, Tchaikovsky and Bernstein at Koerner Hall.

And looking ahead: Show One's Svetlana Dvoretsky, in collaboration with the COC, has announced the Canadian debut of Trio Magnifico, at the Four Seasons Centre, April 25. This new opera trio consists of Anna Netrebko, soprano, her husband, the Aberbaijan-raised tenor Yusif Eyvasov and the baritone Dmitri Hvorostovsky. Tickets for this event are now on sale.

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

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All Aboard the Bandwagon

JACK MACQUARRIE

This month's story all started with a classified advertisement which I had placed in *The WholeNote*. I received a telephone call from a young man who expressed interest in an instrument which I had advertised for sale. Obviously he would want to try it out before deciding on whether it might be suitable for his needs or not. Where would be the best place for that? Either of our houses might have been possible, but they are a two-hour drive apart. Anyway, wouldn't it be a better test if he could try it out while playing in his band? So off I went to my first ever rehearsal of the Burlington Teen Tour Band.

Dinner-hour traffic being what it is, I arrived late. The band's rehearsal had started, but not indoors in their rehearsal hall. It was dark, but there was the band parading and playing on the roads adjacent to the Burlington Music Centre – well over 100 young musicians playing, without music, as they practised their marching drills. I have often said that I couldn't play Twinkle, Twinkle, Little Star without the music in front of me, but there they were displaying a skill which I never learned.

While the band was practising their parade skills, I went into the music centre of the Burlington Department of Parks and Recreation. Yes, there was a fine rehearsal hall, but I was stunned by how many other rooms were dedicated to the band. There were offices for the music director and the music programs coordinator; there was a room where two volunteers were repairing uniforms; and another room with two others repairing band hats.

Rather than go on here, I would prefer to leave the topic of the Teen Tour Band for now, and return in another issue to talk at length about their many special events over the past ten decades and coming up in the near future. (As for the young man interested in my instrument, yes he liked it and is now the proud owner.)

Ensembles with a difference: Coming up on this month's performance calendar are three ensembles noted for their excellent arrangements of music originally written for very different instrumentation. Unfortunately two of these concerts are on the same afternoon: November 20, we have performances by both the Wychwood Clarinet Choir and by Flute Street; then, on November 30, we have the Plumbing Factory Brass Band.

As their names imply they each have instrumentation restricted to a specific family of instruments. All are noted for innovative arrangements which interpret the music in ways that shed new light on the melodies.

The Wychwood Clarinet Choir will perform their fall concert, "Harvest Song," at the Church of St. Michael and All Angels. For me there are two numbers in particular on this program which I hope to hear. The first is the *Overture to Hansel and Gretel* by Engelbert Humperdinck arranged by Matt Johnston. The second is Gustav Holst's great *Second Suite for Military Band in F*. This latter number, one of my favourites, is one of the standard works for concert band. If arrangers Richard Moore and Roy Greaves are up to their usual standard, this will be a memorable performance. The group's artistic director and clarinet soloist is Michele Jacot.

Flute Street's November 20 program at Christ Church Deer Park is suggestively named "An American on Flute Street" with works by Kelly Via, Russell Nadel, Melvin Lauf Jr., I. Page and Gershwin.

Whenever we receive news from the Plumbing Factory Brass Band we expect a broad mixture of clever programming, humour and, above all, first rate music. The first concert of their 22nd season, set for November 30, is no exception. The title, "He Said – She Said," will, in musical terms, depict the wars of words and other battles between the sexes from time immemorial. Needless to say, it will purposely avoid any reference to the current events of our neighbours to the south.

Representing Canada, the Burlington Teen Tour Band at the St. Patrick Day celebrations in Dublin, 2013.

In other words the band is setting the stage for differences of opinion. The opening fanfare will be Gounod's *Grand March from The Queen of Sheba*. The Queen gets the first word, with her dazzling procession into the court of King Solomon, as portrayed by Handel's non-stop music to depict the *Arrival of the Queen of Sheba*. Later, Leo Delibes also takes the feminine side with the lovely *Flower Duet* from his opera *Lakmé*, featuring in this case a soprano cornet and a flugelhorn, followed by the same composer's more boisterous description of the *Maids of Cadiz*, narrated by a soprano cornet and a tuba!

The evening unfolds with too many great conflicts to mention here. Let's just say that the women have the last word in a stirring finale provided by Wagner's famous *Ride of the Valkyries*. But if you would like to listen to some rarely heard music for brass band, contrasting the tuneful and lyrical with the bombastic and exciting, then drive to London to hear these great musical dialogues.

It's the Plumbing Factory Brass Band directed by Henry Meredith, Conductor on Wednesday evening, November 30, at 7:30 in Byron United Church, London.

My periodic rant! The phones might be smart; wish I could say the same for their owners! The prevalence of smart phones at concerts has become a serious annoyance for me. Most users don't take voice calls, but their taking pictures can be very distracting. I like to watch as well as listen at a performance. I don't want to see several bright screens obstructing my view. In a recent interview on radio, Renée Fleming and TSO conductor Peter Oundjian discussed this problem. She mentioned looking out at a sea of white objects aimed at her while she was singing.

While visiting a local band at a recent rehearsal, I noticed approximately 25 percent of band members were using them during rehearsal. The worst case which I ever witnessed was a few years ago during a concert. A French horn player in front of me during a few bars' rest reached down and picked up her phone to check and/or send messages. My preferred rule would be simple. If any cell phone were to be visible in the audience during a performance, the user would be ejected immediately. No questions and no excuses.

New Horizons. The New Horizons movement is certainly thriving. When I tried to contact Dan Kapp, who is now devoting his full time to New Horizons, I couldn't reach him for a week. He had been away in Grand Rapids, Michigan, at an NHB Camp. As for NHB Toronto, there are now eight groups with two beginner bands, two intermediate bands, two advanced bands, a jazz orchestra and a jazz woodwind choir. All groups are at maximum capacity – unless someone wants to join as a tuba player. Rehearsals are ongoing with classes on Monday, Tuesday and Wednesday evenings and Monday, Thursday and Saturday daytimes. As for concerts, the more advanced of these groups

are now performing quite regularly.

The most notable that we have learned of so far will be on November 5 at Cambridge Street United Church in Lindsay: "A Time to Remember," a reflective concert on the war as seen through the experience one Canadian soldier during WWII. This concert has been performed twice in previous years in Toronto. Look for the NHB December performances in next month's issue.

The New Horizons movement has expanded geographically again. For the past seven years the only New Horizons Bands in the GTA have been operating in downtown Toronto out of the Long and McQuade main location. It was time for expansion into the suburbs. Under the direction of Doug Robertson, who has been conducting some of the Toronto bands for the past four years, there are now York Region New Horizons groups. After their first "Petting Zoo" in early October two new bands began the following week in afternoon and evening rehearsals on Thursdays. They are rehearsing in the excellent facilities of Cosmo Music in Richmond Hill. If you have wanted to join a New Horizons Band but were deterred by the prospect of driving weekly into downtown Toronto, here's another opportunity. Check out the New Horizons Band of York Region.

New Contacts. The **Rouge River Winds** is a new community concert band based in the east end of Scarborough. After having spent five years rehearsing at the University of Toronto Scarborough campus under the name "University of Toronto Scarborough Alumni and Community Concert Band," the band decided that it was time for a bit of rebranding. They are now calling themselves the Rouge River Winds, and have settled into a new home at Woburn Collegiate Institute. With this new beginning comes a number of new goals. A primary aim is to become known for a high standard of musicianship and a significant connection with the community.

The Rouge River Winds is an auditioned ensemble, and their repertoire is carefully selected to engage their members. They rehearse Thursday evenings 7:30 to 9:30 at Woburn Collegiate Institute, 2222 Ellesmere Road, Scarborough. They are currently accepting new members on all instruments, but are in particular need of: oboe, bassoon, baritone sax, tuba and percussion. For details on membership and their audition process visit their website: rougeriverwinds.com. Their next concert, "New Beginnings" will be Friday November 18, 7:30 at 2222 Ellesmere Road, Scarborough, featuring works by Canadian composers including Suite on Canadian Folk Songs by Morley Calvert and Lyric Essay by Don Coakley. We have far more information about the band than we can include in this issue. Wait for more details in future issues.

The **Stratford Concert Band** is another band that we have not heard from before. On November 6 at 3pm they will present "In Remembrance: Canadians in Conflict." They will be joined by the Stratford Police Pipes and Drums Band at Avondale United Church, Stratford.

Another group new to us is the **Toronto Winds**. On November 17 they will present their first concert: "Inspire," a program including Mozart's *Marriage of Figaro Overture*; Dove's *Figures in the Garden*; Beethoven's *Symphony No.1 in C* (mvt.1); Gorb's *Symphony No.1 in C* for 12 winds and double bass. Dylan Rook Maddix, a trumpet player, conducts at Array Space.

Other Band Happenings. Unfortunately, space limitations won't permit providing full details here, but please check out the following concerts in the Listings section:

Nov 3: Encore Symphonic Concert Band;
Nov 6: Weston Silver Band;
Nov 19 and Dec 4: Barrie Concert Band;
Nov 26: Silverthorn Symphonic Winds;
Dec 2: Newmarket Citizens Band;
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Jack MacQuarrie plays several brass instruments and has performed in many community ensembles. He can be contacted at bandstand@thewholenote.com.

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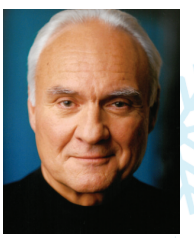

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We invite violinists who are Canadian citizens and permanent residents of Canada and between the **ages of eighteen (18) to twenty-nine (29)** as of January 1, 2017, and **who aspire to a professional concert career**.

COMPETITION KEY DATES:

Application Deadline December 5, 2016 at 5 PM (EDT)
Semi-Finalist Round (8 violinists) April 26 and 27, 2017
Finalist Round (3 violinists) April 29, 2017

For more information:

theisabel.ca/violin-competition

ISABEL BADER CENTRE FOR THE PERFORMING ARTS

the WholeNote LISTINGS

The WholeNote listings are arranged in four sections:

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

B. BEYOND THE GTA
covers many areas of Southern Ontario outside Toronto and the GTA. Starts on page 54.

C. MUSIC THEATRE
covers a wide range of music types: from opera, operetta and musicals, to non-traditional performance types where words and music are in some fashion equal partners in the drama. Starts on page 57.

D. IN THE CLUBS (MOSTLY JAZZ)
is organized alphabetically by club. Starts on page 59.

E. THE ETCETERAS
is for galas, fundraisers, competitions, screenings, lectures, symposia, masterclasses, workshops, singalongs and other music-related events (except performances) which may be of interest to our readers. Starts on page 62.

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

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

LISTINGS DEADLINE. The next issue covers the period from **December 1, 2016 to February 7, 2017**. All listings must be received by **Midnight Tuesday November 8**.

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

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

A. Concerts in the GTA

IN THIS ISSUE: Aurora, Brampton, Burlington, Caledon East, Etobicoke, Georgetown, Markham, Milton, Mississauga, Newmarket, Oakville, Richmond Hill, Scarborough, Thornhill, Toronto, Toronto Island.

Tuesday November 1

- 1:00: **Cathedral Church of St. James**. *Organ Recitals: David Briggs*. 65 Church St. 416-364-7865. Free. Donations welcomed.
- 2:30: **York University Department of Music**. *Music at Midday: Singing Our Songs*. Arias and Lieder. Young artists in the classical vocal performance studios of Catherine Robbin, Stephanie Bogle, Norma Burrowes, Michael Donovan and Karen Rymal. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.
- 7:30: **University of Toronto Faculty of Music**. *New Orford String Quartet*. Vanchestein: Les Veuves for string quartet; Debussy: String Quartet; Beethoven: String Quartet Op.127. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. $40; $25(sr); $10(st).

Wednesday November 2

- 12:30: **Yorkminster Park Baptist Church**. *Noonday Organ Recital*. Matthieu and Francine Latreuille, organ. 1585 Yonge St. 416-922-1167. Free.
- 7:00: **Tafelmusik**. *Tafelmusik Chamber Choir at 35*. Handel: Laudate pueri Dominum; Steffani: Stabat Mater (excerpts); Lully: Chaconne from Amadis - "Chantons tous, en ce jour, la gloire de l'amour"; Rameau: In convertendo Dominus; Zelenka: Gloria from Missa dei filii. Sherezade Panthaki, soprano; Jonathan Woody, bass-baritone; Philippe Gagné, tenor; Ivars Taurins, director. Trinity-St. Paul's Centre, 427 Bloor St. W. 1-866-780-1064. $39-$93. Also Nov 3, 4, 5(all 8:00); 6(3:30).
- 7:30: **York University Department of Music**. *York University Wind Symphony and York University Symphony Orchestra's Preview Concert*. Mark Chambers and William Thomas, directors. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-5888. $5.
- 8:00: **Flato Markham Theatre**. *Hiromi: The Trio Project*. Hiromi, piano; Anthony Jackson, bass guitar; Simon Phillips, drums. 171 Town Centre Blvd., **Markham**. 905-305-7469. $59-$64.
- 8:00: **Toronto Symphony Orchestra**. *The Decades Project (1920-1929): From Paris to Leningrad*. Milhaud: La création du monde; Prokofiev: Piano Concerto No.3; Shostakovich: Symphony No.1. Jon Kimura Parker, piano; James Gaffigan, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $33.75-$148. Also Nov 3(2:00) and 5(7:30).

'NOON AT MET'
Free concerts at 12:15 pm
Music at Metropolitan

Nov. 3 Sarah Svendsen, organist
Nov. 10 Sharon Pond, organist
Nov. 17 Manuel Piazza, organist
Nov. 24 Matthew Whitfield, organist
Dec. 1 No concert – World AIDS Day

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A. Concerts in the GTA

Thursday November 3

● 12:00 noon: **Adam Sherkin/Steinway Piano Gallery**. *Rachmaninoff: Let Hands Speak*. Rachmaninoff: Variations on a Theme of Corelli Op.42; Morceaux de Fantaisie (Mélodie Op.3 No.3; Serenade Op.3 No.5 (1940 version)); Daisies Op.38 No.3; Sherkin: Punch Revisited (2016); Meditations Books I(2006) and II(2016). St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. Free. In the Jane Mallett Lobby. Also 5:30.

● 12:00 noon: **Encore Symphonic Concert Band**. *In Concert: Classics and Jazz*. John Edward Liddle, conductor. Wilmar Heights Centre, 963 Pharmacy Ave., **Scarborough**. 416-346-3910. $10. Includes coffee and snack. Also Dec 1.

● 12:10: **University of Toronto Faculty of Music**. *Thursdays at Noon: Poetry and Music*. Works inspired by Hamlet and Macbeth. Monica Whicher, soprano; Laura Tucker, mezzo; Steven Philcox, piano; Eric Domville, spoken word. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. Free.

● 12:15: **Music at Metropolitan**. *Noon at Met*. Sarah Svendsen, organ. Metropolitan United Church (Toronto), 56 Queen St. E. 416-363-0331 x26. Free.

● 12:30: **York University Department of Music**. *Music at Midday: Lost Composers of the Holocaust*. Ulricke Anton, flute; Anna Ronai, piano. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.

● 2:00: **Toronto Symphony Orchestra**. *The Decades Project (1920-1929): From Paris to Leningrad*. Milhaud: La création du monde; Prokofiev: Piano Concerto No.3; Shostakovich: Symphony No.1. Jon Kimura Parker, piano; James Gaffigan, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $33.75. Also Nov 2(8:00) and 5(7:30).

● 5:30: **Adam Sherkin/Steinway Piano Gallery**. *Rachmaninoff: Let Hands Speak*. Rachmaninoff: Variations on a Theme of Corelli Op.42; Morceaux de Fantaisie (Mélodie Op.3 No.3; Serenade Op.3 No.5 (1940 version)); Daisies Op.38 No.3; Sherkin: Punch Revisited (2016); Meditations Books I(2006) and II(2016). St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. Free. In the Jane Mallett Lobby. Also 12:00.

● 7:00: **Lula Lounge**. *Tribute to Don Francks*. Steve Hunter, piano; Tony Quarrington; Friends of Francks: Jaymz Bee, George Koller, Samantha Clayton, Sam Broverman, Genevieve Marentette, vocals. 1585 Dundas St. W. 416-588-0307. $24/$20(adv). 10:00: The Tiki Collective.

● 7:30: **Opera York**. *Tosca*. Puccini. Romulo Delgado, tenor (Mario Cavaradossi); Nicolae Raciciu, baritone (Baron Scarpia); Sabatino Vacca, artistic director; Giuseppe Macina, stage director. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., **Richmond Hill**. 905-787-8811. $40-$50; $25(st). With supertitles. Also Nov 5.

● 7:30: **Royal Conservatory**. *Aimia Discovery Series: Joaquin Valdepeñas Conducts*. Weill: Violin Concerto; Milhaud: La création du monde. Glenn Gould School students; Joaquin Valdepeñas, conductor. Mazzoleni Concert Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $15.

● 8:00: **Art of Time Ensemble**. *That's Not Funny*. Works by Spike Jones, Haydn and Tom Lehrer; 2 Pianos 4 Hands (excerpts); The Dance Belt: A Brief History of the Performing Arts; and other works. Members of Coleman Lemieux & Compagnie. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. $25-$64. Also Nov 4 and 5.

● 8:00: **Corktown Chamber Orchestra**. *Brave New World*. Sibelius: Finlandia; Elgar: Cello Concerto; Dvořák: New World Symphony No.9. Paul McCulloch, cello; Will Callaghan and Paul McCulloch, conductors. Little Trinity Anglican Church, 425 King St. E. 647-528-7159. $10; free(child).

● 8:00: **Flato Markham Theatre**. *The 5 Browns*. 171 Town Centre Blvd., **Markham**. 905-305-7469. $59-$64.

● 8:00: **Gallery 345**. *Twinmuse: An Evening of Piano Four Hands and Cinema*. Stravinsky: Rite of Spring; Lizée: Hitchcock études for piano, soundtrack and video; other works by M. Davidson, Lecuona and Debussy. Hourshid and Mehrshid Afrakhteh, piano. 345 Sorauren Ave. 416-822-9781. $20.

● 8:00: **Tafelmusik**. *Tafelmusik Chamber Choir at 35*. See Nov 2. Also Nov 4, 5(all 8:00); 6(3:30).

Friday November 4

● 12:10: **Music at St. Andrew's**. *Noontime Recital*. Renee Barabash, piano; Andres Tucci Clarke, cello. St. Andrew's Church (Toronto), 73 Simcoe St. 416-593-5600 x231. Free.

● 1:10: **Gordon Murray Presents**. *Piano Potpourri*. Featuring classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's Centre (Chapel), 427 Bloor St. W. 416-631-4300. PWYC. Lunch and snack friendly.

● 7:00: **Canadian Opera Company**. *Ariodante*. Handel. Alice Coote, mezzo (Ariodante); Jane Archibald, soprano (Ginevra); Varduhi Abrahamyan, mezzo (Polinesso); and others; Richard Jones, director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $50-$375; $22(under 30). English Surtitles™.

● 7:00: **Live at West Plains**. *Song of the Grand*. A musical story set on the banks of the Grand River and the battlefields of Europe during World War II. George Hall: When the World Sings; I'm Only Asking; When Will I See You Again; Restless Life; Going Home. George Hall and Elizabeth Nieć, vocals; Brahm Goldhamer, piano; Robert Brownlie, narrator. West Plains United Church, 549 Plains Rd. W., **Burlington**. 905-529-4871. $35(for two); $18.

● 7:30: **Canadian Music Centre/University of Toronto's Faculty of Music Composition Department**. *New Orford Quartet*. Canadian Music Centre, 20 St. Joseph St. 416-961-6601 x202. $20; $15(members/arts workers).

● 7:30: **Nine Sparrows Arts Foundation**. *A Concert of Remembrance*. Guest: Barton Woomert, trumpet; Rob Crabtree, piper; Lark Popov, piano; Colleen Burns, narrator; Yorkminster Park Baptist Church Choir; Hedgerow Singers; William Maddox, organ; Eric N. Robertson, conductor; and others. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations accepted.

● 8:00: **Art of Time Ensemble**. *That's Not Funny*. Works by Spike Jones, Haydn and Tom Lehrer; 2 Pianos 4 Hands (excerpts); The Dance Belt: A Brief History of the Performing Arts; and other works. Members of Coleman Lemieux & Compagnie. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. $25-$64. Also Nov 3 and 5.

● 8:00: **Gallery 345**. *New Voices in Israeli Jazz*. Guy Mintus, piano; Siva Arbel, vocals. 345 Sorauren Ave. 416-822-9781. $25; $10(st).

● 8:00: **Royal Conservatory**. *World Music Concert: Étienne Charles and Malika Tirolien*. Music of Trinidad and Guadeloupe. Étienne Charles, trumpet; Malika Tirolien, vocals. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. From $35.

● 8:00: **Tafelmusik**. *Tafelmusik Chamber Choir at 35*. See Nov 2. Also Nov 5(8:00), 6(3:30).

Saturday November 5

● 1:30: **Gallery 345**. *Art of the Flute*. Works by Handel, Heath, Uebayashi and Prokofiev. Lorna McGhee, flute; Jeanie Chung, piano. 345 Sorauren Ave. 416-588-7886. $20; $10(sr/st).

● 4:00: **Toronto Children's Chorus Main Choir**. *Songs of Celebration*. Works by Bach, Mendelssohn, Fauré, Gjeilo, Antognini and Sirett. Michel Ross, piano; Flamenco guitarists; Jennifer Swan, choreographer; Elise Bradley, Carole Anderson and Matthew Otto, conductors. Calvin Presbyterian Church, 26 Delisle Ave. 416-932-8666 x231. $35; $30(sr/st); $20(child). In support of the 2017 Chamber Choir Tour to Barcelona.

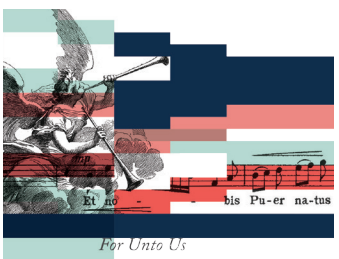
● 4:30: **Beach United Church**. *Jazz and Reflection: Playing Make Believe*. Jim Clayton Trio. 140 Wineva Ave. 416-691-8082. Free-will offering.

● 4:30: **Canadian Opera Company**. *Norma*. Bellini. Sondra Radvanovsky/Elza van den Heever, sopranos (Norma); and others; Kevin Newbury, director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $50-$375; $22(under 30). English Surtitles™.

● 7:00: **Toronto Music Academy of Canada**. *Lee-Shillingberg Piano Duo*. Works by Mozart, Piazzolla, Chopin and Gershwin. Yun He Lee, piano; John Shillingberg, piano. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-8849. $25; $20(sr/st).

● 7:30: **México Contemporáneo**. *Paisajes Sonoros*. Ponce: Romanza; Aranda: Studio No.7; Franck: Sonata in A; Derbez: Reflections of the Moon; Pärt: Spiegel im Spiegel. Paulina Derbez, violin; Araceli Salazar, piano; Jaime Lujan, visual arts. Windermere United Church, 356 Windermere Ave. 416-769-5611. $25.

● 7:30: **Opera York**. *Tosca*. Puccini. Romulo Delgado, tenor (Mario Cavaradossi); Nicolae Raciciu, baritone (Baron Scarpia); Sabatino Vacca, artistic director; Giuseppe Macina, stage director. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., **Richmond Hill**. 905-787-8811. $40-$50; $25(st). With supertitles. Also Nov 3.



● 7:30: **Pax Christi Chorale**. *Elijah*. Mendelssohn. Stephanie Martin, conductor. Guest: The Bicycle Opera Project. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-488-7884. $45; $40(sr); $25(st). Also Nov 6(mat).

● 7:30: **Toronto Symphony Orchestra**. *The Decades Project (1920-1929): From Paris to Leningrad*. Milhaud: La création du monde; Prokofiev: Piano Concerto No.3; Shostakovich: Symphony No.1. Jon Kimura Parker, piano; James Gaffigan, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $33.75. Also Nov 2(8:00) and 3(2:00).

● 7:30: **Toronto Mendelssohn Choir**. *Elijah*. Mendelssohn. Lesley Bouza, soprano;

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Elijah
at Koerner Hall
November 5, 7:30 pm
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Christina Stelmacovich, mezzo; Michael Schade, tenor; David Pittsinger, bass-baritone; Festival Orchestra. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $35-$87; $20(VoxTix).

● 8:00: **Alliance Française de Toronto**. *Pandaléon en concert*. Post-rock music. 24 Spadina Rd. 416-922-2014 x37. $15; $10(sr/teachers); free(18 and under).

● 8:00: **Army, Navy and Air Force Club (Mississauga)**. *Music to Remember Dance*. Mississauga Big Band Jazz Ensemble; Little Peter and the Elegants. 765 Third St., **Mississauga**. 905-274-6131. $25.

● 8:00: **Art of Time Ensemble**. *That's Not Funny*. Works by Spike Jones, Haydn and Tom Lehrer; 2 Pianos 4 Hands (excerpts); The Dance Belt: A Brief History of the Performing Arts; and other works. Members of Coleman Lemieux & Compagnie. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. $25-$64. Also Nov 3 and 4.

● 8:00: **Gallery 345**. *Art of the Piano: The Beethoven Monument*. Mendelssohn: Variations sérieuses; Schumann: Fantaisie Op.17; Beethoven: Sonata Op.111. Marc Toth, piano. 345 Sorauren Ave. 416-822-9781. $25; $10(st).

● 8:00: **Music Gallery/Native Women in the Arts**. *Kwe Performance Series: Inuit Showcase*. Kathleen Ivaluarjuk Merritt, Taqralik Partridge and Nukariik. Music Gallery, 197 John St. 416-204-1080. $20; $10(members/st).

● 8:00: **Oakville Symphony Orchestra**. *Shakespeare 400*. Music inspired by Shakespeare's plays. Nicolai: Overture to The Merry Wives of Windsor; Mendelssohn: Incidental Music to A Midsummer Night's Dream; Dvořák: Cello Concerto. Paul Marleyn, cello. Oakville Centre for the Performing Arts, 130 Navy St., **Oakville**. 905-815-2021 or 888-489-7784. $25-$64. Also Nov 6(2:00).

● 8:00: **Rose Orchestra**. *Meet "The Roses"*. Wijeratne: Invisible Cities Concerto (excerpt); and other works. Guest: TorQ Percussion Quartet. Rose Theatre, 1 Theatre Ln., **Brampton**. 905-874-2800. $45; $40(sr); $10(child under 16).

● 8:00: **Royal Conservatory of Music**. *Music Mix: Bluebird North*. Songwriters TBA; Blair Packham, host. Conservatory Theatre, Telus Centre, 273 Bloor St. W. 416-408-0208. $35.

● 8:00: **Tafelmusik**. *Tafelmusik Chamber Choir at 35*. See Nov 2. Also Nov 6(3:30).

Music from Japan & Beyond
NAGATA SHACHU & SHOGO YOSHII
Saturday, Nov. 5 @ 8 pm
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● 8:00: **Nagata Shachu**. *Music from Japan and Beyond*. Traditional and contemporary music for Japanese taiko, kokyu (bowed-string instrument), shamisen and shinobue (bamboo flute). Nagata Shachu; Shogo Yoshii. Japanese Canadian Cultural Centre, 6 Garamond Ct. 416-441-2345. $30; $20(sr/st).

● 8:00: **Temple Sinai Congregation of Toronto**. *Shinonome Choir: The Rhythm of Peace*. 210 Wilson Ave. 416-487-4161. $25; $20(members).

Sunday November 6

● 10:30am: **St. Anne's Anglican Church**. *Requiem for All Souls' Day*. Lauridsen: "Lux Aeterna" Requiem Mass. 270 Gladstone Ave. 416-536-3160. Freewill offering.

● 2:00: **Oakville Symphony Orchestra**. *Shakespeare 400*. Music inspired by Shakespeare's plays. Nicolai: Overture to The Merry Wives of Windsor; Mendelssohn: Incidental Music to A Midsummer Night's Dream; Dvořák: Cello Concerto. Paul Marleyn, cello. Oakville Centre for the Performing Arts, 130 Navy St., **Oakville**. 905-815-2021 or 888-489-7784. $25-$64. Also Nov 5(8:00).

● 2:00: **Pocket Concerts**. *Pocket Concert at The Wharf*. Mendelssohn: String Quartet Op.44 No.1; Schubert: "Quartettsatz"; Haydn: String Quartet Op.76 No.4 "Sunrise". Min-jeong Koh and Catherine Cosbey, violins; Rory McLeod, viola; Amy Laing, cello. Market Wharf, Condo Party Room, 1 Market St., **Toronto** . 647-896-8295. $48; $32(19-35); $15(under 19).

● 2:00: **Royal Conservatory**. *Sunday Interludes: Steven Schick*. Works by Lei Liang, Applebaum, Cage and Xenakis. Steven Schick, percussion. Mazzoleni Concert Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208. Free (ticket required).

● 3:00: **Weston Silver Band**. *Beatles Go Brass*. Penny Lane, Lady Madonna, She's Leaving Home, Ticket to Ride, Norwegian Wood, and other works. Glenn Gould Studio, 250 Front St. W. 1-866-908-9090. $27/$25(adv); $22(sr)/$20(adv); $17(st)/$15(adv).

● 3:00: **Pax Christi Chorale**. *Elijah*. Mendelssohn. Stephanie Martin, conductor. Guest: The Bicycle Opera Project. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-488-7884. $45; $40(sr); $25(st). Also Nov 5(eve).

● 3:00: **Toronto Operetta Theatre**. *Waltz Rivals*. Tribute to Kálmán and Léhar. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. $29-$49.

● 3:15: **Mooredale Concerts**. *A Talent to Amuse: The Words and Music of Noël Coward*. I'll See You Again, I'll Follow My Secret Heart, Some Day I'll Find You, If Love Were All, Why Do the Wrong People Travel? and others. Monica Whicher, soprano; Norine Burgess, mezzo; Benjamin Butterfield, tenor; Alexander Dobson, baritone; Palm Court Trio (Barry Shiffman, violin; Adrian Fung, cello; John Greer, piano). Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-922-3714 x103. $40; $20(under 30).

● 3:30: **Tafelmusik**. *Tafelmusik Chamber Choir at 35*. See Nov 2.

● 4:00: **All Saints Kingsway**. *A Requiem Mass for All Souls*. Fauré: Requiem. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-769-5224. Freewill offering.

● 4:00: **Cathedral Church of St. James**. *Organ Recitals: David Briggs*. 65 Church St. 416-364-7865. Free. Donations welcomed.

● 4:00: **Christ Church Deer Park**. *How They So Softly Rest: A Remembrance Day Concert*. Vaughan Williams: Mass in G Minor; works by

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Michael Rose, Music Director
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by Gilbert & Sullivan
Derek Bate, Conductor, Guillermo Silva-Marin, Stage Director
Vania Chan
Elizabeth Beeler
Colin Ainsworth
Curtis Sullivan
December 27, 30 & January 6 at 8 pm
December 31 & January 7, 8 at 3 pm
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A. Concerts in the GTA

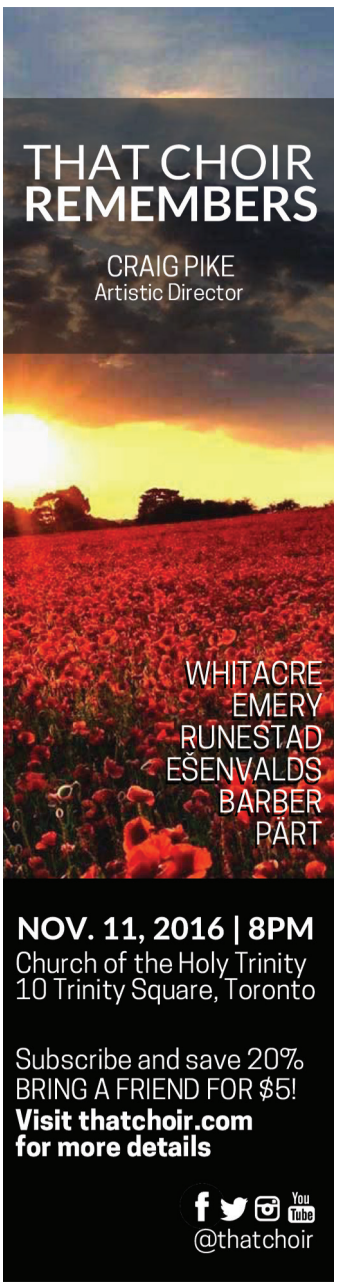
Stanford, Willan and Daley. Choirs of Grace Church On-the-Hill, Timothy Eaton Memorial Church, Christ Church Deer Park; Stephen Boda, organ; Elaine Choi, Stephen Frketic, Matthew Otto, conductors. 1570 Yonge St. 416-920-5211. Free-will offering. Proceeds to the Churches On-the-Hill Foodbank.

● 4:00: **Church of St. Mary Magdalene (Toronto)**. *Organ Recital*. Elgar: Sonata No.2. Andrew Adair, organ. 477 Manning Ave. 416-531-7955. Free.

● 4:00: **Church of St. Mary Magdalene (Toronto)**. *Elgar's Second Sonata*. Andrew Adair, organ. 477 Manning Ave. 416-531-7955. Free.

● 6:00: **Eve Egoyan**. *Piano Recital*. Rudolf Komorous: Wu. Eve Egoyan, piano. Artscape Youngplace, 180 Shaw St. 416-530-2787. $20-$25. Also Nov 13, 20, 27.

● 8:00: **Gallery 345**. *Art of the Flute*. Leslie Newman, flute; Erica Goodman, harp. 345 Sorauren Ave. 416-822-9781. $25; $10(st).



Tuesday November 8

● 12:10: **Nine Sparrows Arts Foundation/ Yorkminster Park Baptist Church**. *Lunchtime Chamber Music: Jessica McCormack and Friends*. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations accepted.

● 12:30: **York University Department of Music**. *Music at Midday: Ten Ten*. Martin Family Lounge, Accolade East, York University, 4700 Keele St. 647-459-0701. Free.

● 1:00: **Cathedral Church of St. James**. *Organ Recitals: David Briggs*. 65 Church St. 416-364-7865. Free. Donations welcomed.

Wednesday November 9

● 12:30: **Organix Concerts/All Saints Kingsway**. *Kingsway Organ Concert Series*. David Ruler, organ. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-769-5224. Freewill offering.

● 5:30: **Canadian Opera Company**. *Jazz Series: Adi Braun Sings Sinatra*. Adi Braun and quartet. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First come, first served. Late seating not available.

● 7:30: **TOLOrk**. *TOLOrk at Array*. World premieres of electroacoustic works by emerging local composers. Works by Bayefsky, Jarlkaganova, McGraw, Taghinia and Taylor. Array Space, 155 Walnut Ave. 647-456-1618. $15; $10(sr/st/arts workers).

● 7:30: **York University Department of Music**. *York University Chamber Choir*. Lisette Canton, conductor. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-5888. $15; $10(sr/st).

● 8:00: **Gallery 345**. *Memories of Places Past*. Works by Horvat, Eatock, Schubert, Spohr, Louie and Mascall. Kripa Nageshwar, soprano; Michael Westwood, clarinet; Marc Toth, piano. 345 Sorauren Ave. 416-822-9781. $20; $10(sr/st).

● 8:00: **Royal Conservatory**. *Music Mix: Chucho Valdés - Joe Lovano Quintet*. Chucho Valdés, piano; Joe Lovano, sax; Joe Lovano Quintet. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. From $40.

● 8:00: **Toronto Symphony Orchestra**. *The Decades Project (1920-1929): Best of the '20s*. Vaughan Williams: The Lark Ascending; Sibelius: Symphony No.7; Walton: Viola Concerto; Ravel: Boléro. Jonathan Crow, violin; Teng Li, viola; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $33.75-$148. Also Nov 11(7:30).

● 9:00: **Louis Simão**. *CD Release: A Luz*. Louis Simão, guitar; Marito Marques, drums; Luis Obregoso, drums; David French, sax; Bill McBirnie, flute; and Rich Brown, bass. Burdock, 1184 Bloor St. W. 416-546-4033. $20/$30(adv; includes CD).

Thursday November 10

● 12:00 noon: **Canadian Opera Company**. *Vocal Series: Ayre*. Golijov. Against the Grain Theatre; Miriam Khalil, soprano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

● 12:10: **University of Toronto Faculty of Music**. *Thursdays at Noon: Opera Spotlight*. Offenbach: Orpheus in the Underworld. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. Free.

● 12:15: **Music at Metropolitan**. *Noon at Met*. Sharon Pond, organ. Metropolitan United Church (Toronto), 56 Queen St. E. 416-363-0331 x26. Free.

● 12:30: **York University Department of Music**. *Jazz at Midday: Robb Cappelletto Group*. Martin Family Lounge, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.

● 2:00: **Orchardviewers**. *In Concert*. Amina Holloway, cello. Northern District Public Library, Room 224, 40 Orchard View Blvd. 416-393-7610. Free.

● 5:30: **University of Toronto Faculty of Music**. *Singer and the Song Series*. Featuring singers from the Faculty of Music. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. Free.

● 7:30: **Massey Hall/Rubin Fogel Productions Ltd**. *Loreena McKennitt*. With Brian Hughes, guitar; Caroline Lavelle, cello. Massey Hall, 178 Victoria St. 416-872-4255. $59.50-$99.50.

● 7:30: **York University Department of Music**. *Faculty Concert Series: Casey Sokol, piano*. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-5888. $15; $10(sr/st).

● 8:00: **Against the Grain Theatre**. *Ayre*. Golijov: Ayre; and other works. Miriam Khalil, soprano; chamber orchestra accompaniment; Joel Ivany, director; Jason Hand, lighting. Ismaili Centre, 49 Wynford Drive. 416-646-6965. $40-$70. Also Nov 11, 12.

● 8:00: **Manteca**. *The Twelfth of Never CD Launch Concert*. Manteca. Young Centre for the Performing Arts, Distillery District, 50 Tank House Ln. 416-866-8666. $25-$50.

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Music at Metropolitan

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Friday, November 11 at 7:30 pm
Saturday, November 12 at 2:00 pm and 7:30 pm

Metropolitan United Church
56 Queen Street East (at Church Street), Toronto

Tickets 416-363-0331 (ext. 26) www.metunited.org
Tickets also available at the Estore www.metunited.org

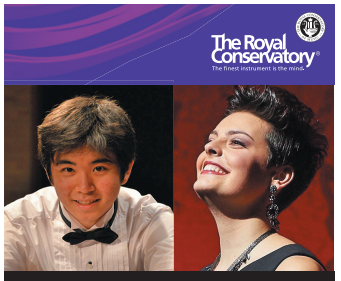
Music TORONTO

Quatuor Arthur-LeBlanc

November 10 at 8 pm

● 8:00: **Music Toronto**. *Quatuor Arthur-Leblanc*. Haydn: Quartet in G Op.77 No.1; Bartók: Quartet No.4; Beethoven: Quartet in C Op.59 No.3 "Razumovsky". Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $55; $10(st).

● 8:00: **Sinfonia Toronto**. *Serenade*. Alice Ho: Capriccio Ballo for Violin and Piano; Haydn: Concerto for Violin and Piano; Dvořák: Serenade. Xiaohan Guo, violin; Zhengyu Chen, piano; Maciej Zoltowski, conductor. Glenn Gould Studio, 250 Front St. W. 416-499-0403. $42; $35(sr); $15(st).



Generation Next
Charles Richard-Hamelin,
Tony Yike Yang, Alexander Seredenko,
Stéphane Tétreault, and Emily D'Angelo
THURSDAY, NOVEMBER 10, 8PM
KOERNER HALL
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● 8:00: **Royal Conservatory**. *Invesco Piano Series: Generation Next*. Charles Richard-Hamelin, piano; Tony Yike Yang, piano; Alexander Seredenko, piano; Stéphane Tétreault, cello; Emily D'Angelo, mezzo. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $25-$65.

Friday November 11

● 12:10: **Music at St. Andrew's**. *Noontime Recital*. Koichi Inoue, piano. St. Andrew's Church (Toronto), 73 Simcoe St. 416-593-5600 x231. Free.

● 1:10: **Gordon Murray Presents**. *Piano Potpourri*. Featuring classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's Centre (Chapel), 427 Bloor St. W. 416-631-4300. PWYC. Lunch and snack friendly.

● 7:30: **Toronto Recorder Players' Society**. *Workshop*. Amateur recorder players are invited to join in the playing of early music. Mount Pleasant Road Baptist Church, 527 Mount Pleasant Rd. 416-597-0485. $15(non-members). Memberships available. Refreshments.

● 7:30: **Toronto Symphony Orchestra**. *The Decades Project (1920-1929): Best of the '20s*. Vaughan Williams: The Lark Ascending; Carrabré: Inuit Games for Throat Singers and Orchestra; Sibelius: Symphony No.7; Walton: Viola Concerto; Ravel: Boléro. Jonathan Crow, violin; Inukshuk Aksalnik, throat singer; Pauline Pemik, throat singer; Teng Li, viola; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $33.75. Also Nov 9(8:00).

● 8:00: **Alliance Française de Toronto**. *Generating Electro: Martin Messier and Myriam Bleau*. 24 Spadina Rd. 416-922-2014 x37. $15; $10(sr/teachers); free(18 and under).

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Great Artist Music Series presents
Charles Richard-Hamelin

Friday, Nov. 11, 8 pm
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905 713-1818

● 8:00: **Aurora Cultural Centre**. *Great Artist Music Series: Charles Richard-Hamelin*. Chopin: Nocturne in B Minor Op.62 No.1; Ballade No.3 in A-flat; Polonaise-Fantaisie in A-flat Op.61; Introduction and Rondo in E-flat Op.16; Four Mazurkas Op.33; Sonata No.3 in B Minor Op.58. Charles Richard-Hamelin, piano. 22 Church St., **Aurora**. 905-713-1818. $34; $28(sr/st).

● 8:00: **Fridays @ 8/RCCO Toronto**. *Remembrance Day Concert*. Works by Bach, Elgar and Franck. David Briggs, organ. Lawrence Park Community Church, 2180 Bayview Ave. 416-489-1551. $30; $20(st/RCCO).

● 8:00: **Gallery 345**. *Art of the Piano: Mikolaj Warszynski and Zuzana Šimurdová*. Works by Dvořák, Janáček, Smetana, L. Fiser and Liszt. 345 Sorauren Ave. 416-822-9781. $25; $10(st).

Deborah Voigt with Brian Zeger
FRI., NOV. 11, 8PM KOERNER HALL
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● 8:00: **Royal Conservatory/Platinum Concerts International**. *Vocal Concert: Deborah Voigt with Brian Zeger*. Works by Bach, R. Strauss, Tchaikovsky and Bernstein. Deborah Voigt, soprano; Brian Zeger, piano. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $40-$110.

● 8:00: **That Choir**. *That Choir Remembers*. Works by Whitacre, Emery, Runestad, Ešenvalds, Barber and Pärt. Craig Pike, conductor. Church of the Holy Trinity, 10 Trinity Sq. 416-419-1756. $25; $15(sr/arts); $5(st). Bring a friend for $5 (with adult, senior or arts worker ticket purchase).

● 8:00: **Toronto Consort**. *The Italian Queen of France*. Works by LeRoy, LeJeune and Costelay. Trinity-St. Paul's Centre, Jeanne Lamon Hall, 427 Bloor St. W. 416-964-6337. $24-$60; $22-$55(sr); $15(st/35 and under). Also Nov 12.

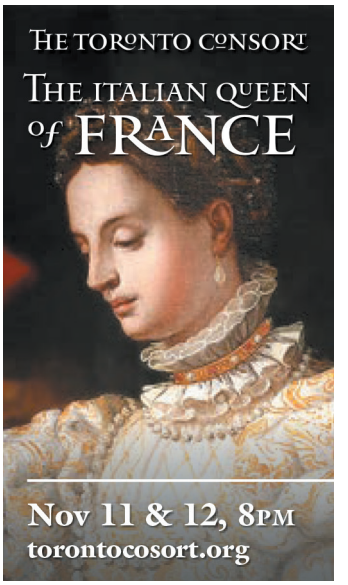
● 10:00: **Native Earth Performing Arts/Buddies in Bad Times Theatre**. *Two-Spirit Cabaret*. Performances and spoken word by two-spirit, queer and trans-identified indigenous artists. Miss Ellaneous; Landa Lakes; Raven Davis; Gwen Benaway, host. Buddies in Bad Times Theatre, 12 Alexander St. 416-531-1402. $15.

Saturday November 12

● 2:00: **National Ballet of Canada**. *Cinderella*. Prokofiev. James Kudelka, choreographer. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-345-9595. $39-$265. Also Nov 13, 17, 19, 20(all 2:00); Nov 12, 16, 17, 18, 19(all 7:30).

● 7:30: **National Ballet of Canada**. *Cinderella*. Also Nov 17, 19, 20(all 2:00); Nov 16, 17, 18, 19(all 7:30).

● 7:30: **Opera by Request**. *Fidelio*. Beethoven. In concert with piano accompaniment. Brigitte Bogar, soprano (Leonora); Sharon Tikiryan, soprano (Marzelline); Jason Lamont, tenor (Florestan); Jay Lambie, tenor (Jaquino); Steven Henrikson, baritone (Rocco); Lawrence Cotton, baritone (Pizarro); William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. $20.



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presents organ virtuoso
David Briggs
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music of Bach, Franck & Elgar
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A. Concerts in the GTA

● 7:30: **University of Toronto Faculty of Music**. *U of T Symphony Orchestra*. Prokofiev: Classical Symphony Op.25; Stravinsky: Concerto in E-flat "Dumbarton Oaks"; Ibert: Divertissement. Uri Mayer, conductor. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. $30; $20(sr); $10(st). 6:30: Symphony Talk, a pre-performance chat with professors and graduate students, rm 130.

● 8:00: **Academy Concert Series**. *Bratsche to the Future*. Mark Fewer, violin; Sheila Jaffé, violin; Steven Dann, viola; Emily Eng, viola; Kerri McGonigle, cello. Eastminster United Church, 310 Danforth Ave. 416-629-3716. $20; $14(sr/st).

● 8:00: **Cathedral Bluffs Symphony Orchestra**. *In Concert*. Bruckner: Symphony No.4 in E-flat; Tchaikovsky: Suite from Swan Lake. Norman Reintamm, conductor. P.C. Ho Theatre, Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Ave. E., **Scarborough**. 416-879-5566. $35; $30(sr/st); free(under 12). 7:15: Pre-concert talk.

● 8:00: **Guitar Society of Toronto**. *Sevilla Competition Winner Antoine Morinière*. Works by Rodrigo, Ponce, Coste and others. Victoria College Chapel, 73 Queen's Park Cr. E. 416-964-8298. $35/$30(adv); $30(sr/st)/$25(adv).

● 8:00: **Royal Conservatory**. *Quiet Please, There's a Lady on Stage: Noa with Gil Dor and Aviva Chernick*. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $45-$85.

● 8:00: **Spectrum Music**. *Tales from the Deep Blue*. New works exploring the ocean depths. Shaw Street Collective. Alliance Française de Toronto, 24 Spadina Rd. $15; $10(sr/st/arts). Pre-concert chat.

● 8:00: **Toronto Consort**. *The Italian Queen of France*. Works by LeRoy, LeJeune and Costelay. Trinity-St. Paul's Centre, Jeanne Lamon Hall, 427 Bloor St. W. 416-964-6337. $24-$60; $22-$55(sr); $15(st/35 and under). Also Nov 11.

Sunday November 13

● 10:30am: **St. Anne's Anglican Church**. *Remembrance Day Mass*. Lang: Kontakion; Britten: War Requiem (selections). Guest: Karen Snell, trumpet. 270 Gladstone Ave. 416-536-3160. Freewill offering. Religious Service.

● 2:00: **National Ballet of Canada**. *Cinderella*. See Nov 12. Also Nov 19, 20(all 2:00); Nov 16, 17, 18, 19(all 7:30).

● 2:00: **Trio Bravo**. *In Concert*. Milhaud: Suite; Khachaturian: Trio; Vaughan Williams: The Lark Ascending; Patricia Morehead: Retro Variations (world premiere). Terry Storr, clarinet; Daniel Kushner, violin; Philip Morehead, piano. St. Barnabas Anglican Church, 361 Danforth Ave. 416-465-7443. $25; $20(sr/st).

● 2:00: **Windmill Theatre**. *Legends of Windmill Cabaret*. Celebrating Artistic Director Brian Pritchard. Former Windmill vocalists; Victor Cheng, piano. Clarke Memorial Hall, 161 Lakeshore Rd. W., **Mississauga**.

NOVEMBER 14, 7PM
FOLK TO BAROQUE
Nadina Mackie Jackson with folk legend VALDY. Songs new and timeless, from *Rock 'n' Roll* to *Bernadette*, Vivaldi to *Flight of the Bumblebee*, a joyful cross-genre celebration. Karel Roessingh, keyboards.
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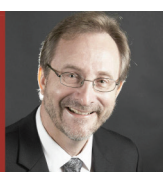
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905-615-4830. PWYC (suggested donation of $15).

● 3:00: **Amici Chamber Ensemble**. *Mother Russia: Rebels and Exiles*. Rachmaninoff: Trio élégiaque No.1; Gubaidulina: In Croce; Stravinsky: Three Pieces for Clarinet; Mardi Gras; Ustvolskaya: Trio; Arensky: Trio. Guests: Ilya Kaler, violin; Alexander Sevastian, accordion. Mazzoleni Concert Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $45; $40(sr); $15(under 31); $10(st).

● 3:00: **Hart House**. *Sunday Concerts: Matt Poon, Piano*. New music, Canadian works and 20th century composers. 7 Hart House Circle. 416-978-2452. Free.

● 3:00: **Off Centre Music Salon**. *Russian Salon: Four Seasons of Mother Russia*. Igor Gefter, cello; Joni Henson; Inna Perkis; Mark Skazinetzky, violin; Boris Zarankin; and others. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-466-1870. $50; $40(sr/st); $15(young adult); $5(child).

● 3:00: **Royal Conservatory**. *String Concert: Viktoria Mullova and Accademia Bizantina*. Bach: Four Violin Concerti. Viktoria Mullova, violin; Accademia Bizantina; Ottavio Dantone, conductor/harpsichord. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $40-$90. 2:15: Pre-concert talk.

● 3:00: **Toronto Symphony Orchestra**. *Toronto Symphony Youth Orchestra Fall Concert*. Edward Top: New work; Respighi: Fountains of Rome; Dvořák: Symphony No.9 "From the New World". Earl Lee, RBC Resident Conductor; Peter Oundjian, conductor. George Weston Recital Hall, 5040 Yonge St. 1-855-985-2787. $16-$28.

● 3:00: **Vesnivka Choir**. *Tribute to Ivan Kowaliw*. Lawryshyn: new work; and other works. Guests: St. Nicholas Ukrainian Church Choir; Toronto Ukrainian Male Chamber Choir; chamber string orchestra. Humber Valley United Church, 76 Anglesey Blvd., **Etobicoke**. 416-246-9880 or 416-763-2197. $25-$30.

● 4:00: **Amadeus Choir**. *Aurora Borealis: Magic and Mystery*. Lydia Adams, conductor. Eglinton St. George's United Church, 35 Lytton Blvd. 416-446-0188. $40; $30(sr); $25(under 30); $20(st).

● 4:00: **Cathedral Church of St. James**. *Organ Recitals: David Briggs*. 65 Church St. 416-364-7865. Free. Donations welcomed.

● 4:00: **St. Philip's Anglican Church**. *Jazz Vespers*. Pat LaBarbera Quartet. All Saints Kingsway Church, 2850 Bloor St. W. 416-247-5181. Freewill offering. Religious service. N.B.: Temporary venue change.

● 4:30: **Christ Church Deer Park**. *Jazz Vespers*. David Young Trio. 1570 Yonge St. 416-920-5211. Free-will offering. Religious Service.

● 4:30: **Church of the Incarnation**. *Jazz Vespers*. Barry Livingston Group (Barry Livingston, piano; Suba Sankaran, vocals; Colleen Allen, sax; Artie Roth, bass; Paul Fitterer, drums). 15 Clairtrell Rd. 416-221-7516. Free; donations welcomed. Religious Service.

● 6:00: **Eve Egoyan**. *Piano Recital*. Rudolf Komorous: Wu. Eve Egoyan, piano. Artscape Youngplace, 180 Shaw St. 416-530-2787. $20-$25. Also Nov 6, 20, 27.

● 7:30: **Cor Unum Ensemble**. *Baroque Masterpieces*. Vocal and orchestral works by Bach, Handel, Vivaldi and Monteverdi. Joel Allison and Ruth Denton, directors. Trinity College Chapel, U of T, 6 Hoskin Ave. 416-760-7463. Free; donations welcome.

● 7:30: **Knox United Church, Agincourt**. *Radio Dial*. Stuart Laughton and his band. 2569 Midland Ave., **Scarborough**. 416-293-4424 x201. $25.

● 7:30: **Royal Conservatory**. *Mazzoleni Masters: Anagnoson & Kinton 40th Anniversary Celebration*. Bartók: Sonata for Two Pianos and Percussion; works by Brahms, Pierre Gallant, Poulenc and Dvořák. James Anagnoson and Leslie Kinton, piano duo; David Kent, percussion; John Rudolph, percussion. Mazzoleni Concert Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $25.

● 7:30: **Tranzac Club**. *GUH in Concert*. 292 Brunswick Ave. 416-923-8137. PWYC.

● 8:00: **Continuum Contemporary Music**. *RavAGE*. Jodlowski: People/Time; Lizée: Colliding Galaxies/Colours and Tones; Mayo: Supermarine; O'Callaghan: AMONG AM A; Szmytka: empty music. Leslie Newman, flute; Anthony Thompson, clarinet; Carol Fujino, violin; Diane Leung, viola; Paul Widner, cello; and others; Brian Current, conductor. Music Gallery, 197 John St. 416-924-4945. $30; $20(sr/arts worker/member); $10(st).

● 8:00: **Istituto Italiano di Cultura**. *Tenores de Aterúe*. Traditional folk polyphonic singing from Sardinia and Corsica. Tenores de Aterúe (Avery Book, Gideon Crevoshay, Carl Linich and Doug Paisley). Clay and Paper Theatre Studio, 300 Campbell Ave. 416-458-6091. $15.

Monday November 14

● 7:00: **Bassoon Out Loud**. *Folk to Baroque*. Rock 'n' Roll; Bernadette; Rimsky-Korskov: Flight of the Bumblebee; and works by Vivaldi and others. VALDY, vocalist; Nadina Mackie Jackson, bassoon; Karel Roessingh, keyboards. Heliconian Hall, 35 Hazelton Ave. 416-453-7607. $30; $20(st).

Tuesday November 15

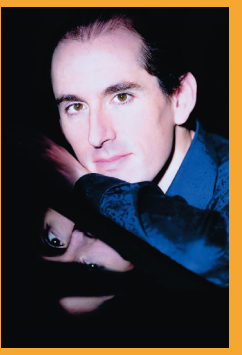
● 12:00 noon: **Canadian Opera Company**. *Jazz Series: From the Inside Out*. Ineke Vandoorn, Marc van Vugt and quintet. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First come, first served. Late seating not available.

● 12:10: **Nine Sparrows Arts Foundation/Yorkminster Park Baptist Church**. *Lunchtime Chamber Music: Ellen Meyer and Friends*. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations accepted.

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

● 1:00: **Cathedral Church of St. James**. *Organ Recitals: David Briggs*. 65 Church St. 416-364-7865. Free. Donations welcomed.

Music TORONTO
Danny Driver



November 15 at 8 pm

● 8:00: **Music Toronto**. *Danny Driver, Piano*. Toronto debut. Bach: French Suite No.5 in G BWV816; Schumann: Symphonic Études Op.13; Balakirev: Nocturne No.2 in B Minor; Rachmaninoff: Études-Tableaux Op.39 (selections); Prokofiev: Sonata No.7 in B-flat. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $55; $10(st).

● 8:00: **Roy Thomson Hall/Toronto Symphony Orchestra**. *Berliner Philharmoniker*. Boulez: Éclat; Mahler: Symphony No.7. Sir Simon Rattle, chief conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-1255. $75-$250. Also Nov 16.

Wednesday November 16

● 7:30: **Free Times Cafe**. *60's Folk Revival - Where have all the folk songs gone*. Singalong tribute to the songs of the 60's. If I Had A Hammer; Walk Right In; Turn! Turn! Turn!; Tom Dooley; Five Hundred Miles; and other songs. Sue Peters, vocals and guitar; Dwight Peters, vocals, guitars, piano, accordion; Michelle Rumball, vocals; Tony Laviola, bass. 320 College St. 416-967-1078. $15. Cash at the door. Call for dinner reservation.

● 7:30: **National Ballet of Canada**. *Cinderella*. See Nov 12(2:00). Also Nov 17, 18, 19(all 7:30). 17(2:00)

● 7:30: **St. Anne's Anglican Church**. *Distant Skies: The Sci-Fi Edition*. Junction Trio (Jamie Thompson, flute; Ivana Popovic, violin). Guest: Charlotte Ashley, author. St. Anne's Parish Hall, 651 Dufferin St. 416-536-3160. PWYC.

● 8:00: **Roy Thomson Hall/Toronto Symphony Orchestra**. *Berliner Philharmoniker*. Webern: Six Pieces for Orchestra (Sechs Stücke); Schoenberg: Five Pieces for Orchestra; Berg: Three Pieces for Orchestra (Drei Orchesterstücke); Brahms: Symphony No.2. Sir Simon Rattle, chief conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-1255. $75-$250. Also Nov 15.

● 8:00: **Stereo Live**. *Fire and Grace*. Edwin Huizinga, violin; William Coulter, guitar. Campbell House Museum, 160 Queen St. W. 416-597-0227. $25. Limited seating. Also Nov 17(St. Andrew by-the-Lake); 21(The Burdock).

● 8:00: **Tapestry Opera**. *Naomi's Road*. Music by Ramona Luengen. Libretto by Ann Hodges. Sam Chung, tenor (Stephen); Sung Taek Chung, baritone (Daddy); Hiather Darnel-Kadonaga, soprano (Naomi); Erica Iris Huang, mezzo (Mother/Obasan); Michael Hidetoshi Mori, stage director. St. David's Anglican Church, 49 Donlands Ave. 416-537-6066 x243. $35; $25(st/youth). Also Nov 17, 19, 20(2:00).

Thursday November 17

● 12:10: **University of Toronto Faculty of Music**. *Thursdays at Noon: Emily Chiang, Piano*. Rachmaninoff: Piano Sonata No.2; Schubert: Impromptus Op.90. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. Free.

● 12:15: **Music at Metropolitan**. *Noon at Met*. Manuel Piazza, organ. Metropolitan United Church (Toronto), 56 Queen St. E. 416-363-0331 x26. Free.

● 2:00: **National Ballet of Canada**. *Cinderella*. See Nov 12. Also Nov 20(2:00).

● 2:00: **Stereo Live**. *Fire and Grace*. Edwin Huizinga, violin; William Coulter, guitar. St. Andrew by-the-Lake Anglican Church, Cibola Ave., **Toronto Island**. 416-779-3886. $20. Also Nov 16(Campbell House); 21(The Burdock).

● 7:30: **Canadian-Hungarian Association for Music Performance**. *A Bridge to the Future*. Mary Kenedi, piano; Krisztina Szabó, mezzo; Sharon Lee, violin; Laurence Schaufele, viola; Sybil Shanahan, cello; William Shookhoff, piano. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-272-4904. $35; $25(sr/st). Also Nov 29(Ottawa, not listed).

● 7:30: **National Ballet of Canada**. *Cinderella*. See Nov 12. Also Nov 19, 20(all 2:00); 19(7:30).

● 7:30: **Toronto Winds**. *Inspire*. Mozart: Marriage of Figaro Overture; Dove: Figures in the Garden; Beethoven: Symphony No.1 in C (mvt.1); Gorb: Symphony No.1 in C for 12 winds

ROY THOMSON HALL

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Sir Simon Rattle, Chief Conductor

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WED NOV 16 · 8 PM

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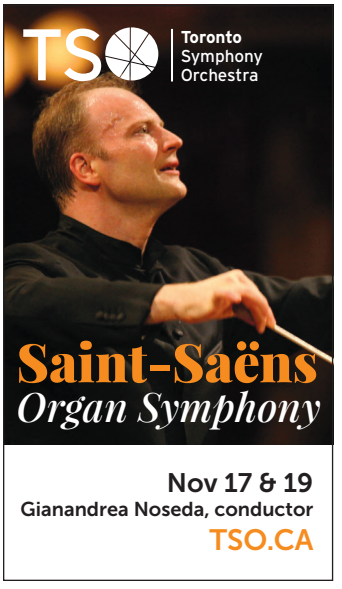
A. Concerts in the GTA

and double bass. Dylan Rook Maddix, conductor. Array Space, 155 Walnut Ave. 647-468-5075. By donation ($10 suggested).

● 7:30: **University of Toronto Faculty of Music**. *Instrumentalis Masters/DMA Series: European Tour*. European music for instrumentalists. Victoria Chapel, 91 Charles St. W. 416-408-0208. Free.

● 8:00: **Toronto Masque Theatre**. *Apollo and Daphne/Enoch Arden*. Handel: Apollo and Daphne; R. Strauss: Enoch Arden. Jacqueline Woodley, soprano; Geoffrey Sirett, baritone; Derek Boyes, actor; Angela Park, piano; Marie-Nathalie Lacoursière, stage director; Larry Beckwith, conductor. Enoch Turner Schoolhouse, 106 Trinity St. 416-410-4561. $50; $43(sr); $20(30 and under). 7:15: pre-concert event. Also Nov 18 and 19. Performed with baroque orchestra.

● 8:00: **Toronto Symphony Orchestra**. *Saint-Saëns: Organ Symphony*. Casella: Elegia erotica; Ravel: Piano Concerto in G; Saint-Saëns: Symphony No.3 "Organ". Stefano Bollani, piano; Patricia Krueger, organ; Gianandrea Noseda, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $33.75-$148. Also Nov 19(7:30).



● 8:00: **Canadian Sinfonietta**. *Wine and Cheese Concert*. Brahms: Sextet; Schubert: Quintet. Hibiki Kobayashi, violin; Joyce Lai, violin; Máté Szücs, viola; Jean-Luc Plourde, viola; Bruno Delepelaire, cello; András Weber, cello. Heliconian Hall, 35 Hazelton Ave. 647-223-2286. $30; $25(sr); $20(st).

● 8:00: **Tapestry Opera**. *Naomi's Road*. See Nov 16. Also Nov 19, 20(2:00).

● 8:00: **York Region Chamber Music**. *The Present: Saxophone Quartet*. Françaix: Petit Quatuor; Glass: Saxophone Quartet; Desenclos: Quatuor; Geiss: Patchwork. Stereoscope Saxophone Quartet. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., **Richmond Hill**. 905-787-8811. $27; $21(under 22).

Friday November 18

● 12:10: **Music at St. Andrew's**. *Noontime Recital*. Norman Brown, baritone. St. Andrew's Church (Toronto), 73 Simcoe St. 416-593-5600 x231. Free.

● 1:10: **Gordon Murray Presents**. *Piano Potpourri*. Featuring classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's Centre (Chapel), 427 Bloor St. W. 416-631-4300. PWYC. Lunch and snack friendly.

● 7:30: **Canadian Art Song Project/Syrinx Concerts**. *The Art Song of Healey Willan*. Familiar and unpublished songs. Martha Guth, soprano; Peter Barrett, baritone; Allyson McHardy, mezzo; Helen Becqué, piano; Matthew Whitfield, organ. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-922-8435. $35; $20(st). 6:30: Pre-concert chat with Dean Burry.

● 7:30: **National Ballet of Canada**. *Cinderella*. See Nov 12(2:00). Also Nov 20(2:00); 19(7:30).

● 7:30: **Rouge River Winds**. *New Beginnings*. Woburn Collegiate Institute, 2222 Ellesmere Rd. 416-287-7176. $10; $5(sr/st).

● 7:30: **Royal Conservatory of Music**. *Aimia Discovery Series: Cendrillon*. Viardot. Glenn Gould School Fall Opera. Peter Tiefenbach, conductor; Joel Ivany, director. Mazzoleni Concert Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208. $15. Also Nov 19.

● 7:30: **University of Toronto Faculty of Music**. *UofT Jazz Orchestra with Dave Liebman*. Dave Liebman, saxophone; Gordon Foote, conductor. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. $20; $10(st).

● 8:00: **Gallery 345**. *The Art of the Piano: Kalle Vainio*. Vainio: Modifications. 345 Sorauren Ave. 416-822-9781. $20; $10(st).

● 8:00: **Georgetown Bach Chorale**. *Messiah*. Christina Lamoureux, soprano; Cassandra Warner, mezzo; Michael Taylor, tenor; Bob Knight, bass; Ronald Greidanus, harpsichord/conductor. St. Elias the Prophet Ukrainian Church, 10193 Heritage Rd., **Brampton**. 905-873-9909. $35; $10(st). Also Nov 20(2:30); Nov 19(Runnymede United Church).

● 8:00: **Royal Conservatory of Music**. *TD Jazz, The Art of the Trio: Stefano Bollani Trio and Roberto Occhipinti Trio*. Stefano Bollani, piano; Jesper Bodilsen, bass; Morten Lund, drums; Roberto Occhipinti, bass; Manuel Valera, piano; Dafnis Prieto, percussion. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $40-$85.

● 8:00: **Thin Edge New Music Collective/A Girl In the Sky Productions/Harbourfront Centre**. *Balancing on the Edge*. Works by Lang, Cage, Storring, Rubin, Lizée and Xenakis. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. $35; $28(sr/arts). Also Nov 19(mat, eve).

CANADIAN ART SONG PROJECT

The Art Song of Healey Willan

Co-presented by Syrinx Concerts

Friday, November 18, 2016, 7:30pm

Trinity St. Paul's Centre for Faith, Justice and the Arts

Tickets available at canadianartsongproject.ca

$35.00 Adults / $20.00 Students

Martha Guth
Soprano

Peter Barrett
Baritone

Allyson McHardy
Mezzo-Soprano

Helen Becqué
Piano

With Matthew Whitfield
Organist

Pre-performance chat with Dean Burry, 6:30pm

● 8:00: **Toronto Masque Theatre**. *Apollo and Daphne/Enoch Arden*. Handel: Apollo and Daphne; R. Strauss: Enoch Arden. Jacqueline Woodley, soprano; Geoffrey Sirett, baritone; Derek Boyes, actor; Angela Park, piano; Marie-Nathalie Lacoursière, stage director; Larry Beckwith, conductor. Enoch Turner Schoolhouse, 106 Trinity St. 416-410-4561. $50; $43(sr); $20(30 and under). 7:15: pre-concert event. Also Nov 17 and 19. Performed with baroque orchestra.

● 8:00: **Victoria College Choir**. *Fall Concert*. Sing We and Chant It; Folk Songs for Choir (arr. Chilcott); Hark! I Hear the Harps Eternal (arr. Hayes). Victoria College Chapel, 73 Queen's Park Cr. E. 416-585-4521. Free.

Saturday November 19

● 2:00: **National Ballet of Canada**. *Cinderella*. See Nov 12. Also 7:30 and Nov 20(2:00).

● 2:00: **Thin Edge New Music Collective/A Girl In the Sky Productions/Harbourfront Centre**. *Balancing on the Edge*. Works by Lang, Cage, Storring, Rubin, Lizée and Xenakis. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. $35; $28(sr/arts). Also 8:00; Nov 18(eve).

● 4:30: **Royal Conservatory**. *Taylor Academy Showcase Concert*. Conservatory Theatre, Telus Centre, 273 Bloor St. W. 416-408-0208. Free (ticket required).

● 7:00: **Toronto Mandolin Orchestra**. *60th Anniversary Concert*. Popular, folk and classical works. Ira Erokhina, three-string domra; Alexander Veprinskiy, conductor. Guest: Tamara Volskaya, four-string domra. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-533-2725. $35; $20(st).

● 7:30: **Music On The Donway**. *The Opera*. Deconstructing operatic traditions into accessible music. Operatic works and well-known classical tunes. Kyra Millan, opera comedienne; Tina Faye, piano. Donway Covenant United Church, 230 The Donway W. 416-444-8444. $20; $12(st); free(under 13).

● 7:30: **National Ballet of Canada**. *Cinderella*. Also Nov 20(2:00).

● 7:30: **Opera by Request**. *Eugene Onegin*. Tchaikovsky. In concert with piano accompaniment. Wayne Line, baritone (Onegin); Natalya Matyusheva, soprano (Tatiana); Paul Williamson, tenor (Lenski); Kinga Luzon, mezzo (Olga); Daria Bukhman, mezzo (Larina); and others; William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. $20.

● 7:30: **Orpheus Choir of Toronto**. *Stories: Myths and Mysteries*. Mealor: The Farthest Shore (Ontario premiere); Ešenvalds: Northern Lights; Mäntyjärvi: Canticum Calamitatis Maritimae. Young Voices Toronto; Orpheus Brass. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-530-4428. $35; $30(sr); $10(st).

● 7:30: **Royal Conservatory of Music**. *Aimia Discovery Series: Cendrillon*. Viardot. Glenn Gould School Fall Opera. Peter Tiefenbach, conductor; Joel Ivany, director. Mazzoleni Concert Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208. $15. Also Nov 18.

● 7:30: **Thornhill United Church**. *November Delights*. 25th-anniversary concert of light music. Choirs and instrumentalists of Thornhill United Church. 25 Elgin St., **Thornhill**. 905-889-2131. Freewill offering. Refreshments following.

● 7:30: **Toronto Concert Orchestra**. *Saint-Saëns: Organ Symphony*. Saint-Saëns: Organ Symphony; Willan: Introduction, Passacaglia and Fugue for organ; Debussy: Rhapsody for Saxophone; Milhaud: Scaramouche. Christopher Dawes, organ; Ryszard Zoledziewski, saxophone; Kerry Stratton, conductor. St. Paul's Bloor Street, 227 Bloor St. E. 416-961-8116. $45; $25(st).

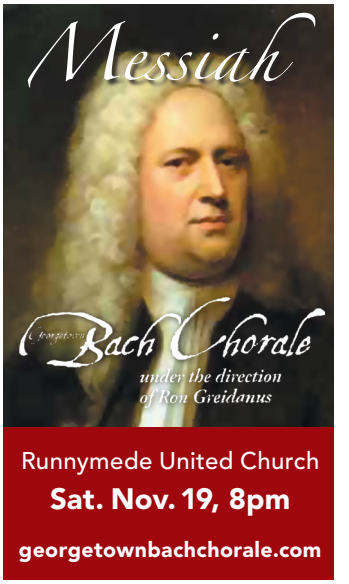
● 7:30: **Toronto Symphony Orchestra**. *Saint-Saëns: Organ Symphony*. Casella: Elegia eroica; Ravel: Piano Concerto in G; Saint-Saëns: Symphony No.3 "Organ". Stefano Bollani, piano; Patricia Krueger, organ; Gianandrea Noseda, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $33.75-$148. Also Nov 17(8:00).

● 7:30: **University of Toronto Faculty of Music**. *Laurence Lesser, Cello*. Bach: Cello Suites Nos.2, 4-6. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. $40; $25(sr); $10(st).

● 8:00: **Acoustic Harvest**. *In Concert: Connie Kaldor*. St. Nicholas Anglican Church, 1512 Kingston Rd. 416-729-7564. $25/$22(adv).

● 8:00: **Gallery 345**. *The Art of the Flute*. Ian Clarke, flute; Jeanie Chung, piano. 345 Sorauren Ave. 416-822-9781. $20; $10(st).

● 8:00: **Mississauga Symphony Orchestra**. *German Giants*. Beethoven: Piano Concerto No.5 "Emperor"; Brahms: Symphony No.4. Peter Longworth, piano; Denis Mastromonaco, conductor. Hammerson Hall, Living Arts Centre, 4141 Living Arts Dr., **Mississauga**. 905-306-6000. $50-$65. 7:00: Pre-concert chat.



● 8:00: **Georgetown Bach Chorale**. *Messiah*. Christina Lamoureux, soprano; Cassandra Warner, mezzo; Michael Taylor, tenor; Bob Knight, bass; Ronald Greidanus, harpsichord/conductor. Runnymede United Church, 432 Runnymede Rd. 905-873-9909. $35; $10(st). Also Nov 18(8:00) and 20(2:30)(all at St. Elias Church).

● 8:00: **Scaramella**. *Mysteries: Joyful and Sorrowful*. Works composed for the imperial chapels and courts of the Habsburg Empire. Works by Schmelzer, Biber, Froberger and their 17th-century contemporaries. Ingrid Matthews, baroque violin; Joëlle Morton, bass viol; Matthew Girolami, G violone; Sara-Anne Churchill, harpsichord/organ. Victoria College Chapel, 73 Queen's Park Cr. E. 416-760-8610. $20-$30.

● 8:00: **Tapestry Opera**. *Naomi's Road*. See Nov 16. Also Nov 20(2:00).

● 8:00: **Thin Edge New Music Collective/A Girl In the Sky Productions/Harbourfront**

Expect Something Different!
Orpheus Choir of Toronto
2016-17 Season
IDENTITIES
Robert Cooper, C.M.
Artistic Director
Edward Moroney
Accompanist

STORIES Myths & Mysteries
Sat., Nov. 19, 2016 7:30 p.m.
Grace Church on-the-Hill, 300 Lonsdale Rd.

Delve into tales of myth and music with the Ontario premiere of *The Farthest Shore*, by popular British composer Paul Mealor. The Celtic legend of a Welsh village cast under a young boy's spell offers the backdrop for an enchanting evening that includes Ēriks Ešenvalds' evocative *Northern Lights*, and Jaakko Mäntyjärvi's riveting *Canticum Calamitatis Maritimae*.

Guests: Young Voices Toronto

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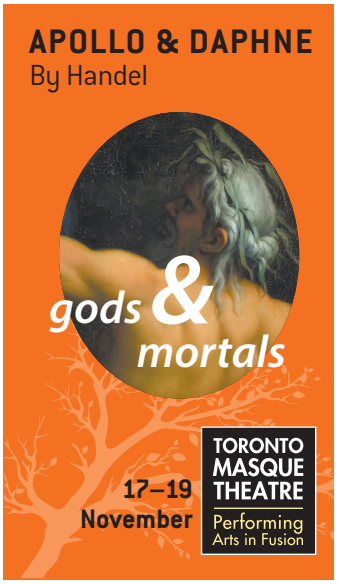
A. Concerts in the GTA

Centre. *Balancing on the Edge*. Works by Lang, Cage, Storring, Rubin, Lizée and Xenakis. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. $35; $28(sr/arts). Also 2:00; Nov 18(eve).



● 8:00: **Toronto Masque Theatre**. *Apollo and Daphne/Enoch Arden*. Handel: Apollo and Daphne; R. Strauss: Enoch Arden. Jacqueline Woodley, soprano; Geoffrey Sirett, baritone; Derek Boyes, actor; Angela Park, piano; Marie-Nathalie Lacoursière, stage director; Larry Beckwith, conductor. Enoch Turner Schoolhouse, 106 Trinity St. 416-410-4561. $50; $43(sr); $20(30 and under). 7:15: pre-concert event. Also Nov 17 and 18. Performed with baroque orchestra.

● 9:00: **Music Gallery**. *Ensemble Micro-Ritmia and Taktus*. Tranzac Club, 292 Brunswick Ave. 416-204-1080. $15/$13(adv); $10(members/st).

Sunday November 20

● 2:00: **National Ballet of Canada**. *Cinderella*.See Nov 12.

● 2:00: **Peter Margolian and Friends**. *Chamber Music Concert*. D'Indy: Trio for clarinet, cello and piano; Dutilleux: Sonata for oboe and piano; Fauré: L'hiver a cessé (from La Bonne Chanson). Don Englert, clarinet; John Trembath, cello; Peter Margolian, piano; Hazel Boyle, oboe; Jackie Gelinas, mezzo. Alliance Française de Toronto, 24 Spadina Rd. 416-922-2014 x37. $15; $10(sr/teachers); free(under 19).

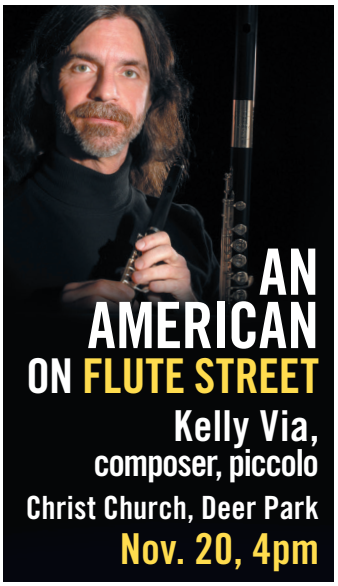
● 2:00: **Tapestry Opera**. *Naomi's Road*. See Nov 16.

● 2:30: **Georgetown Bach Chorale**. *Messiah*. Christina Lamoureux, soprano; Cassandra Warner, mezzo; Michael Taylor, tenor; Bob Knight, bass; Ronald Greidanus, harpsichord/conductor. St. Elias the Prophet Ukrainian Church, 10193 Heritage Rd., **Brampton**. 905-873-9909. $35; $10(st). Also Nov 18(8:00), Nov 19(8:00; Runnymede United Church).

● 2:30: **Voicebox/Opera in Concert**. *I Capuleti e i Montecchi (The Capulets and the Montagues)*. Bellini. Caitlin Wood, soprano; Anita Krause, mezzo; Tonatiuh Abrego, tenor; Voicebox Chorus; Robert Cooper, chorus director; Raisa Nakhmanovich, music director/piano. St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $22-$52.

● 3:00: **Gallery 345**. *Art of the Piano: Shoshana Telner*. Gershwin: Rhapsody in Blue; other works by Schulhoff, Hummel, John Williams, Bartók and Liszt. 345 Sorauren Ave. 416-822-9781. $25; $10(st).

● 3:30: **Wychwood Clarinet Choir**. *Harvest Song*. Humperdinck (arr. M. Johnston): Overture to Hansel and Gretel; Mourant: Pied Piper; Jobim (arr. S. Macdonald): No More Blues; Holst (arr. Moore and Greaves): Second Suite in F. Michele Jacot, solo clarinet and director. Church of St. Michael and All Angels, 611 St. Clair Ave. W. 647-668-8943. $20; $10(sr); $5(st/child).



● 4:00: **Flute Street**. *An American on Flute Street*. Works by Via, R. Nadel, M. Lauf Jr., I. Page and Gershwin. Kelly Via, solo piccolo; Flute Choir. Christ Church Deer Park, 1570 Yonge St. 416-462-9498. $25; $20(sr); $10(st).

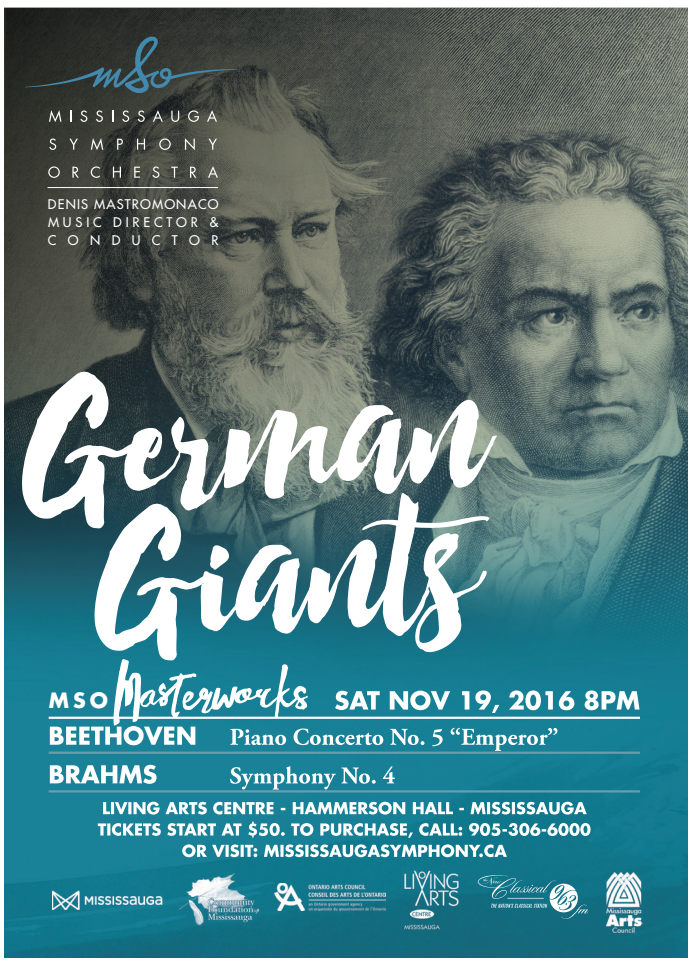
● 4:00: **Hart House Singers**. *Darkness to Light*. Medieval to modern choral settings about light. Works by Schafer, Whitacre, Bach and others. David Arnot-Johnston, conductor; Jeff Vidov, piano. Hart House, Great Hall, 7 Hart House Circle. 416-978-2452. Free; food donations to U of T Food Bank welcomed.

● 4:00: **Opus 8**. *Twilight Recital*. Works by Britten, Meehan, and Rogier. Cathedral Church of St. James, 65 Church St. 416-821-7286. Free. 4:30: Audience invited to stay for one-hour Evensong service. Reception following.

● 6:00: **Eve Egoyan**. *Piano Recital*. Rudolf Komorous: Wu. Eve Egoyan, piano. Artscape Youngplace, 180 Shaw St. 416-530-2787. $20-$25. Also Nov 6, 13, 27.

● 7:00: **Danceweavers**. *Toussaint: Story and Song of the Dark Months*. Breton folk music. Balfolk Toronto; Emilyn Stam, fiddle; Bruce Carmody, storyteller. Montgomery's Inn, 4709 Dundas St. W. 416-578-1031. $20; $15(sr/st). 5:30: Breton dinner($15; suitable for vegetarians); hot cider at intermission; some stories may not be suitable for children under 12.

● 7:30: **University of Toronto Faculty of Music**. *Handel's Dixit Dominus and Vivaldi's Gloria*. St. Basil's Church, University of St. Michael's College, 50 St. Joseph St. 416-408-0208. $30; $20(sr); $10(st).



● 8:00: **Esprit Orchestra**. *m'M*. Crumb: A Haunted Landscape; Dalbavie: Concerto for Cello and Orchestra; Di Castri: Alba; Leroux: m'M. Joseph Johnson, cello; Alex Pauk, conductor. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $40-$60; $40-$55(sr); $22-$32(under 30); $20-$25(st). 7:15: Pre-concert chat moderated by Alexina Louie.

Monday November 21

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

● 7:30: **University of Toronto Faculty of Music**. *ensemble LUX: 100 Years of Austrian Modern Music*. Schönberg: String Trio Op.45; Neuwirth: Settori for String Quartet; Apostel: 6 Epigramme for String Quartet Op.33; Resch: Al Fresco for Violoncello Solo; other works. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. $40; $25(sr); $10(st).

● 7:30: **York University Department of Music**. *Jazz Festival: Jazz Combos*. Roy Patterson, Lorne Lofsky and Mark Eisenman, directors. Martin Family Lounge, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.

● 9:00: **Stereo Live**. *Fire and Grace*. Edwin Huizinga, violin; William Coulter, guitar. The Burdock, 1184 Bloor St. W. 416-546-4033. $20/$15(adv). Also Nov 16(Campbell House); 17(St. Andrew by-the-Lake).

Tuesday November 22

● 12:00 noon: **Canadian Opera Company**. *Chamber Music Series: Extended Apocalypse*. Bedrossian: Division; Ferguson: Project miroirs; Leroux: Extended Apocalypsis. McGill University's Contemporary Music Ensemble; Guillaume Bourgogne, conductor. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First come, first served. Late seating not available.

● 12:10: **Nine Sparrows Arts Foundation/ Yorkminster Park Baptist Church**. *Lunchtime Chamber Music: Rising Stars Recital*. Performance students from the U of T Faculty of Music. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations accepted.

● 12:30: **York University Department of**

Music. *Jazz Festival: Jazz Vocal Ensemble*. Mike Cadó, director. Martin Family Lounge, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.

● 1:00: **Cathedral Church of St. James**. *Organ Recitals: Simon Walker*. 65 Church St. 416-364-7865. Free. Donations welcomed.

● 7:00: **University of Toronto Faculty of Music**. *Student Composers Concert*. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. Free.

● 7:30: **Toronto Symphony Orchestra**. *Itzhak Perlman's Cinema Serenade*. Beethoven: Symphony No.7 in A Op.92; Stein: As Time Goes By from Casablanca; Morricone: Love Theme from Cinema Paradiso; Williams: Theme from Far and Away; Barry/arr. Itzhak Perlman: Main Title from Out of Africa; and other works. Itzhak Perlman, violin; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $45-$169.

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

Wednesday November 23

● 12:30: **Organix Concerts/All Saints Kingsway**. *Kingsway Organ Concert Series*. Alison Riseley-Clark, organ. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-769-5224. Freewill offering.

● 5:00: **Nocturnes in the City**. *In Concert*. Works by Chopin, Fisher and Schumann. Zuzana Simurdova and Mikolaj Warszynski, piano duo. St. Wenceslaus Church, 496 Gladstone Ave. 416-481-7294. $25.

● 7:30: **National Ballet of Canada**. *Onegin*. Music by Tchaikovsky. Three Act Ballet by John Cranko, based on the novel by Pushkin. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-345-9595. $39-$265. Also Nov 24, 25, 26(all 7:30); Nov 26 and 27(all 2:00).

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

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

● 8:00: **Array Music**. *Array Session #42*. Spontaneous Group Composition. Jonathan Adjemian, synth; Nick Buligan, trumpet/electronics; Karen Ng, sax; Martin Arnold, whammy melodica. Array Space, 155 Walnut Ave. 416-532-3019. Free/PWYC.

● 8:00: **Soundstreams**. *Music of the Rainbow Nation: A Tribute to Nelson Mandela's Dream*. Dharmoo: Choral Work (premiere); and other works. Lorraine Klaasen, voice; Rainbow Chorus. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $37.50-$67.50.

Thursday November 24

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

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

Women's Musical Club of Toronto
Music in the Afternoon

JAMES SOMMERVILLE,
French horn
with
Scott St. John, violin
Peter Longworth, piano

Thursday, November 24, 1:30pm

Tickets $45
416-923-7052
www.wmct.on.ca

● 1:30: **Women's Musical Club of Toronto**. *Music in the Afternoon*. 20th-century French works for horn and piano; works by Brahms and by Vivian Fung (world premiere). James Sommerville, horn; Scott St. John, violin; Peter Longworth, piano. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-923-7052. $45.

● 6:30: **York University Department of Music**. *Jazz Festival: Jazz Choirs*. Mim Adams, conductor. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.

● 7:00: **North York Central Library**. *Poetry Through Music*. Diana Braithwaite, blues singer; Chris Whitely, jazz trumpet; Michael Johnstone, reader/commentator. 5120 Yonge St. 416-395-5639. Free.

● 7:30: **National Ballet of Canada**. *Onegin*. Music by Tchaikovsky. Three Act Ballet by John Cranko, based on the novel by Pushkin. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-345-9595. $39-$265. See Nov 23. Also Nov 25, 26(all 7:30); Nov 26 and 27(all 2:00).

● 7:30: **University of Toronto Faculty of Music**. *Orpheus in the Underworld (Orphée aux enfers)*. Offenbach. In French with Surtitles™. Russell Braun, conductor; Michael Patrick Albano, director. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $40; $25(sr); $10(st). 7:00: Opera Talk pre-performance lecture, rm 130. Also Nov 25, 26, 27(mat).

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

● 8:00: **Tafelmusik**. *Haus Musik: Underground Elysium*. Baroque music in an informal venue. Amanda Smith, designer/director; David Jones; electronic artist. Great Hall, 1087 Queen St. W. 416-538-0868. $22/$18(adv). Cash bar. Standing room only.

Friday November 25

● 11:00am: **Tafelmusik**. *Close Encounters...of the Italian Kind*. Works by Geminiani, Vivaldi and Boccherini. Heliconian Hall, 35 Hazelton Ave. 416-964-6337. $35. Introductions by the performers. Also Dec 3(2:00, Temerty Theatre).

● 12:10: **Music at St. Andrew's**. *Noontime Recital*. Dan Bickle, organ. St. Andrew's Church (Toronto), 73 Simcoe St. 416-593-5600 x231. Free.

● 1:10: **Gordon Murray Presents**. *Piano Potpourri*. Featuring classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's Centre (Chapel), 427 Bloor St. W. 416-631-4300. PWYC. Lunch and snack friendly.

● 7:00: **3-in-the-6ix**. *Open Fist*. Emami: Open Fist; Mozart: Quartet No.19 in C K465 "Dissonance"; Brahms: Piano Quintet in F Minor Op.34. Ton Beau Quartet (Bijan Sepanji, violin; Suhashini Arulanandam, violin; Alex McLeod, viola; Sarah Steeves, cello); Talisa Blackman, piano. Runnymede United Church, 432 Runnymede Rd. 416-578-6993. $25/$20(adv); $15(st/arts workers); $5(under 18).

● 7:00: **Alliance Française de Toronto**. *The Aroma of France and Korea*. French composers' classical music; works by Korean-Canadian composer. Flute, clarinet, piano and vocals. 24 Spadina Rd. 416-922-2014 x37. $15; $10(sr/teachers); free(under 19).

● 7:30: **Heliconian Club**. *Viennese Soirée*. Works by Mozart, Haydn, Brahms, Schubert, J. Strauss II and Léhar. Allison Arends, soprano; Janet Catherine Dea, soprano; Maria Soulis, mezzo; Nataliya Lepeshkina, piano; Rita Greer, clarinet. Heliconian Hall, 35 Hazelton Ave. 416-922-3618. $25; free(child). Includes post-concert refreshments.

● 7:30: **National Ballet of Canada**. *Onegin*. See Nov 23. Also Nov 26(7:30); Nov 26 and 27(all 2:00).

● 7:30: **University of Toronto Faculty of Music**. *Orpheus in the Underworld (Orphée aux enfers)*. See Nov 24. Also Nov 26, 27(mat).

● 7:30: **York University Department of Music**. *York University Gospel Choir*. Karen Burke, conductor. Sandra Faire and Ivan Fecan Theatre, Accolade East Building, 4700 Keele St. 416-736-5888. $15; $10(sr/st). Also Nov 26.

● 8:00: **Gallery 345**. *Imagination and Introspection*. Shostakovich: Viola Sonata; other works by R. Bolton, D. Jaeger and D. Báthory-Kitsz. Elizabeth Reid, viola; Alison Cerutti, piano. 345 Sorauren Ave. 416-822-9781. $25; $10(st).

● 8:00: **Greater Toronto Philharmonic Orchestra**. *Tango*. Piazzolla: Libertango, Oblivion, Adios Nonino; Chabrier: España; Bizet: Carmen (selections); Deda: Five pieces for accordion; Bridges: A Saturday Night Dance in Canada. Michael Bridge, accordion; David Fallis, conductor. Calvin Presbyterian Church, 26 Delisle Ave. 647-238-0015. $25; $20(sr/st).

● 8:00: **Etobicoke Philharmonic Orchestra**. *Three Masters*. Mussorgsky: Pictures at an Exhibition; Mendelssohn: Hebrides Overture; Bruch: Violin Concerto No.1. Guest: Jonathan

GTPO
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Friday, November 25 - 8:00 PM

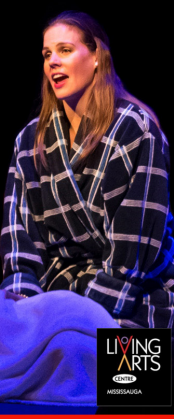
tango

Michael Bridges accordion
David Fallis conductor
in the program:
A. Piazzolla - *Libertango*
- Oblivion
- Adios Nonino
E. Chabrier - *España*
G. Bizet - *Carmen, suite*
F. Deda - *5 pieces for accordion*

Tickets: $25 Adult, $20 Senior/Student
Calvin Presbyterian Church, 26 Delisle Ave.

There's a Song in the Air
A Timeless Holiday Classic

Presented by Arcady
Music by Ron Beckett



NOV 25 7:30PM
Tickets: $30-$45
RBC Theatre

Mississauga Living Arts Centre
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905.306.6000 • 1.888.805.8888

A. Concerts in the GTA

Crow, violin. Martingrove Collegiate Institute, 50 Winterton Dr., **Etobicoke**. 416-239-5665. $30; $25(sr)/$22(adv); $15(st).

● 8:00: **Royal Conservatory**. *RCO & Opera Concert*. John Adams: The Chairman Dances; Ravel: Piano Concerto in G; Brahms: Symphony No.2. Charissa Vandikas, piano; Royal Conservatory Orchestra; Tito Muñoz. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. From $25-$55. 6:45: Prelude Recital.

Saturday November 26

● 1:30: **All Saints Kingsway/Our Lady of Sorrows Catholic Church**. *Carolling in the Kingsway*. Combined Ecumenical Choir and Brass. Our Lady Of Sorrows Catholic Church, 3055 Bloor St. W. 416-769-5224. Free-will donation. In support of Out of the Cold Program.

● 2:00: **National Ballet of Canada**. *Onegin*. See Nov 23. Also Nov 27(2:00).

● 4:30: **Beach United Church**. *Music for the Soul*. Victoria Marshall, mezzo. 140 Wineva Ave. 416-691-8082. Freewill offering. Children welcome.

● 7:00: **ACM Connects**. *Fall Flourish Concert: A Little Night Music*. UTSC Concert Band, Concert Choir and String Orchestra. University of Toronto Scarborough Campus, Room AC223, 1265 Military Trail. 416-208-4769. Free.

● 7:00: **Andrew James Clark presents**. *Classical Context: Piano Trios*. Franck: Piano Trio No.1; Beethoven: Piano Trio No.5 "Ghost;" Clark: Piano Trio No.1 "Ember". Katherine Peter, violin; Alice Kim, cello; Andrew James Clark, piano. Heron Park Baptist Church, 4260 Lawrence Ave. E., **Scarborough**. 416-284-1741. Admission by donation.

● 7:30: **Brampton Chamber Music Concert Series**. *Music for Violin and Piano*. Corey Gemmell, violin; Eileen Keown, piano; young artists selected by audition: Ashlyn Chou and Renee Farrell, piano. St. Paul's United Church (Brampton), 30 Main St. S., **Brampton**. 905-450-9220. PWYC.

● 7:30: **Jubilate Singers**. *In Concert*. Britten: A Ceremony of Carols, with harp; Dobrogosz: Mass; and other works. St. Simon-the-Apostle Anglican Church, 525 Bloor St. E. 416-485-1988. $25; $20(sr); $15(st); free(under 13).

● 7:30: **MCS Chorus Mississauga**. *A Time of Light*. Buxtehude: Magnificat, In Dulci Jubilo, and other works. Mervin W. Fick, conductor. St. Andrew Memorial Presbyterian Church, 24 Stavebank Rd., **Mississauga**. 905-278-8907. $20; $10(youth under 18).

● 7:30: **National Ballet of Canada**. *Onegin*. See Nov 23. Also Nov 27(2:00).

● 7:30: **Opera by Request**. *Il trovatore*. Verdi. In concert with piano accompaniment. Rocco Rupolo, tenor (Manrico); Stephanie de Ciantis, soprano (Leonora); Lawrence Cotton, baritone (Count di Luna); Catharin Carew, mezzo (Azucena); Mikhail Shemet, bass-baritone (Ferrando); and others; William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. $20.

● 7:30: **Silverthorn Symphonic Winds**. *A Hint of Winter*. Wilmar Heights Centre, 963 Pharmacy Ave., **Scarborough**. 416-742-4237. $20. Free parking; wheelchair accessible.

● 7:30: **St. Paul's Anglican Church**. *True North Brass Benefit Concert*. Christmas songs and other works. True North Brass (Stuart Laughton, Barton Woomert, Roslyn Black, Alastair Kay, Scott Irvine); Guests: Take Note, vocal ensemble. 227 Church St., **Newmarket**. 905-853-7285. $30. Proceeds support the YRMG Santa Fund Christmas charity.

● 7:30: **University of Toronto Faculty of Music**. *Orpheus in the Underworld (Orphée aux enfers)*. See Nov 24. Also Nov 27(mat).

● 7:30: **York University Department of Music**. *York University Gospel Choir*. Karen Burke, conductor. Sandra Faire and Ivan Fecan Theatre, Accolade East Building, 4700 Keele St. 416-736-5888. $15; $10(sr/st). Also Nov 25.

● 8:00: **Aga Khan Museum**. *Home Within*. Reflection on the Syrian revolution and its aftermath. Kinan Azmeh, clarinet; Kevork Mourad, visual artist. 77 Wynford Dr. 416-646-4677. $40 and up/10% discount(members). Also Nov 27(mat).

● 8:00: **Casey Sokol**. *Covering Oli: Duets for Solo Piano*. Works by Casey Sokol on tunes by Oliver Schroer. Casey Sokol, piano. Gallery 345, 345 Sorauren Ave. 416-822-9781. $25; $10(sr/st).

● 8:00: **Masterworks of Oakville Chorus and Orchestra**. *Christmas Oratorio Parts IV, V, VI*. J.S. Bach. Marion Samuel-Stevens, soprano; Cassandra Warner, mezzo; Zach Finkelstein, tenor; Andrew Mahon, bass. St. Andrew's Roman Catholic Church, 47 Reynolds St., **Oakville**. 905-399-9732. $30; $25(sr); $10(st); free(child). Also Nov 27(mat).

Nov 26 & 27
Jian Wang, cello
TSO.CA

● 8:00: **Toronto Symphony Orchestra**. *Dvořák: Cello Concerto*. Chen Qigang: Instants d'un opéra de Pékin; Dvořák: Cello Concerto; Shostakovich: Symphony No.5. Jian Wang, cello; Long Yu, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $33.75-$148. Also Nov 27(3:00; George Weston Recital Hall).

● 8:10: **Gordon Murray Presents**. *Piano Soirée*. Works by Chopin, Liszt, Scriabin and

Canadian Children's Opera Company

A Cup of Kindness

A Toast to the Winter Season
featuring a world premiere by David Occhipinti

November 27, 2016
5:00 pm

Grace Church on-the-Hill
300 Lonsdale Road
$20 adult; $15 student/senior; $5 child

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A Ceremony of Carols

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BENJAMIN BRITTEN
STEVE DOBROGOSZ
& a Selection of Carols
Guest Harpist
LIANE JAMES

Saturday Nov.26, 7:30 pm
St. Simon-the-Apostle Church
jubilatesingers.ca

Sun. 27th Nov. at 6 p.m.
(please note later time)
Advent Evensong
plus Christmas High Tea and at 7:
CHRISTMAS LIGHTS
St. Olave's Arts Guild
and guests with light music and light entertainment, including O. Henry's
The Gift of the Magi
and excerpts from Dickens'
A Christmas Carol
St. Olave's Church
Bloor and Windermere
416-769-5686 stolaves.ca

Rachmaninoff. Gordon Murray, piano. Trinity-St. Paul's Centre (Chapel), 427 Bloor St. W. 416-631-4300. PWYC.

Sunday November 27

● 1:30: **Canadian Opera Company**. *Opera for Families: Second Nature*. Aucoin. COC Ensemble Studio members. Joey and Toby Tanenbaum Opera Centre, 227 Front St. E. 416-363-8231. $15; $10(under 16). Suitable for ages 7 and up. Ten-minute Q&A with cast and crew follows.

● 2:00: **Aga Khan Museum**. *Home Within*. Reflection on the Syrian revolution and its aftermath. Kinan Azmeh, clarinet; Kevork Mourad, visual artist. 77 Wynford Dr. 416-646-4677. $40 and up/10% discount(members). Also Nov 26(eve).

● 2:00: **National Ballet of Canada**. *Onegin*. See Nov 23.

● 2:00: **The Sound Post**. *Fall Salon Concert*. Cecilia String Quartet. 93 Grenville St. 416-971-6990 x244. $20 (includes CD); free (under 16). Limited seating. Reception to follow.

● 2:30: **University of Toronto Faculty of Music**. *Orpheus in the Underworld (Orphée aux enfers)*. See Nov 24.

● 3:00: **Healey Willan Singers**. *Dancing Day*. Rutter: Dancing Day; and other works. John Stephenson, piano/organ; Ron Cheung, conductor. Guest: Karen Koh, harp. St. Martin-in-the-Fields Anglican Church, 151 Glenlake Ave. 416-519-0528. $20; $15(sr/st).

● 3:00: **Masterworks of Oakville Chorus and Orchestra**. *Christmas Oratorio Parts IV, V, VI*. J.S. Bach. Marion Samuel-Stevens, soprano; Cassandra Warner, mezzo; Zach Finkelstein, tenor; Andrew Mahon, bass. St. Andrew's Roman Catholic Church, 47 Reynolds St., **Oakville**. 905-399-9732. $30; $25(sr); $10(st); free(child). Also Nov 26(eve).

● 3:00: **Mooredale Concerts**. *Mooredale Youth Orchestras*. St. Patrick's Secondary School, 49 Felstead Ave. 416-922-3714 x103/647-988-2102. $20; $15(sr/st).

● 3:00: **St. Barnabas Anglican Church**. *Treble Concert*. String trios and duos by Brustad, Dvořák and Pépin. Jennifer Murphy; Laila Zakzook; Madlen Breckbill. 361 Danforth Ave. 416-461-1344. $20; $10(sr/st).

● 3:00: **Toronto Symphony Orchestra**. *Dvořák: Cello Concerto*. Dvořák: Cello Concerto; Shostakovich: Symphony No.5. Jian Wang, cello; Long Yu, conductor. George Weston Recital Hall, 5040 Yonge St. 416-598-3375. $44.25-$100.50. Also Nov 26(8:00; Roy Thomson Hall).

● 4:00: **Canadian Sinfonietta**. *Handel: Messiah*. Corelli: Christmas Concerto; Handel: Messiah (Part 1 and Hallelujah). Toronto Cantata Chorus. Tyndale Chapel, 3377 Bayview Ave. 647-223-2286. $35; $30(sr); $25(st).

● 4:00: **Cathedral Church of St. James**. *Organ Recitals: Ian Sadler*. 65 Church St. 416-364-7865. Free. Donations welcomed.

● 4:00: **St. Philip's Anglican Church**. *Jazz Vespers*. The Music of Joni Mitchell. Yvette Tolar with Dave Restivo and Mike Downes. All Saints Kingsway Church, 2850 Bloor St. W. 416-247-5181. Freewill offering. Religious service. N.B.: Temporary venue change.

● 4:30: **Christ Church Deer Park**. *Advent Vespers*. Amanda Tosoff Quartet. 1570 Yonge St. 416-920-5211. Free-will offering. Religious Service.

● 5:00: **Canadian Children's Opera Company**. *Winter Celebrations*. Assorted choral and opera music. Occhipinti: Three Songs for Children's Chorus (world premiere). Six divisions of the CCOC; Teri Dunn, Lynn Janes, Adine Mintz and Linda Song, conductors. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-366-0467. $20; $15(sr/st); $5(under 6).

● 6:00: **Eve Egoyan**. *Piano Recital*. Rudolf Komorous: Wu. Eve Egoyan, piano. Artscape Youngplace, 180 Shaw St. 416-530-2787. $20-$25. Also Nov 6, 13, 20.

● 6:00: **St. Olave's Anglican Church**. *Advent Evensong*. 360 Windermere Ave. 416-769-5686. Contributions appreciated. With Christmas High Tea. Religious Service.

● 7:00: **St. Olave's Anglican Church**. *Christmas Lights*. Readings of O'Henry's "Gift of the Magi" and Dickens's "A Christmas Carol" (excerpts). St. Olave's Arts Guild and guests. 360 Windermere Ave. 416-769-5686. Contributions appreciated.

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

● 8:30: **Aeonia**. *4*. Works for flute, violin, viola and cello. Andrae: Quartet Op.43; Vanhal: Quartet Op.7 No.2; Sheard: Quartet No.1. Anh Phung, flute; Taylor N. McGee, violin; Vanessa Hellinga, viola; Andrés Tucci Clarke, cello. Tranzac Club, 292 Brunswick Ave. 647-831-1912. $15; $10(child/st/artists/underemployed).

Monday November 28

● 7:30: **University of Toronto Faculty of Music**. *Rosamunde Quartet*. Haydn: String Quartet Op.20 No.2; Barber: String Quartet; Schubert: Rosamunde Quartet. Noah Bendix-Balgley and Shanshan Yao, violins; Teng Li, viola; Nathan Vickery, cello. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. $40; $25(sr); $10(st).

● 7:30: **York University Department of Music**. *York University Concert and Chamber Choirs*. Lisette Canton, conductor. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-5888. $15; $10(sr/st).

Tuesday November 29

● 12:00 noon: **Canadian Opera Company**. *Chamber Music Series: Golden Violin*. Masterworks for violin and piano. Joshua Peters, violin. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First come, first served. Late seating not available.

● 1:00: **Cathedral Church of St. James**. *Organ Recitals: Thomas Gonder*. 65 Church St. 416-364-7865. Free. Donations welcomed.

● 7:30: **University of Toronto Faculty of Music**. *U of T Concert Orchestra*. Paul Widner, conductor. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. Free.

Wednesday November 30

● 5:30: **Canadian Opera Company**. *Jazz Series: Montreal Jam*. McGill Schulich School of Music Jazz program performers (Jean-Michel Pilc, piano; Renée Yoxon, vocals; Claire Devlin, sax; Matt Schultz, guitar; Ethan Cohn, bass; Éric Maillet, drums). Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First come, first served. Late seating not available.

● 7:30: **Alison Melville/Julia Seager-Scott**. *Border Crossings*. Works by Corelli, Oswald, O'Carolan, Vivaldi and others. Alison Melville, traverso/recorders/kantele; Julia Seager-Scott, clarsach/triple harp. Heliconian Hall, 35 Hazelton Ave. 416-588-4301. $12-$25/$10-$22(adv).

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

Thursday December 1

● 12:00 noon: **Adam Sherkin**. *Involuntary Genius II*. Sonata in D K311, Rondo in F K494; Sherkin: Amadeus A.D. Adam Sherkin, piano. St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. Free. Also 5:30.

● 12:00 noon: **Canadian Opera Company**. *Vocal Series: Wirth Vocal Prize*. Chelsea Rus, soprano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First come, first served. Late seating not available.

● 12:00 noon: **Encore Symphonic Concert Band**. *In Concert: Classics and Jazz*. John Edward Liddle, conductor. Wilmar Heights Centre, 963 Pharmacy Ave., **Scarborough**. 416-346-3910. $10. Also Nov 3. Includes coffee and snack.

● 12:10: **University of Toronto Faculty of Music**. *Thursdays at Noon: Nexus Percussion and Guests*. Hardin: Moondog Suite (arr. Hartenberger); Hartenberger: Birth of Time (premiere). Nexus (Bob Becker, Bill Cahn, Garry Kvistad, Russell Hartenberger); Suba Sankaran and Kathy Armstrong, vocals. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. Free.

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

● 5:30: **Adam Sherkin**. *Involuntary Genius II*. Sonata in D K311, Rondo in F K494; Sherkin: Amadeus A.D. Adam Sherkin, piano. St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. Free. Also 12:00.

● 7:30: **Toronto Symphony Orchestra**. *Lord of the Rings: The Fellowship of the Ring In Concert*. Toronto Mendelssohn Choir; Canadian Children's Opera Company; Ludwig Wicki, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $46-$75. Also Dec 2, 3.

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

● 7:30: **York University Department of Music**. *York University Symphony Orchestra*. Mark Chambers, conductor. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-5888. $15; $10(sr/st).

● 8:00: **Aurora Cultural Centre**. *East Coast Family Christmas with The Ennis Sisters of Newfoundland*. Holiday favourites and traditional Irish folk tunes. 22 Church St., **Aurora**. 905-713-1818. $35/$30(adv).

● 8:00: **Live at Massey Hall**. *Half Moon Run*. Guests: Plants and Animals. Massey Hall, 178 Victoria St. 416-872-4255. $18.94-$39.50. In support of Native Youth Sexual Network.

● 8:00: **Music Toronto**. *Suzie LeBlanc*. Alasdair MacLean: The silken water is weaving and weaving; John Plant: Sunday 4am (Elizabeth Bishop); Villa Lobos: String Quartet No.1 mvts I–III; Ivan Moody: Paris 7am (Elizabeth Bishop)(world premiere); Schumann: Six Songs Op.107; and other works. Suzie LeBlanc, soprano; Robert Kortgaard, piano; Blue Engine String Quartet. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $55; $10(st).

● 8:00: **Royal Conservatory/Istituto Italiano di Cultura**. *Quiet Please, There's a Lady on Stage*. Laila Biali and Pilar. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. From $40.

● 8:00: **Tafelmusik**. *A Grand Tour of Italy*. Corelli: Christmas Concerto; works by

Cantemus Singers

In Dulci Jubilo

Christmas Music of Praetorius, Hassler, Schütz & Bach

Church of the Holy Trinity
Eaton Centre
Dec. 3 ~ 7:30 p.m.

St. Aidan's Anglican Church
Silver Birch at Queen St. E.
Dec. 4 ~ 3:00 p.m.

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SPECIAL GUESTS
True North Brass
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CONDUCTORS
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Maria Conkey, Teri Dunn

ACCOMPANISTS
William O'Meara, Joshua Tamayo

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A. Concerts in the GTA

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Trinity St-Paul's Centre

December 6
George Weston Recital Hall

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presents
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Featuring the vocal stylings of special guest ***Take Note***

December 2

Castello, Uccellini and Marini. Cristina Zacharias, violin; Rodolfo Richter, violin and guest director. Trinity-St. Paul's Centre, Jeanne Lamon Hall, 427 Bloor St. W. 416-964-6337. $39 and up; $31 and up(sr); $15 and up(under 36). Also Dec 2, 3, and 4(3:30); Dec 6(8:00; George Weston Recital Hall).

Friday December 2

- 12:30: **York University Department of Music**. *Music at Midday: York University Brass and Percussion Ensembles*. James MacDonald and John Brownell, conductors. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.
- 1:10: **Gordon Murray Presents**. *Piano Potpourri*. Featuring classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's Centre (Chapel), 427 Bloor St. W. 416-631-4300. PWYC. Lunch and snack friendly.
- 7:30: **Newmarket Citizens Band**. *Simple Gifts*. Classical and seasonal songs. Guests: Take Note Vocal Ensemble. Old Town Hall, 460 Botsford St., **Newmarket**. 905-726-2641. $15; $10(sr/st).
- 7:30: **Sony Centre For The Performing Arts**. *Enchanting China: Masterpieces of Chinese Music*. China Broadcasting Orchestra; Ottawa Bach Choir; Canadian guest singers. Sony Centre for the Performing Arts, 1 Front St. E. 1-855-872-7669. $28-$118. Also Dec 3.
- 7:30: **Toronto Early Music Centre**. *Stella di Natale: A Journey from Advent to Christmas*. Scarlatti: Cantata pastorale per la natività di nostro Signore Gesu Cristo; and other works. Ensemble Alloro (Emily Klassen, soprano; Meagan Zantingh, mezzo); Rezonance Ensemble. St. David's Anglican Church, 49 Donlands Ave. 416-464-7610. Admission by donation.
- 7:30: **Toronto Symphony Orchestra**. *Lord of the Rings: The Fellowship of the Ring In Concert*. Toronto Mendelssohn Choir; Canadian Children's Opera Company; Ludwig Wicki, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $46-$75. Also Dec 1, 3.
- 7:30: **University of Toronto Faculty of**

TALLIS CHOIR
Director Peter Mahon

Monteverdi: Vespers of Christmas Eve

A consort of period instruments and organ join forces with the choir to recreate the splendour of Christmas in St. Mark's, Venice.

Magnificat Primi Toni
Beatus Vir
Exulta Filia

Saturday, December 3, 7:30 pm
St. Patrick's Church
141 McCaul St.

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

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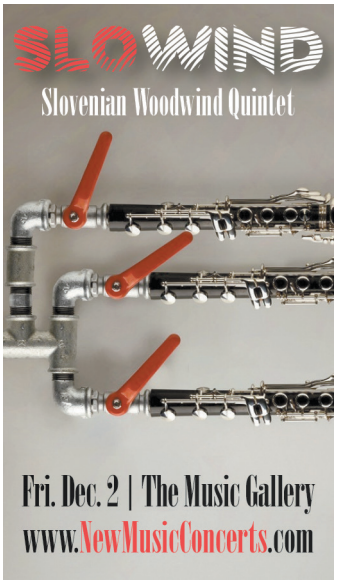
Music. *Wind Symphony*. Applebaum: Three Stratford Fanfares; Suite of Miniature Dances; Tchesnokov: Salvation is Created; Cable: Point Pelee; Scottish Rhapsody; Gryc: Evensong; and other works. Gillian Chreptyk, trumpet; Jeffrey Reynolds, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $30; $20(sr); $10(st).

● 8:00: **Elmer Iseler Singers**. *Messiah*. Handel. Guests: Allison Angelo, soprano; Andrea Ludwig, mezzo; Zach Finkelstein, tenor; Peter McGillivray, baritone; Amadeus Choir; Lydia Adams, conductor. Metropolitan United Church (Toronto), 56 Queen St. E. 416-217-0537. $55; $50(sr); $20(st). 5:30: Pre-concert dinner at Albany Club, 91 King St. ($60).

● 8:00: **Flato Markham Theatre**. *Quinn Sullivan*. 171 Town Centre Blvd., **Markham**. 905-305-7469. $49-$54.

● 8:00: **Gallery 345**. *Queen Mab Trio*. Improvised music drawing on the musicians' influences of jazz, musique actuelle, rock, new music, early music and 20th century classical music. Ig Henneman, viola; Lori Freedman, clarinets; Marilyn Lerner, piano. 345 Sorauren Ave. 416-822-9781. $25; $10(st).



● 8:00: **New Music Concerts/Music Gallery**. *Slowind Wind Quintet*. Niels Rosing-Schow: Five Studies; Ivan Fedele: Flamen; Salvatore Sciarrino: Il silenzio degli oracoli; Nina Šenk: New Work (2016); Toshio Hosokawa: Ancient Voices; Robert Aitken: Folia. Music Gallery, 197 John St. 416-961-9594. $35; $25(member/arts worker); $10(st/adv). 7:15: Pre-concert talk.

● 8:00: **Royal Conservatory**. *World Music Concert*. Soledad Barrio and Noche Flamenca. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. From $45. Also Dec 3.

● 8:00: **Tafelmusik**. *A Grand Tour of Italy*. See Dec 1. Also Dec 3, and 4(3:30); Dec 6(8:00; George Weston Recital Hall).

● 8:00: **Upper Canada Choristers**. *Noche de Paz: An Old World and New World Christmas*. Ramirez: Navidad Nuestra; European and North American carols: Il est né, le divin enfant; Infant Holy, Infant Lowly; Jesus Christ the Apple Tree; and other works. Cantemos Latin Ensemble; Laurie Evan Fraser, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-256-0510. $25; free(st/child).

Saturday December 3

● 1:00: **Royal Conservatory**. *Family Concert*. Soledad Barrio and Noche Flamenca. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. From $25.

● 2:00: **Tafelmusik**. *Close Encounters...of the Italian Kind*. Works by Geminiani, Vivaldi and Boccherini. Temerty Theatre, 273 Bloor St. W. 416-408-0209. $93. Introductions by the performers. Also Nov 25(11am, Heliconian Hall).

● 2:00: **Yorkminster Park Baptist Church**. *Carol Sing*. Guests: Alexis Gordon, Kenneth Welsh, True North Brass; Bach Children's Chorus; That Choir; Hedgerow Singers; Yorkminster Park Baptist Church Choir. 1585 Yonge St. 416-241-1298. Free. Donations accepted. In support of Food Banks across Canada.

● 2:30: **Bel Canto Singers**. *The First Breath of Winter*. Scarborough Bluffs United Church, 3739 Kingston Rd., **Scarborough**. 416-286-8260. $20. Also 7:30.

● 3:00: **Singing Out**. *Not Another Fa La La!* Jane Mallett Theatre, 250 Front St. W. 416-366-7723 or 1-800-708-6754. $25; $20(st); $15(child). Also 7:30.

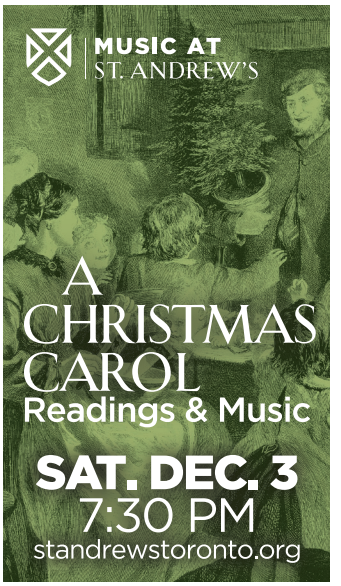
● 3:00: **St. Michael's Choir School**. *Christmas at Massey Hall*. Guests: Matt Dusk, vocalist; True North Brass; SMCSAA Choir; Vincent Cheng, Dr. Jerzy Cichocki, Marie Conkey, Terri Dunn, conductors; William O'Meara, Joshua Tamayo, accompanists. Massey Hall, 178 Victoria St. 416-872-4255. $20-$60. Also Dec 4.

● 4:30: **Beach United Church**. *Jazz and Reflection: Season of Giving*. Saxophone, vocals and more. Alison Young Trio. 140 Wineva Ave. 416-691-8082. Freewill offering.

● 7:30: **Bel Canto Singers**. *The First Breath of Winter*. Scarborough Bluffs United Church, 3739 Kingston Rd., **Scarborough**. 416-286-8260. $20. Also 2:30.

● 7:30: **Cantemus Singers**. *In Dulci Jubilo*. Works by Praetorius, Hassler, Schütz and Bach. Church of the Holy Trinity, 10 Trinity Sq. 416-578-6602. $20. Also Dec 4(3:00 - St. Aidan's Church). Proceeds to Centre 55 Share-A-Christmas Program.

● 7:30: **Georgetown Choral Society**. *Simply Christmas*. A new Christmas Cantata by artistic director A. Dale Wood, and other traditional Christmas songs. Chris Dawes, accompanist. Georgetown Christian Reformed Church, 11611 Trafalgar Rd., **Georgetown**. 905-877-7795. $20; $10(st); $50(family of 4); $10(additional child under 12). Refreshments and desserts provided.



● 7:30: **Music at St. Andrew's**. *Charles Dickens's A Christmas Carol*. Readings with musical interludes. Brian Stewart and Rick Phillips, readers; and others. St. Andrew's Church (Toronto), 73 Simcoe St. 416-593-5600 x231. Freewill offering. Gingerbread reception. In aid of St Andrew's refugee support program.

● 7:30: **Milton Choristers**. *A Fireside Christmas*. Sheena Nykolaiszyn, artistic director. Guest: Dave Hadfield. Milton Centre for the Arts, 1010 Main St. E., **Milton**. 905-875-1730. $25; $5(st/child).

● 7:30: **Oakham House Choir Society**. *Ringing and Singing Bells*. Vivaldi: Gloria in D; Mendelssohn: From Heaven on High (Christmas cantata); Handel: Messiah (excerpts); seasonal favourites for bell choir; Christmas carol sing-along. Kelsey Taylor, soprano; Eugenia Dermentzis, mezzo; Toronto Sinfonietta; Bells of St. Matthew's; Matthew Jaskiewicz, conductor. Calvin Presbyterian Church, 26 Delisle Ave. 416-960-5551. $30/$25(adv); $15(st); free(under 13).

● 7:30: **Opera by Request**. *Street Scene*. Kurt Weill. Semi-staged performance. Shannon Mills, soprano (Rose Maurrant); Jaclyn Grossman, soprano (Anna Maurrant); Austin Larusson, baritone (Frank Maurrant); Avery Krisman, tenor (Sam Kaplan); Greg Finney, baritone (Abraham Kaplan); Deena Nicklefork, soprano (Olga Olsen); Jay Lambie, tenor (George Jones); Will Ford, tenor (Lippo Fiorentino); William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. $20. Also Dec 4.

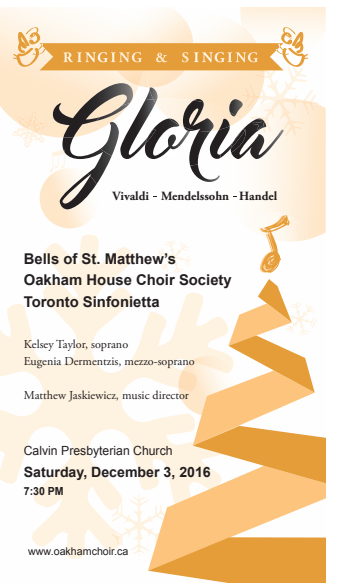
● 7:30: **Singing Out**. *Not Another Fa La La!* Jane Mallett Theatre, 250 Front St. W. 416-366-7723 or 1-800-708-6754. $25; $20(st); $15(child). Also 3:00.

● 7:30: **Sony Centre For The Performing Arts**. *Enchanting China: Masterpieces of Chinese Music*. China Broadcasting Orchestra; Ottawa Bach Choir; Canadian guest singers. Sony Centre for the Performing Arts, 1 Front St. E. 1-855-872-7669. $28-$118. Also Dec 2.

● 7:30: **Tallis Choir**. *Monteverdi: Vespers of Christmas Eve*. A recreation of Christmas in St. Mark's, Venice by period instruments with choir. Monteverdi: Magnificat Primi Toni; Beautus Vir; Exulta Filia; instrumental works by Cavalli and Grandi. Guests: Talisker Players; Lucas Harris, lute; Philip Fournier, organ. St. Patrick's Catholic Church (Toronto), 131 McCaul St. 416-286-9798. $30; $25(sr); $10(st).

● 7:30: **Toronto Symphony Orchestra**. *Lord of the Rings: The Fellowship of the Ring In Concert*. Toronto Mendelssohn Choir; Canadian Children's Opera Company; Ludwig Wicki, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $46-$75. Also Dec 1, 2.

● 7:30: **University of Toronto Faculty of Music**. *Wind Ensemble*. Maslanka: Hell's Gate; Shostakovich: The Story of the Priest and his Servant Balda Op.36; Mackey: Sheltering Sky; Davie: Variation and Fugue on "The Wee Cooper of Fife". Lucas MacPhail, Samantha



ORIANA WOMEN'S CHOIR
MITCHELL PADY, ARTISTIC DIRECTOR
2016 / 2017 Season Presents

A Debbie Fleming Christmas

Sunday, December 4, 2016 ~ 4:00 p.m.
Grace Church on-the-Hill, 300 Lonsdale Road, Toronto
Tickets available through our website or 416-978-8849 uofttix.ca
Adults: $25 Seniors/Under 35: $20 Students: $10

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25th SEASON

Handel's Messiah
(Highlights)
Handel's immortal masterpiece in a manageable portion...

With soloists,
The Talisker Players Orchestra
Jurgen Petrenko, conductor

Sunday, December 4, 2016 at 4 pm
Christ Church Deer Park
1570 Yonge Street, at Heath St. W.
www.torontoclassicalsingers.ca
Single Tickets $30;
Season tickets $80

A. Concerts in the GTA

Etchegary and George Liu, saxophones; Gillian MacKay, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $30; $20(sr); $10(st).

● 8:00: **Acoustic Harvest**. *John Huston: Charles Dickens's A Christmas Carol*. St. Nicholas Anglican Church, 1512 Kingston Rd. 416-729-7564. $25/$22(adv).

● 8:00: **Aga Khan Museum**. *Classical Music Series: Evergreen Club Contemporary Gamelan*. Traditional Indonesian and Western gamelan repertoires. 77 Wynford Dr. 416-646-4677. $35 and up/10% discount(members).

● 8:00: **Array Ensemble**. *Formless*. Works by Cassandra Miller, Joanna Bailie, John Abram, Laurence Crane, André Cormier and Nicole Lizée. Array Space, 155 Walnut Ave. 416-532-3019. Price TBA.

● 8:00: **Mississauga Festival Choir**. *A Mississauga Christmas*. 'Twas the Night Before Christmas and others; annual sing-along. Guests: Mississauga Symphony; Hazel McCallion, narrator. Hammerson Hall, Living Arts Centre, 4141 Living Arts Dr., **Mississauga**. 905-306-6000. $37; $32(st); $15(child).

● 8:00: **Music Gallery**. *Moondog 100*. 197 John St. 416-204-1080. $17/$13(adv); $10(members/st).

● 8:00: **Royal Conservatory**. *World Music Concert*. Soledad Barrio and Noche Flamenca. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. From $45. Also Dec 2.

● 8:00: **Tafelmusik**. *A Grand Tour of Italy*. See Dec 1. Also Dec 4(3:30); Dec 6(8:00; George Weston Recital Hall).

● 9:00: **Alliance Française de Toronto**. *A Tribute to Miriam Makeba*. South-African jazz. Lorraine Klaasen. 24 Spadina Rd. 416-922-2014 x37. $20/$15(adv).

Sunday December 4

● 1:15: **Mooredale Concerts**. *Music and Truffles: Bach and Forth*. Interactive concert for young people age 5-11; adults welcome. Stephen Prutsman, piano. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-922-3714 x103. $20. 3:15: Main performance.

● 1:30: **Metropolitan United Church (Toronto)**. *Deck the Halls: Downtown Carol Sing*. Metropolitan Silver Band. 56 Queen St. E. 416-447-1481. Free. Donations go to Metropolitan's Community Services Ministry.

● 2:00: **Caledon Concert Band**. *Christmas Spirit*. Wenceslas Variations; Fantasy on the Huron Carol; As a Wind from the North; Polar Express; Anderson: Sleigh Ride; other works. Caledon East Community Complex, 6215 Old Church Rd., **Caledon East**. 416-276-7852. $15; $10(sr/st); free(child with adult). Family-friendly cafe seating and free refreshments.

● 2:00: **Royal Conservatory**. *Sunday Interludes: Miriam Fried*. Works by Bach. Miriam Fried, violin. Mazzoleni Concert Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. Free (ticket required).

● 2:30: **Live at West Plains**. *Frankie and the Fairlanes: A Very '50s Christmas*. Five-piece rock and roll revue. I'll Be Home for Christmas; Merry Christmas Baby; White Christmas; Jingle Bell Rock; Little Saint Nick. West Plains United Church, 549 Plains Rd. W., **Burlington**. 905-529-4871. $22; $10(under 13). Advance tickets only.

● 2:30: **University of Toronto Faculty of Music**. *Make We Joy!* Seasonal celebration. Men's Chorus, Women's Chorus, Women's Chamber Choir and MacMillan Singers. Guests: Young Voices Toronto. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $30; $20(sr); $10(st).

● 3:00: **Royal Conservatory**. *Invesco Piano Series: Stewart Goodyear*. Works by Bach, Beethoven, Chopin, Tchaikovsky and Goodyear (world premiere). Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. From $35.

● 3:00: **St. Michael's Choir School**. *Christmas at Massey Hall*. Guests: Matt Dusk, vocalist; True North Brass; SMCSAA Choir; Vincent Cheng, Dr. Jerzy Cichocki, Marie Conkey, Terri Dunn, conductors; William O'Meara, Joshua Tamayo, accompanists. Massey Hall, 178 Victoria St. 416-872-4255. $20-$60. Also Dec 3.

● 3:00: **York University Department of Music**. *York University Wind Symphony*. James McDonald and David Lum, conductors. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-5888. $15; $10(sr/st).

mooredaleconcerts.com

Stephen Prutsman
Piano - Bach and Forth
December 4
3:15pm

● 3:15: **Mooredale Concerts**. *Bach and Forth: Bach's Well-Tempered Clavier, Book 2*. Interspersed with short works from different genres and cultures. Wagner (arr. Liszt): Isoldes Liebestod aus Tristan und Isolde for Piano; Debussy: Ondine (from Préludes for Piano Bk.II); Schoenberg: Musette (from Suite for Piano Op.25); other works arranged by Prutsman. Stephen Prutsman, piano. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-922-3714 x103. $30; $20(under 30). 1:15: Music and Truffles family concert.

● 3:30: **Cantemus Singers**. *In Dulci Jubilo*. Works by Praetorius, Hassler, Schütz and Bach. St. Aidan's Anglican Church (Toronto), 70 Silver Birch Ave. 416-578-6602. $20. Also Dec 3(7:30 - Church of the Holy Trinity). Proceeds to Centre 55 Share-A-Christmas Program.

● 3:30: **Tafelmusik**. *A Grand Tour of Italy*. See Dec 1. Also Dec 6(8:00; George Weston Recital Hall).

● 4:00: **Church of St. Mary Magdalene (Toronto)**. *Eftestøl: 7 allegorical pictures*

on 'Kling no, klokka'. Andrew Adair, organ. 477 Manning Ave. 416-531-7955. Free.

● 4:00: **Oriana Women's Choir**. *A Debbie Fleming Christmas: Jazz Music for the Season*. Choral arrangements and original works by Debbie Fleming. Debbie Fleming, vocalist. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-978-8849. $25; $20(sr/under 35); $10(st).

● 4:00: **St. Philip's Anglican Church**. *Jazz Vespers*. All Saints Kingsway Church, 2850 Bloor St. W. 416-247-5181. Freewill offering. Religious service. N.B.: Temporary venue change.

● 4:00: **Toronto Classical Singers**. *Making a Joyful Noise*. Handel: Messiah (selections). Sheila Dietrich, soprano; Shauna Yarnell, mezzo; Asitha Tennekoon, tenor; Paul Grambo, baritone; The Talisker Players Orchestra; Jurgen Petrenko, conductor. Christ Church Deer Park, 1570 Yonge St. 416-920-5211. $30.

● 7:30: **Leaside United Church**. *Lessons and Carols*. Carols and readings for Christmas. Sirett: Thou Shalt Know Him; Schelat: The Angel Gabriel; Parotta: Just One Child; Rutter: Candlelight Carol; Raabe: Sparkling Stars, Shining in the Night; and other works. Leaside United Chancel Choir (Sharon L. Beckstead, director); Junior Choir (Nancy Stewart, director); C Flats Jazz Band (Cynda Fleming, director). 822 Millwood Rd. 416-425-1253. Freewill offering. In support of the Out of the Cold Program.

● 7:30: **Opera by Request**. *Street Scene*. Kurt Weill. Semi-staged performance. Shannon Mills, soprano (Rose Maurrant); Jaclyn Grossman, soprano (Anna Maurrant); Austin Larusson, baritone (Frank Maurrant); Avery Krisman, tenor (Sam Kaplan); Greg Finney, baritone (Abraham Kaplan); Deena Nicklefork, soprano (Olga Olsen); Jay Lambie, tenor (George Jones); Will Ford, tenor (Lippo Fiorentino); William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. $20. Also Dec 3.

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

Monday December 5

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

● 7:00: **Bassoon Out Loud**. *Kick-Ass Music for Bassoon and Piano*. Prokofiev: Sonata in D Op.94; Skalkottas: Sonata Concertante. Stephan Sylvestre, piano; Nadina Mackie Jackson, bassoon. Heliconian Hall, 35 Hazelton Ave. 416-453-7607. $30; $20(st).

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

● 7:30: **Y.C. Lee**. *Solo Debut Concert*. Art songs and opera arias. Y.C. Lee, tenor; Irina Klimova, piano. Array Space, 155 Walnut Ave. 416-532-3019. $15(suggested donation).

Tuesday December 6

● 12:00 noon: **Canadian Opera Company**. *Chamber Music Series: Italian Masterworks*. Works by Geminiani, Boccherini, Vivaldi and others. Members of Tafelmusik Baroque Orchestra. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First come, first served. Late seating not available.

● 12:10: **Nine Sparrows Arts Foundation/ Yorkminster Park Baptist Church**. *Lunchtime Chamber Music: Laurel Swinden, Flute*. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations accepted.

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

● 8:00: **Tafelmusik**. *A Grand Tour of Italy*. George Weston Recital Hall, 5040 Yonge St. 1-855-985-2787. $38 and up; $33 and up(sr); $15 and up(under 36). See Dec 1 (Trinity-St. Paul's Centre).

● 8:00: **University of Toronto Faculty of Music**. *VOCALIS Masters/DMA Series*. Liederabend in partnership with the Goethe Institute. Victoria Chapel, 91 Charles St. W. 416-408-0208. Free.

Wednesday December 7

● 12:30: **Organix Concerts/All Saints Kingsway**. *Kingsway Organ Concert Series*. Quirino Di Giulio, organ. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-769-5224. Freewill offering.

● 7:30: **Royal Conservatory**. *Rebanks Family Fellowship Concert*. Mazzoleni Concert Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. Free (ticket required).

● 7:30: **Toronto Mendelssohn Choir**. *Festival of Carols*. Canadian Staff Band; David Briggs, organ; Noel Edison, conductor. Yorkminster Park Baptist Church, 1585 Yonge St. 416-408-0208. $35-$76; $20(VoxTix).

● 7:30: **University of Toronto Faculty of Music**. *PianoFest*. Students from the piano area perform. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. Free. Also Dec 8, 9.

● 8:00: **Toronto Symphony Orchestra**. *All Tchaikovsky*. Tchaikovsky: Overture to Hamlet; Piano Concerto No.1; Symphony No.5. Lukas Geniušas, piano; John Storgårds, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $33.75.

Search listings by genre online at **thewholenote.com/ask-ludwig**

Exultate Chamber Singers
Hilary Appelstadt, Artistic Director

A CANADIAN CHRISTMAS

Friday, December 9, 2016, 8pm

Celebrating Canadian music and customs, featuring Stephen Chatman's *Christmas Joy* with brass, and seasonal music by Daley, Sirett, Washburn, Willan, and Stokes.

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416-971-9229
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DECEMBER 5, 7PM
KICK-ASS MUSIC for BASSOON AND PIANO

Stellar pianist Stephan Sylvestre and Nadina Mackie Jackson play Prokofiev's *Sonata in D Major, op. 94* and the mysterious, magnificently tortured Skalkottas *Sonata Concertante*.

Bassoon Out Loud at HELICONIAN HALL
35 Hazelton Avenue, Toronto $30 / $20

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Festival of Carols

Join the Toronto Mendelssohn Choir for this annual joyous celebration of music for the season, and add your voice to the audience carol sing-along with jubilant brass accompaniment.

CANADIAN STAFF BAND
DAVID BRIGGS, ORGANIST

Wednesday, December 7
at **7:30 PM**

Yorkminster Park Baptist Church
(just north of Yonge and St. Clair)

Tickets start at $35
$20 VoxTix for 30 years and under.

Tickets: www.tmchoir.org
or call ***RCM TICKETS*** at 416.408.0208

TORONTO MENDELSSOHN CHOIR

B. Concerts Beyond the GTA

IN THIS ISSUE: Barrie, Belleville, Brantford, Cambridge, Cobourg, Dundas, Guelph, Hamilton, Kingston, Kitchener, London, Orillia, Peterborough, St. Catharines, Stratford, Wasaga Beach, Waterloo.

Tuesday November 1

● 11:30am: **Don Wright Faculty of Music**. *Day of the Dead*. Weldon Library Atrium, 1151 Richmond St. N., **London**. 519-661-3767. Free.

● 12:00 noon: **Marilyn I. Walker School of Fine and Performing Arts, Brock University**. *RBC Foundation: Music@Noon*. Piano, vocal and instrumental students. Cairns Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines**. 905-688-0722. Free.

● 8:00: **Steel City Jazz Festival**. *Rich Brown Bass Clinic*. Clinic and performance by bassist Rich Brown. Artword Artbar, 15 Colbourne St., **Hamilton**. 905-543-8512. $10/PWYC.

Wednesday November 2

● 12:00 noon: **Midday Music with Shigeru**. *In Concert*. Works by Prokofiev and Rachmaninoff. Alyssa Wright, cello; Marilyn Reesor, piano. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie**. 705-726-1181. $5; Free(st).

Thursday November 3

● 12:00 noon: **University of Guelph College of Arts**. *Thursday at Noon: Ken Aldcroft Threads Quintet*. Goldschmidt Room, 107 MacKinnon Bldg., 50 Stone Rd. E., **Guelph**. 519-824-4120 x52991. Free.

● 7:30: **Cuckoo's Nest Folk Club**. *Archie Fisher*. Chaucer's Pub, 122 Carling St., **London**. 519-473-2099. $25/$20(adv).

Friday November 4

● 12:30: **Don Wright Faculty of Music**. *Fridays @ 12:30 Concert Series*. Works by Clara Schumann, Fanny Mendelssohn and Alma Mahler. Magali Simard-Galdès, soprano; Olivier Hébert-Bouchard, piano. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

● 7:30: **Marilyn I. Walker School of Fine and Performing Arts, Brock University**. *ENCORE! Professional Concert Series: Chamber Music Spectacular*. Works by Brahms, Mozart and Haydn. Zoltan Kalman, clarinet; Walker String Quartet. Partridge Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines**. 905-688-0722. $25; $20(sr/st); $10(under 15); $5(eyeGo).

● 8:00: **Don Wright Faculty of Music**. *Fall Opera Gala*. Opera and musical theatre. Graduate and undergraduate students in the Western opera program. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London**. 519-661-3767. $15; $10(sr/st). Also Nov 5.

● 8:00: **Jeffery Concerts**. *In Concert*. Works by Schubert, Schumann, and Kreisler. William Preucil, violin; Arthur Rowe, piano. Wolf Performance Hall, 251 Dundas St., **London**. 519-672-8800. $35; $30(sr); $15(st).

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Toronto Serenade Quartet*. Castillon: Piano Quintet in E-flat Op.1; Bax: Piano Quintet in G Minor GP167. Arkady Yanivker and Terry Holowach, violins; Ethan Filner, viola; Britton Riley, cello; Su Jeon Higuera, piano. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $35; $20(st).

● 8:00: **Kitchener-Waterloo Symphony**. *Nat King Cole Songbook*. Unforgettable; Route 66; Embraceable You; L-O-V-E and others. Denzal Sinclaire, vocals; Daniel Bartholomew-Poyser, conductor. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 1-888-745-4717. $19-$86. Also Nov 5(mat & eve).

● 10:00: **Jimmy Jazz**. *Run With The Kittens plus GUH*. 52 Macdonnell St., **Guelph**. 519-767-1694. Free; PWYC.

Saturday November 5

● 2:30: **Kitchener-Waterloo Symphony**. *Nat King Cole Songbook*. Unforgettable; Route 66; Embraceable You; L-O-V-E and others. Denzal Sinclaire, vocals; Daniel Bartholomew-Poyser, conductor. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 1-888-745-4717. $19-$86. Also 8:00; Nov 4.

● 7:00: **Hassan Law Community Gallery**. *From Rio, With Love*. Mendelssohn: String Octet; and other works. Magisterra Soloists. 142 Dundas St., **London**. 519-432-4442. $35.

● 7:30: **Chorus Niagara**. *Elijah*. Mendelssohn. Russell Braun, baritone (Elijah); Leslie Ann Bradley; Anita Krause; Adam Luther, Niagara Symphony Orchestra; Redeemer College Alumni Choir. FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines**. 1-855-515-0722 or 905-688-5550 x0722. $40; $38(sr); $15(st); $25(under 30); $12(child). 6:30: pre-concert chat.

● 7:30: **Guelph Chamber Choir**. *African Sanctus*. Blend of traditional African and European music by David Fanshawe. Sheila Dietrich, soprano; Gary Diggins, percussion; Gerald Neufeld, conductor. River Run Centre, 35 Woolwich St., **Guelph**. 519-763-3000. $35; $10(st); $5(eyeGO).

● 7:30: **Stratford Concert Choir**. *Concert I: In Remembrance*. Haydn: Lord Nelson Mass. Catharine Sadler, soprano; Anna Tamm Relyea, alto; Mathias Memmel, tenor; Gary Relyea, bass; Ian Sadler, conductor. St. James Anglican Church (Stratford), 6 Hamilton St., **Stratford**. 519-393-6879. $25/$20(adv).

● 8:00: **Don Wright Faculty of Music**. *Fall Opera Gala*. Opera and musical theatre. Graduate and undergraduate students in the Western opera program. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London**. 519-661-3767. $15; $10(sr/st). Also Nov 4.

● 8:00: **Kitchener-Waterloo Symphony**. *Nat King Cole Songbook*. Unforgettable; Route 66; Embraceable You; L-O-V-E and others. Denzal Sinclaire, vocals; Daniel Bartholomew-Poyser, conductor. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 1-888-745-4717. $19-$86. Also 2:30; Nov 4.

Sunday November 6

● 2:30: **Georgian Music**. *Gryphon Trio*. Works by Haydn and Tchaikovsky. Annalee Patipatanakoon, violin; Roman Borys, cello; James Parker, piano. Grace United Church (Barrie), 350 Grove St. E., **Barrie**. 705-726-1181. $65.

● 2:30: **Isabel Bader Centre for the Performing Arts**. *Violin Festival Series: The Klezmer Violin*. Elvira Misbakhova, violin; Kleztory. 390 King St. W., **Kingston**. 613-533-2424. $28-$52; $24-$48(faculty/staff); $26(st).

● 3:00: **Dundas Valley Orchestra**. *Spotlight Dundas*. Tuk: Fanfare for Brass and Percussion; Mozart: Overture to the Magic Flute; Thomas: Birds Flying Over Dundas Peak; Vivaldi: Concerto for Two Mandolins in G RV532; Ariga: An Ordinary Day of Dundas; and other works. Ross Colborne, guitar; Steve Parton, guitar; Michael Schulte, violin; Babbage Industries; and others. St. Augustine Catholic Church, 58 Sydenham St., **Dundas**. 905-387-4773. Free; donations welcome. Please note change in venue.

● 3:00: **Stratford Concert Band**. *In Remembrance: Canadians in Conflict*. Stratford Police Pipes and Drums Band. Avondale United Church, 194 Avondale Ave., **Stratford**. 519-301-2516. $15; $5(st).

Monday November 7

● 6:00: **Don Wright Faculty of Music**. *Chamber Music Showcase*. Potpourri recital featuring groups in the chamber music program at Western. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free. Also Nov 8.

Tuesday November 8

● 12:00 noon: **Marilyn I. Walker School of Fine and Performing Arts, Brock University**. *RBC Foundation: Music@Noon*. Jeremy Ludwig, baritone; Erika Reiman, piano. Cairns Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines**. 905-688-0722. Free.

● 6:00: **Don Wright Faculty of Music**. *Chamber Music Showcase*. Potpourri recital featuring groups in the chamber music program at Western. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free. Also Nov 7.

Wednesday November 9

● 12:30: **Don Wright Faculty of Music**. *Western University Singers*. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

● 2:30: **Seniors Serenade**. *Parkview Singers*. Grace United Church (Barrie), 350 Grove St. E., **Barrie**. 705-726-1181. Free. 3:30: post-concert tea and refreshments $5.

● 7:30: **Cuckoo's Nest Folk Club**. *Máire Ní Chathasaigh and Chris Newman*. Chaucer's Pub, 122 Carling St., **London**. 519-473-2099. $25/$20(adv).

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Duo Concertante*. Haydn: Sonata in G; Dallapiccola: Tartiniana Seconda; Brahms: Sonata No.2 in A; Franck: Sonata. Nancy Dahn, violin; Timothy Steeves, piano. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $30; $20(st).

● 8:00: **Kitchener-Waterloo Symphony**. *An Evening in Prague*. Zelenka: Ouverture à 7 concertanti in F; Mozart: Serenade No.13 "Eine kleine Nachtmusik"; Smetana: Fanfares for Shakespeare's Richard III; Dvořák: Serenade for Strings. Ian Whitman, curator; Bénédicte Lauzière, leader/violin; Daniel Bartholomew-Poyser, conductor. First United Church (Waterloo), 16 William St. W., **Waterloo**. 519-745-4711 or 1-888-745-4717. $36. Also Nov 11(Guelph), 12(Cambridge).

Thursday November 10

● 12:00 noon: **University of Guelph College of Arts**. *Thursday at Noon: Guitar Works Through the Ages*. Works from Renaissance, Baroque and Modern classical guitar repertoire. Robert Gruca, guitar. Goldschmidt Room, 107 MacKinnon Bldg., 50 Stone Rd. E., **Guelph**. 519-824-4120 x52991. Free.

● 7:30: **Don Wright Faculty of Music**. *Western University Jazz Ensemble*. Wolf Performance Hall, 251 Dundas St., **London**. 519-661-3767. Free.

Friday November 11

● 12:30: **Don Wright Faculty of Music**. *Fridays @ 12:30 Concert Series*. Duo Concertante (Nancy Dahn, violin; Timothy Steeves, piano). Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

● 7:30: **Isabel Bader Centre for the Performing Arts/Peace Quest Kingston**. *Global Salon Series: The World Remembers - Remembrance Day Concert*. Cantabile Men's and Women's Choruses; Lute Legends. Isabel Bader Centre for the Performing Arts, 390 King St. W., **Kingston**. 613-533-2424. $29; $25(faculty/staff); $15(st).

● 7:30: **Stratford Symphony Orchestra**. *Honouring Our Heroes*. Remembrance Day concert. Elgar: Pomp and Circumstance March No.4; Mozart: Sinfonia concertante; Elgar: Enigma Variations. Teddy Payne, reciter. Knox Presbyterian Church (Stratford), 142 Ontario St., **Stratford**. 519-271-0990. $40; $10(st).

● 8:00: **Don Wright Faculty of Music**. *Fridays @ 12:30 Special Evening Concert: Eckhardt-Gramatté National Music Competition Winner's Tour*. Matt Poon, piano. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

● 8:00: **Kitchener-Waterloo Symphony**. *An Evening in Prague*. Zelenka: Ouverture à 7 concertanti in F; Mozart: Serenade No.13 "Eine kleine Nachtmusik"; Smetana: Fanfares for Shakespeare's Richard III; Dvořák: Serenade for Strings. Ian Whitman, curator; Bénédicte Lauzière, leader/violin; Daniel Bartholomew-Poyser, conductor. Harcourt Memorial United Church, 87 Dean Ave., **Guelph**. 519-745-4711 or 1-888-745-4717. $36. Also Nov 9(Waterloo), 12(Cambridge).

Saturday November 12

● 8:00am: **Don Wright Faculty of Music**. *Saxophone Day 2016*. All-day event includes performances, clinics and masterclasses for saxophone. Guests: Bowling Green State University duo; John Sampen, saxophone; Mark Bunce, composer/electronics. Talbot College and Music Building, 1151 Richmond St. N., **London**. 519-661-2111 x80532. $25.

● 3:00: **St. George's Cathedral (Kingston)**. *I Am Grateful*. Works for organ, piano, guitar, voice and other instruments. Michael Capon, organ; Rene Repique, tenor; and others. 270 King St. E., **Kingston**. 613-548-4617. $20. Proceeds to Hospice Kingston.

● 7:00: **Central Presbyterian Church**. *Glen Soderholm, singer-songwriter*. Celtic, gospel and folk music. Central Presbyterian Church (Hamilton), 165 Charlton Ave. W., **Hamilton**. 905-522-9098. Free; donations appreciated. Proceeds in support of Presbyterian World Service and Development and the Refugee Aid Program.

● 7:00: **Windermere on the Mount Chapel**. *A Concert From the Balkans*. Gál: Five Intermezzi for string quartet; Bartók: Duos for two violins; Matz: Andante e Allegro for

four violins; Mendelssohn: String Octet. Magisterra Soloists. 1486 Richmond St., **London**. 519-432-9863. $25; $20(sr); $15(st); $10(child under 10).

● 7:30: **Hamilton Philharmonic Orchestra**. *A Night of Swing*. Hits from the '30s and '40s. Michael Vanhevel, vocals; Lucas Waldin, conductor; guest: Regimental Band of the Royal Hamilton Light Infantry. Hamilton Place, 10 MacNab St. S., **Hamilton**. 905-526-7756. $10-$67. 6:30: Pre-concert talk.

● 7:30: **Isabel Bader Centre for the Performing Arts**. *Violin Festival Series: The Beauty of the Bach Concerto*. Works by Bach. Viktoria Mullova, violin; Accademia Bizantina. 390 King St. W., **Kingston**. 613-533-2424. $28-$52; $24-$48(faculty/staff); $26(st).

● 8:00: **DaCapo Chamber Choir**. *Threshold of Night*. Dove: Seek Him That Maketh the Seven Stars; Rolfe: Shadows (premiere); O'Regan: Threshold of Night; Murray: The Echo. Lottie Enns-Braun, organ; Allen Harrington, saxophone. St. John the Evangelist Anglican Church, 23 Water St. N., **Kitchener**. 519-725-7549. $25; $20(sr). Also Nov 13(3:00; Waterloo).

● 8:00: **Kitchener-Waterloo Symphony**. *An Evening in Prague*. Zelenka: Ouverture à 7 concertanti in F; Mozart: Serenade No.13 "Eine kleine Nachtmusik"; Smetana: Fanfares for Shakespeare's Richard III; Dvořák: Serenade for Strings. Ian Whitman, curator; Bénédicte Lauzière, leader/violin; Daniel Bartholomew-Poyser, conductor. Central Presbyterian Church (Cambridge), 7 Queens Sq., **Cambridge**. 519-745-4711 or 1-888-745-4717. $36. Also Nov 9(Waterloo), 11(Guelph).

Sunday November 13

● 2:00: **Chamber Music Hamilton**. *New Zealand String Quartet*. Haydn: String Quartet Op.71 No.2; Farr: String Quartet "Te Tai-O-Rehua"; Grieg: String Quartet No.1 in G Minor Op.27; Brody: Three Transcriptions for String Quartet. Art Gallery of Hamilton, 123 King St. W., **Hamilton**. 905-525-7429. $30; $27(sr); $10(st).

● 2:00: **Grand Philharmonic Choir**. *Anne Frank: At the Library*. Whitbourn: Annelies, A Cantata on the Words of Anne Frank (excerpts). Grand Philharmonic Chamber Singers. Kitchener Public Library, 85 Queen St. N., **Kitchener**. 519-578-6885. Free.

● 2:30: **Dan School of Drama and Music, Queen's University**. *Faculty Artist Series: The Women of Shakespeare*. Female monologues from Shakespeare's plays set to opera. Chick Reid; Donna Bennett, soprano; Julia Brook, piano. Isabel Bader Centre for the Performing Arts, 390 King St. W., **Kingston**. 613-533-2424. $10 and up.

● 3:00: **DaCapo Chamber Choir**. *Threshold of Night*. Dove: Seek Him That Maketh the Seven Stars; Rolfe: Shadows (premiere); O'Regan: Threshold of Night; Murray: The Echo. Lottie Enns-Braun, organ; Allen Harrington, saxophone. St. John's Lutheran (Waterloo), 22 Willow St., **Waterloo**. 519-725-7549. $25; $20(sr). Also Nov 12(8:00; Kitchener).

● 3:00: **Don Wright Faculty of Music**. *Faculty Concert Series*. Works by Barry, Schoenberg and Brahms. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

● 7:30: **Cuckoo's Nest Folk Club**. *Scantily Plaid*. Chaucer's Pub, 122 Carling St., **London**. 519-473-2099. $25/$20(adv).

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Duo Cavatina*. Bach: Sonata in E Minor for flute and continuo BWV1034; Takemitsu: Towards the Sea; Sor: Variations on "O Cara armonia" from Mozart's The Magic Flute; Joseph V. Williams II: Isabel; Three Balkan Pieces; and other works. Euenia Milliner, flute; Denis Ajabavic, guitar. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $35; $20(st).

Tuesday November 15

● 12:00 noon: **Marilyn I. Walker School of Fine and Performing Arts, Brock University**. *RBC Foundation: Music@Noon*. Brett Kingsbury, piano. Cairns Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines**. 905-688-0722. Free.

Wednesday November 16

● 12:00 noon: **Music at St. Andrew's**. *Noontime Recital*. Christopher Dawes, organ. St. Andrew's Presbyterian Church (Barrie), 47 Owen St., **Barrie**. 705-726-1181. $5; free(st).

● 7:30: **Isabel Bader Centre for the Performing Arts**. *Violin Festival Series: Ashley MacIsaac*. 390 King St. W., **Kingston**. 613-533-2424. $28-$52; $24-$48(faculty/staff); $26(st).

Thursday November 17

● 12:00 noon: **University of Guelph College of Arts**. *Thursday at Noon: Michael Lewin, Piano*. Works by Beethoven, Chopin, Villa-Lobos and Ginastera. Goldschmidt Room, 107 MacKinnon Bldg., 50 Stone Rd. E., **Guelph**. 519-824-4120 x52991. Free.

● 8:00: **Don Wright Faculty of Music**. *Artists in Residence: Reverb Brass*. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

Friday November 18

● 12:30: **Don Wright Faculty of Music**. *Fridays @ 12:30 Concert Series*. Works by Bach and others. Members of Tafelmusik; Joseph Lanza. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

● 8:00: **Don Wright Faculty of Music**. *Opera: Suor Angelica and Gianni Schicchi*. Puccini. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London**. 519-661-3767. $30; $20(sr/st). In Italian with English Surtitles™. Also Nov 19(mat & eve), 20(mat).

● 8:00: **Folk Under the Clock**. *De Temps Antan*. Music of Quebec's past. André Brunet, fiddle; Pierre-Luc Dupuis, accordion; Eric Beaudry, guitar, mandolin, bouzouki and voice. Market Hall Performing Arts Centre, 140 Charlotte St., **Peterborough**. 705-742-9425 or 705-749-1146. $35; $25(st).

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Michael Lewin, Piano*. Beethoven: Piano Sonata in C Op.2 No.3; Ginastera: Piano Sonata No.1; Lecuona: La conga de media noche; Nazareth: Odeon Tango; Villa-Lobos: A lenda do caboclo; and other works. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $35; $20(st).

Saturday November 19

● 2:00: **Don Wright Faculty of Music**. *Opera: Suor Angelica and Gianni Schicchi*. Puccini. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London**. 519-661-3767. $30; $20(sr/st). In Italian with English Surtitles™. Also 8:00; Nov 18(eve), 20(mat).

● 7:30: **Barrie Concert Band**. *Christmas at the Movies*. Music from It's a Wonderful Life, A Christmas Carol, The Polar Express, and other films. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie**. 705-526-4275. From $15.

● 7:30: **Grand Philharmonic Choir**. *Whitbourn: Annelies, A Cantata on the Words of Anne Frank*. Grand Philharmonic Chamber Singers; Mark Vuorinen, conductor. Maureen Forrester Recital Hall, 75 University Ave., **Waterloo**. 519-578-6885. $30. Tickets at the door or online.

● 7:30: **Isabel Bader Centre for the Performing Arts**. *Jazz Series: The Incomparable Oliver Jones*. Oliver Jones, piano. 390 King St. W., **Kingston**. 613-533-2424. $28-$52; $24-$48(faculty/staff); $26(st).

● 7:30: **Marilyn I. Walker School of Fine and Performing Arts, Brock University**. *Viva Voce! Choral Series: From Italy to Niagara*. Avanti Chamber Singers; Walker String Ensemble. Covenant Christian Reformed Church, 278 Parnell Ave., **St. Catharines**. 905-688-5550. $25/$20(adv); $20(sr/st)/$15(adv); $5(eyeGo).

● 8:00: **Don Wright Faculty of Music**. *Opera: Suor Angelica and Gianni Schicchi*. Puccini. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London**. 519-661-3767. $30; $20(sr/st). In Italian with English Surtitles™. Also 2:00; Nov 18(eve), 20(mat).

Sunday November 20

● 2:00: **Don Wright Faculty of Music**. *Opera: Suor Angelica and Gianni Schicchi*. Puccini. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London**. 519-661-3767. $30; $20(sr/st). In Italian with English Surtitles™. Also Nov 18(eve), 19(mat & eve).

● 2:00: **Gallery Players of Niagara**. *Bohemians in Brooklyn*. Music, cabaret and storytelling. Patricia O'Callaghan, vocals; Lori Gemmell, harp/guitar/vocals; Bryce Kulak, piano/vocals; Tom Allen, host/producer. Silver Spire United Church, 366 St. Paul St., **St. Catharines**. 905-468-1525. $5-$35.

● 2:30: **Isabel Bader Centre for the Performing Arts**. *Piano Series: Bach and Beyond*. Works by Bach, Rameau and Sweelinck. Mahan Esfahani, harpsichord. 390 King St. W., **Kingston**. 613-533-2424. $28-$52; $24-$48(faculty/staff); $26(st).

● 4:30: **Music At St. Thomas'**. *In Concert*. Marika Bournaki, piano. St. Thomas' Anglican Church (Belleville), 201 Church St., **Belleville**. 613-962-3636. PWYC. Reception follows.

● 8:00: **Dan School of Drama and Music, Queen's University**. *Opera Ensemble*. Scenes by Gluck, Mozart, Donizetti, Offenbach, Bizet and Delibes. Dianne Baird/Bruce Kelly, conductors; Michel Szczesniak/Josh Watson, piano. Theological Hall, Queen's University, 85 Stuart St., **Kingston**. 613-533-2424. $15; $7(st).

Monday November 21

● 12:30: **Don Wright Faculty of Music**. *Gwen Beamish, Piano, and Friends*. Canadian music. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

Tuesday November 22

● 12:00 noon: **Marilyn I. Walker School of Fine and Performing Arts, Brock University**. *RBC Foundation: Music@Noon*. Voice students. Cairns Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines**. 905-688-0722. Free.

● 7:30: **Grand Theatre**. *The Wizard of Oz*. Music and lyrics by Harold Arlen and E. Y. Harburg, book by L. Frank Baum. Grand Theatre London, 471 Richmond St., **London**. 519-672-8800. $29.95-$82.50. Opens November 22, 7:30pm. Runs to Dec 31(1:00pm). Tues-Sat(7:30pm), Sat/Sun(1:00pm). Note: Sat Dec 24(10:00am and 3:00pm), Dec 27/28/30 at 1:00pm and 7:30pm. No show Dec 25.

Wednesday November 23

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Joseph Petric, Accordion; David Mott, Baritone Sax*. Mott/Petric: Circles, Spirals and Spins; Mott: Adrift on the Edge of Seas; Mystery Theatre; Continuum; new work for solo accordion; and other works. KWCMS

B. Concerts Beyond the GTA

Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $30; $20(st).

Thursday November 24

● 12:00 noon: **University of Guelph College of Arts**. *Thursday at Noon: Student Soloist Day*. Applied music students in the School of Fine Art and Music. Goldschmidt Room, 107 MacKinnon Bldg., 50 Stone Rd. E., **Guelph**. 519-824-4120 x52991. Free.

● 7:30: **Dan School of Drama and Music, Queen's University**. *Queen's Jazz Ensemble*. Greg Runions, conductor. Isabel Bader Centre for the Performing Arts, 390 King St. W., **Kingston**. 613-533-2424. $15; $7(sr/st).

● 7:30: **Perimeter Institute**. *Angèle Dubeau & La Pietà*. Works by Vivaldi, Enescu, Glass and Einaudi. Mike Lazaridis Theatre of Ideas, Perimeter Institute, 31 Caroline St. N., **Waterloo**. 519-883-4480. $85; $55(st).

Friday November 25

● 12:30: **Don Wright Faculty of Music**. *Fridays @ 12:30 Concert Series*. Works by Schubert. Marianna Chibotar, piano, and faculty members. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

● 12:30: **Don Wright Faculty of Music**. *Percussion Ensemble Concert*. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free. Also 8:00.

● 7:30: **Dan School of Drama and Music, Queen's University**. *Queen's Symphony Orchestra*. Gordon Craig, conductor. Isabel Bader Centre for the Performing Arts, 390 King St. W., **Kingston**. 613-533-2424. $15; $7(sr/st).

● 8:00: **Don Wright Faculty of Music**. *Percussion Ensemble Concert*. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free. Also 12:30.

● 8:00: **Kitchener-Waterloo Symphony**. *Débuts and Bijoux*. Champagne: Mouvement symphonique No.1; Debussy: Prelude to the Afternoon of a Faun; Ravel: Piano Concerto in G; Ma mère l'Oye (Mother Goose); Rabaud: La procession nocturne. Anastasia Rizikov, piano; Andrei Feher, conductor. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 1-888-745-4717. $19-$82. Also Nov 26.

Saturday November 26

● 2:00: **King Edward Choir**. *The Nutcracker and the Mouse King: A Storybook in Concert*. Collier Street United Church, 112 Collier St., **Barrie**. 705-726-1511. $25.

● 2:00: **Kitchener-Waterloo Symphony**. *Youth Orchestra: Anniversary Celebration*. Youth Orchestra alumni take the stage with the current ensembles for the 50th anniversary concert. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 1-888-745-4717. $13; $11(child).

● 7:30: **Barrie Concerts**. *Christmas Home*. Project Aria (Guy Few, trumpet/piano/vocals; Leslie Fagan, soprano/harp; Stephanie Mara, piano). Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie**. 705-726-1181. $85.

● 7:30: **Dan School of Drama and Music, Queen's University**. *Queen's Wind Ensemble*. Dan Tremblay, conductor. Isabel Bader Centre for the Performing Arts, 390 King St. W., **Kingston**. 613-533-2424. $15; $7(sr/st).

● 7:30: **Live Chamber Music Series**. *A Musical Tapestry of Sound for Violin, Clarinet and Piano*. Works by Mozart, Piazzolla, Khachaturian and others. Halton Ensemble (Vivian Chon, violin; Shiori Kobayashi, clarinet; Ruta Vaivade, piano). Hamilton Mennonite Church, 143 Lower Horning Road, **Hamilton**. 905-628-4980. $20; $15(sr); $10(st).

● 7:30: **Oriana Singers of Northumberland**. *Winter Solstice*. Trinity United Church (Cobourg), 284 Division St., **Cobourg**. 613-392-7423. $25; $25(sr)/$22(adv); $10(st).

● 8:00: **Kitchener-Waterloo Symphony**. *Débuts and Bijoux*. Champagne: Mouvement symphonique No.1; Debussy: Prelude to the Afternoon of a Faun; Ravel: Piano Concerto in G; Ma mère l'Oye (Mother Goose); Rabaud: La procession nocturne. Anastasia Rizikov, piano; Andrei Feher, conductor. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 1-888-745-4717. $19-$82. Also Nov 25.

Sunday November 27

● 2:30: **Niagara Symphony Orchestra**. *The Art of Passaglia*. Morawetz: Passacaglia on a Bach Chorale; Chopin: Piano Concerto No.1; Brahms: Symphony No.4. Charles Richard-Hamelin, piano; Bradley Thachuk, conductor. FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines**. 905-688-0722 or 1-855-515-0722. $69; $64(sr); $34(30 and under); $14(st); $12(child); $5(eyeGO).

● 2:30: **Orillia Concert Association**. *Christmas Tidings: It's the Most Wonderful Time of the Year!* Ensemble Vivant. Orillia Presbyterian Church St. Andrew's, 99 Peter St. N., **Orillia**. 705-326-6598. SOLD OUT. Also Dec 1(Guelph); Dec 3(Brantford, eve).

● 3:00: **Dublin Street United Church**. *Notes of Christmas Joy*. Works by Praetorius, Rutter, Dedrick, G. Jones and others. Trillium Brass Quintet; Watson Family Storytellers; Barrie Cabena, organ; Chancel Choir and Youth Vocal Ensemble; Martin Anderle, conductor. 68 Suffolk St. W., **Guelph**. 519-829-1835. Freewill offering. Refreshments following.

● 3:00: **Musicata, Hamilton's Voices**. *Inaugural Concert*. Works by Byrd, Billings, Biebl, Mendelssohn, Vaughan Williams and others. Church of St. John the Evangelist, 320 Charlton Ave. W., **Hamilton**. 905-522-0602. $25; $20(sr); $5(st); free(child). Champagne reception to follow.

● 5:00: **St. George's Cathedral (Kingston)**. *Advent Candlelight Procession with Carols*. Cathedral Adult, Teen, and Children's Choirs; congregational singing. 270 King St. E., **Kingston**. 613-548-4617. Freewill offering.

● 6:00: **INNERchamber Concerts**. *All Ages Bach*. Works by J.S. Bach on period instruments. Sonatas, preludes and fugues, and a dance suite. Factory Arts Ensemble. Factory 163, 163 King St., **Stratford**. 519-271-5140. $42; $10(st).

● 7:30: **Cuckoo's Nest Folk Club**. *Boreal: Songs for the Snowy Season*. Tannis Slimmon, Katherine Wheatley and Jude Vadala. Chaucer's Pub, 122 Carling St., **London**. 519-473-2099. $25/$20(adv).

● 7:30: **Dan School of Drama and Music, Queen's University**. *Queen's Choral Ensemble*. Darrell Bryan, conductor. Isabel Bader Centre for the Performing Arts, 390 King St. W., **Kingston**. 613-533-2424. $15; $7(sr/st).

Monday November 28

● 2:30: **Dan School of Drama and Music, Queen's University**. *Queen's Polyhymnia Ensemble*. Darrell Bryan, conductor. Isabel Bader Centre for the Performing Arts, 390 King St. W., **Kingston**. 613-533-2424. $15; $7(sr/st).

● 7:30: **Peterborough Singers**. *Yuletide Cheer*. Venabrass Quintet; Ian Sadler, organ; Sydney Birrell, conductor. George Street United Church, 534 George St. N., **Peterborough**. 705-745-1820. $30; $20(under 30); $10(st).

● 8:00: **Don Wright Faculty of Music**. *Early Music Studio Concert*. Members of Tafelmusik. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

Tuesday November 29

● 12:00 noon: **Marilyn I. Walker School of Fine and Performing Arts, Brock University**. *RBC Foundation: Music@Noon*. Instrumental Students. Cairns Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines**. 905-688-0722. Free.

Wednesday November 30

● 12:30: **Don Wright Faculty of Music**. *Symphonic Band Concert: Merry Music*. Works by American, English and Hungarian composers. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

● 6:00: **Don Wright Faculty of Music**. *St. Cecilia Singers and Western University Singers*. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

● 8:00: **Jeffery Concerts**. *Slowind Quintet*. Mozart: Serenade in C Minor K388/384a "Nacht Musique"; Hosokawa: Ancient Voices; Zemlinsky: Humoresque; Milhaud: La Cheminée du roi René Op.205; Šenk: Trenutki/Moments; Ligeti: Six Bagatelles. Wolf Performance Hall, 251 Dundas St., **London**. 519-672-8800. $35; $30(sr); $15(st).

Thursday December 1

MUSICATA
Hamilton's Voices

FORMERLY, THE JOHN LAING SINGERS, we are pleased to announce our NEW NAME, NEW VENUE for concerts, and a FRESH NEW SOUND!

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(corner of Locke St. and Charlton in Hamilton)
for our first of three concerts this season.
Stay for a champagne reception to follow.

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● 12:30: **Don Wright Faculty of Music**. *Wind Ensemble Concert: "Let us sing, let us dance"*. Works by Navarro, Britten, Gorb and others. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

● 7:30: **River Run Centre**. *Christmas Tidings: It's the Most Wonderful Time of the Year!* Ensemble Vivant; Guelph Youth Singers; Markus Howard, choral director. 35 Woolwich St., **Guelph**. 519-763-3000/1-877-520-2408. $55(Prime); $50(Non-prime); $40(12 and under Prime); $35(12 and under Non-prime). Also Nov 27(Orillia; sold out); Dec 3(Brantford).

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Cecilia Violin Duo*. Bach: Six Two-part Inventions; Bartók: Six Duos; Daniel: Giuocolo delle coppie; Handel-Halvorsen: Passacaglia; Prokofiev: Sonata for two violins Op.56. Sarah Nematallah and Min-Jeong Koh, violins. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $30; $20(st).

Friday December 2

● 7:30: **Don Wright Faculty of Music**. *Les Choristes and Chorale Choirs*. Britten: Ceremony of Carols; Mechem: The Seven Joys of Christmas; and other works. Kathleen Gahagan, harp. New St. James Presbyterian Church, 280 Oxford St. E., **London**. 519-661-3767. $10.

● 8:00: **Don Wright Faculty of Music**. *Western University Jazz Ensemble*. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

Saturday December 3

● 7:30: **Sanderson Centre for the Performing Arts**. *Christmas Tidings: It's the Most Wonderful Time of the Year!* Ensemble Vivant. 88 Dalhousie St., **Brantford**. 519-758-8090/1-800-265-0710. $42-$47; $32-$37(child). Also Nov 27(Orillia; sold out); Dec 1(Guelph).

● 7:30: **Stratford Concert Choir**. *Concert II: Handel's Messiah*. Sharon Poelstra, conductor; Ian Sadler, organ. Guests: Blyth Festival Singers. St. James Anglican Church (Stratford), 6 Hamilton St., **Stratford**. 519-393-6879. $25/$20(adv).

Sunday December 4

● 7:00: **Barrie Concert Band**. *Christmas at the Beach*. Lighthouse Community Church, 800 Sunnidale Rd., **Wasaga Beach**. 705-526-4275. Admission by donation to local food bank.

Monday December 5

● 8:00: **Don Wright Faculty of Music**. *Contemporary Music Ensemble*. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

Tuesday December 6

● 12:30: **Don Wright Faculty of Music**. *Electroacoustic Music Compositions*. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

Wednesday December 7

● 12:00 noon: **Midday Music with Shigeru**. *In Concert*. Works by Berlin, Marks, Torme and Wells, and Hopkins. Janet Ness, vocals; Chris Ness, piano. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie**. 705-726-1181. $5; free(st).

● 6:00: **Don Wright Faculty of Music**. *Western University Symphony Orchestra*. Works by Brahms, Mozart and Prokofiev. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

● 7:30: **Isabel Bader Centre for the Performing Arts**. *Jazz Series: The World of Jazz - Steve Koven Trio*. Steve Koven, piano; Anthony Michelli, drums; Rob Clutton, bass. 390 King St. W., **Kingston**. 613-533-2424. $28-$52; $24-$48(faculty/staff); $26(st).

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Ethan Filner, Viola; Heather Taves, Piano*. Brahms: Two Sonatas Op.120; Dale: Romance from Suite Op.2. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $30; $20(st).

C. Music Theatre

These music theatre listings contain a wide range of music theatre types including opera, operetta, musicals and other performance genres where music and drama combine. Listings in this section are sorted alphabetically by presenter.

● **Acting Up Stage**. *UnCovered: Queen and Bowie*. Music director Reza Jacobs and a company of great Canadian musical theatre performers bring songs of Queen and Bowie to life in a way that makes you hear them again for the first time. Koerner Hall, 273 Bloor St.W. 416-927-7880. $35-$100. Opens Nov 1, 8:00. Also Nov 2, 3.

● **Canadian Opera Company**. *Ariodante*. Music by George Frideric Handel. Alice Coote, mezzo (Ariodante); Jane Archibald, soprano (Ginevra); Varduhi Abrahamyan, mezzo (Polinesso); and others; Richard Jones, director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $50-$375; $22(under 30). Nov 4(7:00).

● **Canadian Opera Company**. *Opera for Families: Second Nature*. Aucoin. COC Ensemble Studio members. Joey and Toby Tanenbaum Opera Centre, 227 Front St. E. 416-363-8231. $15; $10(under 16). Suitable for ages 7 and up. Ten-minute Q&A with cast and crew follows. Nov 27, 1:30.

● **Canadian Stage**. *All But Gone*. A new work juxtaposing Samuel Beckett's short plays with Toronto's best operatic voices. Jonathon Young, performer; Shannon Mercer, soprano; Krisztina Szabó, mezzo. Berkeley Street Theatre, 26 Berkeley St. 416-368-3110. $39-$69. Runs to Nov 6. Tues-Thurs/Sat(8:00), Fri(7:00), Wed/Sat/Sun(1:00).

● **Canadian Stage**. *Dollhouse*. Conceived, choreographed and performed by Bill Coleman. Music, sound and visuals by Gordon Monahan. Berkeley Street Downstairs Theatre, 26 Berkeley St. $35-$69. 416-368-3110. Opens Nov 16, 8:00. Runs to Nov 20. Wed-Sat(8:00), Sun(1:00). Note: Nov 18 at 7:00.

● **Civic Light Opera Company**. *Joseph and the Amazing Technicolor Dreamcoat*. Music by Andrew Lloyd Webber, lyrics by Tim Rice. Zion Cultural Centre, 1650 Finch Ave. E. 416-755-1717. $28. Opens Nov 30, 7:00. Runs to Dec 11. Days and times vary. Visit civiclightoperacompany.com for details.

● **Clarkson Music Theatre**. *All Shook Up*. A new musical comedy built around a number of songs made famous by Elvis Presley. Meadowvale Theatre, 6315 Montevideo Road. 905-615-4720. $30; $28(sr/st). Opens Nov 18, 8:00. Runs to Nov 27. Thurs-Sat(8:00), Sun(2:00). Also Nov 26, 2:00.

● **Curtain Call Players**. *Oliver!* Music and lyrics by Lionel Bart, based on the novel by Charles Dickens. Fairview Library Theatre, 35 Fairview Mall Dr. 416-703-6181. $28. Opens Nov 4, 8:00. Runs to Nov 12. Thurs-Sat(8:00). Sat/Sun(2:00). Note: Nov 12(aft only).

● **Dan School of Drama and Music, Queen's University**. *Faculty Artist Series: The Women of Shakespeare*. Female monologues from Shakespeare's plays set to opera. Chick Reid; Donna Bennett, soprano; Julia Brook, piano. Isabel Bader Centre for the Performing Arts, 390 King St. W., **Kingston**. 613-533-2424. $10 and up. Nov 13, 2:30.

● **Dan School of Drama and Music**. *Opera Ensemble*. Scenes by Gluck, Mozart, Donizetti, Offenbach, Bizet and Delibes. Dianne Baird/Bruce Kelly, conductors; Michel Szczesniak/Josh Watson, piano. Theological Hall, Queen's University, 85 Stuart St., **Kingston**. 613-533-2424. $15; $7(st). Nov 20, 8:00.

● **Don Wright Faculty of Music**. *Fall Opera Gala*. Opera and musical theatre. Graduate and undergraduate students in the Western pera program. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London**. 519-661-3767. $15; $10(sr/st). Opens Nov 4, 8:00. Also Nov 5.

● **Don Wright Faculty of Music**. *Opera: Suor Angelica and Gianni Schicchi*. Music by Giacomo Puccini. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London**. 519-661-3767. $30; $20(sr/st). Opens Nov 18, 8:00. Also Nov 19(2:00 & 8:00), 20(2:00).

● **Drayton Entertainment.** *Sister Act.* Music by Alan Menken, lyrics by Glenn Slater, book by Cheri Steinkellner and Bill Steinkellner, based on the screenplay by Joseph Howard. Dunfield Theatre Cambridge, 46 Grand Ave. S., **Cambridge**. 1-855-372-9866. $26-$44. Opens Nov 23, 2:00. Runs to Dec 24. Days and times vary. Visit draytonentertainment.com for details.

● **Grand Theatre**. *The Wizard of Oz*. Music and lyrics by Harold Arlen and E. Y. Harburg, book by L. Frank Baum. Grand Theatre, 471 Richmond St, **London**. 519-672-8800. $29.95-$82.50. Opens November 22, 7:30pm. Runs to Dec 31(1:00). Tues-Sat(7:30), Sat/Sun(1:00). Note: Sat Dec 24(10:00am and 3:00)Dec 27/28/30 at 1:00 and 7:30. No show Dec 25.

● **Lower Ossington Theatre**. *Mary Poppins*. Music and lyrics by Richard M. Sherman, Robert B. Sherman, George Stiles and Anthony Drewe; book by Julian Fellowes. The Lower Ossington Theatre, 100A Ossington Ave. 416-915-6747. $54.99-$64.99. Runs to Nov 20. Thurs-Sat(7:30pm), Sat/Sun(3:30).

● **Lower Ossington Theatre**. *Sister Act*. Music by Alan Menken, lyrics by Glenn Slater, book by Bill and Cheri Steinkellner with Douglas Carter Beane. Lower Ossington Theatre, 100A Ossington Ave. 416-915-6747. $59.99-$69.99. Opens Dec 1, 7:30pm. Runs to Jan 29. Thurs-Sat(7:30), Sat/Sun(3:30). Note: No show Dec 24/25/31/Jan 1.

● **Mirvish.** *Roald Dahl's Matilda: The Musical.* Music and lyrics by Tim Minchin, book by Dennis Kelly, based on the novel by Roald Dahl. Ed Mirvish Theatre, 244 Victoria Street. 416-872-1212. $38-$175. Runs to Jan 8. Tues-Sat(7:30), Wed/Sat/Sun(1:30).

● **Mirvish**. *Come From Away*. Music, lyrics and book by Irene Sankoff and David Hein. Royal Alexandra Theatre, 260 King St.W. 416-872-1212. $35-$150. Opens Nov 15, 8:00. Runs to Jan 8. Tues-Sat(8:00), Wed/Sat/Sun(2:00). Note: Wed Nov 23(6:30), Thurs Nov 24, 2:00.

● **Mirvish**. *The Man in Black: A Tribute to Johnny Cash*. Shawn Barker (Johnny Cash). Panasonic Theatre, 651 Yonge St. 416-872-1212. $39-$79. Opens Nov 29, 7:30pm. Runs to Dec 11. Tues-Sat(7:30), Wed/Sat/Sun(1:30).

● **Music On The Donway**. *The Opera*. Deconstructs operatic traditions to make it accessible as the popular, easy listening music it was written to be. Funny whirlwind concert of operatic favourites and well-known classical tunes. Kyra Millan, opera comedienne; Tina Faye, piano. Donway Covenant United Church, 230 The Donway W. 416-444-8444. $20; $12(st); free(12 and under). Nov 19, 7:30pm.

● **National Ballet of Canada**. *Cinderella*. Music by Sergei Prokofiev. James Kudelka, choreographer. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-345-9595. $39-$265. Opens Nov 12, 2:00. Runs to Nov 20. Wed-Sat(7:30), Thurs/Sat/Sun(2:00).

● **National Ballet of Canada**. *Onegin*. Music by Pyotr Ilyich Tchaikovsky. Three-act ballet by John Cranko, based on the novel by Alexander Pushkin. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-345-9595. $39-$265. Opens Nov 23, 7:30pm. Runs to Nov 27. Wed-Sat(7:30), Sat/Sun(2:00).

● **Onstage Uxbridge**. *Brigadoon*. Music by Frederick Loewe, lyrics and book by Alan Jay Lerner. Uxbridge Music Hall, 16 Main St. S., **Uxbridge**. Onstageuxbridge.com. $20. Opens Nov 17, 7:30pm. Runs to November 26. Thurs-Sat(7:30), Sat(2:00). Also Nov 20(2:00).

● **Opera by Request**. *Fidelio*. Music by Ludwig van Beethoven, libretto by Joseph Sonnleithner. In concert with piano accompaniment. Brigitte Bogar, soprano (Leonora); Sharon Tikiryan, soprano (Marzelline); Jason Lamont, tenor (Florestan); Jay Lambie, tenor (Jaquino); Steven Henrikson, baritone (Rocco); Lawrence Cotton, baritone (Pizarro); William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. $20. Nov 12, 7:30.

● **Opera by Request**. *Eugene Onegin*. Music by Pyotr Ilyich Tchaikovsky. In concert with piano accompaniment. Wayne Line, baritone (Eugene Onegin); Natalya Matyusheva, soprano (Tatiana); Paul Williamson, tenor (Lenski); Kinga Luzon, mezzo (Olga); Daria Bukhman, mezzo (Larina); Anna Belikova, mezzo (Filipevna); George Ossipov, bass-baritone (Gremin); Francis Domingue, tenor (Triquet); William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. $20. Nov 19, 7:30.

● **Opera by Request**. *Il Trovatore*. Music by Giuseppe Verdi, libretto by Salvadore Cammarano. In concert with piano accompaniment. Rocco Rupolo, tenor (Manrico); Stephanie de Ciantis, soprano (Leonora); Lawrence Cotton, baritone (Count di Luna); Catharin Carew, mezzo (Azucena); Mikhail Shemet, bass-baritone (Ferrando); Mikhail Bukhman, tenor (Ruiz); Daria Bukhman, mezzo (Inez); William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. $20. Nov 26, 7:30.

● **Opera by Request**. *Street Scene*. Music by Kurt Weill. Semi-staged performance. Shannon Mills, soprano (Rose Maurrant); Jaclyn Grossman, soprano (Anna Maurrant); Austin Larusson, baritone (Frank Maurrant); Avery Krisman, tenor (Sam Kaplan); Greg Finney, baritone (Abraham Kaplan); Deena Nicklefork, soprano (Olga Olsen); Jay Lambie, tenor (George Jones); Will Ford, tenor (Lippo Fiorentino); William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. $20. Opens Dec 3, 7:30. Also Dec 4.

● **Opera York**. *Tosca*. Music by Giacomo Puccini, libretto by Luigi Illica and Giuseppe Giacosa. Romulo Delgado, tenor (Mario Cavaradossi); Nicolae Raciciu, baritone (Baron Scarpia); Sabatino Vacca, artistic director; Giuseppe Macina, stage director. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., **Richmond Hill**. 905-787-8811. $40-$50; $25(st). Opens Nov 3, 7:30. Also Nov 5.

● **Port Hope Festival Theatre**. *Snow White: The Panto*. Written, directed and visual effects by Antonio Sarmiento. Based on the German fairy tale "Snow White" by the Brothers Grimm. Cameco Capitol Arts Centre, 20 Queen St., **Port Hope**. 1-800-434-5092. $32; $20(ch). Opens Nov 24, 8:00. Runs to Dec 17. Sat-Sun(2:00), Thurs-Sat(8:00)

● **Ross Petty Productions**. *Sleeping Beauty: The Deliriously Dreamy Family Musical*. Written by Jeremy Diamond. Tracey Flye, director. Julie Tomaino, choreographer. Bob Foster, music director. Elgin Theatre, 189 Yonge St. 1-855-599-9090. $27-$99. Opens Nov 25, 7:00. Runs to Jan 7. Days and times vary. Visit rosspetty.com for details.

● **Scarborough Music Theatre**. *The Music Man*. Music, lyrics and book by Meredith Willson. Scarborough Village Community Centre, 3600 Kingston Rd. 416-267-9292. $27; $25(sr/st); $23(ch). Opens Nov 3, 8:00. Runs to Nov 19. Thurs-Sat(8:00), Sun(2:00). Note: Nov 19 show at 2:00.

● **ShaggyPup Productions.** *Menopause Out Loud*. Al Green Theatre, Miles Nadal JCC, 750 Spadina Ave. 647-438-5559. $49.95-$69.98. Opens Nov 11, 8:00. Runs to December 10. Tues-Sat(8:00), Wed/Sat/Sun(2:00). Note: Nov 20 at 4:00pm. No shows Nov 25-Nov 27.

● **Soulpepper Concert Series.** *Manhattan: Midtown – 42nd Street and Broadway.* Albert Schultz, writer and host. Mike Ross, music director. Young Centre for the Performing Arts, 50 Tank House Lane. 416-866-8666. $25-$60. Runs to Nov 5. Thurs-Sat(7:30).

● **Steppin' Out Theatrical Productions**. *The Music Man*. Music, lyrics and book by Meredith Willson. Richmond Hill Centre For Performing Arts, 10268 Yonge St. **Richmond Hill**. 905-787-8811. $28-34. Opens Nov 24, 7:30pm. Runs to Nov 27. Thurs-Sat(7:30), Fri-Sun(1:30).

● **Tapestry Opera**. *Naomi's Road*. Music by Ramona Luengen, libretto by Ann Hodges. Sam Chung, tenor (Stephen); Sung Taek Chung, baritone (Daddy); Heather Darnel-Kadonaga, soprano (Naomi); Erica Iris Huang, mezzo (Mother/Obasan); Michael Hidetoshi Mori, stage director. St. David's Anglican Church, 49 Donlands Ave. 416-537-6066 x243. $35; $25(st/youth). Opens Nov 16, 8:00. Also Nov 17, 19, 20(2:00).

● **Toronto Operetta Theatre**. *Waltz Rivals*. A tribute to Kálmán and Lehár. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $29-$49. Nov 6, 3:00.

● **University of Toronto Faculty of Music**. *Thursdays at Noon: Opera Spotlight*. Offenbach: Orpheus in the Underworld. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. Free. Nov 10, 12:10.

● **University of Toronto Faculty of Music**. *Orpheus in the Underworld (Orphée aux enfers)*. Music by Jacques Offenbach, libretto by Ludovic Halévy. Russell Braun, conductor; Michael Patrick Albano, director. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $40; $25(sr); $10(st). 7:00: Opera Talk pre-performance lecture, rm 130. Opens Nov 24, 7:30pm. Also Nov 25, 26, 27(mat).

● **Voicebox/Opera in Concert**. *I Capuleti e i Montecchi (The Capulets and the Montagues)*. Music by Vincenzo Bellini, libretto by Felice Romani. Caitlin Wood, soprano; Anita Krause, mezzo; Tonatiuh Abrego, tenor; Voicebox Chorus; Robert Cooper, chorus director; Raisa Nakhmanovich, music director/piano. St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $22-$52. Nov 20, 2:30.

● **Well Seasoned Productions**. *Funny Bones.* Comedy sketches and songs with a tongue-in-cheek look at life 50+. Aki Studio Theatre, Daniels Spectrum, 585 Dundas St.E. 416-531-1402. $35; $30(sr). Opens Nov 4, 8:00. Also Nov 5(8:00), Nov 6(2:00).

● **Young People's Theatre**. *Seussical the Musical*. Music and book by Stephen Flaherty, lyrics and book by Lynn Ahrens. Co-conceived by Lynn Ahrens, Stephen Flaherty, and Eric Idle, based on the works of Dr. Seuss. Young People's Theatre, 165 Front St.E. 416-862-2222. $15-41. Opens Nov 14, 10:15am. Runs to Dec 31. Days and times vary. Visit youngpeoplestheatre.ca for details.

To The Rex for Romberg, The Pilot for Elmes

BOB BEN

Barry Romberg

Nobody in the world sounds like Barry Romberg. On top of the evident influence from certain prominent drummers of the last 50 years in rock and jazz (I think of Keith Moon and John Bonham, I think of Elvin Jones, I think of Bill Stewart), and on top of the playful way he and the rotating cast of musicians who appear on stage with him will imply and weave in and out of various related tempos and grids, just to keep things interesting, and on top of the sweaty machismo with which he plays the instrument (which should not be mistaken for a lack of subtlety, but it is loud, and if you're going to sit right at the front you should probably wear earplugs), there is a certain frankness about everything he does. Although it's often complex, dark, ethereal, innovative, or just weird, it's always music without pretense. Romberg presents the tunes as tepidly, casually, as would a singer-songwriter with an acoustic guitar at your local coffee house. The titles of the tunes even sometimes offer a hint as to what's musically going on. He evidently feels that the music will speak for itself, that it requires no air of mystery, nothing to set up the mood.

Actually watching (forget your ears for a moment) as Romberg plays the drums is a ton of fun. It's a wonder to behold. His body language tells all that may not already be aurally apparent: when something interesting is happening that he sees fit to play off, his ear will often lean towards the responsible player, like a growing sunflower to the sun. His shirt will often become more visibly saturated with sweat as the night goes on, a tangible measure of how hard he's been working. His facial expressions range from satisfaction to immense concentration to apparent anger. He hits the drums with almost comical aggression. Before you even hear it, it's a thrill to watch. I have never heard Romberg play under the "Barry Romberg Group" name – only under other names such as Random Access and Three Blind Mice, so I really don't know what will be going down at The Rex on the evening of November 27, but I'm certain, to the degree one can be certain of anything, that it'll be, as an understatement, enjoyable.

Barry Elmes

MARIE BYERS

The Pilot: Just one other thing before I wish you a merry winter. A few Saturdays ago, I went to The Pilot for the first time. It seems absurd that The Pilot has been showcasing some of the best musicians in the city for every Saturday of my life and then some, without charging a cover, and I hadn't been until just this season. I didn't plan to go to The Pilot; I wandered in off the street. When I arrived, the place was packed, with hardly any standing room left anywhere but the patio. The band, which turned out to be the Barry Elmes Quartet, was on a set break, so I took an empty seat right near the playing area (the musicians do not perform on a raised stage) and was eventually overjoyed to find out who I was settling in to hear. Heavy names are constantly showing up in the listings under The Pilot. Names like Barry Elmes, like Neil Swainson, like Ted Quinlan, like Alexis Baro – names that make me want to perpetually book off Saturday afternoons.

I hope to see more of you warming up in the clubs this winter, and I hope you'll see more of me doing the same!

Bob Ben is The WholeNote's jazz listings editor. He can be reached at jazz@thewholenote.com.

D. In the Clubs (Mostly Jazz)

120 Diner

120 Church St. 416-792-7725
120diner.com (full schedule)
All shows: PWYC ($10-$20 suggested)
November 1 6pm *Leslie Huyler*; 8pm *Annie Bonsignore*; 10pm *Chris Brikett*. **November 2** 6pm *Genevieve Marentette & Robert Scott*; 8pm *Lisa Particelli's GNO Jazz Jam*. **November 3** 6pm *Julie Michels and Kevin Barrett*. **November 4** 6pm *Ilana Waldston*. **November 5** 6pm *Lisa Particelli's Variety Show*. **November 6** 6pm *Lisa Kisch & John Pugh*; 8:30pm *George Masswohl & David Warrack*. **November 8** 6pm *Leslie Huyler*; 8pm *Annie Bonsignore*; 10pm *Chris Brikett*. **November 9** 6pm *Genevieve Marentette & Robert Scott*; 8pm *Lisa Particelli's GNO Jazz Jam*. **November 10** 6pm *Ryley Murray;* 8pm *Roger Beckett & Annie Bonsignore*. **November 11** 6pm *Whitney Ross-Barris*. **November 12** 6pm *The Ault Sisters*. **November 13** 6pm *John Alcorn: The Best of the Best;* 8:30pm *Jeremy Carver-James*. **November 15** 6pm *Leslie Huyler*; 8pm *Annie Bonsignore*; 10pm *Chris Brikett*. **November 16** 6pm *Genevieve Marentette & Robert Scott*; 8pm *Lisa Particelli's GNO Jazz Jam*. **November 17** 6pm *Hunter & Doe*. **November 18** 6pm *Elizabeth Martins*. **November 19** 6pm *Alex Tait & Mackenzie Longpre Quartet*. **November 20** 6pm *Melanie Paiement & Arinea Hermans*; 8:30pm *Amy Welcher & Moulan Bourke*. **November 22** 6pm *Leslie Huyler*; 8pm *Annie Bonsignore*; 10pm *Chris Brikett*. **November 23** 6pm *Genevieve Marentette & Robert Scott*; 8pm *Lisa Particelli's GNO Jazz Jam*. **November 24** 6pm *Joe & John Amato Quartet*. **November 25** 6pm *Sue & Dwight*. **November 26** 6pm *Michelle Lecce Band*; 9pm *Mandy Goodhandy & Genevieve Marentette*. **November 27** 6pm *Bobby Hsu's Ob-Sessions*; 8:30pm *Geoffrey Tyler: This Gentleman Prefers Blondes*. **November 29** 6pm *Leslie Huyler*; 8pm *Annie Bonsignore*; 10pm *Chris Brikett*. **November 30** 6pm *Genevieve Marentette & Robert Scott*; 8pm *Lisa Particelli's GNO Jazz Jam*.

Alleycatz

2409 Yonge St. 416-481-6865
alleycatz.ca
All shows: 9pm unless otherwise indicated. Call for cover charge info.
November 3 *Replica Rocks*. **November 4** *Sound Parade*. **November 5** *Urban Jive*. **November 10, 11, 26** *Jamesking*. **November 12** *Pontune 5*. **November 17** *Uptown Soul Concert Series*. **November 18, 19** *Lady Kane*. **November 24** *The Wrong Kids Band*. **November 25** *Universal Boogie Band*.

D. In the Clubs (Mostly Jazz)

Artword Artbar

15 Colbourne St., **Hamilton**. 905-543-8512
artword.net (full schedule)

Bloom

2315 Bloor St. W. 416-767-1315
bloomrestaurant.com
All shows: 19+. Call for reservations.
November 24 7pm *Alexander Brown* (trumpet) *Trio with Jeremy Ledbetter* (keys), *Jorge Luis Torres* (percussion) $45 (includes dinner).

Blue Goose Tavern, The

1 Blue Goose St. 416-255-2442
thebluegoosetavern.com
Every Sun 5pm *Blues at the Goose with the Big Groove Rhythm Section.*

Burdock

1184 Bloor St. W. 416-546-4033
burdockto.com (full schedule)
All shows: 9pm

Castro's Lounge

2116e Queen St. E. 416-699-8272
castroslounge.com (full schedule)
All shows: No cover/PWYC
November 13 4pm *Fraser & Daley.*

C'est What

67 Front St. E. 416-867-9499
cestwhat.com (full schedule)
November 5, 19 3pm *The Boxcar Boys.* **November 12, 26** 3pm *The Hot Five Jazzmakers.*

De Sotos

1079 St. Clair Ave. W. 416-651-2109
desotos.ca (full schedule)
Every Sun 11am *Sunday Live Jazz Brunch*
No cover.

Duffy's Tavern

1238 Bloor St. W 416-628-0330
duffystavern.ca
November 12 9pm *Snaggle & Jabberwocky* $5(adv)/$10(door).

Emmet Ray, The

924 College St. 416-792-4497
theemmetray.com (full schedule)
All shows: No cover/PWYC
November 2 9pm *Vaughan Misener* (bass) *Group with Geoff Young* (guitar), *Kevin Dempsey* (drums). **November 3** 9pm *John-Wayne Swingtet: John Farrell* (guitar), *Abbey Sholzberg* (bass), *Wayne Nakamura* (guitar), *Alexander Tikhonov* (clarinet). **November 7** 9:30pm *Parker Abbot Trio CD Release: Teri Parker* (piano), *Simeon Abbott* (piano, organ), *Mark Segger* (drums).

Gate 403

403 Roncesvalles Ave. 416-588-2930
gate403.com
All shows: PWYC.
November 1 5pm *Howard Willett Duo*. **November 2** 5pm *Lara Driscoll Trio*; 9pm *Julian Fauth Blues Night*. **November 3** 5pm *Bruce Chapman Duo*; 9pm *Darcy Windover Band*. **November 4** 9pm *Tiffany Hanus Band*. **November 5** 5pm *Bill Heffernan and His Friends*; 9pm *Melissa Boyce Band*. **November 6** 5pm *Grateful Sunday feat. Trevor Cape & The Field*; 9pm *The Ault Sisters*. **November 7** 5pm *Mike and Jill Daley Duo*; 9pm *Drew Austin Band*. **November 8** 5pm *Grant Lyle*. **November 9** 5pm *Terry Gillespie*; 9pm *Julian Fauth Blues Night*. **November 10** 5pm *Michelle Rumball*; 9pm *Kevin Laliberté Jazz & Flamenco Trio*. **November 11** 9pm *Sean Bellaviti Trio*. **November 12** 5pm *Bill Heffernan and His Friends*; 9pm *Julian Fauth Quartet*. **November 13** 9pm *L.A. Turcotte: Sultans of Soul*. **November 14** 5pm *Chris Reid and Nina Richmond*; 9pm *Chris Staig Trio*. **November 15** 5pm *Sarah Kennedy and Matt Pines*. **November 16** 9pm *Julian Fauth Blues Night*. **November 17** 5pm *Concord Quintet*. **November 18** 5pm *Julia Pal Trio*; 9pm *Jerry Quintyne Band*. **November 19** 5pm *Bill Heffernan and His Friends*; 9pm *Sweet Derrick Band*. **November 20** 5pm *Rob Thaller & Joanna Reynolds*. **November 21** 9pm *Linda Carone*. **November 22** 9pm *Kalya Ramu*. **November 23** 9pm *Julian Fauth Blues Night*. **November 24** 5pm *Hello Darlings*; 9pm *Kristin Lindell Band*. **November 25** 5pm *Whitney Ross-Barris band*; 9pm *Fraser Melvin Band*. **November 26** 5pm *Bill Heffernan and His Friends*; 9pm *Donné Roberts Band*. **November 27** 5pm *Amber Leigh Trio*; 9pm *Rose Melyssa Band*. **November 28** 9pm *Toby Hughs: The Big Three*. **November 30** 9pm *Julian Fauth Blues Night*.

Gift Shop Gallery

21 Rebecca St., **Hamilton**, ON
November 4 8pm *Amirtha Kidambi's* (voice, harmonium) *Elder Ones (New York) with Matt Nelson* (soprano sax), *Brandon Lopez* (bass), *Max Jaffe* (drums) $15.

Grossman's Tavern

379 Spadina Ave. 416-977-7000
grossmanstavern.com (full schedule)
All shows: No cover (unless otherwise noted).
Every Sat *The Happy Pals Dixieland jazz jam.* **Every Sun** 10pm *The National Blues Jam with Brian Cober.* **Every Wed** 10pm *Bruce Domoney.* **November 2** 10pm *Owen Sound Jam.*

Harlem Restaurant

67 Richmond St. E. 416-368-1920
harlemrestaurant.com (full schedule)
All shows: 7:30-11pm (unless otherwise noted). Call for cover charge info.

Hirut Cafe and Restaurant

2050 Danforth Ave. 416-551-7560
Every Sun 3pm *Open Mic with Nicola Vaughan* PWYC. **November 4** 8:30 *In the Round concert series: Boris Buhot, Joanne Crabtree and Noah Zacharin* $15. **November 8, 22** 8pm *Finger Style Guitar Association* PWYC. **November 25** 9pm *Hirut Hoot Cabaret* $5.

Home Smith Bar – See Old Mill, The

Hugh's Room

2261 Dundas St. W. 416-531-6604
hughsroom.com
All shows: 8:30pm (unless otherwise noted).
November 1 *Archie Fisher* $25(adv)/$30(door). **November 2** *James Anthony Band* $22.50(adv)/$25(door). **November 3** *Andy McKee* $30(adv)/$32.50(door). **November 4** *Luke & The Apostles* $22.50(adv)/$25(door). **November 5** *Carlos del Junco and The Blues Mongrels* $25(adv)/$27.50(door). **November 6** *The John Jorgenson Bluegrass Band* $35(adv)/$40(door). **November 7** *Birds of Chicago* $25(adv)/$30(door). **November 9, 10** *The Boomers* $40(adv)/$45(door). **November 11** *Soldiers of Song – A Tribute to Canada's Famous Dumbells of The First World War* $27.50(adv)/$32(door). **November 12** *Tribute to the Three Kings of the Blues* $30(adv)/$35(door). **November 14** *Heather Bambrick CD Release* $25(adv)/$30(door). **November 15** *Playing for Peace* $25(adv)/$30(door). **November 16** *Michael Occhipinti & The Yorkville Scene* $25(adv)/$27.50(door). **November 17** *Rant Maggie Rant CD Release* $25(adv)/$27.50(door). **November 18, 19** *Stan Rogers Tribute* $25(adv)/$27.50(door). **November 20** 7:30pm *Joanna Chapman-Smith CD Release* $20(adv)/$22.50(door). **November 22** *Christmas with Patricia O'Callaghan & Friends* $25(adv)/$30(door). **November 23** *Benefit Concert to End Abuse to Women and Girls* $40(adv)/$45(door). **November 24** *Coco Love Alcorn CD Release* $25(adv)/$30(door). **November 25** *A Man called Wrycraft presents 11th Annual Heart of Saturday Night – A Live Concert Tribute to Tom Waits* $25(adv)/$30(door). **November 26** *Cécile Doo Kingué* $25(adv)/$27.50(door). **November 27** 2pm *Ken Whiteley's Sunday Gospel Matinee* $20(adv)/$22.50(door); 8:30pm *The Last Waltz – A Musical Celebration of The Band* $40(adv)/$45(door). **November 30** *The Silver Hearts – CD Release* $22.50(adv)/$25(door).

Jazz Bistro, The

251 Victoria St. 416-363-5299
jazzbistro.ca
November 3, 4, 5 9pm *John Abercrombie* $20. **November 6** 7pm *NYC's Guy Mintas* (piano) *Trio with Julian Anderson-Bowes* (bass), *Ethan Ardelli* (drums) $15. **November 8** 8pm *Dave Young – CD Release for 'One Way Up'* $15. **November 10** 8:30pm *Anthony Terpstra Seventet with Colin Hunter* $15. **November 11, 12** 8:30pm *Colin Hunter and the Joe Sealy Quartet* $15. **November 13** 7pm *Music Can Heal fundraiser.* **November 16** 8pm *The Daniel Barnes* (drums) *Quartet with William Sperandei* (trumpet), *Robi Botos* (piano), *Paul Novotny* (bass) $15. **November 17** 9pm *Hannah Burge* $15. **November 18, 19** 9pm *The Steve Koven Trio* $15. **November 20** 7pm *The Simone Morris* (voice) *Trio with Mike Freedman* (guitar), *Mike Pelletier* (bass) $15. **November 23** 8pm *The Christopher Simmons Trio* $15. **November 24, 25, 26** 9pm *Oliver Jones Trio farewell tour* $20(Thurs)/$25(Fri)/$35(Sat). **November 27** 7pm *The Carlos Morgan Trio* $15.

Jazz Room, The

Located in the Huether Hotel, 59 King St. N., **Waterloo.** 226-476-1565
kwjazzroom.com (full schedule)
All shows: 8:30pm-11:30pm unless otherwise indicated. Attendees must be 19+.
November 4 *Lara Driscoll* (piano) *with Dave Laing* (drums), *Mike Downes* (bass) $16. **November 5** *Eliana Cuevas* $20. **November 11** *Andriy Tikhonov* $16. **November 12** *Pat Labarbera* (sax) *Quartet with Brian Dickinson* (piano), *Neil Swainson* (bass), *Bob McLaren* (drums). **November 13** 4pm *Ineke Van Doorn & Marc Van Vugt* $20. **November 17** 8pm *Roberto Occhipinti Trio* $16. **November 18** *Big Band Theory* $20. **November 19** *Quinsin Nachoff* (sax) *Quartet with David Binney* (sax), *Matt Mitchell* (piano), *Kenny Wollesen* (drums). **November 25** *Caxaj.* **November 26** *Elizabeth Shepherd.* **November 27** 4pm *Rachel Therrien* (trumpet) *with Benjamin Deschamps* (sax), *Charles Trudel* (piano), *Alain Bourgeois* (drums), *Simon Page* (bass).

Joe Mama's

317 King St. W. 416-340-6469
joemamas.ca
Every Tue 6pm *Jeff Eager.* **Every Wed** 6pm *Thomas Reynolds.* **Every Thu** 9pm *Blackburn.* **Every Fri** 10pm *The Grind.* **Every Sat** 10pm *Shugga.*

KAMA

214 King St. W. 416-599-5262
kamaindia.com (full schedule)
Every Thurs 5:30pm *Jazz with the Kama House Band.*

La Revolucion

2848 Dundas St. W. 416-766-0746
larev.webs.com
Every Tue 9pm *Duets with Peter Hill and featured guests.* **Every Sat** 7:30pm *Saturday Night Jazz (lineup TBA).*

Local Gest, The

424 Parliament St. 416-961-9425

Lula Lounge

1585 Dundas St. W. 416-588-0307
lula.ca (full schedule)
November 3 7pm *Don Francks Tribute with Sam Broverman, Steve Hunter, Tony Quarrington, Eric St. Laurent, Jaymz Bee, Gigi Marentette, Samantha Clayton* $20(adv)/$25(door).

Manhattans Pizza Bistro & Music Club

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

jazz Vespers
Featuring some of Toronto's best jazz musicians with a brief reflection by Jazz Vespers Clergy
Sunday, November 13 at 4:30 pm
DAVID YOUNG TRIO
Sunday, November 27 at 4:30 pm (Advent Vespers)
AMANDA TOSOFF QUARTET
Sunday, December 11 at 4:30 pm (Christmas Vespers)
Ellington's Nutcracker Suite
BRIAN BARLOW BIG BAND
Christ Church Deer Park, 1570 Yonge St. (north of St. Clair at Heath St.) **416-920-5211**
www.thereslifehere.org *Admission is free; donations are welcome.*

November 1 *David Hollingshead.* **November 2, 13, 27** *John Zadro.* **November 3, 24** *Joe Lucchetta Duo.* **November 5** *Heather Katz & Ben Jokela.* **November 6** *Stan Chang & Erick Bruck.* **November 7, 14, 21, 28** *Sandy MacDonald.* **November 8, 22** *Brad Halls.* **November 9, 18, 23** *Jamie "Giggles" Mitges.* **November 10, 11** *Gary Beck.* **November 12** *Parker Abbott Trio.* **November 16, 30** *Paul Taylor.* **November 17** *Indigo Riff Reunion.* **November 19** *Jordana Talsky & Bartosz Hadala.* **November 20** *Carey West Duo.* **November 25** *Jokela, Vogan, & Cooley.* **November 29** *Carmen Spada.*

Mây Cafe

876 Dundas St. W. 647-607-2032
maytoronto.com (full schedule)

Mezzetta Restaurant

681 St. Clair Ave. W. 416-658-5687
mezzettarestaurant.com (full schedule)
All shows: 9pm, $8 (unless otherwise noted).
November 30 9pm *Joel Sheridan sings Broadway tunes accompanied by Danny McErlain* $10.

Monarch Tavern

12 Clinton St. 416-531-5833
themonarchtavern.com (full schedule)
November 14 7:30pm *Martin Loomer & His Orange Devils Orchestra* $10.

Morgans on the Danforth

1282 Danforth Ave. 416-461-3020
morgansonthedanforth.com (full schedule)
All shows: 2pm-5pm. No cover.
November 27 2pm *Lisa Particelli's Girls Night Out Jazz Jam.*

N'awlins Jazz Bar & Dining

299 King St. W. 416-595-1958
nawlins.ca
All shows: No cover/PWYC.
Every Tue 6:30pm *Stacie McGregor*. **Every Wed** 7pm *Jim Heineman Trio*. **Every Thu** 8pm *Nothin' But the Blues w/ Joe Bowden* (drums) *and featured vocalists*. **Every Fri, Sat** 8:30pm *N'awlins All Star Band*. **Every Sun** 7pm *Brooke Blackburn*.

Nice Bistro, The

117 Brock St. N., **Whitby**. 905-668-8839
nicebistro.com (full schedule)
November 2 *Zoe Chilco Duo* $39.99 (dinner included). **November 23** *Larry Bond Duo* $39.99 (dinner included).

Old Mill, The

21 Old Mill Rd. 416-236-2641
oldmilltoronto.com
The Home Smith Bar: No reservations. No cover. $20 food/drink minimum. All shows: 7:30pm-10:30pm
November 1 *In Concert and Conversation with Gene DiNovi.* **November 3** *LJ Folk* (voice, guitar) *Trio with Mark Kieswetter* (piano), *Pat Collins* (bass). **November 4** *Canadian Jazz Quartet: Frank Wright* (vibes), *Ted Quinlan* (guitar), *Pat Collins* (bass), *Don Vickery* (drums) *feat. Alastair Kay* (trombone). **November 5** *Chicago's Lara Driscoll* (piano) *Trio with Mike Downes* (bass), *Dave Laing* (drums). **November 10** *Richard Underhill* (sax) *Trio with James Hill* (piano), *Jesse Dietschi* (bass). **November 11** *Irene Atman* (voice) *Trio with Robi Botos* (piano), *Dave Young* (bass). **November 12** *Denny Christianson* (trumpet, flugelhorn) *Quartet with Nancy Walk* (piano), *Mike Downes* (bass), *Mark Kelso* (drums). **November 17** *Sam Broverman* (voice) *Trio with Mark Kieswetter* (piano) *Jordan O'Connor* (bass). **November 18** *Mike Downes* (bass) *Trio with Robi Botos* (piano), *Ethan Ardelli* (drums). **November 19** *The Two Tenors: Alex Dean, Perry White* (tenor saxophones), *Mark Eisenman* (piano), *Pat Collins* (bass). **November 24** *Allison Au* (sax) *Quartet with Amanda Tosoff* (piano), *Jon Maharaj* (bass), *Ethan Ardelli* (drums). **November 25** *Beverly Taft* (voice) *Trio with Adrean Farrugia* (piano), *Neil Swainson* (bass). **November 26** *Ernesto Cervini* (drums) *Trio with Kelly Jefferson* (sax), *Artie Roth* (bass).

Only Café, The

972 Danforth Ave. 416-463-7843
theonlycafe.com (full schedule)
All shows: 8pm unless otherwise indicated.
November 9, 23 *Lzrszn.*

Paintbox Bistro

555 Dundas St. E. 647-748-0555
paintboxbistro.ca (full schedule)

Pilot Tavern, The

22 Cumberland Ave. 416-923-5716
thepilot.ca
All shows: 3:30pm. No cover.
November 5 *Diane Roblin & Reconnect.* **November 12** *Mike Murley Quartet.* **November 19** *Pat Labarbera Quartet.* **November 26** *Christopher Butcher* (trombone) *Quartet Jeremy Ledbetter* (keys), *Justin Gray* (bass), *Lowell Whitty* (drums).

Poetry Jazz Café

224 Augusta Ave. 416-599-5299
poetryjazzcafe.com (full schedule)

Reposado Bar & Lounge

136 Ossington Ave. 416-532-6474
reposadobar.com (full schedule)
Every Wed *Spy vs. Sly vs. Spy.* **Every Thu, Fri** 10pm *Reposadists Quartet: Tim Hamel* (trumpet), *Jon Meyer* (bass), *Jeff Halischuck* (drums), *Roberto Rosenman* (guitar).

Reservoir Lounge, The

52 Wellington St. E. 416-955-0887
reservoirlounge.com (full schedule).
All shows: 9:45pm
Every Tue, Sat *Tyler Yarema and his Rhythm.* **Every Wed** *The Digs.* **Every Thu** *Stacey Kaniuk*. **Every Fri** *Dee Dee and the Dirty Martinis.*

Rex Hotel Jazz & Blues Bar, The

194 Queen St. W. 416-598-2475
therex.ca (full schedule)
Call for cover charge info.
November 1 6:30pm *Ernesto Cervini Trio*; 9:30pm *Brooklyn/France's Kandinsky Effect*. **November 2** 6:30pm *Allison Au Trio +1*; 9:30pm *Brooklyn/France's Kandinsky Effect*. **November 3** 6:30pm *Kevin Quain*; 9:30pm *Avi Granite 6*. **November 4** 4pm *Hogtown Syncopators*; 6:30pm *Dan Fortin Quartet*; 9:45pm *Bernie Senensky*. **November 5** 12pm *The Sinners Choir*; 3:30pm *Laura Hubert Band*; 7:30pm *Justin Bacchus*; 9:45pm *Al Henderson Quintet*. **November 6** 12pm *Excelsior Dixieland Jazz Band*; 3:30pm *Club Django*; 7pm *Tom Reynolds Trio*; 9:30pm *Chicago's Lara Driscoll Trio*. **November 7** 6:30pm *University of Toronto Student Jazz Ensembles*; 9:30pm *Dave Young Quintet*. **November 8** 6:30pm *Ernesto Cervini Trio*; 9:30pm *Classic Rex Jazz Jam hosted by Chris Gale*. **November 9** 6:30pm *Allison Au Quartet*; 9:30pm *Parker/Abbott Trio CD Release*. **November 10** 6:30pm *Kevin Quain*; 9:30pm *Holland's Marc van Vugt & Ineke Vandoorn Quintet.* **November 11** 4pm *Hogtown Syncopators*; 6:30pm *Fabio Ragnelli Trio*; 9:45pm *Ricochet*. **November 12** 12pm *The Sinners Choir*; 3:30pm *Advocats Big Band*; 7:30pm *Justin Bacchus*; 9:45pm *Marito Marques Sextet*. **November 13** 12pm *Excelsior Dixieland Jazz Band*; 3:30pm *Red Hot Ramble*; 7pm *Tom Reynolds Trio*; 9:30pm *Stefan Baeur Organ Trio.* **November 14** 6:30pm *University of Toronto Student Jazz Ensembles*; 9:30pm *Mike Herriott's OTR: Off The Road Big Band*. **November 15** 6:30pm *Ernesto Cervini Trio*; 9:30pm *Classic Rex Jazz Jam hosted by Chris Gale*. **November 16** 6:30pm *Allison Au Trio +1*; 9:30pm *Darren Sigesmund's Strands Sextet*. **November 17** 6:30pm *Kevin Quain*; 9:45pm *New York's Quinsin Nachoff "Flux" Quartet feat. Dave Binney*. **November 18** 4pm *Hogtown Syncopators*; 6:30pm *Bugaloo Squad*; 9:45pm *New York's Quinsin Nachoff "Flux" Quartet feat. Dave Binney.* **November 19** 12pm *The Sinners Choir*; 3:30pm *Mississauga Big Band*; 7:30pm *Justin Bacchus*; 9:45pm *Montreal's Cameron Wallis with Italy's Alberto Marico*. **November 20** 12pm *Excelsior Dixieland Jazz Band*; 3:30pm *Dr. Nick & The Rollercoasters*; 7pm *Tom Reynolds Trio*; 9:30pm *Gregg Stafford Group Stomp*. **November 21** 6:30pm *University of Toronto Student Jazz Ensembles*; 9:30pm *Montreal's Joe Sullivan Big Band*. **November 22** 6:30pm *Ernesto Cervini Trio*; 9:30pm *Classic Rex Jazz Jam hosted by Chris Gale*. **November 23** 6:30pm *Allison Au Quartet*; 9:30pm *Montreal's Joe Sullivan Quintet feat. Andre White*. **November 24** 6:30pm *Kevin Quain*; 9:45pm *Montreal's Joe Sullivan Quintet feat. Andre White*. **November 25** 4pm *Hogtown Syncopators*; 6:30pm *Bugaloo Squad*; 9:45pm *New York's Nuf Said*. **November 26** 12pm *The Sinners Choir*; 3:30pm *The Cookers Quintet*; 7:30pm *Justin Bacchus*; 9:45pm *Bob Brough Quartet*. **November 27** 12pm *Hart House Jazz Ensemble*; 3:30pm *Freeway Jazz Band*; 7pm *Tom Reynolds Trio*; 9:30pm *Barry Romberg Group*. **November 28** 6:30pm *University of Toronto Student Jazz Ensembles*; 8:30pm *John MacLeod's Rex Hotel Orchestra*. **November 29** 6:30pm *Ernesto Cervini Trio*; 9:30pm *Classic Rex Jazz Jam hosted by Chris Gale*. **November 30** 6:30pm *Allison Au Trio +1*; 9:30pm *Turboprop*.

Salty Dog Bar & Grill, The

1980 Queen St. E. 416-849-5064
thesaltydog.ca (full schedule)
Every Tuesday *Jazz with Greg Pilo.*

Sauce on the Danforth

1376 Danforth Ave. 647-748-1376
sauceondanforth.com
All shows: No cover.
Every Mon 9pm *The Out Of Towners: Dirty Organ Jazz.* **Every Tue** 6pm *Julian Fauth*. **November 5** *Stephen Stanley.* **November 12** *Catfish Blues.* **November 19** *John Borra & Sam Ferrera.* **November 26** *The Wanted.*

Seven44

(Formerly Chick n' Deli/The People's Chicken)
744 Mount Pleasant Rd. 416-489-7931
seven44.com (full schedule)
All shows: 7:30pm
Every Mon 7:30pm *Big band night.*

Tranzac

292 Brunswick Ave. 416-923-8137
tranzac.org
3-4 shows daily, various styles. Mostly PWYC.
Every Mon 10pm *Open Mic Mondays.* **Every Fri** 5pm *The Friends of Hugh Oliver (folk).* This month's shows include: **November 1** 10pm *Peripheral Vision*. **November 8** 10pm *Michael Davidson.* **November 13** 10pm *The Lina Allemano Four.* **November 15** 10pm Kristian Podlacha. **November 20** 7:30pm *Diane Roblin.*

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Galas and Fundraisers

● Nov 01 7:00: **Canadian Art Song Project**. *In Support of Song.* Silent auction, wine, conversation and performances by mezzo Allyson McHardy, bass Peter Barrett, tenor Colin Ainsworth, pianists Helen Becqué and Stephen Ralls. Heliconian Hall, 35 Hazelton Ave. 416-922-3618; canadianartsongproject.ca $20. First 20 through the door receive a copy of CASP recording *Cloud Light.*

● Nov 03 5:30: **Canadian Opera Company**. *Centre Stage COC Fundraiser*. Cocktail reception followed by Ensemble Studio Competition; formal dinner for Gala patrons on the Four Seasons stage. COC Orchestra; Ben Heppner, competition host; Johannes Debus, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $1500 (gala dinner); $100 (cocktail reception and competition). 5:30: cocktails; 6:30 competition; dinner follows.

● Nov 17 5:30-11:00: **Ken Page Memorial Trust.** *Annual Jazz Fundraiser featuring a swinging international Jazz Party Jam.* Complimentary cocktail reception, gala dinner, grand raffle prizes. Lifetime Achievement Award to Sybil Walker. Old Mill, 21 Old Mill Rd. 416-515-0200. $190.

Tours

● Nov 20 10:30am: **Canadian Opera Company.** *90-Minute Tour of the Four Seasons Centre.* Led by a trained docent. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $20 (adults); $15 (sr/st).

● Nov 27 10:30am: **Canadian Opera Company.** *90-Minute Tour of the Four Seasons Centre.* Led by a trained docent. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $20 (adults); $15 (sr/st).

● Dec 04 10:30am: **Canadian Opera Company.** *90-Minute Tour of the Four Seasons Centre.* Led by a trained docent. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $20 (adults); $15 (sr/st).

Lectures, Salons, Symposia

● Nov 06 2:00: **Toronto Opera Club**. *Exploring the Artistry of Jon Vickers.* Wayne Gooding, guest speaker. Edward Johnson Bldg, Room 330, 80 Queen's Park. 416-924-3940. $10.

● Nov 12 9:00am-5:00: **University of Toronto Faculty of Music.** *Music Care Conference.* Educational day for caregivers and musicians interested in integrating music and care in regular practice. Walter Hall, 80 Queen's Park. 416-978-3750; musiccareconference.ca Free.

● Nov 13 2:00-5:00: **Classical Music Club Toronto.** *A look at the operas of Gioachino Rossini.* Excerpts from various recordings and videos will be presented. For information and location: 416-898-2549. $25 (annual membership fee); no charge for first-time visitors. Nominal donation to defray refreshment cost.

● Nov 21 1:30: **Miles Nadal JCC.** *Operatic Divas: Joan Sutherland*. Opera educator Iain Scott presents one of the most spectacular operatic voices of the 20th century. 750 Spadina Ave. Information: 416-924-6211 x0. $22.

● Nov 23 10:00am: **Istituto Italiano di Cultura.** *Music Before Words: 400 Years of Italian Opera. Rossini, Bellini, Donizetti: From Baroque Melodrama to Bel Canto.* Lecture by Sebastiano Bazzichetto. 496 Huron St. 416-921-3802 x221. $20; $15 (IIC students).

● Nov 24 1:30: **Miles Nadal JCC.** *Crazy Rhythm: The Music of the Jazz Age.* With musician/educator Jordan Klapman. The Roaring Twenties and Dirty Thirties were decades of social change, scandalous music and dance – and the birth of jazz. Learn about classic recordings by Cole Porter, Fred Astaire, Louis Armstrong and enjoy live piano music. 750 Spadina Ave. Information: 416-924-6211 x155. $4.

● Nov 30 10:00am: **Istituto Italiano di Cultura.** *Music Before Words: 400 Years of Italian Opera. Giuseppe Verdi: A Life for Opera, Opera for Life.* Lecture by Sebastiano Bazzichetto. 496 Huron St. 416-921-3802 x221. $20; $15 (IIC students).

● Nov 30 1:00-4:00: **University of Toronto Faculty of Music.** *Jackman Humanities Institute Symposium: Reich, Rhythm and Repetition: Patterns in Music, Speech and Science.* Includes lectures by Garry Kvistad, Stephen Morris, Russell Hartenberger and Kathy Armstrong; performances by Nexus, Christine Duncan, Suba Sankaran, Midori Koga, Gregory Oh and others. For complete schedule and locations: humanities.utoronto.ca/events; nexuspercussion.com All events free. Also Dec 01 12:00 noon-5:00 and Dec 02 5:00.

● Dec 01 1:30: **Miles Nadal JCC.** *Gilbert & Sullivan TopsyTurvyDom.* The masters of the Savoy Theatre took a cue from Strauss and Offenbach and ran with it. Their light operas conquered new audience all over the world. Find out the "whys and wherefores" with Guillermo Silva, general director of Toronto Operetta Theatre. 750 Spadina Ave. Information: 416-924-6211 x155. $4.

● Dec 04 2:00: **Toronto Opera Club**. *Great Singers of the Mariinsky & Bolshoi Theatres of Tsarist Russia.* Stephen R. Clarke, guest speaker. Edward Johnson Bldg., Room 330, 80 Queen's Park. 416-924-3940. $10.

● Dec 07 10:00am: **Istituto Italiano di Cultura.** *Music Before Words: 400 Years of Italian Opera. The Dawn of a New Era: From Verismo to Puccini's Turandot.* Lecture by Sebastiano Bazzichetto. 496 Huron St. 416-921-3802 x221. $20, $15 (IIC students).

Masterclasses

● Nov 05 3:00-5:30: **Long & McQuade.** *Masterclass with Lorna McGhee, Flute.* Gallery 345, 345 Sorauren Ave, Unit 3. 416-588-7886 or pdydnansky@long-mcquade.com. $50 (performers); $10 (auditors).

● Nov 08 11:30am: **York University Department of Music**. *Vocal Masterclass with Vocal Coach and Pianist Stephen Ralls*. Young singers from the studios of Catherine Robbin, Stephanie Bogle, Norma Burrowes, Michael Donovan and Karen Rymal. Observers welcome. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.

● Nov 17 11:30am: **York University Department of Music**. *Piano Masterclass with Dr. Michael Berkovsky*. Observers welcome. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.

● Nov 18 11:00am-1:00 and 3:00-5:00: **University of Toronto Faculty of Music.** *Cello Masterclasses with Laurence Lesser, Lorand Fenyves Resident Artist.* Walter Hall, 80 Queen's Park. 416-978-3750. Free.

● Nov 18 1:30: **York University Department of Music**. *Vocal Masterclass with Soprano Elizabeth McDonald*. Young singers from the studios of Catherine Robbin, Stephanie Bogle, Norma Burrowes, Michael Donovan and Karen Rymal. Observers welcome. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.

● Nov 19 10:30am: **Long & McQuade.** *Masterclass and Workshop with Ian Clarke, Flute.* Masterclass 10:30am-3:00; workshop 3:30-4:30. Gallery 345, 345 Sorauren Ave, Unit 3. For more info: 416-588-7886 or pdydnansky@long-mcquade.com $50 (master class performers); $10 (auditors/workshop).

● Nov 20 2:00-5:00: **ORMTA.** *Composition Masterclass with Professor John Burge.* Students of composition will have their works critiqued and performed. Auditors welcome. Canadian Music Centre, 20 St. Joseph St. Register by Nov 11 at: ormta.ctbpres@gmail.com. For further info: 416-485-6562. Student participants: $40/$35; $15.

● Dec 03 11:00am-1:00: **Tafelmusik.** *Master Class with Violinist Rodolfo Richter.* Join the audience to see Richter work with emerging artists, focusing on violin and viola repertoire of baroque Italy. Open to the public. Jeanne Lamon Hall, Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-6337. Free ($10 suggested donation).

Screenings

● Nov 29 6:30: **Royal Conservatory of Music / Hot Docs.** *Music on Film. Exit: Music.* The extraordinary stories of five composers who fled Europe with the rise of the Third Reich and how their lost masterpieces have been recovered. Members of ARC Ensemble (Artists of The Royal Conservatory) and artistic director Simon Wynberg, the narrator, who together have worked on restoring the musical masterpieces upon which the film is based, will be in attendance for a post-screening Q&A; includes live performance by The ARC Ensemble. 506 Bloor St. W. 416-408-2824; www.hotdocscinema.ca $16 (Hot Docs members: $12, $10, free).

Workshops

● Nov 06 1:30-4:00: **Toronto Early Music Players Organization.** Workshop coached by recorder/flute player Sophie Larivière. Bring your early instruments and a music stand. Armour Heights Community Centre, 2140 Avenue Road. 416-779-5750. $20.

● Nov 11 7:30: **Toronto Recorder Players' Society.** Amateur recorder players are invited to join in the playing of early music. Mount Pleasant Road Baptist Church, 527 Mount Pleasant Rd. 416-597-0485; torecorder.wordpress.com Memberships available. $15 (non-members). Refreshments.

● Nov 13 10:00am-5:00: **International Resource Centre for Performing Artists.** *The Savvy Musician Workshop: A Life in Music – BIG Ideas On Career and Financial Success.* David Cutler, jazz and classical composer, pianist, producer/presenter, educator and author, shares his knowledge and experience with musicians of diverse genres (e.g. jazz, pop, world, classical). With the participation of Atholl Swainston-Harrison (International Artist Managers Association) and Margaret Lioi (North American Association of Performing Arts Managers and Agents). Long & McQuade, 925 Bloor St. W. 416-362-1422; www.ircpa.net $75 (includes lunch).

● Nov 18 8:00: **York University Department of Music.** *Improv Soiree.* An evening of improvisation in a participatory "open mic" set-up, hosted by the improv studios of Casey Sokol. Sterling Beckwith Studio, 235 Accolade East Building, 4700 Keele St. 647-459-0701. Free.

● Nov 20 2:00-4:30: **CAMMAC Toronto Region.** Reading for singers and instrumentalists of Orff's *Carmina Burana*. Andrew Chung, conductor. Christ Church Deer Park, 1570 Yonge St. 416-386-0258. $10; $6(members).

● Nov 26 10:30am-1:00: **Toronto Mendelssohn Choir.** *Singsation Saturday.* Sing works by Haydn, including the *Missa Brevis Sancti Joannis de Deo No. 7*, with TMC associate conductor Jennifer Min-Young Lee. Yorkminster Park Baptist Church, Cameron Hall, 1585 Yonge St. 416-598-0422. Register at the door. $10 (includes refreshments).

● Dec 04 1:30-4:00: **Toronto Early Music Players Organization.** Workshop coached by recorder player Avery MacLean. Bring your early instruments and a music stand. Armour Heights Community Centre, 2140 Avenue Road. 416-779-5750. $20.

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November's Child

Robert Cooper

MJ BUELL

STEPHEN DOMINICK

For more than 30 years Robert Cooper brought a wealth of music to listeners across the country as CBC Radio's executive producer of opera and choral music and as producer of the program Choral Concert from 1980 to 2008. This is one shining thread in the extraordinarily rich fabric of an active career which continues to include conducting, teaching and mentoring. Cooper is currently artistic director of the Orpheus Choir of Toronto, and the Ontario Male Chorus. As conductor of Chorus Niagara for 27 years, he'll conduct his fourth Elijah *with them on November 5, followed by* Messiah *in December. His association with VOICEBOX/Opera in Concert goes back almost 40 years. He created the OIC chorus alongside founding producer/artistic director Stuart Hamilton and continues to prepare the chorus and conduct every opera since then, other than when a guest orchestra and conductor are involved.*

In addition to leading the National Youth Choir of Canada, the Ontario Youth Choir, and numerous prize-winning choirs at competitions and festivals, Cooper is frequently engaged as guest conductor of choirs and operas and leader of choral clinics across the country. He has taught at the U of T Faculty of Music and has mentored music-loving young people in the Toronto Mendelssohn Youth Choir, Orpheus Choir Sidgwick Scholars Program and Chorus Niagara's Choral Scholars program. A regular member of the jury for the international choral competition Let the Peoples Sing he has also adjudicated the World Choral Games in Shaoxing, China, Cincinnati and most recently in Sochi, Russia.

Cooper is a recipient of several distinguished awards and honours, including the Order of Canada.

Robert Cooper lives in Toronto's Bloor West Village with his wife Megan – a school principal and singer – along with an effervescent Brittany Spaniel, Sadie. Beyond music… "what little time I have after score study, rehearsals and seemingly endless governance administrivia with choir boards, my down time seems to be filled with reading historical fiction, the loathsome but necessary gym time, walking Sadie and catching up on mindless PVR'd series of PBS dramas."

Your thoughts about that childhood photo? I vaguely recall it was in grade one when our Ottawa public school rhythm band brought home the coveted first prize in the Ottawa Kiwanis Music Festival. Life has an uncanny way of fulfilling destinies you never even imagined as a possibility at the time. Not that I am a percussionist…but my path found its way to a life in music.

Where were you born? I am a "herring choker"…born in Fredericton, New Brunswick. My father was in the RCMP and my mother a nurse…disciplined professions and disciplined people. My brother Roger also went on to a career in the RCMP.

While my father was frequently transferred from one city to another, I was lucky that I landed in Ottawa for the majority of my schooling. In those days Ottawa had an active community music scene and I was so fortunate to be involved in superb school music programs. What wonderful musical experiences and education…free! In fact I even received a monthly honorarium. There were no musicians in my family, but my creative urges were tolerated and eventually encouraged.

Your absolute earliest memories of hearing music? Oh gosh…was it the Reader's Digest box set of *Great Orchestral Favorites*? I think it was Elgar's *Pomp and Circumstance March*…it stirred my young soul with such enthusiasm. But curiously I was always singing and that ephemeral quality of massed voices just hooked me.

Ottawa was a hotbed of singing. The high schools every year mounted a magnificent Thousand Voice Choir with special guest conductors "from Toronto." Of course there were also all the special carol services and state occasions at which I sang as a member of the Christ Church Cathedral Choir. Then, to top it all off, the many celebrations in Ottawa to herald in Centennial Year (1967) produced so many exciting performance opportunities…gala concerts on Parliament Hill, amateur musical theatre shows and fledgling opera productions. Heady times!

And of making music? Well, putting my tambourine debut aside in the rhythm band, I recall being trotted about from one classroom to another to sing duets with a pupil friend. Not sure why…but I guess we must have been ok.

Do you remember your early experiences of making music with other people? Too many to mention! Without a doubt it was that collaborative and collegial experience of making music with others, of being part of that total immersive and rich musical encounter with others. This was my safe harbour!

And a first important music teacher? My high school music teacher, Mrs. Bernice Oak…a force of nature! Ebullient, vibrant, supportive, encouraging. Her passion and zeal were palpable. She was my sole inspiration to pursue this odd and uncontrollable yearning I had in me to somehow live a life in music.

Please read Robert Cooper's full-length interview online at thewholenote.com

CONGRATULATIONS TO OUR WINNERS! HERE'S WHAT THEY WON

Robert Cooper conducts …

Expect Something Different!
Orpheus Choir of Toronto

The Orpheus Choir's "Stories: Myths & Mysteries" (Nov 19) will feature the music of Mealor, Esenvalds, Khvoshchinsky and Halley. The program includes Mäntyjärvi's ***Canticum Calamitatis Maritimae*** – an eight-part a cappella composition remembering the 1994 wreck of the cruise ferry ***MS Estonia*** which cost 852 lives. The text combines excerpts from the Catholic Requiem Mass and the weekly Latin-language Finnish radio news service, Nuntii Latini. A pair of tickets for **LILLIAN MERSHEIN.**

Opera in Concert presents ***I Capuleti e i Montecchi*** (Nov 20) No spoiler alert necessary, but Bellini's masterful melody-making adds irresistibly to the timeless appeal of this story that will never end well. Featuring Caitlin Wood, Tonatiuh Abrego and Anita Krause and the OIC Chorus. Raisa Nakhmanovich directs. A pair of tickets for **TERRI ROTHMAN**

The Orpheus Choir's "Traditions: Welcome Christmas!" with guests Jackie Richardson and the Hannaford Street Silver Band will be a fine way to get into a tuneful holiday mood (Dec 13). A pair of tickets for **LIDA H.**

VOICEBOX

NEW CONTEST !
Who is December's Child?

1985, near Skeena River, in her native British Columbia

Here's someone who can really play a costume! Good thing – a soprano's life is so full of contradictions!

Sometimes the maid:

- *Io son fedel, nè mai crudel, e sempre a lui sarà il cor costante. (I am faithful, never cruel, and my heart will always be loyal.)*
- October/November 2016, with the Canadian Opera Company.

Sometimes the queen:

- *Der Hölle Rache kocht in meinem Herzen, Tod und Verzweiflung flammet um mich her! (The vengeance of Hell boils in my heart; death and despair flame about me!)*
- January/February 2017, also with the COC.
- Feeling pretty, full of fun and poised for a grand entrance.

Know our Mystery Child's name? WIN PRIZES! Send your best guess by November 25 to musicschildren@thewholenote.com

Robert Cooper: UPCOMING

- **October 29 and 30, with the Orpheus Choir and the Toronto Symphony Orchestra**: "Danny Elfman's Music from the Films of Tim Burton;"
- **October 30, with the Opera in Concert Chorus**: "Shakespeare 400;"
- **November 5, with Chorus Niagara**: *Elijah* (Mendelssohn);
- **November 19, with the Orpheus Choir**: "Stories: Myths and Mysteries" – music of Paul Mealor, Eriks Ešenvalds, Jakko Mantyjärvi, Sergey Khvoshchinsky, Paul Halley;
- **November 20, with Opera in Concert**: *I Capuleti e i Montecchi* (Bellini);
- **December 10 with Chorus Niagara**: *Messiah* (Handel);
- **December 13 with the Orpheus Choir**: "Traditions: Welcome Christmas!" – seasonal music with guests Jackie Richardson and the Hannaford Street Silver Band.

Musician, Heal Thyself!

SARA CONSTANT

That "Music heals" – if not the body then at least the soul – is one of the most popular sayings about the power of music; its benefits oft-touted to prove the good that it can do for its listeners and practitioners.

But it doesn't though – at least, not always. Like any physically and emotionally demanding experience, music can put an enormous strain on the bodies and minds of the people who make it. For many, a career in music can lead to serious stresses – stresses that often don't get talked about. It's time, for performers and listeners alike, to begin a dedicated conversation about how music can heal and help people – and on the other end, how people doing musical work can exercise the self-care necessary for keeping a life in music from becoming harmful.

DENISE GRANT

Ensemble Vivant: Catherine Wilson (centre)

Ensemble Vivant is one group that makes the connection between music and health an intimate and integral part of its work. Founded and headed by pianist Catherine Wilson, the group is a pioneer on the piano-chamber music scene, culling its repertoire from both classical and jazz worlds. It's also the flagship ensemble for Wilson's not-for-profit Euterpe – an organization that conducts research on the healing effects of exposure to live concert performances, and provides musical opportunities based on that research for children and communities in need.

Ensemble Vivant's current project is "Christmas Tidings," a month-long tour from November 27 to December 23, to ten cities across Southern Ontario. The music itself is a variety of seasonal repertoire, much of it adapted from the ensemble's 1992 album of the same name. What makes this particular tour stand out from other holiday shows, however, is its incorporation of Euterpe initiatives. At each concert, the ensemble will be collaborating side by side with a different children's choir, providing guidance as well as professional performance and rehearsal opportunities for local students.

Wilson is the driving force behind this initiative, and with good reason. "Playing in a community band in junior high school provided a safe haven, allowing me to escape from an extremely strife-ridden background," she says. "The band was family for me and planted the seeds for my love of chamber music." Wilson goes on to explain that

for her, a key goal of Euterpe, and of the work that Ensemble Vivant does alongside it, is ensuring that those who otherwise wouldn't have access to high-calibre concert experiences get the same types of music-making and concertgoing opportunities that made such a difference in her own life.

In terms of her own life in music today, Wilson recognizes the health threats of performing professionally, but maintains that seeing the healing benefits of music in action through her Euterpe research and performances provides ample motivation for seeking and finding solutions.

"There are a variety of physical stresses to being a concert pianist. Staying healthy physically, avoiding injuries and not becoming too worn down is always a challenge," Wilson explains. "I swim regularly and see a top physiotherapist. I have endured several long-term setbacks over the years...yet it is music that has always been my main source of psychological strength. Industry stresses, physiological and psychological stresses notwithstanding, the music-making is a labour of love...and is what excites us and keeps us healthy. Giving through music is healing and enriching for our audiences, as well as for us."

Ensemble Vivant's tour begins in Orillia on November 27 and travels across the province, wrapping up on December 23 in Ottawa with the Cross Town Youth Chorus. For details on the tour, visit ensemblevivant.com.

Artist's Health: I first visited the Artists' Health Centre this summer, when a sudden change in my work schedule led to a minor injury in my wrist. Becoming aware of the services and the resources they offer for artists of all disciplines has been hugely helpful – both for managing the healing of my own injury and for navigating how musicians can become more open generally about challenges with mental and physical health.

Based out of Toronto Western Hospital and run in partnership with the Artists' Health Alliance, the Al and Malka Green Artists' Health Centre is a clinic offering both medical and complementary care for professional artists. Patients must self-identify as creative professionals and meet at least one of the centre's requirements for what constitutes being a professional artist. Services include acupuncture, chiropractic medicine, craniosacral therapy, registered massage therapy, physiotherapy, psychotherapy (for individuals and in groups) and shiatsu therapy – all with a special focus on accommodating the career paths, lifestyles and income levels of professional arts workers.

Susannah McGeachy, the clinic's nurse practitioner, is typically a musician's first one-on-one contact with the Centre. Her job, which includes assessing the client's needs, referring them to other centre professionals and giving them interim guidance on how to manage their condition, means that she sees a lot of different professional musicians – with a lot of different complaints.

"I deal with a wide variety [of issues], but there are certainly recurrent themes," says McGeachy. "I would say that generally, soft tissue injuries are pretty common – things like sprains and strains that aren't always allowed to rest and heal the way that they need to because of the demands of a musician's professional practice. Things like chronic tendinitis – broadly, we call them overuse injuries, where you can get inflammation and damage from using a very small muscle group to do the same kind of motion again and again, many times. Another thing that comes up often is the challenges that musicians face around mental health and anxiety, sometimes associated with what I call being in 'constant evaluative situations' like auditions and performances, with a certain level of career unpredictability."

With the level and volume of issues that McGeachy sees, it's clear that our music industry needs to change – both in the way it employs musicians and in the stigmas in the performing arts around prioritizing self-care. "I know it's a complex thing," McGeachy says, "but I think that with performance and rehearsal scheduling, more attention and awareness needs to be paid to the physical demands on the musicians – who are often performing a lot of very different repertoire in a short period of time, and having these 'bursts' where there's a lot of physical demand, both in terms of the pieces themselves and the travelling that musicians have to do. I think with orchestras, for example, and even sometimes in educational institutions, the work happens with much more regard to venues, conductor availability, and things like that – but it doesn't always seem like there's an eye on getting a good balance of repertoire – physically – and giving the musicians rest and recovery time.

"There's this idea in the music industry," McGeachy continues, "that it's important to play as many gigs as you can, and that however those fall, the musicians are just sort of expected to rise to the challenge. And I think that systemically, that makes it very hard for individual musicians to know how to take good care of themselves."

And as for advice to musicians, about how they can focus on self-care, and why it matters?

"Your body is your instrument as much as your instrument is your instrument," says McGeachy. "If you think about the care and attention that a musician gives to making sure that their instrument is well-tuned and protected and not exposed to the elements...what I think musicians don't always realize is that they are an even more intricately made instrument than the one that they're playing. And that really to make a long-term career out of this work, it's important to learn your body as early as possible. It's about forming practices that will allow you to do what you love for as long as you want.

"Your body is your instrument as much as your instrument is your instrument...an even more intricately made instrument than the one that [you're] playing."

"Overall, I think the biggest message that I try to drive home with musicians is to learn to listen to their bodies," she says. "To not play through pain. To break up practising into shorter sessions, especially if something hurts. And to warm up: I think that musicians often think of musical warm-up but not physical warm-up. Before playing, it's important to do some physical warm-up to increase your heart rate and circulation – a brisk walk, jumping jacks, or a few flights of stairs. It sounds silly, but it's pretty basic physiology – it decreases the risk of injury. And otherwise, musicians are people too, so doing the things that are good for everybody: regular exercise; a well-balanced diet; drinking lots of water; and doing things that you love, and promoting your own balance and mental health."

McGeachy also mentions that her door is often open and that the Centre is always happy to see people (artistshealth.com) – so musicians, if you're ever in need, be sure to look them up.

The potential for music-making to act as a healing experience for people – and the potential for a musical career to become mentally and physically unhealthy as well – is worth discussing. If you have your own story about music and self-care, as a musician, or as a listener, feel free to send it along, to editorial@thewholenote.com. I'm sure that there will be others who can relate.

I've dealt in the past with injury and anxiety, and it isn't an easy subject to communicate about. I've known professional musicians who have neglected their well-being because they felt that self-care was fundamentally at odds with living in the service of their craft. I've known music students who have been reluctant to tell teachers about playing while hurt, because they were afraid to be seen as a liability within their studios. Unless performers and listeners keep having conversations about how music affects the minds and bodies of people, for better and for worse, it will remain difficult for people to recognize that self-care and musical commitment need not be at odds with one another. In fact, for many professionals, those two things make the most sense when they can feed off of one another.

Let's get talking.

Sara Constant is a Toronto-based flutist and musicologist, and is digital media editor at The WholeNote. She can be reached at editorial@thewholenote.com.

Editor's Corner

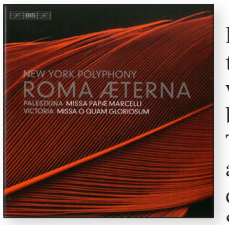
DAVID OLDS

I don't quite know where to begin. I can only imagine Bruce Surtees' feelings over the past month as he approached the formidable task of assessing the 200 discs and wealth of literature in the Mozart 225 set. And then to realize that he also immersed himself in the complete symphonies and concertos of Shostakovich... the mind just boggles. But it did give me a good excuse to hold back a disc that I would normally have sent to him: **Shostakovich – Cello Concertos 1 + 2** featuring **Alisa Weilerstein** and the **Symphonieorchester des Bayerischen Rundfunks** under **Pablo Heras-Casado (Decca 483 0835)**. "A young cellist whose emotionally resonant performances of both traditional and contemporary music have earned her international recognition...Weilerstein is a consummate performer, combining technical precision with impassioned musicianship." So stated the MacArthur Foundation when awarding Weilerstein a 2011 MacArthur "Genius Grant" Fellowship.

With four previous Decca titles (ranging from solo suites by Kodály and Golijov to concertos of Dvořák, Elgar and Carter) and a host of collaborative recordings to her credit, Weilerstein maintains the high bar she has set for herself by tackling two of the most iconic works in the 20th-century canon. It must have been a daunting undertaking, especially considering that both concertos were written for that towering figure Mstislav Rostropovich. However, as was the case of the Carter concerto where she had the privilege of working with the 103-year-old composer prior to her recording, we are told in the liner notes that Weilerstein had the opportunity to gain some firsthand knowledge from the dedicatee. "I played the First for Rostropovich when I was 22. He was a titanic presence, sitting very close, his feet almost touching mine. I played the entire concerto for him without stopping. He then gave me a piece of advice that I will never forget: he said that the emotions that the performer conveys while playing Shostakovich's music should never be 'direct' or 'heart on sleeve' in a Romantic sense. That is not to say that the music is unemotional, but rather that it presents a unique challenge to the performer, who must convey a kind of duality – conveying intense emotion that has somehow to be concealed at the same time." Now, a dozen years later, I would say that Weilerstein has accomplished just that.

Of course this new release drove me back to my archives to find the recordings I cut my teeth on, Rostropovich with Ormandy and the Philadelphia Orchestra (*No.1*) and with Ozawa and the Boston Symphony (*No.2*) – thank goodness my vinyl collection is still intact – and I was struck by two things. First was just how good the DG LP with Ozawa recorded in 1967 still sounded (clicks and pops notwithstanding) – especially the explosive power of the big bass drum punctuating the extended cello cadenza of the opening *Largo* and the clarity of the contrabassoon lines. The second was how well Weilerstein's performances stood up to the comparison. In my mind's ear Rostropovich had a god-like power and intensity beside which I thought any mere mortal would pale. But Weilerstein's command of her instrument, and her understanding of the music as detailed in her insightful comments in the notes, prove her more than equal to the task. (Of course I will not be trading in my vinyl anytime soon.)

The recordings took place in the Herkulessaal in Munich in September 2015 and are both impeccable. The *First* was captured in a closed session under studio conditions while the *Second* was recorded during a concert later the same week. Try as I might I can't hear any evidence of the audience, but there is certainly the dynamic sense of excitement of a live performance. I'm very happy to add this new offering to my collection.



The next disc provided a very different listening experience. **Roma Aeterna** – Rome the Eternal City – features the outstanding vocal quartet **New York Polyphony** in works by **Palestrina** and **Victoria (BIS 2203 SACD)**. The first thing that struck me was the gorgeous acoustic space of the recording, gloriously captured by engineer Jens Braun in Omaha's St. Cecilia Cathedral in August 2015. The core members of the group – Geoffrey Williams, countertenor; Steven Caldicott Wilson, tenor; Christopher Dylan Herbert, baritone; and Craig Phillips, bass – are joined by countertenor Tim Keeler, tenor Andrew Fuchs and bass-baritone Jonathan Woody as required by the repertoire which ranges from four to six voice settings. But it is hard to realize that all this glorious sound is emanating from such small ensembles. The one voice per part does assure clarity however, complemented by precise diction and impeccable intonation.

Part of this clarity is actually built into the compositions. In Ivan Moody's excellent program notes we are told that Palestrina's *Missa Papae Marcelli* for six voices was for a time thought to have been written around 1565 in response to the injunctions of the Council of Trent (1562), which stipulated that music must allow the texts of the Mass and Offices to be heard as clearly as possible. This mass was even believed by some – Agostino Agazzari is cited – as having single-handedly saved ecclesiastical polyphony from being banned in the wake of the changes brought about by the Counter-Reformation. The notes go on to say however that it may have been composed as early as 1555, independent of the edicts, to celebrate the election of Pope Marcellus II. Be that as it may, *Missa Papae Marcelli* does exemplify the concerns

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of the Council of Trent in its simplicity and beauty, which have kept it in the repertoire for nearly five centuries. In this presentation it is sung with plainchant Propers for Easter Day interspersed.

The other major work on the disc is *Missa O Quam Gloriosum* for four voices by Spanish composer Tomás Luis de Victoria who succeeded Palestrina as chapel master at the Roman Seminary in 1571. He was ordained in 1575 and enjoyed a very successful career in Rome until returning to Spain as chaplain to the dowager Empress Maria in 1587. The mass presented here is one of 15 "parody Masses" he wrote, this one based on his own joyful All Saints' Day motet *O Quam Gloriosum*. Rather than plainchant, in this performance the motets *Gaudent in coelis* by Victoria and by Palestrina are interspersed between the movements of the mass.

The disc opens with one of the four Marian antiphons, the brief *Regina Caeli* in a setting for four voices by Francisco Guerrero (1528-1599) that beautifully sets the stage for what is to come. The two main works are separated by Palestrina's six-voice *Tu es Petrus* (You are Peter, and on this rock, I will build My church...) and the recital ends with his quiet *Sicut cervus*, a psalm text describing the soul's yearning for God.

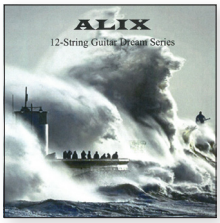
Concert Note: **New York Polyphony will present its Christmas program "Sing Thee Nowell" in a matinee for Fondation Arte Musica in Montreal on December 4 at Salle de concert Bourgie.**

One of the most intriguing discs to come my way this month is a solo project from flutist **Robert Dick**. Many of you may have been curious about that bizarrely shaped instrument pictured in the hands of Claire Chase on the cover of October's *The WholeNote*. The contrabass flute, about four metres of tubing bent into something resembling the number four, stands on the floor with its vertical shaft towering above the flutist's head before bending in a triangle with a horizontal extension that includes an oversized mouthpiece. If you didn't get to Chase's "Density 2035" last month and want to hear just what this "gentle giant" is capable of, I suggest you pick up Dick's **Our Cells Know** on John Zorn's **Tzadik** label **(TZ 4015 tzadik.com)**. The disc is a series of six improvisations that really explore and exploit the surprising sound world of this distinctive instrument.

Dick is a virtuoso performer on all the members of the flute family, known for his interest in contemporary forms and his encyclopedic knowledge and command of extended performance techniques, many of which he himself developed and has documented in his book *The Other Flute: A Performance Manual of Contemporary Techniques*. At Zorn's suggestion this disc focuses solely on the contrabass flute. At first listen it was often hard to realize that the myriad percussive sounds were actually being produced on a flute. As with John Cage's prepared piano, which turned that familiar instrument into a percussion orchestra, we are presented with sounds that just don't seem to come from the instrument we are seeing. Thanks to the resonant properties of the contrabass – it looks to be about four times the diameter of a regular flute – the physical sounds of the instrument itself are amplified as if under a microscope. From the opening notes of *Mitochondrial Ballet* I found myself disoriented, wondering how this "electronic" music was being produced acoustically. The multiphonics sounding simultaneously with an underlying rhythm track provided by the sound of the fingers on the keys, all sustained by Dick's circular breathing, is almost surreal.

The six tracks, averaging about eight minutes each, all focus on different aspects of the instrument or playing techniques. *Aura Aurora* is primarily melodic, weaving harmonic overtones with some truly beautiful pure low tones. *Afterimage, Before for Ginger Baker*, as you might expect, is reminiscent of the iconic drummer's extended solos achieved here almost entirely with fingers tapping on the instrument's keys and breath sounds that somehow resemble cymbal strikes and tom-tom beats. *Efflorescence* returns to the lowest register of the instrument in a very calm, melodic treatment which eventually leads to eerie whistling and humming in counterpoint with the low resonance. *On the Restless Seas of Time* combines percussive finger work with a variety of breath techniques and flutterings. The title track, a memorial to Dick's friend Stephanie Stone, closes the disc in an extended meditative state.

While I feared that an entire disc of solo contrabass flute might prove to be a bit "much of a muchness," I must say that Dick kept my attention throughout his journey and I have found myself returning to the disc time and again over the past few weeks.



Like everyone I suppose, I am always gratified to find out that someone is actually reading these things I write and even paying attention. I received a note from Alex Rodger (alexrodger@yahoo.ca) recently saying that he remembered I mentioned in passing some months ago that I played 12-string guitar and he thought I might be interested to hear his own creations for that instrument. He included a disc of his "Greatest Hits" titled **Alix – 12-String Guitar Dream Series,** solo instrumental pieces couched in the lush resonance of his Takemine guitar. Rhythmic and modal, his playing, as he himself points out, is reminiscent of the guitarists of those iconic 70s bands Yes and Genesis. Using a combination of strumming and clever fingerpicking, the *Dreams* are mostly a wash of harmony with some subtle internal melodies, all quite accomplished. Thanks for sending them along, Alex.

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

David Olds, DISCoveries Editor
discoveries@thewholenote.com

Strings Attached

TERRY ROBBINS

There's a tendency among leading violinists to leave recording the **Bach Six Sonatas & Partitas for Solo Violin** until they have been living with them and performing them for some considerable time, given the soul-searching nature of the music. If they do revisit them at a much later date, it's usually to offer a fresh interpretation that reflects their ever-evolving relationship with these astonishing works.

James Ehnes, who turned 40 this year, was only in his early 20s when he recorded the *Sonatas & Partitas* for **Analekta** just over 16 years ago, but his recent revisit **(AN 2 8772-3)** is a reissue, and not a re-recording. In his introductory note Ehnes acknowledges that his interpretations have evolved over the years, and will continue to do so throughout his life, so it's perhaps a bit surprising that he didn't take this opportunity to offer an updated version. Still, when you play them like this, who needs to?

This set often turns up in personal choice lists of the best versions available, and it's easy to see – and hear – why: Ehnes plays with grace, ease and eloquence, and with complete technical mastery coupled with emotional warmth and intellectual insight. There's a smooth, effortless and almost religious serenity to these performances (the recordings were made in a church) with towering fugues, achingly beautiful andantes and wonderfully rhythmic dance movements.

If you missed this set the first time around you might want to put that right – it's one to treasure. And, oh, that 1715 "Marsick" Stradivarius violin!

Violinist **Joshua Bell** and cellist **Steven Isserlis** get together on the new CD **For the Love of Brahms**, with Bell directing the **Academy of St. Martin in the Fields (Sony Classical 88985 32179 2)**.

The *Double Concerto in A Minor Op.102 for Violin and Cello* has often been considered to be inferior to Brahms' *Violin Concerto* in critical biographies, but it has always been my favourite of the two works. Perhaps it's the added warmth and depth of the cello or the simple beauty of the slow movement.

In any event, the performance here is one for the ages. From the carefully measured orchestral opening statement, through Isserlis' beautiful cello solo, to Bell's tender entry and his dialogue with Isserlis, it's clear that this is going to be a performance of sensitivity, rhapsodic passion and haunting beauty. Under Bell's direction the Academy provides an accompaniment that perfectly complements the soloists. It's a simply wonderful reading.

The two other works on the CD highlight the close relationships between Brahms, Joachim and the Schumanns (in Brahms' case, particularly Clara). Schumann's *Violin Concerto in D Minor* was written for Joachim, but later supressed by him and Clara, only surfacing in 1937. The hauntingly beautiful *Langsam* slow movement, with its prominent cello melody, was adapted as an *Elegy* for violin and strings by Benjamin Britten (who added a codetta) and Yehudi Menuhin at the 1958 Aldeburgh Festival as a memorial to the brilliant young horn player Dennis Brain, who had been killed in a car crash the previous September. Apparently unperformed since then, it is played here with Isserlis assuming the cello melody and joining Bell as soloist.

Pianist **Jeremy Denk** joins Bell and Isserlis in a sterling performance of Brahms' *Piano Trio in B Major Op.8*, a work heavily revised and essentially reworked by the composer in 1889 but presented here in its original version from 1854, written less than a year after Brahms had met the Schumanns and replete with apparent references to his growing love for Robert's wife Clara. Significantly – and uncharacteristically – Brahms never withdrew this earlier version, and after years of living in the shadow of the later and admittedly more polished reworking it now seems to be growing in popularity.

Justifiably so, for what it lacks in polish it makes up for in its unbridled youthful passion.

The terrific violinist **Tianwa Yang** is back with another outstanding disc on the **Naxos** label, this time featuring **Lalo and Manén Violin Concertos (8.573067)**.

Yang seems to have a natural affinity for Spanish works, having already recorded the complete violin works of Pablo de Sarasate, and her dazzling brilliance seems perfectly suited to the nature of the music. As in the Sarasate set, Yang is paired with a Spanish orchestra for even more authenticity, this time the **Barcelona Symphony and Catalonia National Orchestra** under **Darrell Ang**.

Édouard Lalo's *Symphonie espagnole* has long been a part of the standard repertoire and despite its symphonic title has always been viewed as a violin concerto. Although the composer was French the work is quite clearly greatly influenced by its dedicatee and first performer, Sarasate, a player noted for his purity of tone and quicksilver technique. Much the same can be said of Yang, who gives a splendid performance here.

The real revelation on this CD, though, is the *Violin Concerto No.1 "Concierto español"* by the Spanish composer Joan Manén, who was born in 1883 and lived until 1971. Manén was a childhood virtuoso pianist and violinist who composed from an early age and had an astonishing early career; in the pre-WWI years he was regarded as one of the best violinists of the time. His appeal and career waned after the war, and although he continued performing until 1959 his death in Barcelona attracted little attention.

The *Violin Concerto No.1 Op.18* was written in the late 1890s when Manén was still only in his mid-teens, and was revised in 1935 when it was re-numbered *Op.A-7*. It's an absolute gem of a work in much the same vein as the Lalo, firmly in the 19th-century virtuosic tradition but always more than a mere showcase for technique. The slow movement in particular is simply ravishing, and Yang's brilliant and sympathetic playing throughout leaves you wondering how on earth you could not have heard this concerto before, and why it has never made its way into the standard repertoire.

Quite simply, it's worth the price of the CD on its own.

The British string ensemble the **Heath Quartet** has built an enviable reputation for itself since its foundation at the Royal Northern College of Music in Manchester in 2002, and garnered glowing reviews for its 2013/14 recording of the complete string quartets of Sir Michael Tippett that comprised its debut CD on the Wigmore Hall Live label last year.

Their new CD of **Tchaikovsky String Quartets Nos.1 & 3 (HMU 907665)** marks the start of a new

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relationship with the outstanding **Harmonia Mundi** label, and what a start it is!

The *String Quartet No.1 in D Major Op.11* was written for a March 1871 concert intended to promote Tchaikovsky and his music, and includes the famous *Andante cantabile* slow movement which almost immediately achieved a life of its own. The Heath Quartet is in tremendous form from the outset, with full-bodied and passionate playing, a warm, rich tone, a lovely dynamic range and sensitive phrasing.

The players for the first performance, assembled from Tchaikovsky's colleagues at the Moscow Conservatory, were mostly the same for the *String Quartet No.2* in 1874. Ferdinand Laub, the Czech first violinist in both performances, died the following year at 43, and the *String Quartet No.3 in E-flat Minor Op.30* was Tchaikovsky's response to the loss. The third movement *Andante funebre e doloroso* was intended as an elegy to Laub, and not surprisingly made the biggest impression at the premiere. It really is played quite beautifully here.

The Heath Quartet's next CD release will be the complete Bartók quartets in 2017, apparently recorded during its performance of the complete cycle at London's Wigmore Hall this past May. That cycle won rave reviews in *The Telegraph*, and if this outstanding Tchaikovsky CD is anything to go by the Bartók issue should really be something to look forward to.

Concert note: **The Heath Quartet will feature music of Bach, Beethoven, Bartók and Dvořák during its Canadian debut tour which includes performances at the Kitchener-Waterloo Chamber Music Society on January 20 and Mooredale Concerts in Toronto on January 22.**

The outstanding French baroque violinist **Amandine Beyer** joins with another outstanding violinist, **Giuliano Carmignola**, and **Gli incogniti,** the Italian historical-instrument ensemble that she founded, in **Antonio Vivaldi Concerti per due Violini** on another new **Harmonia Mundi** release **(HMC902249).** There are six concertos for two violins on the disc, together with the *Concerto a 4 in D Minor RV127.*

Beyer says that recording this CD made her realize how much her love of Vivaldi and his music deepens with each new experience; she finds Vivaldi to be "a composer endowed with humanity and a profound sense of the harmony of beings with nature." The interplay between the two violins and the orchestra, she says, gives her a pleasure she finds hard to explain in words. But then again, she doesn't have to – she expresses it in her playing.

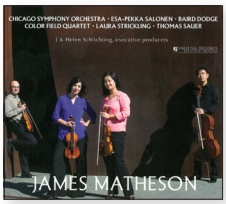
The concertos are those in C Major RV507, B-flat Major RV529, C Minor RV510, C Major RV505, B-flat Major RV527 and D Major RV513. The performances throughout are simply bursting with life and dazzling virtuosity, with a wonderful lightness in an accompaniment that features just four or five violins and one each of viola, cello, violone, theorbo or guitar and harpsichord or organ.

It's a terrific CD that makes Vivaldi's concertos sound much more varied than some would have you believe.

The music of American composer **James Matheson** is featured on the new self-titled CD from **Yarlung Records (25670).** His *String Quartet* was premiered by the St. Lawrence String Quartet in February 2014 and is played here by the **Color Field Quartet**. It's an accessible three-movement work of decided substance, with some excellent instrumental writing and a lot of energy.

The leader of the quartet, **Baird Dodge**, has been principal second violin with the Chicago Symphony Orchestra since 2002, and is the soloist in by far the most significant work on the CD, Matheson's *Violin Concerto.* Matheson and Dodge were roommates at college in the 1990s, and Dodge had harboured the idea of the **Chicago Symphony Orchestra** commissioning a violin concerto from Matheson ever since joining the orchestra. It finally came to fruition as a co-commission with the Los Angeles Philharmonic when conductor **Esa-Pekka Salonen** added his support.

The recording here is of the concerto's premiere performance on December 15, 2011, in Chicago with Salonen leading the CSO with Dodge as the soloist. It's a striking work with a virtuoso role for the soloist and some terrific orchestration. Matheson cites Messiaen, Lutosławski and Mahler as influences and acknowledges that the concerto's slow movement was inspired by the slow movement of Mahler's *Sixth Symphony*, but the high bird-like figures in the violin put me more in mind of the concertos of Szymanowski. It feels like a work that will not want for future performances.



There is a decided concert feel to the recording, as opposed to a studio feel, but there is no hint of an audience being present. Dodge plays quite brilliantly.

The final work on the CD fares poorly in comparison. Soprano **Laura Strickling** and pianist **Thomas Sauer** are the performers in the song cycle *Times Alone*, but unfortunately the high vocal register, Strickling's big voice and constant wide vibrato mixed with an over-close and frequently heavy piano sound make the words really difficult to understand.

KeyedIn

ALEX BARAN

Mikolaj Warszynski is a thinker. His notes read like an inspired thesis defence. He has solid and clear rationale for the program choices on his newest recording: **Piano Solo – Haydn; Szymanowski; Liszt; Chopin (Anima ANM/141200001).** Warszynski creates a journey that begins with classical structure and logic, and ends in raw emotion.

Haydn's *Sonata in C Major Hob.XVI:50* is unique for its references to pedalling, found in none of Hadyn's other keyboard works. The effect is arresting, especially since Haydn allows some odd harmonies to run together. Warszynski's keyboard technique for this piece is very direct and rather more powerful than we generally expect for this repertoire. He justifies this in his notes on the work's recipient, a leading London pianist in 1794, who possessed both formidable technique and a powerful English Broadwood piano. The execution is crisp and clear with no sacrifices to phrasing or subtlety.

Karol Szymanowksi's *Shéhérazade* from *Masques Op.34* is, despite its modernity, as dependent on clarity and articulation as the opening Haydn Sonata. It's built in a logical arch that Warszynski makes great effort to respect. Still, he captures the exotic program material with an improvisational style that begins to move us away from structure and into the world of Liszt and Chopin.

The *Mephisto Waltz* uses some lightly applied form and programmatic ideas that leave plenty of room for the transformation of themes that Liszt so uniquely championed. Warszynski finds all the latitude he needs to explore this through the contrasting middle section before he dives back into the emotional intensity that completes the waltz.

Warszynski arranges four pieces by Chopin to serve as a final statement about his program, concluding with the *Polonaise in B Minor Op.53 "Héroique"* played more slowly than most performers would ever dare. Citing Chopin's own preferences to avoid the virtuosic showmanship this piece often elicits, he plays it with an overriding sense of nobility.

Concert Note: **Mikolaj Warszynski performs with piano duo partner Zuzana Simurdova in Toronto on November 11 at Gallery 345 in The Art of the Piano series and as part of the Nocturnes in the City at St.**

Wenceslaus Church on November 23.

Quebec-born Charles Richard-Hamelin has added a second recording to his discography. Recorded in May this year, **Charles Richard-Hamelin Live – Beethoven; Enescu; Chopin (Analekta AN 2 9129)** opens with two *Rondos* by Beethoven. Because the pieces are so very Classical, they tend to be overlooked in favour of his later, more potboiling audience pleasers. Richard-Hamelin raises the emotional bar on these early works and plays them as Romantic flirtations. It's very effective.

George Enescu's *Suite No.2 for Piano Op.10* dates from the turn of the 19th century and uses some surprisingly contemporary harmonies. Richard-Hamelin plays these short dance pieces with affection for the graceful nature of the suite's four parts. Each is uniquely coloured. *Pavane*, especially, has a dark introspection that Richard-Hamelin explores with intimacy.

He uses the same inclination to begin the Chopin *Ballade No.3 in A-flat Major Op.47* but rises to all the grandeur required as the *Ballade* builds to its finish. The following *Nocturne in E-flat Major Op.55 No.2* requires getting deep inside Chopin's intentions as he shifts tonalities and layers ornaments over very simple thematic ideas. Richard-Hamelin demonstrates a genuine understanding of this music and reveals more of its inner secrets in a gratifying way.

The recording concludes with *Introduction and Rondo in E-flat Major Op.16* and the *Polonaise in A-flat Major Op.53 "Heroique"*. Each is a cauldron of technique but "Heroic" stands out for its less than traditionally punctuated phrases in favour of a more fluid approach.

Concert Note: Charles Richard-Hamelin performs in Toronto at Koerner Hall on November 10, in Aurora at the Aurora Cultural Centre on November 11 and in St. Catharines with the Niagara Symphony Orchestra at FirstOntario Performing Arts Centre on November 27.

Fusing Classical and Jazz has been done before and its success always depends on the calibre of the musicianship brought to the keyboard. A new recording, **Piano Caméléons (Justin Time JUST 257-2)** features pianists **Matt Herskowitz** and **John Roney** recasting many of the classical repertoire's best known melodies in a jazz voice. The project boasts Oliver Jones as its guide and mentor, and Jones writes glowingly about what the pianists have achieved. Jones also performs with them in the *Minuet in G Major BWV 114* by Bach/Petzold.

The opening track uses the Bach *Prelude No.2 in C Minor* from the *Well-Tempered Clavier, Book I*. After establishing key and rhythmic pattern, Herskowitz and Roney begin drifting from Bach's melody into a descant that eventually develops into a catchy swing embellishment, all the while maintaining the original pulse of Bach's keyboard idea. Very clever.

With Debussy's *Claire de lune*, the approach changes. Here they use only the briefest motif from the opening measures and spend more creative effort sustaining the piece's atmosphere. They never let go of the thematic fragment entirely, although they wander significantly before quoting it again at the close.

Rachmaninoff's *Prelude in C-sharp Minor Op.3 No.2* introduces some mysterious percussion at the outset, remains dark and ominous throughout and offers an impressive display of technique from both keyboards.

The track that emerges as a truly brilliant conception and performance is the Chopin *Étude in C Minor Op.10 No.12 "Revolutionary."* Starting with the familiar cascade of the work's first idea Herskowitz and Roney create the turbulence of the "Revolution" and stay with its minor key almost entirely through their jazz treatment. It's ingenious and impressively creative.

Another welcome recording from **Jean-Baptiste Müller**, **Chopin – Sonata No.3; Schumann – Kreisleriana (JBM 40665 jean-baptiste-mueller.com)** begins with Chopin's third and final *Sonata in B Minor Op.58*. Formally freer than its two predecessors, it sports a wildly sparkling but brief *Scherzo* that Müller plays with easy abandon. The third movement that follows is marked *Largo*, and Müller spends a generous amount of time lingering with each of its beautiful ideas. It's an effective way to contrast the two inner movements of this piece, especially when it concludes with the nonstop energy of the finale. The final movement demands stamina and clarity through its many relentless cascading runs and towers of chords. Müller delivers with a secure keyboard style and obvious musicality.

Robert Schumann's *Kreisleriana Op.16* is a collection of eight short pieces penned in romantic affection for the composer's wife-to-be. It requires attention to opportunities for contrasting emotional content. While the faster, louder pieces provide short respites from their inherent tensions, the slower pieces are the real challenge to play. Müller approaches these with an unconventional pensiveness that focuses attention on the lingering pauses he uses so effectively at phrase endings. The fourth and sixth pieces in the cycle are examples of just how artfully he applies this device. The closing piece is an impish wee thing performed with a gifted naughtiness that Müller makes no effort hide.

Reviews of discs below this line are enhanced in our online Listening Room at thewholenote.com/listening.

Live: Beethoven - Enescu - Chopin
An astonishing and inspired second album by one of the most talented pianists of his generation and winner of the second prize at the 2015 International Chopin Piano Competition in Warsaw.

J.S. BACH: The Six Sonatas & Partitas for solo violin
Remastered edition for the 15th anniversary of this landmark recording. "It gives me great pleasure to revisit these recordings and remember with pride the incredible journey of recording these masterpieces."
– James Ehnes

Piano Caméléons

An electrifying duo-duel of pianists formed with Matt Herskowitz and John Roney. Two grand pianos - classical music and jazz merge in a burst of virtuosity!

Schubert Sessions

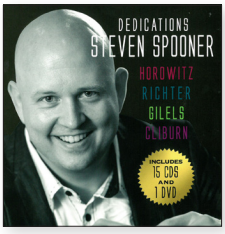
An album of Schubert's lyrical masterpieces by one of the greatest singers in the country. Sublime!

You need more than just a good grip on the keyboard to play Tchaikovsky No.2. It's a mental challenge, and Uzbek pianist **Eldar Nebolsin** has mastered it in his latest recording **Tchaikovsky – Piano Concerto No.2; Concert Fantasia (Naxos 8.573462)**.

Given the tragedies and criticism with which he dealt during his lifetime, Tchaikovsky made a remarkably victorious statement in this work. The big opening for the orchestra is quickly echoed by the piano and it's here that Nebolsin establishes his presence. He plays the original score, without the cuts imposed by early critical performers. He has a commanding presence at the keyboard which he uses to keep the orchestra at bay. The first movement is very much a tug of war filled with energy and grandeur that makes the second all the more surprising for its profound melancholy and chamber-like approach. Nebolsin completely surrenders to the trio portions with cello and violin and the three players weave a gorgeous tapestry with the movement's principal theme. The New Zealand Symphony Orchestra under Michael Stern holds well back at an unusual distance, heightening the intimacy of this movement and preparing for the eruption of pure joy that begins its finale.

The *Allegro con fuoco* opens with a quick tempo sustained throughout but the most remarkable feature is the lightness of the piano touch. Nebolsin is simply dancing all over the keyboard in an exhilarating romp to the final chords. It's a marvellous performance executed with intelligence and a sense of adventure.

The *Concert Fantasia in G Major Op.56* is a very different work that gives Nebolsin the opportunity for much more solo playing, showing us yet another side of this accomplished young musician.



Stephen Spooner has recently released the finished results of a huge recording project **Dedications – Horowtiz, Richter, Gilels, Cliburn (A Life of Music Records stevenspooner.com)**. It's a 16-CD box set that Spooner describes as an homage to the great pianists of the Russian School. The set includes audio liner notes, a live recital and a couple of discs containing hymn transcriptions and other improvisations.

The first three volumes are devoted to Vladimir Horowitz whom Spooner considers to be one of history's greatest pianists. Without overtly attempting to play as Horowitz played, Spooner does, however, adopt the characteristic thoughtfulness that shaped Horowitz's keyboard style. While a superb technician, even into his final years, Horowitz always impressed audiences with the feeling that he was somehow considering anew, every note he was playing. There seemed to be a brake on the impulse to rush headlong into virtuosic display for its own sake. This is most evident in Spooner's performances of Chopin and Rachmaninoff. His Scarlatti *Sonatas*, some performed on Horowitz's own piano, recall Horowitz's crisp, acrobatic fingerings as well as his love of a well-phrased melody.

Sviatoslav Richter gets the lion's share of the set with eight volumes devoted to his musical legacy. It's curious that Richter gets so much recorded coverage here. Despite taking recording very seriously, he never enjoyed it as much as live performance. A great many of his recordings are, in fact, live concerts.

In his Richter volumes, Spooner includes Schubert's *Winterreise D.911* in recognition of Richter's collaborations with both Peter Schreier and Dietrich Fischer-Dieskau. Baritone Chris Thompson performs beautifully, finding the intimacy and fluidity that both his German counterparts cultivated so successfully.

Among Richter's most critically acclaimed recorded performances are the Liszt *B Minor Sonata S.178*, Debussy's *Préludes* and more than a dozen Haydn *Sonatas*. Spooner devotes an entire volume to each of these three. Noteworthy too, is that he performs the Liszt twice in one volume using one of Liszt's last pianos, an 1886 Bechstein, in a comparative performance.

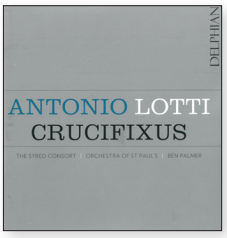
Richter's broad repertoire included every major composer and Spooner reflects this in volumes containing works by Schumann, Schubert, Chopin, Bartók and Prokofiev.

Emil Gilels receives only a single volume. The physical power of his keyboard technique is captured in Spooner's performance of Liszt's *Fantasy on a Motif from Wagner's Rienzi S439*. He explores the more intimate and introspective side in a selection of Grieg's *Lyric Pieces* as well as Alexander Siloti's beautiful arrangement of Bach's *Prelude in B Minor from BWV 855*.

Van Cliburn, too, gets only a single volume. Remembered as the American kid who won the 1958 Tchaikovsky competition with his stunning performance of a repertoire so close to the Russian heart, Spooner pays tribute to this pianist who beat all the odds at the height of the Cold War.

VOCAL

Antonio Lotti – Crucifixus
Syred Consort; Orchestra of St. Paul's; Ben Palmer
Delphian DCD34182
(delphianrecords.co.uk)



Antonio Lotti died in 1740 and by the end of the 18th century his music had been virtually forgotten. In 1838, however, two of his settings of the *Crucifixus* were republished and it is these settings by which Lotti is still generally known – in so far as his music is known at all. This recording demonstrates, however, that both pieces are parts of larger works: the *Crucifixus* for eight voices is part of the *Missa Sancti Christophori*, while the *Crucifixus* for six voices is part of a *Credo* in G Minor. This recording gives performances of both works and shows the context from which the two *Crucifixus* settings were plucked. Both settings of the *Crucifixus* gain a great deal from being placed in the right context. There are two other works on the disc: a setting of the psalm *Dixit Dominus* and a *Miserere* in C Minor.

In the booklet that comes with the CD Ben Byram-Wingfield mentions the recent interest in early music, saying that Vivaldi's *Gloria* and his *Four Seasons* were "almost unknown only a handful of decades ago." That is surely an exaggeration. I don't know about the *Gloria* but I well remember that *The Four Seasons* evoked a great deal of interest as far back as the 1950s.

This CD constitutes an important addition to the Baroque music available on disc. Lotti's voice is distinctive. No one is likely to confuse his style with that of Bach or Handel, although that of Vivaldi comes closer. The Syred Consort is a chamber choir of 13 voices. Much of the music is one on a part and the singers are good enough to perform it. Ben Palmer's conducting ensures the rhythmic vitality of the performances.

Hans de Groot

Bach – Birthday Cantatas BWV213; BWV214
Bach Collegium Japan; Masaaki Suzuki
BIS-2161

Most of Bach's cantatas were written for church performance but he also composed a number of secular works. Masaaki Suzuki has completed his recordings of the religious works and has now turned his attention to the secular cantatas. The first on the disc, *Lasst uns sorgen, lasst uns wachen*, was written in 1733 on the occasion of the 11th birthday of the Saxon Electoral Prince Friedrich Christian. It dramatizes the Greek myth according to which Hercules was met

by Lust and by Virtue. Forced to make a choice, he predictably chooses Virtue. Bach set the part of Lust for a soprano (Joanne Lunn) and that of Virtue for a tenor (Makoto Sakurada). Hercules himself is an alto (Robin Blaze) and the part of Mercury is sung by a bass (Dominik Wörner).

The second cantata, *Tönet, ihr Pauken! Erschallet, Trompeten!*, also has four soloists (sung here by the same singers): the Goddess of War is a soprano, the Goddess of Arts and Science is an alto, the Goddess of Peace is a tenor and the Goddess of Fame is a bass. It also dates from 1733 and was written to celebrate the 34th birthday of the Prince-Elector's wife. Much of the music in both cantatas was adapted by Bach later and became part of the *Christmas Oratorio*.

These are fine performances. In the first of the two cantatas I regretted that Hercules made his decision so soon as it deprived us of Lunn's lovely soprano voice. I also liked Wörner the bass, a singer whom I had not previously heard. Among the orchestral musicians, two stand out: Masamitsu San'nomiya, who plays first oboe as well as the oboe d'amore, and Jean-François Madeuf, who plays both trumpet and French horn.

Hans de Groot

Stravinsky Choral Works – Mass; Cantata
Choir of St Mary's Cathedral, Edinburgh; Duncan Ferguson
Delphian DCD34164
(delphianrecords.co.uk)

▶ This CD comprises works Stravinsky wrote after he was Orthodoxically reborn in 1926. The discretely composed parts of the *Mass* run from celebratory to sparse, and even the two *Credos* are contradictory: one is stalwart and modern, the other urgent and sounding slightly more like traditional English church music. The Choir of St. Mary's Cathedral is joined by youngsters from the dedicated choir school, as the composer had intended the *Mass* to be sung. The blend is wholesome.

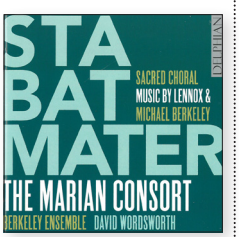
The *Cantata* is based on Middle English songs on Christian themes but likely with secular origins. Soloists Ruby Hughes' and Nicholas Mulroy's voices complement each other and so in turn do the choral Versus refrains of *A Lyke-Wake Dirge*, which recount the voyage of the dead from Earth to purgatory. The setting of *Tomorrow Shall Be My Dancing Day* was new to me, as was the controversy of the inclusion by Stravinsky of the anti-Semitic middle verse, which is outlined in the liner notes.

The a cappella *Tres Sacrae Cantiones*, some of the partially lost pieces of late-Renaissance composer Carlo Gesualdo, were "finished off" by Stravinsky, at a safe remove of 300 years!

Duncan Ferguson deftly conducts Scottish Chamber Orchestra soloists so that the two larger pieces are accompanied in the truest sense of that word; they go alongside their singing companions rather than merely support them. This would be a lovely addition for collectors of Stravinsky, jack-of-all-eras.

Vanessa Wells

Stabat Mater – Sacred Choral Music by Lennox & Michael Berkeley
Marian Consort; Berkeley Ensemble; David Wordsworth
Delphian DCD34180
(delphianrecords.co.uk)



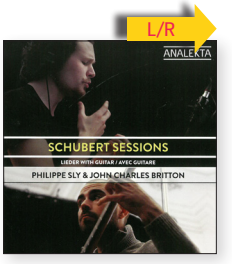
▶ It is indeed a pleasure to witness the resurrection of a worthy, yet neglected English vocal work, particularly when performed so eloquently as by the Marian Consort. They deliver this 20th-century musical setting of the 13th-century text with all the precision, depth of feeling and intimacy required.

Lennox Berkeley's *Stabat Mater* was originally commissioned by Benjamin Britten who premiered the work in 1947 with his English Opera Group tour. The next known performance took place at the Aldeburgh Festival in 1953 and the BBC presented a broadcast performance in 1965. The intricate scoring calls for four-part chorus and 12 exceptional instrumentalists (flute, oboe, clarinet, bass clarinet, bassoon, trumpet, harp, percussion and string quartet) and conductor David Wordsworth, who serves as chairman of the Berkeley Society, leads the ensemble with great sensitivity and meticulous execution.

Berkeley's exquisite *Mass for Five Voices* was composed for the choir of Westminster Cathedral in 1964. In this and another a capella work *Judica me*, the Marian Consort fully exploits their experience performing early music with perfect intonation and diction. The recording ends with *Touch Light* by Lennox's son Michael Berkeley; a rapturous nod to Monteverdi with its sensuous dissonances and highly ornamented phrasing.

Dianne Wells

Schubert Sessions
Philippe Sly; John Charles Britton
Analekta AN 2 9999



▶ Ah, it's so easy to imagine the famous Schubertiades, the composer's evenings of music with his friends in 19th-century Vienna. A beautifully appointed salon, fire roaring in the fireplace, Franz at the pianoforte, encircled by his friends accompanying and singing...except it never happened like that. For most of his brief life and career, Schubert lived in relative poverty and could not possibly have afforded a pianoforte. Most of his songs and song cycles were composed with a guitar, as presented here. That seems to solve the

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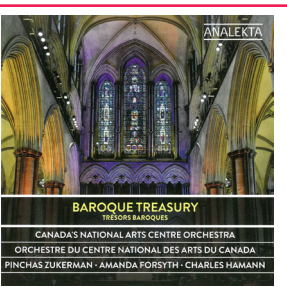
Brahms: Chants d'Amour

ATMA Classique presents two of Brahms' Romantic song cycles, for mixed vocal quartet and four hands piano.

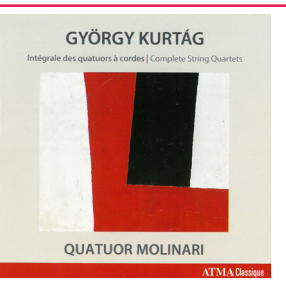
Verismo

Available at L'Atelier Grigorian, 70 Yorkville Ave., Toronto and grigorian.com. Available on CD, CD/DVD and 2 LP Set



Baroque Treasury

Pinchas Zukerman and the NAC Orchestra capture the beauty of the Baroque era's greatest composers in a masterful new album. Featuring works by Bach, Handel, Vivaldi and Telemann.



Kurtàg: Complete String Quartets

The Molinari Quartet presents György Kurtàg's complete string quartets on this new ATMA recording.

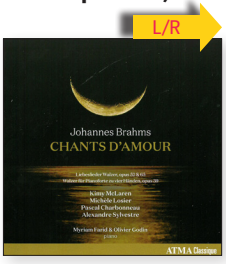
mystery of his *Arpeggione Sonata*, scored for that briefly popular guitar-like instrument and piano.

So what are Schubert's songs like in their "authentic" version? Surprisingly different and beautiful. The absence of piano, so pivotal to our experience of Schubert's music, is only felt in *Erlkönig*, where the piano's lower register conveys horror with a greater force. Otherwise, the well-known pieces present a gentler, more delicate picture, with a beautiful nuance, inviting you to lean in and listen closely. A lot of credit for this goes to Philippe Sly and John Charles Britton. Sly, yet another talented alumnus of the Schulich School of Music at McGill University in Montreal is receiving well-deserved recognition for his operatic performances all over the globe. Britton is an accomplished guitar accompanist and transcriptions writer, who collaborates with artists of the calibre of Angela Gheorghiu and, of course, Sly.

A beautiful and memorable album.

Robert Tomas

Brahms – Chants d'Amour
Kimy McLaren; Michèle Losier; Pascal Charbonneau; Alexandre Sylvestre; Myriam Farid; Olivier Godin
ATMA ACD2 2710 (atmaclassique.com)



▶ The 18 charming, sweet and sentimental love songs that populate Brahms' first *Op.52 Liebeslieder Waltzes* were completed in 1859. With four-handed piano accompaniment debuted by himself and his secret (albeit unrequited) love Clara Schumann, they pay homage to the city of Vienna, incorporating the Ländler style throughout. Due to the popularity of such amusements for "house music" he followed with another set, the Op.65 *Neue Liebeslieder* in 1874. The majority of the texts come from *Polydora*, Georg Friedrich Daumer's collection of folksongs and poems. They explore infatuation, longing and the many joys and disappointments that go along with them. They are both a pleasure and a challenge to sing, with soft heartfelt passages punctuated by some rapid-gunfire tongue twisters.

Though sometimes performed by choirs, the songs are most expressive when sung by a quartet of soloists. Soprano Kimy McLaren, mezzo Michèle Losier, tenor Pascal Charbonneau and bass-baritone Alexandre Sylvestre all deliver superb and emotionally dynamic performances as the lovestruck foursome with pianists Myriam Farid and Olivier Godin beautifully augmenting the undercurrents of their turbulent emotional states.

Dianne Wells

Verismo
Anna Netrebko; Orchestra dell'Academia Nazionale de Santa Cecilia; Antonio Pappano
Deutsche Grammophon 4795015

▶ One of the most glorious moments in *Turandot* is when the ice princess warns Prince Calaf: "Gli enigmi sono tre, la morte una!" (The riddles are three, death is one!"), to which the prince answers "No, no, gli enigmi sono tre, una e *la vita*!" and the orchestra soars to a tremendous climax. Such a moment is captured in DG's latest CD of La Diva Assoluta, Anna Netrebko, singing with her husband, tenor Yusif Eyvazov, adding real-life chemistry to this unforgettable moment. Puccini is of course generously represented here being the greatest exponent of Italian verismo, another golden age of Italian opera immediately following Verdi.

The divine Netrebko, whose stellar career has been closely followed in these pages, is stepping into new territory again as she hasn't yet sung any of the great verismo soprano roles on stage, except *Manon Lescaut* in Rome in 2014 under Sir Antonio Pappano and this gave her the impetus for this new disc. Much of it is taken up with the entire fourth act, an epitome of despair and human suffering and a great vehicle for both the tenor and the soprano.

The 16 selections survey almost all composers of the period (with the glaring omission of Mascagni): Ponchielli, Giordano, Cilea, Boïto, Leoncavallo, Catalani each with one aria familiar to all opera lovers. Netrebko conquers them all with her wide vocal and emotional range, solid foundation of honey-coloured low register and spectacular high notes. And in this dazzling technical display what impresses most is her sincere, unassuming personality of a young woman who emerged from nothing and in a few years became a shining star and worthy successor of the immortals, like Callas and Sutherland.

Janos Gardonyi

Puccini – La Rondine
Dinara Alieva; Charles Castronovo; Orchestra and Chorus of the Deutsche Oper Berlin; Roberto Rizzi Brignoli
Delos DV 7010

▶ In Puccini's unfairly neglected *La Rondine* two souls are desperately in love, but predestined to fail due to societal forces and pressures that destroy their happiness. *La Traviata* comes immediately to mind, and this became one of the problems hampering its success, but the comparison is wrong. In Verdi, Violetta's love never falters, while here the heroine is simply unable to break with her past and choose *freedom* (like a swallow), arbitrarily ending the relationship.

Rolando Villazón whom the Deutsche Oper Berlin picked to direct the opera saw the problem very clearly and very differently from average past productions. He embedded the tragic conclusion from the very start into the frothy superficial fun-and-games party atmosphere. Three masked men always surround the beautiful heroine representing former rejected lovers, soberly reminding us of her past, and at the end her true love Ruggero also gets a mask and joins the group much like in *Bluebeard's Castle* where the three murdered wives are joined by Judith in oblivion.

Deutsche Oper's new production finally vindicates and reinstates this opera into the repertoire sumptuously presented and resplendent in rich colours. The action moves with an irresistible forward momentum and is directed with virtuoso skill. The second act's complex crowd scenes are especially memorable. Puccini's score is harmonically adventurous, full of irresistible melodies and conducted with romantic abandon by Roberto Rizzi Brignoli. The fine, young and talented cast is headed by Dinara Alieva, soprano sensation from Azerbaijan, whose voice is "a gift from heaven" (Montserrat Caballé) absolutely perfect for the role of Magda. French tenor Charles Castronovo, her unfortunate lover, is radiantly expressive, especially in the last act – guaranteed to break your heart. The other couple (Alexandra Hutton and Alvaro Zambrano) reminds us of Marcel/Musette of *La Bohème* and provides a delightful contrast and comic relief.

Janos Gardonyi

Bellini – Norma
Radvanovsky; Kunde; Gubanova; Aceto; Vas; Puche; Symphony Orchestra and Choir of the Gran Teatre del Liceu; Renato Palumbo
C Major 737208

▶ On October 6, I attended the opening night of *Norma* at the COC, a co-production with the opera companies of Barcelona, San Francisco and Chicago, featuring Sondra Radvanovsky in the title role. With this four-city run – she'd already sung it at the Met – Radvanovsky lays claim as today's pre-eminent Norma. Her thrilling, stentorian top notes, hairpin pianissimi and an edgy, tenebrous timbre reminiscent of Callas,

makes this DVD from Barcelona's Liceu merit comparison with the classic recordings of Callas, Sutherland and Caballé.

Sometimes, however, I've found Radvanovsky's singing overly studied. In Barcelona and Toronto, her *Casta Diva* seemed too carefully sung, as if she were coolly calculating the placement of every note, rather than being transported in rapturous prayer. She sounded more emotionally involved in her duets with Adalgisa – in Barcelona, a fervent Ekaterina Gubanova – and her love/hate exchanges with Pollione – in Barcelona, the brawny, brassy Gregory Kunde. (She had different co-stars in Toronto.)

A big plus for this production: no Eurotrash-updating! The set and costumes drew inspiration from *Game of Thrones*, the single set representing the interior of a Druidic fortress-temple, with a severed sacred tree-branch magically suspended in mid-air. Unlike the plodding conducting of Stephen Lord at the COC, Liceu conductor Renato Palumbo kept things moving, generating real tension and excitement.

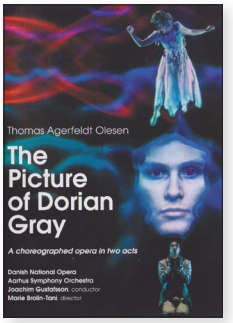
This DVD provides a splendid showcase for Sondra Radvanovsky, documenting a signature role of this Caledon resident, the GTA's international operatic superstar.

Michael Schulman

Thomas Agerfeldt Olesen – The Picture of Dorian Gray
Radley; Best; Bobby; Thiele; Hansen; Vinther; Skarby Riddell; Chorus of the Danish National Opera; Aarhus Symphony Orchestra; Joachim Gustafsson
Dacapo 2.110415

► The ideas behind this DVD made me curious because, as a longtime operagoer, I wondered how you could have an opera choreographed and with the singers offstage. *The Picture of Dorian Gray* succeeds on both counts and throws in more appealing aspects to boot.

The Oscar Wilde story is rife with juicy themes around secrets, corruption, the role of art and, of course, the Mephistophelian premise of Dorian Gray selling his soul in exchange for eternal beauty and youth. The production of Thomas Agerfeldt Olesen's opera has plenty of eye and ear candy that doesn't discombobulate the viewer with unstaged singers as much as highlight them. Cutaways to singers in the orchestra pit are as intriguing as *Met in HD* backstage entr'actes. The transformation of the picture of Dorian Gray is effectively conveyed with video art, replacing the need for extensive set use, and the costumes range from modified period pieces to something out of Cirque du Soleil.

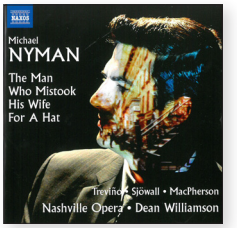


Although I don't have much knowledge of dance, I could appreciate this non-literal interpretation of the tale, which shared the dual role of representing the characters' sung parts, which was stage director/choreographer Marie Brolin-Tani's goal. Surprisingly, spoken lines and frequent Broadway-musical-like interludes did not make me protest that this was not opera. The entire production somehow coalesces into a new multi-art genre, and whether that is due to the direction, choreography, score, artists or all of those, it was the type of offering CanStage might co-present. Hmm – must text Matthew Jocelyn...

Vanessa Wells

Michael Nyman – The Man Who Mistook His Wife For A Hat
Trevino; Sjowall; MacPherson; Nashville Opera; Dean Williamson
Naxos 8.660398

► Michael Nyman is a composer particularly suited to opera writing. His understanding of drama has been honed through an impressive number of film soundtracks, ranging from *Drowning by Numbers* and several more of Peter Greenaway's movies, including *The Cook, The Thief, His Wife and Her Lover*, to a brand new score for Sergei Eisenstein's silent masterpiece *Battleship Potemkin*. It is a shame then, that he has attempted the operatic idiom only seven and a half times (the "half" is an unfinished opera based on Laurence Sterne's *Tristram Shandy*). Furthermore, unlike his film music, Nyman's operas are not easily available commercially. So it was with a sense of excitement that I approached this disc. Based on a famous case study by the celebrated neurologist, Oliver Sacks, this is a story of a patient with visual agnosia, or object-word confusion. He does indeed call his wife "a hat," that famous line being used by Sacks's critics to highlight his less-than-ethical approach to patients' consent: "The doctor, who mistook his patients for a literary career."



Nyman, the musician, does not disappoint here – the taut, short score is indeed minimalist (Nyman is credited with inventing this musical term in 1968) and punctuates the dramatic arc perfectly. The only disappointment is the soprano voice of Rebecca Sjöwall as the wife of the title, whose blunt instrument is in a different category from the other principals. Still, this is a rare recording of an important work.

Robert Tomas

CLASSICAL AND BEYOND

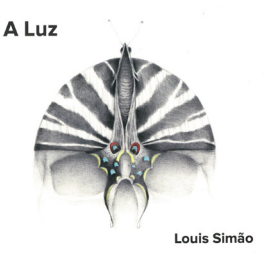
Baroque Treasury
Pinchas Zukerman; Charles Hamann; Amanda Forsyth; National Arts Centre Orchestra
Analekta AN 2 8783

► Was it really 17 years ago that Pinchas

Reviews of discs below this line are enhanced in our online Listening Room at thewholenote.com/listening.

Accomplice
Juno nominees Amy McConnell & William Sperandei release Accomplice. Repertoire from Legrand, Brel, Mancini, etc., in a fresh context of jazz, French pop and electronica.

Duopoly
A series of breathtaking duo performances between pianist Kris Davis and eight esteemed improvising colleagues including Bill Frisell, Tim Berne, Craig Taborn, Julian Lage and more.



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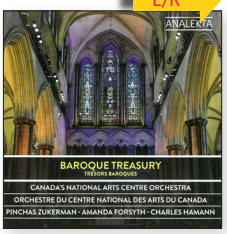
L/R



Zukerman became music director of Ottawa's National Arts Centre Orchestra? Although he stepped down in 2015, the renowned and affable conductor and violinist hardly seems ready to slip into retirement any time soon. He remains the orchestra's Conductor Emeritus and among numerous other endeavours also starts his eighth season as principal guest conductor of London's Royal Philharmonic and his second as artist-in-association with the Adelaide Symphony. We should all be so active at 68!

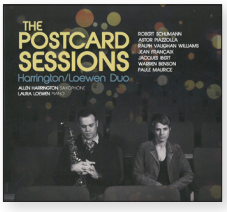
The NACO's most recent recording, *Baroque Treasury*, featuring oboist Charles Hamann, cellist Amanda Forsyth and Zukerman as both conductor and soloist, is a delight, and is proof indeed that Baroque repertoire need not always be performed on period instruments in order to sound convincing. The disc presents a number of compositions, opening with the rousing *Arrival of the Queen of Sheba* from Handel's *Solomon*. Bach's familiar *Concerto for Oboe and Violin BWV 1060* is given a spirited and sensitive performance by Zukerman and Hamann while Zukerman returns for the less-familiar *Pastorale* for violin and string orchestra by Giuseppe Tartini as arranged by Ottorino Respighi. He and his wife (Forsyth) then join forces in Vivaldi's *Double Concerto RV547*, the pairing a rarity amongst Baroque concertos. Equally rare is Telemann's *Concerto for Viola*, one of few concertos for the instrument.

Throughout, the NACO' s solid performance demonstrates a particular affinity for the Baroque style. The final work is Bach's familiar *Orchestral Suite No.3* and here the orchestra approaches the score with much aplomb. There is a clear sense of joy in this music making, from the grandeur of the *Ouverture* to the final rollicking *Gigue* which brings the suite and the disc to a most satisfying conclusion.

While our 21st-century ears may by now be more accustomed to hearing Baroque music performed with thinner, more transparent textures, Zukerman and the NACO demonstrate that a modern ensemble and gifted soloists can also do it full justice.

Richard Haskell

The Postcard Sessions
Harrington/Loewen Duo
Ravello Records RR7934
(parmarecordings.com)



Classical saxophone is, of course, a misnomer: there was no saxophone in the Classical period proper. This statement isn't meant to ruffle any feathers, and in any case it's hardly news to practitioners of the art. In fact, it's been something of a boon: with no stuffy tradition to weigh it down, the instrument has been received by modern composers with open arms.

As it happens, though, the saxophone does have a Western art music heritage. Debussy composed for the instrument, albeit reluctantly; Berlioz admired its "majestic character." In fact, there is a wealth of accessible and finely crafted music originating from the instrument's adolescent years, before its reputation had been gilded by its association with jazz and the hypermodern.

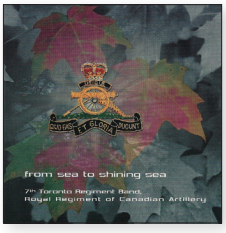
Postcard Sessions, the new CD by the Winnipeg-based Allen Harrington (saxophone) and Laura Loewen (piano), focuses on this core canon of saxophone works. By presenting them with great clarity and sensitivity, the Duo help to cement these works' status as the bulwark upon which the modern saxophone tradition rests.

Of particular note is the clock-like precision of master miniaturist Jean Françaix's *Cinque dances exotiques*, but even the pieces here which weren't written for the saxophone originally feel as though they might have been. On Schumann's *Drei Romanzen*, Harrington's saxophone masquerades as an instrument much older than it actually is.

Harrington's tone, always dark and warm, casts upon these seminal works a rich patina commensurate with their age and stature in the canon of saxophone music.

Elliot Wright

From Sea to Shining Sea
7th Toronto Regiment Band Royal Regiment of Canadian Artillery
7RCA-003 (goo.gl/Hi9o92)



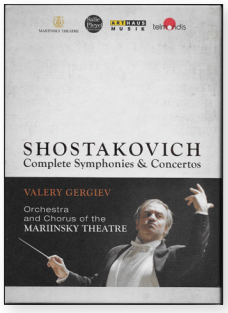
As the title indicate, this CD takes the listener on a musical journey to many parts of the world, if not actually from coast to coast in Canada. It begins with a modernized version of the traditional *Post Horn Galop*. With the new title of *Gunner Galop*, arranger Bobby Herriot has mixed the traditional sound of this work to challenge trumpeter George McCormick with sections of modern swing on the valveless post horn. From that the band moves to two prize-winning marches from the 1990 competition to celebrate the centenary of the Royal Canadian Military Institute. From such more serious works as Mussorgsky's *Night on Bald Mountain* and Johan De Meij's *Loch Ness*, the band shifts to the lively upbeat *Bobby's Blues*, written for former band director Bobby Herriot by Paul Yoder.

The majority of the selections are compositions by Canadian composers or special band arrangements by Canadians. These include Herriot, David Allen Jacob, Jack McGuire, Ron McAnespie and above all Howard Cable. Cable gets special recognition here with no fewer than six compositions portraying musically different parts of Canada. The band takes the listener from *McIntyre Ranch Country* to *Scene in Iqaluit*, *Cape Breton Moments* and *Point Pelee* to mention some.

Jack MacQuarrie

MODERN AND CONTEMPORARY

Shostakovich – Complete Symphonies and Concertos
Orchestra and Chorus of the Mariinsky Theatre; Valery Gergiev
ArtHaus Musik/Mariinsky Theatre 107552
(4 Blu-Ray video discs, 100-page Hardcover book, etc.)



These performances took place in the Salle Pleyel, Paris in 2013 and 2014 where they were recorded in concert by a co-production of the Mariinsky Theatre, Mezzo, Euro Media France and France Télévisions.

It seems to me that music of Shostakovich is more popular now than in past decades. I wonder why. Conductor Arturo Toscanini was asked why he didn't conduct the music of Bruckner. "It doesn't beat with my heart," was his reported answer. I understand that and I wonder if Shostakovich's popularity now is the corollary. Perhaps the music of Shostakovich is in tune with us more now than in generations gone by. It really doesn't matter why, but today more people are attracted to the late composer and want to hear more of his music…symphonies, concertos and sonatas.

The above set was released last year and a couple of weeks ago I relented and got myself a copy. I am more than delighted with the whole production, performances, camera work and audio. One thing about the audio: there is a choice of playback, PCM or DTS-HD Master Audio 5.0. The PCM sound is rather disappointingly compressed, clearly for broadcast. The DTS-HD format offers the highest resolution and dynamics, most audible in the percussion. Gergiev prefaces each performance with a short talk on the work. There is also a film *A Man of Many Faces*, a documentary that explores the composer's life and work, his triumphs and travails, with much archival footage and an interview with Gergiev.

As for the performances themselves, both symphonies and concertos, there was no "listen to us" impression; they were there for Shostakovich. In the *Eighth*, my favourite symphony, the earnest perfection of ensemble proves that this orchestra, in this repertoire with this conductor, is probably untouchable.

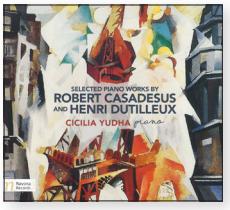
Gergiev was immobilized after the music evaporated. The audience felt it too, as the applause burst out a long 38 seconds after the last note had died away. An extremely moving experience for all. The answer to the usual question about the tempi in the last movement of the *Fifth* is that he wastes no time.

The exuberant performances of the six concertos are a generous bonus, with Gautier Capuçon and Mario Brunello (cello), Daniil Trifonov and Denis Matsuev (piano), Timur Martynov (trumpet), Vadim Repin and Alena Baeva (violin). The outstanding vocal soloists in the *Fourteenth Symphony* are Veronika Dzhioeva (soprano) and Mikhail Petrenko (bass).

As a footnote to these performances, there is a synergy between an orchestra working with its resident conductor (unless they hate him or her, as sometimes happens). They are of one mind, so to speak. Audiences try to decode Gergiev's unusual gestures... the fluttering fingers, for example. The orchestra knows. We have no need to figure it out, although the fluttering fingers is pretty obvious.

Bruce Surtees

Selected Piano Works by Robert Casadesus and Henri Dutilleux
Cicilia Yudha
Navona Records NV6053
(parmarecordings.com)



▶ On this disc young Indonesian pianist Cicilia Yudha, now based in the United States, spotlights the familiar names of Robert Casadesus (1899-1972) and Henri Dutilleux (1916-2013). Best known as a virtuoso pianist, Casadesus was also a prolific composer represented here by the *Sonata No.3 Op.44* and the *Toccata Op.40*. These deft works are somewhat reminiscent of Ravel and Milhaud. The *Sonata's* slow movement is both craftsmanly and touching, but in the outer movements as well as in the sparkly perpetual-motion *Toccata* there is too much piano-exercise and white-note-only writing. Cicilia Yudha certainly demonstrates fleet fingers, variety of articulation and an ear for clarity suited to the French school of Casadesus.

The early *Blackbird* and *Along the Waves: Six Little Pieces* of Dutilleux are also finely rendered. Dutilleux's great *Sonata for Piano* (1947/48) is a different case, one of mastery of harmony and large-scale form with expressive ideas realized in depth. It seems to me that Yudha is too careful with tempo and accentuation in the opening *Allegro con moto*. Anne Queffélec's more robust, occasionally almost frantic version on Virgin Classics is preferable; it is surprising that even at fast tempos Dutilleux's complex harmonies sound and proceed well. Things improve greatly in the second movement, where Yudha's command of sonority comes to the fore and she projects a mysterious sense of unseen presence. In the final variations she rises to the occasion with power and virtuosity.

Roger Knox

Ginastera One Hundred
Gil Shaham; Yolanda Kondonassis; Jason Vieaux; Orli Shaham; Oberlin Orchestra; Raphael Jiménez
Oberlin Music OC 16-04
(oberlin.edu/oberlinmusic)

▶ This disc's high-calibre performances and production make it a fitting tribute to Alberto Ginastera (1916-1983) on the 100th anniversary of his birth. Harpist Yolanda Kondonassis' introductory notes state that his *Harp Concerto* (1956, rev. 1968) "pushed the harp out of its box and gave us the kind of indelible, substantive composition that makes or breaks a solo career like mine." In broken-chord dance rhythms of the first movement, resonant glissandi of the second and tuneful melodies of the third, the Argentinean composer consistently finds striking, effective gestures for the instrument. Soloist Kondonassis plays with confidence: her rhythms have bite and liveliness, her flourishes atmosphere and grandeur, all in effective partnership with the Raphael Jiménez-led Oberlin Orchestra.

Pampeana No.1 (1947) for violin and piano dates from a period when Ginastera was influenced by Aaron Copland to integrate folk and modernist elements. Violinist Gil Shaham plays the opening soliloquy with intensity and virtuosity, in alternation with pianist Orli Shaham's lower-pitched chords emulating guitar strumming; the whole suggests the Argentinean pampas' wide open spaces. In later exciting dance sections, ensemble between violin and piano is ideal. Shaham is equally effective in the more familiar *Danzas Argentinas* (1937) for piano. The *Sonata for Guitar* (1976), the most advanced work included, comes after the composer's move to Switzerland. Ginastera allows the guitar to resonate with well-chosen tonal material and a variety of percussive effects. Challenging to play yet mastered convincingly by guitarist Jason Vieaux, I enjoyed this work thoroughly.

Roger Knox

Morton Subotnick – Music for the Double Life of Amphibians (Landmark Recordings)
Various Artists
Wergo WER 7312 2

▶ For most of his notable career American composer and electronic music pioneer Morton Subotnick (b. 1933) has employed his signature methodology of live electronically processed scored acoustic instrumental and/or vocal parts, and later, interactive computer music systems.

Subotnick has also been an important actor in many of the significant technological milestones in the commercialization of electroacoustic music. A prime example is his early *Silver Apples of the Moon* (Nonesuch LP 1967). Produced using the Electric Music Box, Don Buchla's analogue modular voltage-controlled synthesizer and tape-manipulated sounds, it is considered the first electronic work commissioned by a record company. In it, the composer challenged academic avant-gardists by including sections with metric, regular rhythms. More significantly, he aimed to render a musical composition for which the performance was the recording, reflecting the spirit of Marshall McLuhan's 1964 phrase "the medium is the message." The album sold very well internationally and was highly influential: it was a touchstone of my own first experiments in tape and electronic music.

Recorded in a studio between 1981 and 1985 the music for Subotnick's *Music for the Double Life of Amphibians* continued his fruitful commercial relationship with the Nonesuch label. This skillfully remastered current Wergo CD is part of a series dedicated to Subotnick's recorded oeuvre. Each of the seven movements form part of a larger symphonic poem, and the resulting dramatically compelling music successfully treads over several genre lines. It seamlessly combines modernist chamber music – superbly performed by cellist Joel Krosnick in the outstanding *Axolotl*, as well as by the Juilliard Quartet and by the soprano Joan La Barbara – with (1980s) state-of-the-art studio electronics.

The album strongly affirms the composer's modernist lineage. It also reminds us of his street cred in the development of 20th-century electroacoustic music's creation, performance, studio recording and commercial release.

Andrew Timar

Espaces tautologiques
James O'Callaghan
empreintes DIGITALes IMED 16140
(electroCD.com)

▶ On his recent electroacoustic CD *Espaces tautologiques*, composer James O'Callaghan takes us down the rabbit hole into a visceral, endogenous acousmatic wonderland. Although tautologies can be defined as needless repetitions, for O'Callaghan, they instead may be an ironic

unifying premise for his vagabond auditory adventures, or append extra significance to compositional procedures such as varied repetition, imitation and augmentation. The first three pieces form a triptych that "imagine[s] the sounding bodies of instruments as resonant spaces." They contain crisp, natural and remodelled recordings of passages through remote instrumental spaces, and at times it feels as though the listener is situated inside the instrument. From the rim to the spine of a piano (*Objects-Interiors)*, an acoustic guitar and toy piano (*Bodies-Soundings*), or the surfaces and recesses of instruments in a string quartet (*Empties-Impetus*), each piece celebrates the percussions and resonances of a similar, colourful palette of instrumental and digital treatments.

O'Callaghan demonstrates fluency with standard techniques of electroacoustic music, but it's the impetus of the philosophical aspects that takes the pieces to their most compelling territories. The last piece, *Isomorphic*, is a particularly captivating jaunt through protractions of carefully ordered squealing, chattering textures. While the work shifts from one archetype to another, it's coherently driven by consecutive, playful morphological relationships that extend from one sound to the next, despite differences of sound source and context. By virtue of the gesture, contour, pitch and timbral coherence of his materials, O'Callaghan proposes contrasting ways to consider the ornithological chirps, industrial doors and ambient environments. They can be heard as a perpetual flow, in which all sounds are related as one, or as a duality in which the listener simultaneously compares the ongoing profile similarities of the sounds with their wildly differing origins.

Paul Steenhuisen

Concert note: James O'Callaghan, recently nominated for the Gaudeamus Prize, is one of the composers featured in Continuum Contemporary Music's season opener "RavAGE" at the Music Gallery on November 13.

Christopher Rouse – Odna Zhizn; Symphonies 3 & 4; Prospero's Rooms
New York Philharmonic; Alan Gilbert
Dacapo 8.226l1 (dacapo-records.dk)

▶ Rouse is the most recent to hold the composer-in-residence position at the New York Philharmonic, and this new disc is his capstone project. It is actually the latest chapter in a decades-long relationship between composer and orchestra; the Phil premiered, along with many other of his works, Rouse's Pulitzer Prize-winning trombone concerto in 1993. Owing to these years of collaboration, this disc achieves an all-too-uncommon thing: music born from an understanding shared equally by conductor, orchestra and living composer.

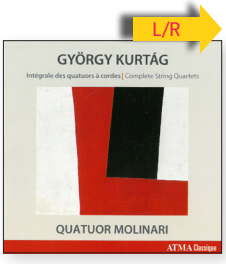
Just as these three have found common ground, so has Rouse found common ground between the conceptual and the visceral. The harmonic language of *Odna Zhizn*, for instance, is tightly controlled and generated using a "code." If these words conjure up frightening images of angular serialist lines, however, fear not: "code" here refers not to forbidding pre-compositional matrices, but to the age-old tradition of encoding a loved one's name into the score by way of note names.

"Odna Zhizn" means "life" in Russian and Russian influences loom large here. *Symphony No.3* is heavily indebted to Prokofiev's *Symphony No.2*, his symphony of "iron and steel." If Prokofiev's was the churning foundry, then Rouse's is its smoldering remains, brooding and charred. As for his *Symphony No.4*'s "code," Rouse cites Tchaikovsky: "Asked whether listeners would devise the...meaning of his *Pathétique Symphony*, Tchaikovsky famously replied, 'Let them guess.'"

This disc's grand and unified vision is not to be missed.

Elliot Wright

György Kurtág – String Quartets
Quatuor Molinari
ATMA ACD2 2706



▶ Founded 19 years ago, Montreal's Quatuor Molinari has become one of Canada's pre-eminent interpreters of 20th- and 21st-century classical compositions, including those by Canadians. In this album however, they venture deep into the string quartet's European-home geographic and aesthetic landscape.

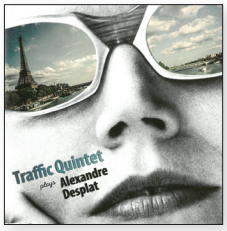
Like his composer friend and colleague György Ligeti, the multiple-award-winning Hungarian composer György Kurtág (b. 1926) fled his home country following the October 1956 Hungarian uprising. Part of an exodus of a wave of some 200,000 Hungarians, Kurtág used his exile productively as an opportunity to study composition in Paris with Olivier Messiaen and Darius Milhaud. There he also discovered the modernist compositions of Anton Webern and plays of Samuel Beckett. These influences proved decisive in his chosen career.

On returning to Budapest, Kurtág composed his first *String Quartet* (1959). Dedicated to his psychotherapist Marianne Stein, the work is strongly redolent of the music of the Second Viennese School, while still expressing a personal compositional voice. Webern and Schoenberg can be heard throughout its disjunct dodecaphonic tonal language, its expressive extremes. The work's tense, dramatic yet aphoristic six movements are riddled with enigmatic, destabilizing silences. It remains a very satisfying – emotional even – listen today. The composer dubbed it his *Opus 1*, its success launching his career internationally. Quatuor Molinari gives it a precise, clear rendering filled with a light-handed virtuosity, evident commitment and soul.

Kurtág followed his *String Quartet* with a number of works for these forces. Like his first opus, almost all reference composers, musicians and friends he admired. All are represented here. We hear an aesthetic continuity, certainly, but also one of technique and tone, though in later works hints of tonality peak through the skittering introspection. Kurtág's music is superbly represented on this CD by Quatuor Molinari.

Andrew Timar

Traffic Quintet plays Alexandre Desplat
Traffic Quintet
Deutsche Grammophon 4812172



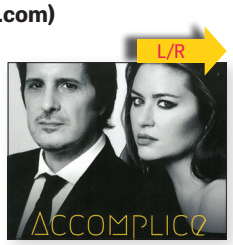
▶ Shutting one's eyes while listening to the music of *Traffic Quintet plays Alexandre Desplat* might actually be the best way to approach a collection of Desplat's celebrated film scores. The act most certainly provides one with the opportunity to enter the dreamscapes for which they were intended. The profound air of these works triggers special journeys to the world of the cameo images from the films for which they were intended. The music is superb with its performers combining Desplat's unique pictorial-dramatic and reflective approach that always leads to an intensity that has become the hallmark of the composer's musical signature. Reducing the music's essence into the quintet format has taken a special ingenuity; one that distills their aural content into the equivalent of a small frame.

For me, the real ace in the hands of Dominique "Solrey" Lemonnier's Traffic Quintet is the haunting voice of Alexandre Desplat. It is heard most effectively on the more familiar themes: *The King's Speech*, *Girl With A Pearl Earring* and Ang Lee's *Lust, Caution*. Most human in their resonance and directness, folk-like in timbre and gesture, classical in lyrical construction, Desplat's voice and his music defy categorization. Production values – and this is all due to the unique genius of Lemonnier and her Traffic Quintet – are excellent because of her animated, filmic orchestrations. The yearning brooding music of this disc may be somewhat desolate for some, but nevertheless yields rich and seductive soundscapes.

Raul da Gama

JAZZ AND IMPROVISED

Accomplice
Amy McConnell; William Sperandei
Femme Cachee Productions FCP0002
(mcconnellsperandei.com)

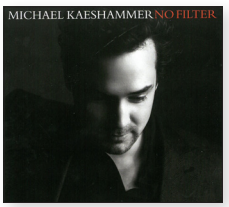


▶ The second CD from the team of trumpeter William Sperandei and singer Amy McConnell takes us on a journey to a time when songs were carefully crafted and lyrics actually said something. Focused mainly on songwriters from the 60s and 70s, such as Jacques Brel, Henry Mancini and Michel Legrand, *Accomplice* has a sophisticated Euro feel to it. Sperandei's bright trumpet sound and McConnell's rich, emotive vocals are a nice foil for each other and with the arrangements by Sperandei managing to be both jazzy and poppy at the same time, the album feels fresh.

Keyboard player Robi Botos and guitarist Rob Piltch are both masters of various styles and sounds, and effects are used liberally by them and Sperandei. Add Davide Direnzo on drums and percussion and Marc Rogers on bass and you've got a whole lot of sonic ingenuity to choose from. The results are some indefinable styles such as *Dance Me to the End of Love* which has a tinge of 90s electronic dance music to it and *Ne me quitte pas,* which sounds like what would happen if Edith Piaf and Gino Vanelli had a love child. *I Wish You Love* morphs from a lovely mid-tempo ballad into a funky get down. Quite a trip.

Cathy Riches

No Filter
Michael Kaeshammer
Independent KA2-CD-5970
(kaeshammer.com)



▶ When Michael Kaeshammer first broke on the scene in the 90s, he was a young boogie-woogie piano phenom. Since then, the British Columbia-based musician has added singing and songwriting to his arsenal of skills, and they've been honed over the last several years. All the songs on *No Filter* have been written or co-written by Kaeshammer (along with, primarily, Nashville-based songwriter John Goodwin) and many, such as the rousing opener *Letter from the Road*, stay true to his signature, exuberant New Orleans style. But there are other stylistic gems too. *Late Night Train*, is a poignant lament to a lost love made more gorgeous by the velvety vocals of guest singer, Denzal Sinclaire. Regret is the theme of the ballady/gospel-tinged *Back into the Pen* while *West Coast Spirit* is a sprightly little solo piano number that acts as a palate cleanser between meatier pieces. The production on the record is top-notch with the various keyboards, horns (William Sperandei, trumpet; Chris Gale, sax; William Carn, trombone) and percussion (Roger Travassos) subtly enriching the tracks and making *No Filter* a fine, satisfying listen from beginning to end.

Cathy Riches

Danses Danzas Dances
Lorraine Desmarais Big Band
Les Disques Scherzo SCHCD-1512
(lorrainedesmarais.com)

▶ A fierce energy leaps out of the opening chords of Lorraine Desmarais' *Ultra Triple Swing*. It is an immensely exciting start to *Danses Danzas Dances*, a recording that has you on the edge of your proverbial seat. Primary colours abound in the orchestral texture, and the fast nature of the piece keeps the music on a tight rein, with angular rhythms and phrasing precise and alert. Of course you should expect nothing less from Desmarais, whose mastery of the big band idiom is quite beyond reproach. Conducting from behind her concert grand piano, Desmarais brings the fabulous orchestrations of her most recent music to life with spectacular effect.

The spirited and finely nuanced readings of these charts that literally sweep the listener off his or her feet, and across the dance floors of the Americas, is articulated by vivid performances by members of this wonderful big band. Adopting a spacious, and a feisty, artful approach to navigate the idiosyncrasies of Desmarais' luscious arrangements, the musicians display unbridled virtuosity as well as unusual musical instinct as they bring cohesion to the many disparate elements of the music and generate tremendous high-voltage tension and hair-raising orchestral ingenuity to this music from beginning to end of this exquisite disc.

Raul da Gama

Elevation
Parker Abbott Trio
Independent (parkerabbotttrio.com)

▶ The content of the Parker Abbott Trio concept album on the idea of ascending to a rarefied realm transcends even the image on its package. Somewhere in the swirling ascension of the Alpine Swift in flight lies some very classy piano (and a battery of other keyboards) playing. Indeed both Teri Parker and Simeon Abbott have developed something of an edge-of-the-seat virtuoso risk taking. On *Elevation* this pays off handsomely. The CD is a selection of short pieces evoking the giddy atmospheric fantasy arising from meditations on odysseys of music and mind. But philosophy aside there is much to enjoy, discover and identify with.

Parker and Abbott's playing – as well as that of drummer and percussionist Mark Segger – is eloquent indeed. The pianists' voicing is expertly balanced in the edifying transcription of the title track and their phrasing sings wonderfully in the near-mystical *Night Song* and the scintillating *Zinnia*. The otherworldly music of *Maybe* makes for a fitting, open-ended conclusion. The trio's enigmatic studies are not the easiest nuts to crack, but Parker, Abbott and Segger's insightful colours have the measure of their limpid introspection and fantasy.

Remarkably, this music – despite the originating imagery – is not as cerebral as one would imagine, but pre-eminently heart driven. Exchanging the intellectual for the emotional may be what makes this exceptionally polished recording get under the skin as well.

Raul da Gama

Flux
Quinsin Nachoff; David Binney; Matt Mitchell; Kenny Wollesen
Mythology Records MR0012 (quinsin.com)

▶ Toronto-born tenor saxophonist Quinsin Nachoff has been exploring unusual textures since combining a jazz trio and a string quartet on *Magic Numbers*, his 2006 debut. The elements in his music have grown more tightly interwoven since then, so it's difficult to separate out the sources and genres that contribute to his work, music that bears the name "flux" appropriately. Nachoff's current compositions are alive with subtle underpinnings and a sometimes jarring surface, all of it brilliantly executed, interpreted and extended by his current quartet of prominent New Yorkers.

He's paired with alto saxophonist Dave Binney, the two supported by the virtually orchestral combination of keyboard player Matt Mitchell (piano, Fender Rhodes, Wurlitzer, Moog Rogue and organ) and drummer Kenny Wollesen (drums, timpani, tubular bells and handcrafted percussion). Together they develop a rare yet consistent combination of complexity and vitality, evident from the opening *Tightrope*, a tense piece in which Nachoff, the composer, introduces different thematic materials throughout, ranging from short, irregular rhythmic figures that set the initial mood to smooth rapid figures and a ballad, each

segment opening to individual solos, until the piece climaxes with a collective improvisation thematically anchored by Mitchell's forceful left hand.

That combination of distinctive structures and strong group interplay continues throughout, with Wollesen's loose drumming and Mitchell's varied approaches continually shaping the music's flow. It's particularly apparent on *Complimentary Opposites*, as the two shift the ground from Binney's fluid invention to Nachoff's edgy, broken lines filled with vocalic shifts. Nachoff's creativity has been evident since his debut, and *Flux* is his most developed statement to date.

Stuart Broomer

Concert Note: Quinsin Nachoff and this group will be at The Rex Hotel on Thursday November 17 and Friday November 18 and The Jazz Room in Kitchener-Waterloo on November 19, and will give an afternoon workshop at Humber College on November 18.

Flux
Quinsin Nachoff; David Binney; Matt Mitchell; Kenny Wollesen
Mythology Records MR0012 (quinsin.com)

▶ Like a Paralympian who triumphs in a contest despite lacking something usually deemed fundamental, tenor saxophonist Quinsin Nachoff has composed a set of seven well-balanced creations with a quartet missing one jazz necessity: a double bass. But so skillfully are the tunes affiliated and so sophisticated are his musical associates that it's almost unnoticed.

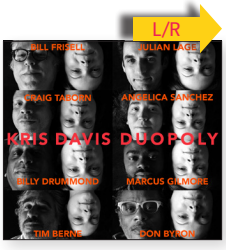
A former Torontonian, now based in New York, Nachoff, who also composes for big bands and string ensembles in North America and Australia, makes sure *Flux*'s flow is maintained by relying on three of New York's nonpareil improvisers: alto saxophonist David Binney; Kenny Wollesen on drums and percussion; and Matt Mitchell who stretches his hands over piano, Fender Rhodes, organ, Wurlitzer and Moog synthesizer, sometimes synchronously. Like a generic drug compared to an original, Mitchell's bottom notes and Wollesen's faultless beat remove the need for a bassist. More crucially through the drummer's animated clatter or hard backbeat plus Mitchell's harmonic judgment – his crinkly, slurry electric keyboard fills are as arresting as his cultivated romanticism on acoustic piano – fit perfectly jigsaw puzzle piece-like depending on the circumstances. On its own, Binney's sculpted-out-of-stone tone can be heard at its flinty best on a tune such as *Astral Echo Poem*. Elsewhere he and Nachoff chew up or caress phrases like conjoined twins. Alternately stinging or smooth, the tenor saxophonist can angle out weighty Coleman Hawkins-like storytelling on *Mind's Ear I* then turn around to spit out triplet snorts on *Mind's Ear II* backed with thick piano extensions.

Most indicative of Nachoff's writing and playing is *Complimentary Opposites*. Built up from a hide-and-seek game between the composer's Hawkins-like timbres with rococo-like snarls and split tones from the other saxophonist, the harsh interface takes place on top of calliope-like bounces from Mitchell's Wurlitzer plus silky cymbal swishes and tap-dancing snare taps from Wollesen.

If there's anything lacking in *Flux* it's that this just released CD was recorded in 2012. Imagine how well the quartet must sound today. (See concert note above.)

Ken Waxman

Duopoly
Kris Davis
Pyroclastic Records PR 01/02
(krisdavis.net)



▶ Since leaving Canada to settle in New York, pianist Kris Davis has extended her creative vision as both an improvising pianist and as a composer. *Duopoly* (two plus many?) is her first extended exploration of the duet, and it's a genuine exploration, combining multiple duo partners and methods in a large-scale work. Choosing to work only with musicians with whom she hadn't previously recorded, Davis enlisted eight different partners to record two duets each. The first time through, Davis and her partners each explore a composition (five by Davis; one by Angelica Sanchez; two jazz standards); the second time through the order of partners is reversed and each duet is wholly improvised.

Her partners also appear in pairs: the first two duets are with guitarists Bill Frisell and Julian Lage; then pianists Craig Taborn and Angelica Sanchez; then drummers Billy Drummond and Marcus Gilmore; and finally reed players, alto saxophonist Tim Berne and clarinetist Don Byron. Even the release is dual: the 16 duets are presented as both a music CD and a DVD, the two performers seen in split screen.

The music constantly reveals different facets, from Davis' muffled prepared piano blurring into Frisell's guitar on *Prairie Eyes* through the rhythmic dialogue of Thelonious Monk's *Eronel* with Drummond to the dense web of *Trip Dance for Tim* with Berne and the liquid grace of Ellington's *Prelude to a Kiss* with Byron. The wholly improvised segments, each named for the partner, are just as diverse. The intertwining continuous piano and percussion of *Marcus Gilmore* invoke Cecil Taylor and Bud Powell; Sanchez sets a reflectively Monk-ish mood in her pairing; the resonating tones and clusters of *Craig Taborn* suggest Morton Feldman; Davis and Lage create continuous harmonic surprise. It's a fine introduction to Davis' work and the cutting edge of contemporary jazz as well.

Stuart Broomer

Jigtok
Darren Sigesmund
DS0004 (darrensigesmund.ca)

▶ Toronto composer and trombonist Darren Sigesmund has been crafting his own distinct idiom for a decade now, a kind of pan-historic cool that emphasizes subtle timbres, often floating rhythms and a keen harmonic imagination that can recast a melody with fresh inferences. This is his second recording in two years with a quintet that includes New York-based violinist Mark Feldman and keyboardist Gary Versace (here he plays piano, organ and accordion), a group that draws a line from the 1930s French café sound of Stéphane Grappelli and Django Reinhardt through 50s cool jazz to the mid-60s music of Wayne Shorter to the present.

It's Sigesmund's acute consciousness of instrumental makeup that sings through here, from the different meshes of characteristic overtone patterns to attacks and decays. The frontline is matched by the orchestral colourings of bassist Jim Vivian and percussionist Ethan Ardelli. The result is a tonal richness that goes beyond the usual jazz quintet.

There's a special resonance to *Machautnations* in which Feldman's eerie droning melody is set against Versace's understated organ and the broad sonic washes of Ardelli's cymbals. The ultimate entry of Sigesmund's wailing upper-register trombone creates a kind of pan-cultural spell, a ceremony, seance or invocation that stretches from Northern Europe to the Far East. The more mainstream *Now or Never* highlights the unusual combination of violin and trombone along with Sigesmund's mature instrumental voice, at once brusquely authoritative and finely nuanced, arching across Versace's harmonic fields and inflected rhythms.

Stuart Broomer

Concert Note: Darren Sigesmund and the Strands Quintet perform at The Rex Hotel on November 20.

Moons
Myriad3
Alma Records ACD52062
(almarecords.com)

▶ The collective musical spirit is alive and well in *Moons*, the third release by Toronto-based jazz trio Myriad3. Like the group's name,

a myriad of traditional, experimental and popular influences are quoted and/or superimposed while masterfully performed by pianist Chris Donnelly, bassist Dan Fortin and drummer Ernesto Cervini.

Each member is a composer too which makes for an eclectic listening experience. Donnelly's *Skeleton Key* abounds with minimalism and new age melodic influences, with a flamboyant drum part and a surprise sudden stop ending adding welcome contrast. His *Unnamed Cells* is driven in a funky direction by speedy repeated notes in conversation between instruments. In contrast, Fortin's appropriately titled *Stoner* is a slow and meditative journey that aches for the resolution of the chord changes while his *Exhausted Clock* ticks away gently to dreamland in a calming acoustic trio performance. The title track, *Moons* by Cervini, is a tranquil and reflective work with the subtle use of percussion colours creating a memorable space-age effect. The more traditional jazz acoustic stylings of his *Ameliasburg* make this exercise in simplicity a highlight. The trio really knows how to rock too, especially in Cervini's more-in-your-face tune *Brother Dom*, and their feisty cover of *Counter of the Cumulus* by electronic whiz Disasterpeace.

Myriad3 is a strong trio no matter what style they tackle. From traditional to hybrid, their take on modern jazz is intelligent, groundbreaking and satisfying.

Tiina Kiik

Beyond the C
Steve Koven Trio
Bungalow Records SK 010 4
(stevekoven.com)

▶ Established in 1993, the Steve Koven Trio is a well-respected, internationally renowned Toronto-based jazz trio. This new release reinforces their professionalism, musicality and improvisational skills as pianist/composer Steve Koven, bassist Rob Clutton and drummer Anthony Michelli perform Koven's compositions with precision, drive and the overwhelming sense of delight that comes from playing together for a very long time.

The title track, *Beyond the C*, is an upbeat playful jazz tune with a bouncing groove. The almost-stadium-anthem sing-along quality of the two tracks *Brooklyn* and *Bathsheba* form a solid backdrop to Koven's improvisational stylings. *The Learned* is a more lyrical work embellished with piano runs and trills, and a surprisingly dense virtuosic drum part by Michelli which builds excitement until the final gentle chord. Cymbal washes and broken-chord-flavoured lines evoke programmatic sonic images in *Mist-ic*. More programmatic touches in *Swamp Water Bullfrog* as Clutton's brilliant colourful bass playing resonates with rhythmic and melodic expertise. The closing waltz-like *Moments* is a reflective lyrical treat.

Koven and Michelli are also producers here, along with co-producer Roman Klun, so it comes as no surprise that all the trio's group and individual musical nuances, idiosyncrasies and teamwork are captured in the recording. Check out the cover design by Hugh Syme with smart touches of the sea and birds flying in C-formation.

Listen and enjoy the Steve Koven Trio here as they play every note beyond and including the C!

Tiina Kiik

Concert Note: The Steve Koven Trio performs at Jazz Bistro on November 18 and 19.

Super Petite
Claudia Quintet
Cuneiform Records Rune 427
(cuneiformrecords.com)

▶ Acclaimed long before he joined the faculty of McGill's Schulich School of Music last year, American composer-percussionist John Hollenbeck indicates with *Super Petite* one of many reasons why a Donald Trump-obsessed United States' loss is our gain. Each of its ten tracks, which are meticulously crafted as if shaped by a master diamond cutter, manages to convey a flowing simplicity, but includes enough worldly sonic jolts to stave off placidity.

Tunes such as *JFK Beagle* and *Newark Beagle* for instance, use accordionist Red Wierenga's tremolo shimmers to replicate a canine's exuberance, while their serious airport-sniffing work is characterized by a stringent tone conveyed by tenor saxophonist Chris Speed. Alternately, if Drew Gress' walking double bass grounds the movement of those on the *A-List*, then squeeze-box surges lustily underlie the swing in the step of the participants. Although the titles are evocative, tracks aren't really programmatic but are there to balance the players' interpretative skills. For instance Speed's clarinet line that stretches outwards like a fire hose defines the near-static mood piece that is *mangold* as effectively as melded vibes-accordion ripples atop percussion pops.

Although uncompromised animation buoys the majority of the tracks, the most remarkable are those which buttress contemporary jazz smarts. *Peterborough* – named for the city in New Hampshire not Ontario – is reminiscent of a Benny Goodman-Lionel Hampton duet via Speed's clarinet tone and Matt Moran's spangling vibes. But once the stop-time theme kicks in, introduced by Gress' duple rhythms and the reedist's turn to aviary sibilance, 21st-century musical orientation is evident. *Philly* is a deconstructed bebop line that honours Philly Joe Jones, one of Hollenbeck's drum influences from that city. Yet while the vibe rattle and percussion splatters relate to more formal sounds, Speed's gutty saxophone flutters and Wierenga's organ-like tremolos reflect Philly's soul-jazz heritage.

With none of these gently swinging tracks lengthier than six minutes and most in the three-to-four minute range, not one wears out its welcome. If he keeps turning out discs like *Super Petite* Hollenbeck won't wear out his welcome on either side of the border.

Ken Waxman

POT POURRI

A Luz (The Light)
Louis Simão
Independent (simaomusic.com)

▶ On this fine debut recording, gifted Portuguese-Canadian multi-instrumentalist Louis Simão (accordion, bass, guitars, vocals and percussion) has not only presented a sumptuous collection of (primarily) original compositions steeped in Brazilian, Portuguese and North African musical traditions, but has also surrounded himself with a gifted group of collaborators. These include co-producer and percussionist/vocalist Luis (Luisito) Orbegoso, vocalists Patricia Cano and Jessica Lloyd with Wagner Petrilli on acoustic guitar, Michael Occhipinti on electric guitar, David French on saxophones, Rich Brown on electric bass, Bill McBirnie on flute, Marito Marques and Roger Travassos on drums and Maninho Costa on percussion.

At its heart, this song cycle is a profound meditation on the nature of duality, particularly brought into salience by the title track, inspired by the juxtaposition of the passing of Simão's father just previous to the birth of his daughter. Gems also include *Um Cantador (A Troubador)* – which features splendid guitar work, lilting flute lines and Brazilian percussion motifs intersecting with the luscious vocals on this charming samba. Also, *Passaritos Fritos (Little Fried Birds)* has layered, vigourous accordion and string work and is a serious tip of the hat to the iconic Hermeto Pascoal, and also the unforgettable *Três Anos (Three Years)* is rife with skilled string work accompanying Simão on this deeply moving ballad as he explores and transcends his profound grief at the loss of his father.

This recording is of such a high level of artistic, cultural and musical authenticity that it stands as a tribute to the talented Portuguese and Brazilian musicians who have enriched our country and our lives.

Lesley Mitchell-Clarke

Concert Note: Louis Simão launches *A Luz*

(The Light) at the Burdock on November 9.

Blue Glass
Pedram Khavarzamini; Siamak Aghaei; Efrén López
Independent (bit.ly/2dPS2uj)

The studio session which resulted in the *Blue Glass* album began life as an improvised collaboration between three modal music adepts. The santûr (Iranian hammered dulcimer) virtuoso Siamak Aghaei, and the Spanish fretless guitarist Efrén López were joined by the accomplished Canadian-Iranian tombak (Persian goblet drum) player Pedram Khavarzamini. Recorded in Heraklion, Greece in 2008, where the participants met while teaching at the Labyrinth Musical Workshop, the album has finally been released in Toronto on Khavarzamini's label and is available on Amazon.com.

Two of the musicians may be known to Canadian world-music followers. Aghaei has worked with the Montreal-based ensemble Constantinople which was "conceived as a forum for creation, encounters and cross-fertilization" between the East and the West. Pedram Khavarzamini, who has been described as a "keeper of traditional Iranian tombak technique and repertoire" and also "an innovator who has pursued cross-cultural collaboration and musical experimentation," served as the 2015/2016 world music artist-in-residence at the Faculty of Music, University of Toronto.

López, who on this album plays exclusively fretless guitar, is well recognized in Europe also as a hurdy-gurdy, rabab, kopuz and laouto player in medieval and traditional music groups. Building on his in-depth practical study of several global modal musical systems including makam, dastgâh and raga, he has enjoyed a career working with master musicians of Greece, Turkey, Afghanistan and India.

The first four titles for the duo of Aghaei's eloquent santur and Khavarzamini's incisive tombak playing offer extended moments of sonic stillness, marvellously coordinated improvization and flashes of Persian virtuosity. The album takes off on an altogether different and exciting transcultural vein however when López joins them on fretless guitar in the last two tracks, *Abyss* and *Minaayee*. His plucked string instrument's mellow baritone melodies, elaborated with plenty of modally inflected fretless note bends resonate eloquently against the santur's treble voice and the tombak's soft and subtle agogic accents. It is music which can produce an overall timeless and geographically ambient effect on the globally open-eared listener.

Andrew Timar

Tse Tak Bulo/That's How It Was
ZeelliaChickweed Productions #ZL003
(zeellia.com)

With its mix of field recordings and original arrangements and compositions, Zeellia's new album *Tse Tak Bulo/That's How It Was* explores pre-Soviet Ukrainian migration to Canada. Containing snippets of interviews and songs from elderly migrants, which the ensemble founder Beverly Dobrinsky collected in Alberta and Saskatchewan in the 90s, the CD is both a historical document and an artistic statement. Zeellia's approach to these traditional songs lives firmly in the realm of artistic re-interpretation, rather than an ethnographic recreation. With her mixture of vocal and instrumental textures, Dobrinsky takes great liberties with the found materials pushing them into the realm of original compositions rather than mere arrangements. The most striking track is *Oy byv mene cholovik* (My Husband Beat Me). In my own explorations of Ukrainian folk music, I have found that domestic abuse is, unfortunately, a common theme and I commend Zeellia for not shying away from it. Dobrinsky's recomposition of the tune is a highly effective combination of playful rhythms and dissonant a cappella vocal harmonies punctuated by wood-block knocks. *As I Walk across Canada* is a gorgeously mournful song steeped in loneliness and nostalgia for the homeland left behind. Among other instruments, the album features the hurdy-gurdy, known as *lira* in Ukraine. Dobrinsky's approach to the instrument both nods towards its traditional role as accompaniment to spiritual minstrel songs and reframes it in a new light.

Anna Pidgorna

Max Richter – Songs From Before
Robert Wyatt; Max Richter
Deutsche Grammophon 4795566

For some years now you could have confined your re-imagined and exploratory music CD buying to releases by the German-born composer, pianist and electronics manipulator Max Richter and found your shelves start to sing with depth and invention. And that would hardly be surprising. Richter is among the foremost of the talented new musicians who have developed a sharply individualistic, difficult-to-classify personal genre. Here, on *Songs From Before*, as is customary, roots in and branches from folk and classical often surface, but there is so much else going on: Richter skilfully, imaginatively and (by-and-large) subtly mixes in elements of electronic music, rock, contemporary composition and the occasional nod to the fantasy of poetic recitation.

Although most of the pieces develop from beguiling, elegant melodies, what makes them so special is Richter's manner with arresting textures and colours – achieved not only with his keyboards, but also with the strings. These sonic creations stimulate mental pictures of mysterious narratives – especially when on *Flowers for Yulia*, *Harmonium*, *Time Passing*, *Lullaby* and *Verses*, Robert Wyatt is called upon to recite sparse verses – evoking the work of such chroniclers and visionaries as Bach and Arvo Pärt. And yet with every phrase unfolding a new mystery as if by aural magic, one is irresistibly drawn to this music because it is distinctly and uniquely a part of Max Richter's own sound world.

Raul da Gama

Land of Gold
Anoushka Shankar
Deutsche Grammophon 4795459

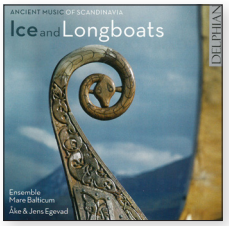
"Everyone is, in some way or another, searching for their own Land of Gold; a journey to a place of security, connectedness and tranquility, which they can call home," writes sitarist Anoushka Shankar in the liner notes of her new album. Themes of separation, isolation, journey into the unknown, parental love and hope, are all inspired by the refugee crises across the globe and the current state of the human condition. Shankar is an evocative storyteller – her compositions (co-composed with Manu Delago) are intensely hued with raw emotion. The journey from darkness and uncertainty to light and acceptance is portrayed with a powerful musical drive and in collaboration with many wonderful musicians.

The album opens with *Boat to Nowhere* and *Secret Heart* – two sitar-driven numbers, featuring yearningly poetic cello lines (Caroline Dale) in the first and the dynamic Indian reed instrument shehnai (outstanding Sanjeev Shankar) in the latter. M.I.A. is a guest artist in *Jump In (Cross the Line)*, adding a contemporary feel and expression, and Alev Lenz's touching lyrics and vocals are the pulse of the title song *Land of Gold*. But the heart of the album is *Remain the Sea* – featuring heartbreaking poetry of Pavana Reddy, spoken with much feeling (Vanessa Redgrave), and landscaped beautifully with traditional chanting and sitar. In this piece one cannot help but feel the weight of emotion, coupled with responsibility.

The mix of Indian classical styles, electronica, jazz and textured soundscapes, has an admirable fluidity. This album makes a difference – as a social commentary and as a powerful musical creation.

Ivana Popovic

Ice and Longboats: Ancient Music of Scandinavia
Ake & Jens Egevad; Ensemble Marie Balticum
Delphian DCD34181
(delphianrecords.co.uk)



What would the music of the Vikings have sounded like? This CD offers a partial response to this question and more, as it takes the listener on a journey through soundscapes of two periods: music improvised on Viking era (800–1050 AD) instruments, as well as notated songs and instrumental items from the early centuries of Christianity in Scandinavia.

The second volume in Delphian Records' groundbreaking collaboration with the European Music Archaeology Project, *Ice and Longboats* showcases the work of the versatile Ensemble Mare Balticum, as well as the remarkable father/son team of Åke and Jens Egevad. The Egevads are musicians and reconstructors of ancient instruments. They built the wooden lurs (trumpets), frame drums, bone flutes, hornpipe, animal horn and Viking lyres heard on this recording.

The selections mostly alternate between instrumental and vocal songs, with occasional dramatic shifts in mood and texture between tracks. The delicate medieval bone recorder is contrasted with the declamatory sounds of the lurs, and the simplicity of the bells provides a foil to the more elaborate medieval vocal and ensemble sections.

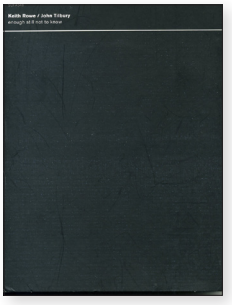
Standouts include the lyre duet on *In the Village: evening*, the Jew's harp solo (played by Ute Goedecke) on *Gaudet mater ecclesia* and the sublime vocals on *Nobilis humilis*. The overall sound is pristine, as the music was recorded in the historic (ca. 1100s) Oppmanna church in Sweden. A beautiful and illuminating recording, *Ice and Longboats* is a voyage worth taking.

Barry Livingston

Something in the Air

Multi-Disc Box Sets Offer Depth As Well As Quantity

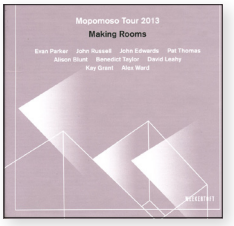
KEN WAXMAN



When a CD box of improvised music appears it customarily marks a critical occasion. So it is with these recent four-disc sets. One celebrates an anniversary tour by nine of London's most accomplished improvisers. Another collects small group interactions in Krakow by musicians gathered to perform as an orchestra. A third is a souvenir of concerts celebrating Swedish saxophonist Mats Gustafsson's 50th birthday. Finally **enough still not to know** captures extended improvisations by pianist **John Tilbury** and tabletop guitarist **Keith Rowe**, who have worked with one another on and off for 40 years.

Although the other sets can be likened to North American self-serve buffets that on the same sideboard offer an assortment of dishes, the Rowe-Tilbury box **(SOFA 548 sofamusic.no)** is like a superior fish-and-chips restaurant. The fare is phenomenal, but no substitutions are entertained. At points each musician appears to be following an intense chess game from another room – you know concentrated cerebral strategy is taking place, but you're unable to observe the participants. A good portion of the four, hour-long Tilbury-Rowe faceoffs also involve protracted silences. Perhaps the liveliest disc is *Second Part* where interactions are more audible. Like the tantalizing hints of understated perfume before a person enters a room, Tilbury's single note chiming unfolds into serialism-like suggestions and more surprising near-impressionist echoes. Perhaps fancifully reflecting his radical-left politics, Rowe sets himself up as the disrupter, twisting dials and shuffling objects with percussive gestures. The upshot is desiccated textures that still reflect back on the pianist's paced narrative. If anything the music is Feldmanesque – like Morton Feldman. The performances take a great amount of time to not advance that much. Still the final section of *Second Part* spawns a sequence where what sounds like heavy-object moving transforms into conga-like slaps and cymbal-resembling pings on the guitarist's part met by piano bottom board rapping from the keyboardist. Tilbury's noodling that dwindles to a single key stroke at the end relates back to the piece's low-pitched introduction. A similar bagpipe-like tremolo shuddering on Rowe's part is matched by mallet-on-strings pop from the piano innards during the ending of *Third Part*. Those cognizant with the ingredients of improvised music will revel in the set. But most should approach it one disc at a time.

A British pianist whose style is Tilbury's antithesis is **Pat Thomas**, whose solo CD, *Nasqsh*, is one of the highpoints of **Making Rooms**



(Weekertoft 1–4 weekertoft.com). With **Mopomoso Tour 2013** celebrating the 21st year of this initiative in free-form music, the others discs in the set are vocalist **Kay Grant** and clarinetist **Alex Ward**'s *Seven Cities*; violinist **Allison Blunt**, violist **Benedict Taylor** and bassist **David Leahy**'s *Knottings*; and *Chasing the Peripanjarda* with saxophonist **Evan Parker**, bassist **John Edwards** plus Mopomoso founder, guitarist **John Russell**. Playing nine selections Thomas ranges chameleon-like over and inside the piano producing textures ranging from buzzing string swirls to aggressive, staccato lines that involve the piano's wooden components as much as its strings and keys. On *for Martin Lings* Thomas' theme balances echoing glissandi, key clicks and a faux waltz; whereas *for al Battani* is a near-boogie-woogie with flashing chords reflecting back unto one another. *The letter* is as romantic in execution as *ibn Arabi* could be *musique concrète*, with Thomas cascading harp-like arpeggios from the strings. Named for the seven cities in which it was recorded, the Grant-Ward recital finds the vocalist and reedist operating like conjoined twins, with fascination lying in how many timbres each replicates from the other. With Ward's tone frequently altissimo and atomized, and Grant eschewing lyricism for quickened yelps and screeches, the effect is like peering at two near-identical drawings from which you have to intuit the subtle differences. Like a distorted funhouse mirror, Blunt/Taylor/Leahy create loosened-up chamber music. They use so-called classical tunings to rub and wiggle unexpected, contradictions from their instruments. Thickened pizzicato with mandolin-like plucks keeps a track like *Sheet Bend* exciting. A sense of hairline-triggered dynamics allows *Noose* to loosen from nearly inaudible to detonate into an exercise in col legno and sul ponticello trills. *Slip Knot* is like an upstairs-downstairs soundtrack as Edwardian drawing room formality is swept aside by shrill runs which jump and split like a jitterbug dancer. The trio's skill is confirmed in how it manages to impart a romantic patina while distorting themes. The latter skill is habitual for Parker/Edwards/Russell. Like a reversible garment that's both familiar and flashy, each of their tracks defines in-the-moment improv. *Gunpowder*, for example, never detonates into smithereens but stretches elastically without breaking. Parker's focused snarls and tongue extensions transmit the theme decorated with no-nonsense strums and smacks from Russell, as Edwards holds the road like a racing car driver. The triple connection is such that partway through you notice that the tempo has sped up immeasurably from a canter to a Olympic-level race yet neither the tune's seemingly limitless motion nor the trio's interaction has perceptibly altered. *The Auction*

of Pictures is even more animated as the saxophone unleashes just the proper amount of circular breathing.

Circular breathing is just one of techniques exhibited by birthday boy **Mats Gustafsson**, on **MG50 Peace & Fire at Porgy & Bess (Trost Records TR 140 trost.at)**. In honour of his 50th the Swedish saxophonist mixed and matched 30 associates in various ensembles. Although the effect is somewhat like moving through a raucous, outdoor carnival into a near-soundproof laboratory and back out onto a noisy speedway, the tracks confirm the reedist's breadth. Gustafsson sounds exactly like himself whether he plays alto, tenor, baritone, bass saxophones or self-invented flutophone and whether he's lobbing power shards against the industrial-style drumming of Didi Kern on *Peace* or advancing hard pitches that are descriptive without being disruptive while embedded among the reeds, brass and strings of Klangforum Wien on *Konstellation*. A track such as *Molting Slowly (without noticing)*, where his Fire trio of electric bassist Johan Berthling and drummer Andreas Werliin is augmented with two vocalists, electric organ and bagpipes [!], sashays from bedlam-styled vocalizing and reed shrieks to Death Metal-like melodrama without letting the menacing theme overcome the supple voice and instrumental interaction. Similarly a meeting of his The Thing trio – bassist Ingebrigt Håker Flaten and drummer Paal Nilssen-Love – with saxophonist Ken Vandermark on tracks like *Unheard. I Yield* may feature a saxophone faceoff with tones winding around one another like snakes in a mating ritual, but a final bass-led descent to an R&B-like pulse adds swing to the tough reed mass. Suspended within an electrified concerto with synthesizer player Thomas Lehn, drummer Paul Lovens and trombonist/cellist Günter Christmann, Gustafsson meshes thick reed tones with hissing synth vibrations as carefully as he uses singular puffs to connect with isolated drum strokes and string plinks. Plus, when his Swedish Azz quintet which include Dieb13's turntables plus tuba, saxophone, vibe and drums gets going on a piece like *Quincy* processed samples and unexpected reed tongue flutters confirm the band's contemporary bona fides even as the theme salutes Sweden's mid-century modern jazz roots.

Another variation on a similar theme is **Tensegrity (NotTwo MW938-2 nottwo.com)**. Here the 14 members of British bassist **Barry Guy**'s **Blue Shroud Band**, gathered in Krakow to perform the bassist's orchestral *Blue Shroud*, were recorded in **Small Formations**. The set features 26 tracks where band members from 10 countries demonstrate their skills. Some improvisations are unexpected, as when four reed players stack up so many timbres that are alternately shrill, subterranean, harsh and gentle, that it appears critical mass is reached. Then they're joined by serpent-player Michael Godard, whose hunting-horn-like subtly adds a further subterrestrial dimension. On one track, Bach specialist Maya Homburger reads her violin part, but backed by Guy's four-square bass and the creative accents of percussionist Lucas Niggli the result is easy swing. Other assemblages are more customary. Guy's mufti-directional arpeggios and percussionist Ramón López's pacing draw out the best from saxophonist Julius Gabriel so that his flutters, reed kisses and slurps culminate in a set that salutes both the hushed improv of Mopomoso and Gustafsson-style Energy Music. Vocalist Savina Yannatou showcases her tonal sensitivity or creates a hubbub of sounds scatted and otherwise equal to the instrumentalists' free playing. Overall the MVP is Catalan pianist Agustí Fernández. On his own he mixes highly technical carefully prepared string additions to create a kaleidoscopic solo that's as percussively syncopated as it is breezy. On the set's final track he joins Guy, López, trumpeter Peter Evans and Yannatou for a matchless half-hour improvisation. Sequences successively resemble a classic piano trio; a rhythmic safety net for Evans' tongue gymnastics; and focused backing for the vocalist's mumbles and speaking in tongues. Throughout, the pianist draws unexpected glissandi and inner-piano resonations like gold nuggets from a stream to both match and accompany the other soloists.

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BRUCE SURTEES

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"No other composer has owed so much to Mother Nature and his own father as Wolfgang Amadeus Mozart. He came into the world endowed with a native genius that probably has not had its equal in the history of music and it was his good fortune to have a father who was able to develop and guide the natural gift."
– Pitts Sanborn, critic and essayist, 1938.

Born in 1756, Wolfgang was not Leopold and Maria Anna Mozart's only surviving child; his sister Nannerl was born in 1751. Little Wolfgang, still in his cradle heard his sister's music lessons given by their father and at the age of three he was able to pick out chords on the clavier and repeat passages he had learned by ear. In 1760, he too began clavier lessons from his father and by the next year, aged five, was composing pieces for that instrument that were taken down by Leopold and in 1763 he was already published. The Mozarts – father, daughter and son – began a concert tour including, in 1764, a reception in Versailles by Louis XV, a trip to London and an introduction to J.C. Bach. During that busy period, he composed clavier pieces, in addition to sonatas for violin and piano and cello sonatas, while working on his first two symphonies. Not your typical teenager. By the time he was 21 years old he had composed four piano concertos, five symphonies (there were six but *No.2 K17* proved to be by Leopold), choral works, ten violin sonatas, piano pieces and various shorter works taking us to *K97*.

The very young Mozart was a prodigy, a child prodigy who, as the years passed, became evermore prodigious. In his 35 years he composed 41 completed symphonies, 27 piano concertos, four horn concertos, piano sonatas, violin concertos, works for the theatre including 22 operas, 33 violin sonatas, 23 string quartets, eight piano trios, 14 sonatas for organ and strings, seven string quintets, piano quintets and the list goes on...and on. Terminal illness prevented him from finishing the *Requiem Mass K626* that was completed by Franz Xavier Süssmayr after Mozart's death on December 5, 1791.

Although his influences were Germanic, Mozart was not a composer of national music. His music is arguably the most universal of all and least locally rooted. Broadly speaking, it more reflects the Italian influence in Austria in the 17th and 18th centuries: elegance, refinement and polish.

Paul Moseley is Director of Mozart 225, in other words the man at Universal Music responsible for bringing together all the elements for **Mozart 225: W.A. Mozart – The New Complete Edition (Universal Music/Stiftung Mozarteum Salzburg, 200 CDs, Books, literature, etc.)**.

In an interview with Barry Holden, VP of Classical Catalogue, Moseley responded to the question, why now? "In December, this year will be the 225th anniversary of Mozart's death and it occurred to us that this was a chance in our lifetime to celebrate our relationship with one of the greatest creative minds that ever lived and look again at our recorded interpretation on disc and scholarship with this incredible genius.

The edition is, we think, the biggest CD box set ever put together. It would take you ten days to get through all the music on the set, I think there are 15,000 minutes which is something like 240 hours. 200 CDs, 4000 tracks, over 600 solo performers and ensembles, 60 orchestras. From a label point of view, to be able to include Decca which obviously is Decca and the old Philips label, Deutsche Grammophon with its wonderful catalogue of Mozart recordings – also the ASV catalog – so there are perhaps nearly 20 labels represented all together. We've gone one better even than the Philips' Mozart edition which came out 25 years ago for the 200th anniversary by not only finding new music that wasn't recorded before but also offering alternative interpretations of music to give the listener the ability to choose between a period instrument performance for example and a modern instrument performance. Just to give them that sense of the breadth of recorded interpretation of some of the great works.

"The first thing you'll see when you open up is two very large hardback books. The first book is a new biography of Mozart by Cliff Eisen. Cliff Eisen is professor at King's College London and I would say, probably the world's preeminent Mozart scholar.

"The second book which Cliff has curated the editorial of, is just on the music contained in the boxes so follows you through each box and each work. Cliff was also the editorial consultant for the entire edition so he's made sure that everything that's written is up to date and scholarly."

Fitting the two hardbound books, the new Köchel catalogue and 200 CDs into a 26 x 26 x 18 cm box is a tight fit. The bottom of the big inner box holds four smaller removable boxes: "Orchestral," "Chamber," "Theatre" and "Sacred/Private/Supplement," each with a booklet with information on each disc in that group. I found it impossible to locate and remove a disc before easily removing the booklet. Also you don't bring a 20-pound (9 kg) box to your chair... *you* go to *it*. That's exactly what I have been doing for the past month, appreciating new versions of so many familiar works that restore their newness and originality. Performances of works as over-familiar as *Eine kleine Nachtmusik, Piano Concerto No.21* or *A Musical Joke (Ein musikalischer Spass K522)* inspire close attention.

I cannot imagine that Universal expects this labour of love to hit the charts but those who acquire the invaluable set will be rewarded for a long time come. You may examine the complete edition for yourself at mozart225.com.

A Lecture on the Weather

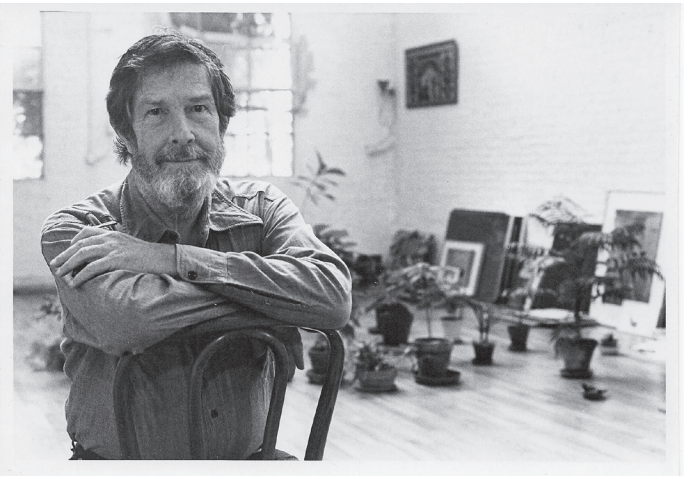
DAVID JAEGER

It's November at last, in a more than usually acerbic election year in the USA, in the final days of a presidential campaign revolving in large part around a slogan about making America great again. All of which causes me to recall a moment in CBC Radio history, just over 40 years ago, that not only continues to hold its significance, but takes on a new resonance.

On the eve of the US Bicentennial year in 1976, CBC Radio Music commissioned American composer John Cage (1912-1992) to create a work to serve as a part of CBC's observance of those 200 years of American history. Richard Coulter, my colleague in the national music department of CBC Radio, had already begun looking, in 1975, for a major American composer who might accept a CBC Radio commission through which to pay a musical tribute to the upcoming event. Richard knew Aaron Copland, having worked with him in Stratford, but when asked, Copland said he was overwhelmed with work and was too busy to even consider the project. Richard turned to me "as a former Wisconsinite" to discuss where to look next. We both concluded that Cage would be a most suitable alternative. Richard had, in previous years worked on the Music of Today series with Norma Beecroft and Harry Somers, and several of those programs had dealt with John Cage. And, as Richard recalls, Cage "had made a couple of earlier visits to Toronto including his obsessive chess game at Ryerson with Marcel Duchamp in 1968. So I was acquainted with his processes through the years." So we both agreed on the choice of Cage and that set the wheels in motion. The result was Cage's *Lecture on the Weather*, a work that would eventually be recognized as one of his strongest political statements and most significant works overall.

We would do well to give up the notion that we alone can keep the world in line, that only we can solve its problems. More than anything else we need communion with everyone. John Cage

Richard's mention of my Wisconsin heritage figures directly in the story: it was thanks to a broadcast on Wisconsin Public Radio in the late 1950s that I first encountered Cage and his music. I was a lad in my pre-teens at the time, and the program I heard featured Cage discussing his *Sonatas and Interludes for Prepared Piano*. The impact of this listening experience was profound and, I dare say, one that changed me forever. Suffice it to say that my curiosity about contemporary music was thus kindled. Then, in 1974, as a member of CBC Radio Music staff, I had a much closer encounter with Cage while working with Glenn Gould on our series of CBC Radio programs celebrating the music of Arnold Schoenberg. Gould, after interviewing Cage, the former Schoenberg student, via a studio link between Toronto and New York, went on to describe Cage as "Probably the only American composer who's had any major degree of influence on the European music scene." He felt Cage "in many ways was the Compleat American Primitive, a sort of musical Thoreau, really, and yet the people on whom his influence was felt the most profoundly were those super organized types like Karlheinz Stockhausen."



RHODA NATHANS. COURTESY OF THE JOHN CAGE TRUST

John Cage (New York, 1977)

This view, of course, was from a 1974 perspective. It was instructive to have one genius' point of view regarding the work of another genius, and to see how completely the two contrasted with one another. And in the process, I had plenty of opportunity for hero worship!

One year later, I found myself in the aforementioned consultation with Richard Coulter, who had just been speaking with Austin Clarkson, who was the chair of the music department of York University at that time, about the possibility of CBC Radio staging some of our productions at York. "I recall Austin Clarkson phoning one day," Coulter says, "to suggest that the CBC believed that music events ended at St. Clair Avenue! He had a point, and that was one of the reasons for mounting the Cage commission at York along with the fact that there was a large American faculty and many US students enrolled then at that institution."

Clarkson, now professor emeritus, told me that "York staff were delighted to have CBC Radio originate the work with Cage on the York campus. When Cage came for the production the following

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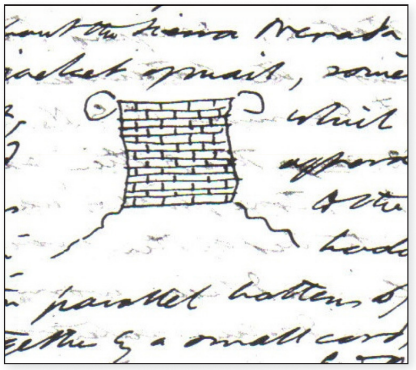

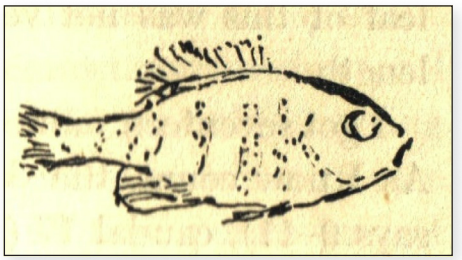

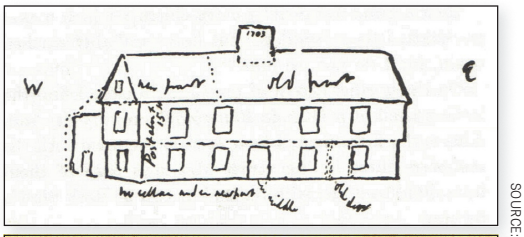

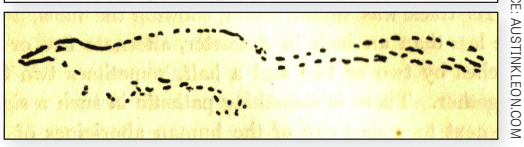

Drawings such as these from Thoreau's *Journal* were chosen by Cage and projected on the performance space wall.

SOURCE: AUSTINKLEON.COM

year, he agreed to meet with York students in their electronic music studio. I came to that session, and it was a wonderful interaction with the students." (Clarkson added that he always included Cage's book, *Silence*, among the texts for his course, a General Introduction to Music.)

The score for *Lecture on the Weather* (published by the C.F. Peters Corp.), states that the work was "commissioned by the Canadian Broadcasting Corporation in observance of the Bicentennial of the United States of America." The work is scored for narration, including a preface and 12 amplified speaking parts (preferably to be spoken by 12 US expatriates in Canada), recorded sounds of nature and projected visuals. The texts read by the 12 narrators were derived from three books by Henry David Thoreau, his *Essay on Civil Disobedience*, *Journal* and *Walden*, to which Cage had applied chance operations to determine the precise selections. The 12 narrators were also given moments where they could choose to improvise melodic fragments, either by singing or playing an instrument. Cage enlisted the collaboration of American media artist, Maryanne Amacher to provide the sounds of nature. These included vividly recorded sounds from Walden Pond: first, rain and birds, then wind, and finally thunder. Although it was a commission for radio, Cage nonetheless felt that the visual element was essential for the impact it would have on the live audience. He asked the Argentinian painter and sculptor, Luis Frangella to create the visuals, which consisted of slides of Thoreau's drawings, chosen with chance operations and projected on a wall in the performance space. The *Preface* was for spoken delivery by Cage himself.

In that *Preface*, Cage lays out his thoughts about accepting a commission to observe the US Bicentennial and his reasoning as to how he would respond, given the political realities of 1976. He writes: "The first thing I thought of doing in relation to this work was to find an anthology of American aspirational thought and subject it to chance operations." But instead, he chose the writings of Thoreau because "reading Thoreau's *Journal* I discover any idea I've ever had worth its salt." He speaks about Ralph Waldo Emerson, Gandhi and Martin Luther King Jr. and their respect for Thoreau's ideas. He quotes King, in particular, for having said "What we were preparing to do in Montgomery was related to what Thoreau had expressed. We were saying to the white community, 'We can no longer lend our cooperation to an evil system.'" Cage wrote that he hoped that creating this work, might "give another opportunity for us, whether of one nation or another, to examine again, as Thoreau continually did, ourselves, both as individuals and as members of society, and the world in which we live."

Cage then turns in the *Preface* to his process of using chance operations to determine the details of his composition. He says, "It may seem to some that through the use of chance operations I run counter to the spirit of Thoreau (and 76, and revolution for that matter)." But rather, he says, these procedures are a way of "freeing the ego from its taste and memory, its concerns for profit and power, of silencing the ego so that the rest of the world has a chance to enter into the ego's own experience. We would do well to give up the notion that we alone can keep the world in line, that only we can solve its problems. More than anything else we need communion with everyone. Communion extends beyond borders: it is with one's enemies also. Thoreau said: 'The best communion men have is in silence.'"

And finally comes the powerful dedication: "Our political structures no longer fit the circumstances of our lives. Outside the bankrupt cities, we live in Megalopolis which has no geographical limits. I dedicate this work to the USA, that it become just another part of the world, no more, no less."

As Cage stood and delivered his *Preface* for the first time, the members of the audience at York University listened, dumbfounded. The usually apolitical John Cage had taken the opportunity to call for real change in the world. And as *Lecture on the Weather* unfolded, that same audience came to realize that they were the first witnesses to a prescient work, one of lasting significance. *Lecture on the Weather* was broadcast on the series I produced, *Music of Today,* on July 4, 1976.

I was fortunate to enjoy many more productions with John Cage, especially after I created the long-running CBC Radio Two series, *Two New Hours*, in 1978. But the experience of working with him on *Lecture on the Weather* was perhaps the best way to get to know him, and to establish a long friendship.

David Jaeger is a composer, producer and broadcaster based in Toronto.

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