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VOLUME 28 NO 2
NOVEMBER 1 - DECEMBER 13, 2022

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Volume 28 No 2 | Nov 1 - Dec 13, 2022

ON OUR COVER

PHOTO: BRHADDHVANI (CENTRE FOR WORLD MUSIC, CHENNAI, INDIA).

By the time this photo of Trichy Sankaran was selected for our cover, the indefatigable 80-year-old maestro was somewhere between Houston and Vancouver on a 14-city tour, and not available for comment. He will be back in Toronto for "Sankaran @ 80" - presented by Confluence Concerts, and curated by Suba Sankaran (Nov 23 and 24) who offered these thoughts about her own musical childhood: "Many musicians from India visited at that time, and they would be welcomed in our home. As per the South Indian music tradition, the senior musicians were expected to teach the children of the house some songs – a way of passing the torch and maintaining and sustaining the guru-kula (guru-disciple or teacher-student) tradition. I learned from the best of the best, from my father on down!"

The photograph is courtesy Brhaddhvani Centre for World Music - a non-profit organisation based in Chennai, India, founded in 1989 by Dr. Karaikudi S. Subramanian, with the vision of making South Indian music education accessible to all.

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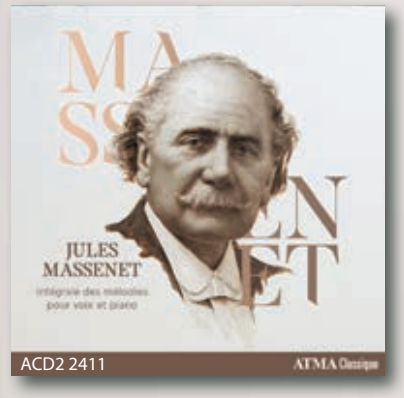

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Weekly Online Listings Updates
6pm every Tuesday for weekend posting

for Volume 28 No. 3
Dec 6, 2022 - Feb 14, 2023

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FOR OPENERS

Hey, my uncle has a barn!

DAVID PERLMAN

Pretend we are on *Jeopardy*. *On* Jeopardy, not *in* jeopardy – that comes later. It's the last remaining clue in what has proved to be a surprisingly difficult category. *"I'll take Music Theatre for a thousand, Alex."* (Oh how we miss him, still.)

"In the film version of this musical, released in 1939, and directed by Busby Berkely, its radically revised plot retained only two songs from the original stage version which had strong political overtones with discussions of Nietzsche, a Communist character, and two African-American youths who are victims of racism." (Says Wikipedia, by the way.)

No one hazards a guess.

"*Babes in Arms*", Alex says. "*In this iconic 1937 Rodgers and Hart coming-of-age musical comedy, a group of small-town Long Island teenagers put on a show to avoid being sent to a work farm by the town sheriff when their actor parents go on the road for five months in an effort to earn some money by reviving vaudeville.*"

In fairness to our contestants, the original clue, as I've framed it here, would never have made it past the uncle responsible for approving Alex's script. Had the clue been that this is the show where Judy Garland tells Mickey Rooney 'Hey, my uncle has a barn!'…" we'd all have hit our buzzers.

The sanitization of the original stage play continued. In the 1959 re-write of the script by George Oppenheimer – the only version available for performance from 1959 to 1998 – the young people are trying to save a local summer stock theatre from being demolished, not trying to avoid being sent to a work farm. For better and for worse, the trope of artists as children – lucky enough to be having fun doing what they love while raising money for worthy causes – has been entrenched with "hey, my uncle has a barn" as its defining meme: shorthand for the barnstorming luck that is just waiting out there for you when you don't have the assets, financial and circumstantial that is, to pursue your artistic dreams.

In *my* version, updated and Canadianized of course, the actor-parents apply for a Canada Council touring grant to take the kids along. Then, when their application is turned down, they come to their senses and get real jobs, so their kids can chase *their* dreams.

My one and only uncle had a barn. Well, two barns and three grading sheds actually, in what was called Rhodesia, back in the day when what the barns and sheds were being used to produce (tobacco) was as little acknowledged as a problem as the question of whose land the barns were on.

Mind you, that didn't stop me, decades later, from turning to my beloved uncle for help in buying the first computer we needed to start making the community newspaper that in turn spawned this magazine. Blood money. We reached our 55,000th free listing the other day.

So here's the *in* jeopardy bit

Philanthropy in the form of uncles with barns, actual or metaphorical, is a real hit-and-miss way of doing things in the arts. It can work out (very badly for you) when your "uncle's" barn is Louie B. Mayer's Hollywood film studio. It can work unequivocally well (such as at Crow's Theatre in Toronto's downtown east) when the chemistry between an avuncular developer and a visionary theatre company clicks.

But it works disproportionately to the advantage of the already lucky – those with roots and connections and networks already in place. And it works equally disproportionately in favour of artists, rich and poor alike, who are clustered in and around the downtown. Or has done, so far. Except that now the ability for the working poor, artists among them, to keep a roof over one's head long enough to meet someone whose uncle has a barn is threatened as never before by skyrocketing occupancy costs. Ironically enough, those of us who have benefited most from living in proximity to the cultural industries of the city's downtown are now the ones most at risk of displacement.

I had a call from someone in east Scarborough the other day, following up on an e-mail inquiry I'd never responded to, almost a year previously. "Would you happen to know of even one secular rehearsal space in Scarborough?" they wanted to know, "neither located in a Church, Synagogue or Mosque, nor affiliated with a religious organization (for example, the YMCA), accessible, well-lit, warm in the winter and cool in the summer, with high ceilings and a friendly and proficient staff." I had to reply that I did not know.

We need to do better, and we're not the only ones.

Avuncular developers with pockets deep enough to house the mayor and city council in are no substitute for enlightened policy.

David Perlman can be reached at publisher@thewholenote.com

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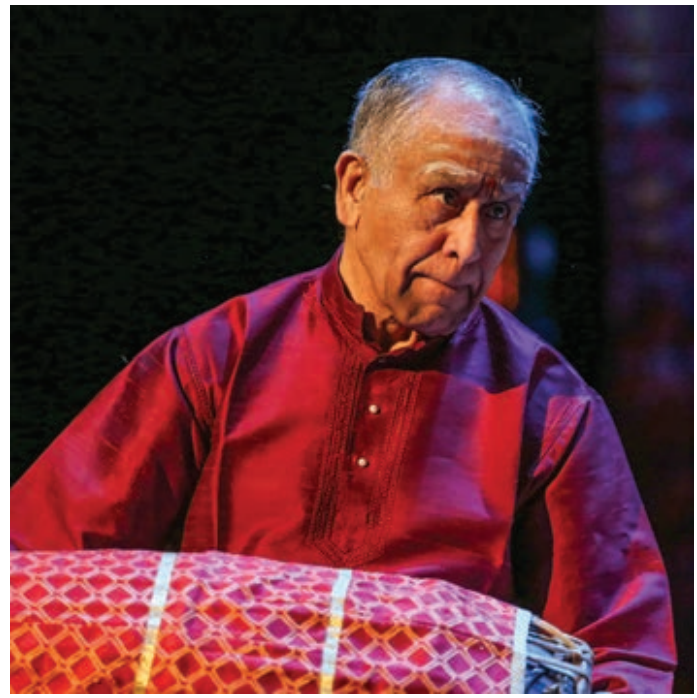
Trichy Sankaran at 80

ANDREW TIMAR



REHMAT RAYATT

Let's start at the beginning. Trichy Sankaran was born on July 27, 1942 in Poovalur, Thiruchirappalli district of Tamil Nadu in southern India. Another significant date occurred 29 years later when the classically trained Indian drummer Sankaran took a momentous leap of faith across the globe, accepting a job teaching at the fledging Music Department, York University. He arrived in 1971, retired in 2015. What he accomplished in between is the subject of the first part of this story, and the prequel to the second part.

Indian music moves to Toronto

Fact one: the 1960s was a banner decade for Western public interest in Indian music. It was on LP, radio, TV and in live concerts across Europe and North America. Fact two: towards the decade's close, in the first months of 1969, American musicologist and choral conductor Sterling Beckwith, York University Music Department's new Chair, was busy setting up in what was then the wild northwestern outskirts of Toronto.

Beckwith's startup vision included creating opportunities for students to engage directly with music from cultures outside the Europe-centred tradition in which many were trained. He observed that Western audiences had long been captivated by the virtuosity of touring artists such as sitarist Ravi Shankar, and that Music of India courses were filling classrooms at US universities. So, why not Indian music at York too?

Enter the phenomenal young American baritone and ethnomusicologist Jon B. Higgins. A graduate of Wesleyan University's pioneering World Music program, Higgins received his initial training as a Carnatic vocalist there. By the late 1960s he had already toured in India, impressing connoisseurs with his vocal and linguistic prowess, and had released a Carnatic vocal LP, when Beckwith invited him to join the York Music faculty.

Members of Nada Rasa ensemble at Gamelan Summit 1997, DuMaurier Theatre, Harbourfront Centre, Toronto. Left to Right: Trichy Sankaran (mridangam, kendangs), Andrew Timar (suling tembang), Ernie Tollar (sop. sax), Suba Sankaran (vocals, keyboard).

Requiring an accompanist in order to perform his repertoire, Higgins persuaded Sankaran to leave his family and a vibrant concert career in Chennai and accompany him to York. The two founded Indian music studies at York, among the first such programs in the country.

My own hybrid musical journeys: Carnatic studies meet gamelan concerts

When I first heard Higgins' premiere LP around 1970, the light of recognition switched on: the recognition that even as a neophyte I knew this was music I wanted to learn. Carnatic music is sometimes characterised as difficult to master, yet Higgins made it sound … natural. I was immediately drawn to his convincing bicultural musicality. A trip to India was however not on my itinerary.

Luckily I didn't have to wait long. On hearing that Higgins would arrive at York in the fall of 1971, I jumped at the chance to enroll in his first Carnatic vocal class. Later, I took mridangam lessons with Sankaran. It signalled the beginning of a long and fruitful relationship not only with Carnatic music but also with these teachers who became mentors, then colleagues and friends.

For example, in 1984 Sankaran was commissioned

to compose *Svaralaya*, his first ensemble work. It was for Toronto's Evergreen Club Gamelan of which I was a charter musician and second Artistic Director. The composer was the soloist playing a set of five specially-tuned mridangams. Four subsequent challenging works for ECG followed over the next fruitful 25 years.

Then for over two decades beginning in 1994, Sankaran and I (on suling) performed as a duo in Toronto (New Music Concerts, The Music Gallery, York University, etc.), Ottawa (Museum of Civilization) and St. John's (Sound Symposium), before we formed Nada Rasa – a band which played concerts of our hybrid Java-meets-India-in-Toronto music into the 2000s.

Overlapping careers: Sankaran the virtuoso musician, composer, professor of music

The hybrid work Sankaran made with ECG and me is not at all unusual for him. He's often chosen to take the path less travelled – and often travelled it with musicians outside the Carnatic world. He's regularly collaborated with top percussionists such as Nexus; tabla masters Sharda Sahai and Zakir Hussain: Ghanaian drummer Abraham Adzenyah; John Wyre's World Drums, as well as many jazz, electronic and classical musicians. In 2020 I saw him and his daughter Suba Sankaran featured in Tafelmusik's memorable Toronto production *The Indigo Project*.

While Sankaran is a world-renowned percussion virtuoso and respected composer, he's also an Indian music scholar and educator. Over the years he has innovatively fused Carnatic and Western pedagogical practices and authored two books on Carnatic rhythmic performance, achievements recognized by the OCUFA Award presented to him by the Ontario Confederation of University Faculty Associations.

His influence over several generations of international students, some of whom have developed into noted musicians, composers and educators, can't be overstated. In 2011 he was honoured with the prestigious title Sangitha Kalanidhi for his contributions to the world of Karnataka music by the Madras Music Academy.

Top: Jon B. Higgins LP, 1967; Evergreen Club Gamelan Ensemble with Sankaran poster, 1985.

At 80, how is he celebrating his birthday? He's touring North American cities with a Carnatic ensemble as I write this.

Confluence Concerts presents ***Trichy Sankaran at 80***, November 23 and 24, 2022

Those celebrations continue in his hometown with *Trichy Sankaran at 80*, a concert presented by Confluence Concerts at Toronto's Heliconian Hall on November 23 and 24. His talented daughter – vocalist, composer and educator Suba Sankaran – the curator of the concerts, shared some details.

The packed 12-item program presents works primarily by Sankaran or other members of the bespoke ensemble featuring former Sankaran students and colleagues. The roster: Autorickshaw (Dylan Bell on bass/beatboxing, Ed Hanley on tabla, Suba Sankaran on voice and vocal percussion); Andrew Craig (piano); Curtis Andrews

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ANDREW TIMAR

Left to right: Trichy Sankaran (mridangam) in concert with vocalist Sandeep Narayanan, an unknown tambura player and violinist V.V.S. Murari at the Canada Kanthaswamy Temple, October 8, 2022. (*Note:the tambura player in Carnatic music is often a student or community member. They are usually not announced in advance and are uncredited – as in the case of this concert.*)

(percussion); Bill Parsons (guitar/kacapi), Russell Hartenberger (percussion), Ken Shorley (percussion) plus Trichy Sankaran. I'm also making an appearance as compiler and suling (West Javanese ring flute) player.

These musicians were chosen because they represent various projects in Sankaran's long, illustrious career. For example, Hartenberger of NEXUS was a member of the percussion super group World Drums with which Sankaran toured internationally for years. Hartenberger will lead the ensemble in Steve Reich's 1972 minimalist masterwork *Clapping Music*.

Bill Parsons and I represent Evergreen Club Contemporary Gamelan for whom Sankaran composed groundbreaking works fusing Indonesian and Indian musics. While Members of Autorickshaw alongside Ken Shorley, Andrew Craig and Curtis Andrews are all former students and Sankaran collaborators, this concert marks the first time they're together on stage. There will also be a pre-concert chat followed by a 10-minute video detailing Sankaran's biography with musical illustrations.

Full circle

On October 8, 2022 Sterling Beckwith spoke at the *Sankaran @ 80 Felicitation* event at the Canada Kanthaswamy Temple in Scarborough. "Sankaran has never failed to honour his roots, even while his circle of influence grows ever wider" Beckwith said. "His artistry in performance is always surprising, always responsive, always appropriate. His appearances around the world have won him the highest professional recognition as the very model of an authentic classical Carnatic virtuoso. At the ripe age of 80, he shows no signs of slowing down. Indeed, he's still touring, still exploring new challenges, still going strong…

"Who needs Trichy Sankaran?" A pause. "We all do!"

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

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Members of the TMS in rehearsal

TAYLOR LONG

SINGING FOR MORE THAN JUST THEIR SUPPER!

LYDIA PEROVIĆ

Here's some good news for a change: there's a new professional chamber choir in Toronto, the city that barely has any, and none independent from larger arts organizations. Meet the Toronto Mendelssohn Singers, the new 24-member chamber choir within the larger Toronto Mendelssohn Choir, now forging its own path, mostly by way of contemporary music and commissions.

When I met with the man behind the project, choral conductor Jean-Sébastien Vallée, to discuss the new ensemble, I couldn't think of more than a few other professional choirs in Toronto: Tafelmusik's chamber choir, the COC's chorus, Elmer Iseler Singers. That Choir became fully professional this year. Nathaniel Dett Chorale and Amadeus Choir also offer paid positions in their midst. Every other chorus or choir you encounter on Toronto stages will likely consist of unpaid singers.

Toronto Mendelssohn Choir, the old mainstay of Toronto's concert halls, used to have a chamber core of professional musicians – the Elora Singers, a different company with its own separate season – but is otherwise populated by talented unpaid musicians. Next time you see a big chorus above the orchestra at Roy Thomson Hall, it's worth knowing that all but 24 of the singers will be volunteering to be there.

Which will still be the case going forward. The big change that the new TMC music director Vallée has ushered in is the TMC's own professional core choir, which will perform its own concerts – effectively, have its own season – and specialize in repertoire created specifically for this magic instrument that is the *a cappella* chamber choir.

This new direction for the TMC organization, Vallée tells me when we meet for tea, was originally his proposal, already suggested during the hiring process. "From the start, I thought what we needed to do first is create a professional choir. The TMC used to have professional singers in their midst but they did not perform as a TMC chamber choir. They were also a different group, under a different brand. I felt we needed to create a professional choir entirely our own, with a full season which contributes to the bigger mission of the TMC."

24 paying gigs

The original 20 paying gigs in the TMC were expanded to include four more. The Toronto Mendelssohn Singers are 24 people, but those will not always be the same singers concert to concert – though they will all come from the same auditioned and tested pool. "We re-auditioned everybody," says Vallée, "and we are happy to offer more work to the best of the best throughout the season: we're talking about 170 hours of work. We get to spend more time together. I get to know them and learn their strengths and they get to know me and get used to me. So far, it's been great."

When I met Vallée in September, the chamber choir was rehearsing for the first concert of the season, which would include an hour-long a cappella piece, *Path of Miracles* by Joby Talbot, composed in 17 voice parts. Another, shorter piece on the program was by the composer-in-residence for this year, Shireen Abu-Khader. This is another novelty. "For the first time we have a composer-in-residence for the year,"

says Vallée. "We will perform several pieces by the same composer on a given year. We'll perform one of Shireen's earlier works and three brand new ones, which will fit into our programming. Composers will be directly engaged with the choir: having discussions with us, being present in rehearsals."

The beauty of a small group, he continues, is that you can be creative with locations. "We are looking at non-traditional venues. In March, we're performing at the Little Trinity church, a program around the theme of homelessness, but for next year we're looking at some old factories that we can use… I like situations where the music and the architecture create something together, either go well together or clash in productive ways. The audience is also smaller in the chamber choir context, and we can position singers in differently, depending on the venue."

The a cappella challenge

Will the TMS be focusing on a cappella chamber rep? "Yes, mostly. The challenge of singing a cappella is what makes it exciting. It doesn't take much for the human voice to change the pitch… it's fragile. Notes must be found out of the blue and maintained and landed back on with precision. I think that choral music at the highest level requires such a huge amount of skills for the singers. Good musicianship, technique, ear."

Not a lot of Canadian composers write for a cappella choirs, precisely because of this scarcity of the "instrument", I suggest. What attracted Vallée to choral singing – and choral pedagogy? "It's hard: that's its attraction. Human voice is dependent on so many things, including the change of season, group dynamics… It's musically demanding and also humanly demanding."

In terms of technique, he says, it's roughly the same to conduct a

TAM LAN TRUONG MELANIE GORDON

L to R: Jean-Sébastien Vallée, Shireen Abu-Khader

group of instrumentalists and a choir – but the sound is different and is tied to different gestures. "Your gesture for example for trumpet and strings will be different from the gesture shaping the human voice, because the sounds are produced in very different ways." As an associate professor of music and director of choral studies at the Schulich School of Music at McGill University, Vallée has developed a keen interest in the connection between gesture and audiation. "What informs my gestures during conducting? This is the way I hear the music in my head. This gesture I associate in my head with this kind of tone. Other singers too – without talking, without words, are moving with me. There are gestures that seemingly affect change in singing naturally, without being explicitly taught."

What is the connection? "There are studies now that look at mirror neurons, neurons that fire when you observe a gesture, without necessarily performing it physically. That's why for example when we listen to a singer with a tight jaw for 15 minutes we go 'wow my own jaw feels really tight'. It's not just empathy and understanding, it's neurological, it appears. Even how we walk and stand on stage will have effects. There are ways of affecting someone's performance that take place without singers even (consciously) knowing that it's happening."

ALSO GEARING UP: CHORAL QUICK PICKS

ELMER ISELER SINGERS

The Elmer Iseler Singers (EIS), conducted by artistic director Lydia Adams, enters its 44th Anniversary Season in 2022/23 as a 20-voice fully-professional choral ensemble. Ffounded by the late Dr. Elmer Iseler in 1979, their repertoire spans 500 years, but has a focus on Canadian composers. Upcoming: Handel's ***Messiah,*** December 9, at 7:30 pm with special guest choir The Viva Chamber Singers of Toronto. And next: ***Spirit in Song***, April 30, 2023 at 4:00 pm, featuring a premiere work by Matthew Emery.

TAFELMUSIK CHAMBER CHOIR

Upcoming: Handel's ***Messiah,*** Dec 16 & 17, 7:30pm; Ivars Taurins once again leads the Orchestra, Chamber Choir, and a stellar cast of soloists in this long-awaited reunion. And next: Bach's St. John Passion, March 23, 24 & 25, 2023.

CANADIAN OPERA COMPANY CHORUS

With seven shows this season, where will the chorus show up next? *Flying Dutchman* and *Carmen* are over already. Upcoming: *Marriage of Figaro*, followed by *Salome, Macbeth, Tosca* and *Pomegranate.*

THAT CHOIR

Upcoming: ***That Choir Remembers,*** Nov 11, an evening of contemporary choral music inspiring reflection. Their first program as a professional ensemble. And next: ***That Choir Carols*** (December 17), and ***That Choir Unplugged*** (May 13.)

NATHANIEL DETT CHORALE

Just finished: Nathaniel Dett's oratorio ***The Ordering of Moses***; up next, ***An Indigo Christmas*** Dec 3, featuring Margaret Bonds' and Langston Hughes' *The Ballad of the Brown King* which honours the African King Balthazar, depicted as one of the three magi who came looking for Jesus, the newborn king.

AMADEUS CHOIR

Enlivening Toronto's arts community for 48 years, the award-winning Amadeus Choir offers up next ***Let Us All Be Merry***, Dec 17, holiday favourites by Canadian composers with opportunities for you to stretch your lungs and join in the singing. This concert features Emerging Canadian Voices - the Choir's in-house octet of emerging professional choral singers led by Associate Conductor Nila Rajagopal.

ECHO 13

That Choir, led by Craig Pike (centre) at Church of the Holy Trinity (Toronto) in a May 2022 recording session for their 2022 self-titled album. That Choir is now a professional 16-member choir that offers all singers wages and health benefits. This recent shift to professional status fosters "a work culture in which artists feel healthy, creative, and valued."

ELORA SINGERS

Under the direction of Mark Vuorinen, one of Canada's finest professional choirs. Founded in 1980, it is the ensemble-in-residence of the Elora Festival for three weeks each summer. In addition to presenting a regular concert series they produce recordings touri across Canada and internationally. Up next: Dec 4 Handel's ***Messiah*** at St Joseph's Church in Fergus, followed Dec 12 and 13 by their Festival of Carols, and March 5, in Kitchener, by Baroque Meditations, and April 2, in Guelph, Arvo Part: ***Passio***.

For a bigger picture, search "Choral" in our online searchable listings at thewholenote.com/just ask.

Lydia Perović is an arts and culture writer in Toronto. Sign up to receive her newsletter at longplay.substack.com.

Christmas at Metropolitan United

Jonathan Oldengarm, Minister of Music

Sunday Dec. 4 at 1pm

Deck the Halls! Carol Sing: Metropolitan Silver Band, Organist Jonathan Oldengarm, Singers & Mystery Musician!

Sunday Dec. 18 at 7pm

Candlelight Lessons & Carols with The Metropolitan Choir

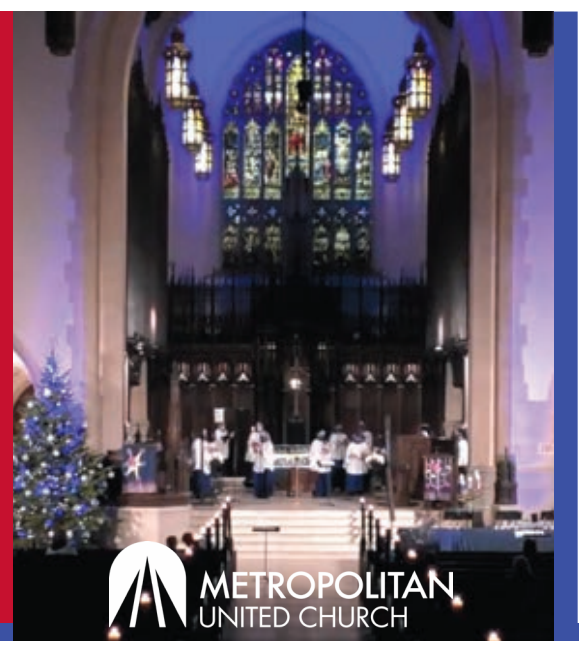
Saturday Dec. 24 at 5pm

Family Christmas Eve: A Contemporary Service

Saturday Dec. 24, 11pm

Choral Candlelight Christmas with Communion

metunited.ca **56 Queen St. E. Toronto**



VOCA
chorus of toronto

A WINTER'S EVE

A celebration of the season, including works by Astor Piazzolla, Ola Gjeilo & Sarah Quartel, featuring her exquisite cycle "A Winter Day"

Jenny Crober, Artistic Director
Elizabeth Acker, Collaborative Pianist

Sybil Shanahan, cello
Daniel Morphy, percussion
Jonno Lightstone, clarinet

SATURDAY, DECEMBER 17, 2022 * 7:30 PM

Eastminster United Church,
310 Danforth Ave. (Chester subway), Toronto, Ontario
$30 Gen. Adm. $15 Students
416-947-8487; www.vocachorus.ca

DEC 3 at 7:30PM

Sing at Massey Hall Noël

Toronto's Christmas Tradition is back
FEATURING St. Michael's Choir School

SPECIAL GUESTS
True North Brass
CONDUCTORS
Maria Conkey
Teri Dunn
S. Bryan Priddy
ACCOMPANIST
Philip Fillion

Tickets $40—$105
masseyhall.mhrth.com

CAROLS BY CANDLELIGHT

SUNDAY, DECEMBER 11, 4:30PM

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

NINE LESSONS & CAROLS

SUNDAY, DECEMBER 18, 4:30PM

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

Admission is FREE for both events

Doors open at 3:30pm

Yorkminster Park
BAPTIST CHURCH

1585 Yonge St. (1 block north of St. Clair Ave.)

Alexina Louie

BO HUANG

Aaron Schwebel

LAUREN HAMM

Stephen Sitarski

Marie Berard

Four Concertos and One String Quartet

WENDALYN BARTLEY

"A wild idea coming to fruition." That is how composer Alexina Louie summed up the nature of Esprit Orchestra's concert on November 27, featuring three exceptional concertmasters all based in Toronto and all sharing the stage, performing four violin concertos as part of Esprit Orchestra's 40th season (an amazing feat in its own right).

The idea of programming an entire concert of violin concertos was an idea cooked up by Esprit's conductor and music director Alex Pauk. Louie's response when Pauk proposed the idea was to push back: "How can you do that? How often have you heard three violinists playing three violin concertos on one concert? In all of my concertgoing days, I've never seen a concert like that." But Pauk persisted.

The concert will feature Aaron Schwebel from the National Ballet of Canada Orchestra performing José Evangelista's concerto *Violinissimo*, written in 1992, which Esprit has performed before; Marie Bérard from the Canadian Opera Company Orchestra performing John Rea's *Figures hâtives* written in 2006, a work she has previously performed; and Stephen Sitarski, Esprit Orchestra's concertmaster, performing a newly commissioned work, Six Enigmas, by Andrew Staniland. The concert will conclude with Louie's *Triple Concerto for Three Violins and Orchestra* that was commissioned by three different orchestras in 2017 to celebrate Canada's sesquicentennial year: The Toronto Symphony Orchestra, the National Arts Centre Orchestra and the Montreal Symphony Orchestra, performed, in that case, by each of their respective concert masters.

About writing a triple concerto, Louie commented: "It was quite a challenge for me to write the piece, because each soloist's part has to be equally as important. Even if you have two violinists you can have a question-and-answer structure, or a competition between the two. Two is doable, but three becomes a bit unwieldy. You can't have one violinist shine and the other two have rests." And how did she resolve this dilemma? "Each violinist has a moment with their own solo, and they also play as an ensemble with melodic lines that dovetail into each other. In some instances, there is a solo with the other two accompanying with harmony. Each one of them however has the same sheen on their part. There is very tricky interplay between the three violinists with interlocking and complex motifs."

Louie laughed at how demanding it was to complete the piece to her musical satisfaction. "I probably threw out more pages than I kept." Part of the challenge was because writing such a work is not a form that is familiar or that one has much experience with. "It's hard enough to write a concerto, but to write a concerto for three exceptional violinists was something your brain really has to think about."

The piece begins with a display of orchestral colour before moving into a falling motif marked *sospirando*, which means sighing. The audience begins to be lulled into an orchestral space and then suddenly the three violinists jump in, and the piece really begins to take off. She highlighted that there will be a lot of energy coming from the stage throughout the evening and, in her own piece, to expect a lot of fireworks and a very jubilant ending.

One of Louie's roles during the night of the performance, as she usually does at Esprit concerts, is to host the pre-concert chat. Often she is only able to speak with the composers, she explains, because the performers are getting ready to let loose on stage. This time, she says, she's going to try hard to get all three violinists to speak with her, as well as Staniland and Rea. "I will have a stage full of talking musicians and composers, which will be fun," she says.

JAY BLAKESBERG

Kronos Quartet

Kronos Quartet

The Kronos Quartet will finally be returning to Toronto to present a three-part event, originally scheduled for January of 2022 as part of the 21C Music Festival, that had to be cancelled for COVID reasons. The December 6 concert will showcase the multimedia performance piece, *A Thousand Thoughts*, that combines live performance with a documentary film written and directed by Sam Green and Joe Bini created from archival footage and filmed interviews with composers such as Philip Glass, Steve Reich, Tanya Tagaq and Terry Riley. The focus of the piece is an intimate look at the Kronos's project *Fifty for the Future*, a free downloadable library of 50 contemporary works they commissioned to help introduce young string players to the various approaches of contemporary composition.

Two nights later on December 8, Kronos will perform repertoire from the project with students from the Glenn Gould School. And finally on December 9, their concert *Music for Change* will be presented, with repertoire from Steve Reich (the Canadian premiere of his *Pendulum Music*) and a remix of Tagaq's piece, *Colonizer*, which arose originally while Tagaq was improvising with the film *Nanook of the North* close to New York City's Columbus Circle, a traffic circle with a monument to the colonizer Columbus himself at its heart.

PERFORMING ARTS BRAMPTON
NOVEMBER/DECEMBER 2022

AVATAAR - JAZZ @ LBP HOSTED BY JAYMZ BEE
DECEMBER 13, 2022 - 8PM
LBP BRAMPTON

Join Performing Arts Brampton for another performance of Jazz @ LBP hosted by Jaymz Bee. Avataar's music is inspired by the deep musical traditions of India, Africa and Brazil, rooted within the framework of modern jazz. In an innovative marriage of ancient and modern, driving grooves intersect with cinematic atmospheres and soaring melodies, creating a fresh, emotive sonic experience. Bandmembers share an eclectic range of musical expertise - hardbop, pop, rock, electronica, free improvisation, world and R&B/Soul filter into the interpretations of the tunes.

THE ROBERT CRAY BAND
NOVEMBER 17, 2022 - 8PM
THE ROSE BRAMPTON

"Funky, cool and bad," is how Robert Cray describes his latest album, That's What I Heard. Over the past four decades, Cray has created a sound that rises from American roots, blues, soul and R&B, with five Grammy wins, 20 acclaimed studio albums and a bundle of live albums that punctuate the Blues Hall of Famer's career. On That's What I Heard, Robert celebrates the music of Curtis Mayfield, Bobby "Blue" Bland, The Sensational Nightingales and more, alongside four newly written songs.

ROSE ORCHESTRA - CELEBRATE LIGHT
DECEMBER 3, 2022 - 7:30PM
THE ROSE BRAMPTON

Diwali, Hannukah, Kwanza, Christmas, this truly is a season of light for everyone! Celebrate with the Rose Orchestra and choral guests as they share the glory of the holiday season with you, their extended family, and friends.

BRAMPTON CONCERT BAND: CHRISTMAS AT THE ROSE
DECEMBER 10, 2022 - 8PM
THE ROSE BRAMPTON

Join Brampton Concert Band for their annual Christmas show at The Rose, as they perform a joyous collection of holiday favourites.

EXCEPTIONAL ARTISTS. EXTRAORDINARY VENUES.
BOOK YOUR TICKETS NOW.
THEROSEBRAMPTON.CA | 1 THEATRE LN, BRAMPTON, ON L6V 0A3 / 905 874 2800

THE ROSE BRAMPTON

QUICK PICKS

JANET BAXTER

Standing Wave Ensemble

NOV 12, 7PM: New Adventures in Sound Art. NAISA North Media Arts Center, South River. A program of video-music works focused on reflections on natural spaces by artists from a variety of disciplines. Featured is a new work by Hector Centeno commissioned as part of NAISA's 20th-anniversary project.

NOV 20, 8PM: New Music Concerts hosts the Standing Wave Ensemble from Vancouver in a concert program titled Ex Machina at St. George by the Grange Church. The Standing Wave Ensemble is the leading contemporary chamber music ensemble in Western Canada and is known for performing works full of experimental ideas and approaches. The repertoire for the evening includes works by Canadian composers Mari Alice Conrad, Bekah Simms, James O'Callaghan, and Gordon Fitzell. A special feature will be an arrangement by Jennifer Butler of Olivier Messiaen's *Le Merle noir* written in 1952. As a prelude to the concert, musicians from the Glenn Gould School will perform Derives I by Pierre Boulez.

NOV 24, 7:30PM: Music Gallery. A concert of music by Pouya Hamidi titled Sense of Place. Hamidi is a celebrated Iranian-Canadian composer, pianist and sound engineer. This, his first portrait concert, will highlight seven of his chamber music compositions from 2006 to 2018. Hamidi will be performing in several of the works, along with numerous musicians he has worked with over his career.

DEC 6, 7:30PM: The University of Toronto's Faculty of Music Contemporary Music Ensemble performs three works by European composers: *Anahit – A Lyric Poem dedicated to Venus for Violin and Chamber Orchestra* written in 1965 by Giacinto Scelsi, an Italian composer who also wrote surrealist poetry in French; *Introduktion und Transsonation* from 2020 by Georg Friedrich Haas, a composer from Austria known as a leading voice in the writing of spectral music; and *Notes on Light*, written in 2006 by Kaija Saariaho, originally from Finland and now based in Paris. She has also been influenced by spectral music, an organizing theme for the concert which is titled *Re:SPECT(ral) Re:DUX.*

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

MUSIC THEATRE

More than "a play with music"

JENNIFER PARR

"When is a play with music just that, and at what point does it cross some threshold into becoming "music theatre?" This is a question I grapple with all the time but it came up prominently in a conversation about an eagerly anticipated show about to open, and then was brought into sharp relief by two other productions already happening, almost simultaneously, this fall in Toronto.

Choir Boy

Tarrell Alvin McCraney's play *Choir Boy*, presented by Canadian Stage and Vancouver's Arts Club Theatre, will start its Toronto run on November 8. A hit at London (England)'s Royal Court Theatre when it premiered in 2012, *Choir Boy* went on to equally acclaimed productions Off Broadway, at Chicago's Steppenwolf Theatre, on Broadway, and a few years ago in Montreal directed by Mike Payette, who will be directing this new production, as well. An Oscar winner for *Moonlight*, McCraney has been amassing a reputation for brilliant theatrical storytelling, and this play is unique in that it is interwoven with gospel music and R & B sung a cappella throughout the show by the main characters. Having read the wonderful script, I spoke with director Payette as he was on his way from a rehearsal of *Choir Boy* to the opening of another show at Tarragon Theatre where he has recently taken on the role of artistic director.

SABRINA REEVES

Mike Payette

One of the first questions I asked him was how he would categorize this play. "Not as the Tonys defined it (a

JOHN LAUENER

Andrew Broderick in *Choir Boy* at Canadian Stage

play)!" was his fast reply. In many more ways it could be "considered as a musical, but not a traditional musical," he said. "The scope of the music is expressed very much by the voices themselves rather than by any instrumentation, as everything is sung a cappella, which is really, really challenging but also incredibly exciting and heightens the overall theatricality."

Choir Boy is set within the walls of the prestigious African-American Charles R. Drew Prep School for Boys. Pharus, a junior at the start of the play, wants nothing more than to be the leader of the school's celebrated gospel choir. While his wish comes true, the choir becomes the crucible for all the students for navigating their passage to adulthood while trying to live up to the school goals of becoming strong and ethical men. And here's where the show crosses that line I mentioned earlier: the songs echo their struggles and hopes to the point where you could not do the play without them.

Payette's take on the idea is perceptive: "The songs are the core of the storytelling, though in a fundamentally different way from the songs of a traditional musical. Usually songs advance the narrative, but here they speak to a larger spiritual and psychological connection to the characters. That's not to say that the music doesn't move the story along, but it has an extra layer because it is so ingrained in the history, and this notion of spiritual, ancestral and generational relationships with the music that all exist within the characters."

> **"Usually songs advance the narrative, but here they speak to a larger spiritual and psychological connection to the characters. That's not to say that the music doesn't move the story along, but it has an extra layer."** — *Mike Payette*

Tied in with the music is a debate ignited by Pharus about the nature of the gospel songs themselves. He believes that whether they were or were not at one time coded messages shared between slaves seeking to escape to freedom, that now they are powerful vessels of spirituality and hope that speak as clearly to him and to his contemporaries as to anyone in the past.

All this makes *Choir Boy* music theatre in so many ways that Payette's slightly aggrieved comment about the Tonys takes on added resonance. The 2013 Tony Awards nominated *Choir Boy* for Best Play, which it didn't win, but also awarded a special Tony to Jason Michael Webb for 'his outstanding vocal arrangements'' – a nod to the fact that this was something more than a play with music.

The play does not, however, come with a score attached – as Payette

DAHLIA KATZ

Cellist Bryan Holt, and Rong Fu, in *The Year of the Cello*

explained – nor with stage directions. So each production has to create its own score as well as its own staging and choreography. In each case this has to grow directly from the skills and personalities of each cast. In this case, Payette says, "we have cast five remarkable artists and we are essentially building their voices together into a choir depending on their ranges. The music will be unique. The choreography as well, is specific to the skills and personalities of this cast. It is a completely new production every time."

Speaking of the power of the play and why he wanted to do it Payette continued, "The voice of the story is so clear: from the intersectionality of classes, of queerness, of masculinity, of brotherhood, of community and, at its core, the need we all feel to aspire to something greater than we are. I think it will touch many people in ways we have in common, and that is the kind of art that we need now."

And what kind of art is that? Well, with the music itself, the way he describes it here, as much a living character in the play as any of the individual players, it sounds a lot like music theatre to me.

Indecent and *The Year of the Cello*

The two shows I've just seen offer contrasting additional perspectives on the play-with-music vs music theatre divide.

The first, Paula Vogel's 2013 play *Indecent* presented by Studio 180 and Mirvish at the CAA Theatre, was advertised as "combining music, song, dance and comedy" to tell the true story of how Solomon Asche's Yiddish play *God of Vengeance* went from being a cultural smash across Europe (and New York's Greenwich village in its original language), to being an infamous debacle on Broadway (with its story gutted and script translated into English) – to such an extent that the entire cast was arrested and jailed overnight for obscenity, and the show closed down. The story itself is fascinating, the tale of a groundbreaking play of the very early 20th century that dared to depict not only a religious Jewish man owning a brothel, but a moving lesbian love story between the man's daughter and one of the "girls". Vogel's version of this history highlights the bravery of young playwright Asche and the transformative power of his writing – and therefore of all theatre on those who come across it – as well as the innate power of art and artists to survive the most horrific of times.

Music – wonderfully evocative klezmer music, played live – is used throughout the show to create the cultural and historical context. Apparently Vogel wrote her play by choosing specific pieces of music to inspire each scene or section of the piece as she was writing. In spite of this importance to the production of the music and music choices, I still felt on seeing it, though, that this was a play with music not music theatre, by which I mean that the story could have been told without the music and still have had its own power. (*Indecent* continues its run at the CAA Theatre until November 6. www.mirvish.com)

The second show, *The Year of the Cello*, is a brand-new work created by Theatre Passe Muraille artistic director and playwright Marjorie Chan with Music Picnic artistic producer and composer Njo Kong Kie. Presented in TPM's newly renovated but still tiny Backspace, the setting was claustrophobic – perhaps intentionally, as the story we were immersed in was taking place in an apartment block in 1930s Hong Kong.

In essence a duet for actor and cellist, it reminded me, inevitably, of Tapestry Opera's premiere of Luna Woolfe's operatic two-hander *Jacqueline* in 2020, a haunting duet for soprano and cellist about Jacqueline du Pré. In the case of *The Year of the Cello* (which is equally haunting, the performer is an actor, the talented Rong Fu, playing Wen, who shares with the audience the story of her growing up with best friend Li-An, surviving the plague that decimates the city and falling in love, only to lose her best friend to a cellist – played on opening night by Bryan Holt (one half, with Amahl Arulanandam, of edgy cello duo VC2).

MADS

St. Anne's Music & Drama Society presents

Gilbert and Sullivan's

The Sorcerer

Directed by Laura Schatz
Musical Direction by Kate Carver
Choreography by Jennie Friesen Garde

Nov 4, 10 & 11 at 7:30pm
Nov 5 & 6; 12 & 13 at 2pm

St. Anne's Parish Hall
651 Dufferin St., Toronto

TICKETS: stannesmads.com

The wonderful experiment at the heart of this creation/production is that while the cellist is played by a cellist, he never speaks, only his cello does – and this is exactly right, for at the heart of the story is how Li-An's heart is stolen by the music, by the sound of the cello heard across the streets of Hong Kong. We hear how she is drawn to it as if to a pied piper and how, when the cellist leaves, her only respite is to play records of cello music, notably Bach, over and over. We hear the Bach played live by the cellist as if in the time past, and even more powerfully (though perhaps taking a trifle too long) we hear the story of his love for Li-An in a new composition as he regains his ability to play after reconnecting with Wen. Is this music theatre? Definitely, yes. The show would not work without the music which is, in effect, as it is in *Choir Boy*, a character of its own in the story, evoking not only the past but the potential future for the characters we have come to care about. (*The Year of the Cello* plays until October 29. www.passemuraile.ca).

QUICK PICKS

OCT 25-NOV 27: Tina Fey's *Mean Girls*, the musical, comes to the Princess of Wales Theatre on the heels of the stage version of the iconic *Singin' in the Rain*. Fey has turned her teen cult classic movie into a popular Broadway musical that promises to provide a fun night out. Casey Nicholaw (*Drowsy Chaperone*) directs. mirvish.com.

NOV 4-13: The devoted following of the St. Anne's Music and Drama Society in Toronto's West End will be delighted to know that MADS is coming back from their pandemic shutdown with a live production of a lesser known Gilbert and Sullivan work: *The Sorcerer*. stannesmads.com.

A preview trailer for *UnCovered: The Music of ABBA* - Vanessa Sears and Reza Jacobs

NOV 8-10 (Koerner Hall): Music director and master music arranger Reza Jacobs bids farewell after 15 years to the *UnCovered* concert series this year with *UnCovered: The music of ABBA*, the Musical Stage Company's annual celebration of songs as vehicles of story. A new mix of actor-singers will perform with the live band this year, including the always luminous Vanessa Sears. info@musicalstagecompany.com

NOV 9-20: *The Golden Record*. Mike Ross, Soulpepper's Slaight Family Director of Music, brings back the company's superb song-and-storytelling concert series with a new show inspired by NASA's "The Voyageur Golden Record", a phonograph message that NASA sent out into space in an effort to communicate the nature of our world to any extraterrestrials who might find it. The usual band of expert singing storytellers reunites, joined by writer Sarah Wilson and tap dancer Travis Knights. Soulpepper.com.

NOV 11-13: Kaeja d'Dance, *31 (TouchX + I am the Child of)* presented by Harbourfront Centre as part of the Torque dance series. The Kaejas celebrate 31 years as part of the Toronto Contemporary Dance scene with these two very personal new works.

NOV 9-DEC 23: For those wanting to celebrate the holiday season early the Shaw Festival is bringing back its very musical *A Christmas Carol* beginning on November 9, as well as a new large-scale production of Irving Berlin's *White Christmas* on November 18. *White Christmas* will be directed like last year's hit *Holiday Inn*, by Kate Hennig, and choreographed by the wonderfully imaginative Allison Plamondon. Both shows run until December 23. shawfest.ca.

DAVID COOPER

Graeme Somerville - *A Christmas Carol*

Jennifer Parr is a Toronto-based director, dramaturge, fight director and acting coach, brought up from a young age on a rich mix of musicals, Shakespeare and new Canadian plays.

MERVON MEHTA IN CONVERSATION

Circle Feb 1, 2023!

PAUL ENNIS

Mervon Mehta

The new International Orchestra Series announced October 6 is an exciting addition to the Royal Conservatory's dance card. The upcoming first visit to Toronto by the Chicago Symphony Orchestra (their first since 1914) is an intriguing prospect that prompts a few questions. Who better than Mervon Mehta, the Conservatory's executive director of performing arts, to fill us in?

WN: **How long has the idea for the new International Orchestra Series been percolating in your mind?**

MM: A lifetime! Since the hall opened the biggest programmatic item I have missed is the ability to bring major orchestras to Toronto. Of course, we have always had the Royal Conservatory Orchestra, and the COC, TSO and National Ballet have played here, but bringing a band such as the CSO has always been a dream.

Before assuming your post at the Royal Conservatory in 2009, you spent 1994 to 2001 booking music for the Ravinia Festival, the summer home of the Chicago Symphony. You clearly didn't burn any bridges there. How did it come to pass that the CSO – one of the world's preeminent orchestras – will be the first international orchestra to play in the new series in Koerner Hall next February 1 and 2?

As we were developing our plans to launch the International Orchestra Series in the 2023/24 season, I got a call from an old colleague in Chicago. They had planned an Asian tour for winter 2023 but decided not to go due to lingering COVID issues. They had to fill a couple of weeks of orchestra services and were interested to see if we had interest. Of course, we had to find a way to say yes.

What were the greatest challenges in curating the new series?

It is all about the finances. In order to fit these orchestras, we use our stage extension, which cuts our seating capacity to about 950 seats. Touring orchestras of 85-100 players are not inexpensive so we have to figure out ticket pricing that would work, get deals on hotels, determine programs that would fit on the stage etc, etc. Even with higher than usual ticket prices, there will still be a large gap and we are working with several donors and corporations to help us fill that gap.

And what most excites you?

We can't wait to hear the CSO's big sound in the hall. We may have to tighten the roof shingles when they are done.

Will there be more symphony orchestra concerts in the 2022/2023 season? Do you anticipate more than one visiting orchestra per season in the future?

No one else in 2022/23, although we have some chamber orchestras (Bach Collegium and Chineke! Orchestra) and several Royal Conservatory Orchestra and Taylor Academy orchestra concerts. We are hoping for two in 2023/2024, stay tuned!

How many musicians will perform in the CSO concerts?

Around 90.

How many people can fit onto the Koerner Hall stage?

Around 90.

On February 1, 2023, RCM presents the Chicago Symphony Orchestra performing Beethoven's Symphony No. 7 in A Major, op. 92 *and Prokofiev's* Symphony No. 5 in B-flat Major, Op. 100. *On February 2, 2023, the CSO will perform Beethoven's* Coriolan Overture, Op. 62 *and* Symphony No. 8 in F Major, Op. 93*; Liadov:'s* The Enchanted Lake, Op. 62*; and Mussorgsky's* Pictures at an Exhibition. *The concerts conclude Riccardo Muti's final tour with the CSO as his 13-year term as music director expires in 2023.*

But meanwhile ...

NOV 12, 7:30PM; NOV 12, 8PM; NOV 16, 8PM: Three concerts in five days all featuring one of the most celebrated works in the cello repertoire, Dvořák's *Cello Concerto in B Minor* – the coincidence jumped out at us from the listings. Named "Canada's next big Cello star" by CBC Music, Cameron Crozman joins the Hamilton Philharmonic Orchestra and guest conductor, Alexander Prior, for the Dvořák concerto (Nov 12 at 7:30). Daniel Warren conducts the Kitchener-Waterloo Community Orchestra with the Penderecki String Quartet's cellist, Katie Schlaikjer, as soloist (Nov 12 at 8pm). And as part of a gala celebration marking the TSO's centennial and his 50th performance with the Orchestra, cellist Yo-Yo Ma and TSO music director, Gustavo Gimeno, perform Dvořák's masterful concerto before an already- sold-out Roy Thomson Hall (Nov 16).

Lafayette String Quartet

FRANCES LITMAN & MILES LOWRY

NOV 13, 2PM; NOV 15, 8PM; NOV 17, 8PM: The Lafayette String Quartet is a rarity, an all-female ensemble consisting, after 36 years, of its four founding members. *The New York Times* called them "Splendid... powerful and riveting in every way." Most of their time together has been centred in Victoria, BC where they have been artists-in-residence at the University of Victoria since 1991; they will be retiring in August 2023.

Celebrate with them as they perform the same program – Mozart, Abigail Richardson-Schulte and Borodin – at the Pavilion of the Art Gallery of Hamilton (Nov 13); presented by the Kitchener-Waterloo Chamber Music Society (Nov 15); and presented by Music TORONTO (Nov 17). They are dedicating Borodin's tuneful String Quartet No.2 to their mentor, Rostislav Dubinsky. Until his untimely death in December of 1997, Dubinsky, primarius of the renowned Borodin Quartet, remained the musical father of the LSQ. The quartet credit his dedication to them and loving encouragement as a major factor in their longevity.

L-R: Scott St. John, Angela Park, Rachel Mercer

SYRINX CONCERTS

NOV 17, 12PM; DEC 4, 3PM: Scott St. John (violin) joins Rachel Mercer (cello) and Angela Park (piano) in a free COC noon-hour concert of Haydn and Kevin Lau (Nov 17) and follow-up in Heliconian Hall with an expanded program – presented by Syrinx Concerts (Dec 4).

Quatuor Despax Quartet

RAOUL MANUEL SCHNELL

NOV 17, 1:30PM: The Women's Musical Club of Toronto's Music in the Afternoon series continues with the Despax Quartet making a rare appearance in Toronto. Formed in 2003, the quartet consists of two brothers and two sisters based in Gatineau, Quebec; their appearance is part of WMCT's 125th year celebration. Their program begins with one of Haydn's greatest chamber works, his *Op.76, No.1*, continues with Ravel's *Quartet in F Major* and concludes with Schoenberg's Romantic masterpiece, *Verklärte Nacht* (*Transfigured Night*), for which they are joined by Milena Pajaro-van de Stadt, viola, and Brian Manker, cello.

Augustin Hadelich

NOV 19 & 20, 8PM: Italian-German-American violinist Augustin Hadelich was named Musical America's 2018 Instrumentalist of the Year. A musician's musician, he is consistently cited worldwide for his phenomenal technique, soulful approach and insightful interpretations. On November 19 and 20, he and the TSO, with music director Gustavo Gimeno, will perform Sibelius' majestic *Violin Concerto*. Gimeno and the orchestra then look at two

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Rashaan Allwood, organ
Messiaen, J.S. Bach, Allwood

NOVEMBER 17
Cari Astleford, organ
Mendelssohn, Distler, Reger, Pepping

NOVEMBER 24
Aaron James, organ;
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NOV. 2ND Zoe Kai Wai Lei
All Saints Anglican Church, 2850 Bloor Street West - Toronto

NOV. 9TH Ian Grundy
Our Lady of Sorrows Catholic, 3055 Bloor Street West - Toronto

NOV. 16TH Sebastian Moreno
All Saints Anglican Church, 2850 Bloor Street West - Toronto

NOV. 30TH Cadence Brassard
All Saints Anglican Church, 2850 Bloor Street West - Toronto

DEC. 7TH Peter Bayer
Our Lady of Sorrows Catholic, 3055 Bloor Street West - Toronto

DEC. 14TH Mark Himmelman
All Saints Anglican Church, 2850 Bloor Street West - Toronto

For Information: organixconcerts.ca
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sides of the waltz – the glitter of Strauss' *Der Rosenklavier* and the searing indictment of WWI that propels Ravel's over-the-top *La valse*.

NOV 23 & 24, 8PM; NOV 22, 7:30PM; NOV 23, 8PM: Legendary pianist/teacher Sergei Babayan – he has 54 concertos in his repertoire – teams up with conductor Dalia Stasevska and the TSO for Tchaikovsky's beloved *Piano Concerto No.1*. Born in Ukraine, Stasevska emigrated to Finland when she was five, and, according to the *Los Angeles Times*, has now entered the ever-growing ranks of top-ranking Finnish conductors of all generations. In Finland, Stasevska is music director of the Lahti Symphony Orchestra, one of the country's finest, and is also musical royalty, having married Sibelius' great-grandson, the eclectic electric bassist of the Finnish power metal group Stratovarius and an intriguing composer in his own right. She keeps busy as principal guest conductor of the BBC Symphony Orchestra. The post-intermission is devoted to Tchaikovsky's radical *Symphony No.6 "Pathétique."*

DEC 2, 8PM: Grammy Award-winning pianist Daniil Trifonov – named *Musical America*'s Artist of the Year in 2019 – returns to Koerner Hall to perform works by Tchaikovsky, Schumann, Mozart, Ravel and Scriabin. Marrying technical prowess with a unique sensitivity, Trifonov is at the top of the generation of pianists now moving into their 30s. Coincidentally, his December 2 recital comes just ten days after his former teacher, Sergei Babayan, performs with the TSO. Babayan taught Trifonov from 2009 to 2015 at the Cleveland Institute of Music. In a 2018 interview with *Interlude.hk*, Babayan spoke about his pupil:

Daniil Trifonov

"He is a dream for a teacher – a real diamond. It's a one-time life opportunity for someone to have that kind of student…When he plays, he gives so much of himself. Sometimes I'm scared he's burning that candle too intensely."

Paul Ennis is the managing editor of The WholeNote.

—IN MEMORIAM—

Music TORONTO mourns the passing of **Geoff Nuttall**, first violin of our beloved St. Lawrence String Quartet, on Oct. 19th. Their concert for us, scheduled for Dec 1st, marked a 30-year relationship. Geoff was an extraordinary musician and a remarkable person. We share with Geoff's family, colleagues, friends, students and indeed the entire music world, deep sadness, profound loss, and gratitude for his spirit, energy and joy. Please see the quartet's own statement at www.slsq.com.

USUALLY CLUBS (BUT NOT THIS TIME)

Decorum be damned! JAZZ IN THE CONCERT HALL

COLIN STORY

Koerner Hall is, most assuredly, not a club. Completed in 2009 as the centrepiece of the Royal Conservatory's massive mid-2000s renovation, the venue's plush seating, acoustic clarity and ligneous splendour have made it a major destination for all manner of art music. Unlike the venues normally covered in this column, typical club activities – hooting at the stage, drinking in one's seat, posting shaky Instagram clips of instrumental solos with fire emojis in the middle of a song – are frowned upon, though still possible (other than drinking in one's seat), with a little determination and disregard for concert-hall decorum.

Ravi Coltrane

In November, Koerner hosts two notable jazz concerts. Up first is Ravi Coltrane, who brings "Cosmic Music: A Contemporary Exploration into the Music of John and Alice Coltrane" to the hall on November 12. The last names are not coincidentally similar: Ravi is the son of John and Alice, and has gracefully navigated a career playing jazz on the tenor and soprano saxophones, the same instruments whose sounds his father revolutionized. Though deeply influenced by both John and Alice's legacy, Ravi – a Grammy-nominated saxophonist in his own right who has worked with artists such as Chick Corea, Terence Blanchard and his cousin, the producer Flying Lotus – brings his own unique voice to his improvisatory practice. With six albums under his own name and countless others with the likes of jazz-world luminaries such as Steve Coleman and Jeff "Tain" Watts, as well as newer-generation artists like harpist Brandee Younger and pianist Glenn Zaleski, Coltrane has made his own indelible mark on American music. On November 12, he will be joined by a stellar young band, which will feature pianist Gadi Lehavi, bassist Rashaan Carter and drummer Elé Howell.

Tigran Hamasyan

On November 19, another relatively young musician takes the stage: Tigran Hamasyan, an Armenian pianist whose music combines a deep knowledge of jazz harmony and improvisation with Armenian folk melodies, prog rock and other influences. Hamasyan's concert is programmed under Koerner Hall's Global Music series, but it could just as easily fall under the category of jazz; Hamasyan's pedigree in

STARMUS FESTIVAL

Tigran Hamasyan

the genre is second to none. A 2006 winner of the Herbie Hancock Institute of Jazz International Competition (formerly known the Thelonious Monk Competition), his newest album, *Standart*, features bassist Matt Brewer, drummer Justin Brown and special guest artists Mark Turner (tenor sax), Ambrose Akinmusire (trumpet), and saxophonist Joshua Redman (Akinmusire and Redman were also Monk Competition winners, in 2007 and 1991, respectively).

As a performer, Hamasyan is deeply engaged in his practice, with an intensity and focus that imbue moments of relatively simple playing with a great depth of feeling. He often sings, especially in Armenian, and makes used of common extended techniques on the acoustic piano. He is also a musician for whom humour and insouciance go hand-in-hand with earnest artistic expression. One of his most-viewed videos on his YouTube channel, a performance of his original song *Vardavar*, is captured outdoors in a mountainous setting, at either sunrise or sunset (one suspects the latter, knowing something of the sleeping patterns of musicians). The setup is decidedly ad hoc; upright bass and acoustic guitar are accompanied by cymbal, drum case, and, for Hamasyan, a Casio keyboard and a Hello Kitty acoustic toy piano. Joining him on this trio tour, as per his social media channels, are drummer Jeremy Dutton and either Matt Brewer or Rick Rosato on bass (Rosato, who hails from Montreal, is the safe bet).

SELMER.

Ravi Coltrane

Majd Sekkar

Opening for Hamasyan at Koerner Hall is Toronto-based clarinetist Majd Sekkar, originally from Syria. Sekkar's selection as Hamasyan's opening act is an apposite choice; like Hamasyan, Sekkar's music blends jazz with folk melodies, while bringing a high level of technical skill to his practice. (Sekkar is also a member of the Canadian Arabic Orchestra, an ensemble that plays at Koerner earlier in the month, on November 13, in concert with the singer Marwan Khoury.) Sekkar appears at Koerner, on November 19, with his quartet. Structurally, Sekkar's band is strongly rooted in jazz, with a penchant for propulsive grooves and responsive, interactive comping. To this format, however, Sekkar brings a distinctive harmonic approach, using a variety of chord/scale sounds (such as the double harmonic scale, a system common in Arabic, Indian and other regions).

Colin Story is a jazz guitarist, writer and teacher based in Toronto. He can be reached at www.colinstory.com, on Instagram and on Twitter.

Majd Sekkar

Meanwhile, BACK AT CHALMERS HOUSE

MAX CHRISTIE

SKEEZIX

Canadian Music Centre

Three weeks to the day after attending Chalmers House (home of the Canadian Music Centre) for the launch of John Beckwith's book *Musical Annals*, I was back in the same space (though arranged in a more intimate horseshoe pattern for the attendees), for the return of Edana Higham and Zac Pulak, aka SHHH!!, who had come in from Ottawa to perform at the Beckwith launch, and were back to launch their own opus – SHHH!! Ensemble's first CD,

Meanwhile. I'm sure I will find myself at more Chalmers House events like these as things continue opening up. The otherwise obscured work of many fine composers and performers of Canadian music needs this kind of shelter, immune to the vagaries of public demand.

Chalmers Hall, added to the main floor of the House in 2012, is perfectly sized for the kind of events like the two launches in September: events that are great for listening and also for meeting and mingling among players, writers, composers and the interested public.
The usual business of the CMC contributes to the ambience: upstairs, the ever-growing library (25,000 scores and counting) is being updated and digitized daily; and the CMC's recording arm, Centrediscs, boasts just under 300 releases.

***Meanwhile*,**
as it happens, is on the *Analekta* label, and the title track, by John Beckwith, is the piece they played in his honour at the book launch. I'm starting to get familiar with the work now, and like it more and more as I do. I also like that this virtuoso duo are so agile and inventive in the promotion of the composers they commission. And what's not to like about the fact that *Meanwhile* was their very first commission. A family connection gave them the courage to ask Beckwith to write for them (Higham's parents and John are old friends), they told me, and we can all be glad he agreed. *Meanwhile* reveals something new every time one hears it. I wrote of their performance at the earlier event that they play it like they own it, and as Pulak put it, they keep finding new depths in the music as well. That's the mark of a great piece: we all "own" *Meanwhile*, once we've heard it, and can make of it what we will on each successive listen.

During the "meeting and mingling" I mentioned earlier, Higham and Pulak shared anecdotes – about the music on the disc, about their activities before, during, and since the Covid shutdown, and their plans for the next project, soon to get off the ground, in collaboration with Frank Horvat. Expect a single piece, possibly in linking segments, concerning itself with the end of the current geological period! Someone suggested a nod to Carrie Fisher's memoir with the title "*Postcards from the Edge of the Holocene*," but I don't imagine that'll fly.

As for the listening part,
around 30 of us were treated to selections amounting to about half the material on the disc. Left out were Kelly-Marie Murphy's solo percussion work *Dr. Blue's Incredible Bone-Shaking Drill Engine* and Micheline Roi's *Grieving the Doubts of Angels*. Much of Pulak's work on the other pieces involved metals, and the wood of the marimba, so it was great to get to hear Murphy's piece on the disc, all booming skin and rattling bone. (They had transported all their gear for the launch from Ottawa in their own vehicle, and since drums fill a lot of space, they left them at home, they explained.)

They had released *Meanwhile* in their home base of Ottawa a few nights before, and seemed at ease at the CMC; it's more cozy and intimate than the auditorium at the NAC. I loved being so close to all of the instruments: to hear prepared piano effects under

ALEX DEAN

Hitting the ground running: Higham and Pulak at their NAC homebase launch.

Higham's's careful hands, then watch as she yanked a leather strap free of the lower strings where it had dampened them till then, in a violent gesture eliciting a harsh *whoosh*. She finished by winding it into a roll as the piece ended. That was in *Leather*, by Monica Pearce, which also features a new metal instrument: a hybrid of cowbell and crotale and cymbal, characterized by both splash and pitch. Pulak is above all a melodist, in this piece in particular, in the Beckwith, in general, and in spades.

They played Noora Nakhaei's *Echoes of the Past*, a piece commissioned jointly by the Ottawa International Writers Festival and Ottawa New Music Creators. The piece responds to the difficult and beautiful collaboration between Martha and Christina Baillie in *Sister Language* (Pedlar Press), a compelling and idiosyncratic co-autobiography. A very gentle, understated and sweet response it is. They also played *Spirit Gradient*, by Jocelyn Morlock, featuring a rocking left hand from Higham and a hint of Vince Guaraldi's Charlie Brown theme. They played *Like a Fist to the Jaw*, from John Gordon Armstrong's *The Angel's Share*, which shares a thematic reference to spirits with the Morlock, but in this case not those enclosed in a carpenter's level but rather imbibed from a glass. Scotch Whisky is the reference point, specifically tasting notes for Ardbeg. I got the reference, especially once the high punchy opening pitches give way to a slow rolling tidal effect evoking the pitching seas off the Isle of Oban.

Poised: when I interviewed SHHH!! in the early days of the pandemic, they seemed well-positioned to survive the shutdown, and they've since hit the ground running as live performances return. Alison McTavish, who serves as their agent, says "They work so hard; it makes my job easy," which seems like equal parts modesty and truth. They're ready to carry the momentum through the end of the current geological era, or at least for the foreseeable future. I doubt anything short of a geological cataclysm will shut them down.

For them, and others like them, places like the CMC's Chalmers House, and all too few others like it, provide vital and hospitable shelter along the trail.

Max Christie is a Toronto-based musician and writer. He performs on principal clarinet of the National Ballet Orchestra when restrictions allow, and otherwise spends too much time on Twitter, @chxamaxhc.

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Event listings are *free of charge* to artists, venues and presenters.

This issue contains event listings from November 1 to December 13, 2022.

LISTINGS IN THIS ISSUE

• Beginning on this page you will find live and livestream daily listings for events with an announced date and time that one could circle on a calendar in order to "be there." Listing requests that were received at the time of going to press are included on these pages.

• Our listing requests continue to arrive every day and are updated and published each weekend in **The WholeNote WEEKLY LISTINGS UPDATE** e-letter (see below for further information).

How to List

1. Use the convenient online form at **thewholenote.com/applylistings** OR
2. Email listings to **listings@thewholenote.com**.

Please note, we do not take listings over the phone.

Deadlines

Weekly: Eligible listings received by **6pm Tuesday, each week**, will be included in **The WholeNote WEEKLY LISTINGS UPDATE** e-letter sent to registered readers the following Sunday. Listings received for the Weekly Listings Update are simultaneously posted to JUST ASK, our searchable online listings database. The weekly listings update looks five to six weeks into the future on an ongoing basis.

Print: Our next print issue, Volume 28 no.3 covers from December 6 to February 14. The print submission deadline for that issue will be November 22.

Readers are encouraged to register for the Weekly Listings update, or to check our online listings regularly for new listings or updates to listings previously submitted. Each weekly update looks 5-6 weeks into the future.

Register for the weekly updates at thewholenote.com/newsletter

LIVE OR ONLINE | Nov 1 to Dec 13, 2022

Tuesday November 1

• 12:10: **Nine Sparrows Arts Foundation**. *Lunchtime Chamber Music: Rising Stars Recital*. Featuring students from the Glenn Gould School. Yorkminster Park Baptist Church, 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.

• 4:00: **VOICEBOX: Opera in Concert**. *VOICEBOX Opera Salon: The Young Mozart*. Jennifer Taverner, Caitlin Wood, sopranos; Owen McCausland tenor; Danlie Rae Acebuque, Giles Tomkins, baritones; Narmina Afandiyeva, piano; Henry Ingram, Master of the Ceremony. Edward Jackman Centre, 947 Queen St. E., 2nd Floor. 416-366-7723 or 1-800-708-6754. $25.

• 5:30: **Canadian Opera Company**. *Jazz Series: Collaborations Through Jazz*. Original music and jazz standards. Mike Downes Trio: Mike Downes, bass; Robi Botos, piano; Ethan Ardelli, drums. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. Free.

Wednesday November 2

• 12:00 noon: **Canadian Opera Company**. *Vocal/Dance Series: Classic Scenes of Peking Opera*. Performers from Canada Chinese Opera Arts Centre. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. Free.

• 12:15: **St. Andrew's Presbyterian Church (Kitchener)**. *Douglas Haas Legacy Concerts*. The Renaissance School of the Arts Flute Choir; Wendy Wagler, director. 54 Queen St. N., **Kitchener**. 519-578-4430. LIVE & LIVESTREAM.

• 12:30: **ORGANIX Concerts**. *Zoe Kai Wai Lei, Organ*. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-571-3680 or organixconcerts.ca. Freewill offering ($20 suggested).

• 12:30: **Yorkminster Park Baptist Church**. *Noonday Organ Recital*. Joshua Duncan Lee, organ. 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.

• 7:00: **Royal Conservatory of Music**. *Discovery Series: The Robert W. and G. Ann Corcoran Concerto Competition Finals*. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208. Free.

• 8:00: **No Hay Banda**. *Sideshow*. Steven Kazuo Takasugi: Sideshow Octet. Geneviève Liboiron, violin; Jean René, viola; Émilie Girard-Charest, cello; Daniel Áñez, piano; Noam Bierstone, vocals & percussion. Array Space, 155 Walnut Ave. 416-532-3019. $15-$20. Also Nov 3.

• 8:00: **Toronto Mendelssohn Choir**. *Mendelssohn's Elijah*. Mendelssohn: Elijah, Op.70. Toronto Mendelssohn Choir; University of Toronto's MacMillan Singers; Russell Braun, bass-baritone; Toronto Symphony Orchestra; Jean-Sébastien Vallée, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $39.95-$59.95; $37-$55(sr); $24.95(VOXTicket).

Thursday November 3

• 12:00 noon: **Music at Met**. *Thursday Noon at Met Concert: Dances for Organ*. Music by past Met organists. Jonathan Oldengarm, organ. Metropolitan United Church (Toronto), 56 Queen St. E. www.metunited.ca. Free. LIVE & STREAMED.

• 12:10: **University of Toronto Faculty of Music**. *Andrew McCandless and Karen Donnelly, Trumpet Duo*. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750 or www.music.utoronto.ca. Free.

• 12:10: **University of Toronto Faculty of Music**. *Tuesday Noon Series – In Recital: Mirror Visions Ensemble*. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750 or www.music.utoronto.ca. Free.

• 7:00: **Canadian Opera Company**. *Centre Stage: Ensemble Studio Competition*. Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.coc.ca or 416-363-8231. $150. Cocktails at 5:30pm.

• 7:30: **Canzona Chamber Players**. *Tenth Anniversary Elizabeth Krehm Memorial Concert*. Ryan Trew: Come Closer - Songs on Texts by Elizabeth Krehm; Mendelssohn: Symphony No.4 in A Op.90 "Italian". Rachel Krehm, soprano; Evan Mitchell conductor. Christ Church Deer Park, 1570 Yonge St. 416-822-0613 or info@canzona.org. Admission by

donation at the door or online. In support of the St. Michael's Hospital Foundation, ICU.

● 7:30: **Rose Theatre**. *Brampton Music Theatre: Cinderella*. Music by Richard Rodgers. Book and Lyrics by Oscar Hammerstein II. 1 Theatre Ln., **Brampton**. 905-874-2800 or www.therosetheatre.ca. $20-$39. Also Nov 4, 5, 6, 10, 11, 12. Starting times vary.

● 8:00: **Fallsview Casino Resort**. *I Love the 90's Tour*. Vanilla Ice, Rob Base, Young MC and C+C Music Factory featuring Freedom Williams. 6380 Fallsview Blvd., **Niagara Falls**. 1-877-833-3110 or www.ticketmaster.ca. From $45.

● 8:00: **Hugh's Room**. *Alfie Zappacosta*. 3030 Dundas West, 3030 Dundas St. W. . . hughsroomlive.com.

● 8:00: **No Hay Banda**. *Sideshow*. Steven Kazuo Takasugi: Sideshow Octet. Geneviève Liboiron, violin; Jean René, viola; Émilie Girard-Charest, cello; Daniel Áñez, piano; Noam Bierstone, vocals & percussion. Array Space, 155 Walnut Ave. 416-532-3019. $15-$20. Also Nov 2.

● 8:00: **Roy Thomson Hall**. *Chris Botti*. 60 Simcoe St. 416-872-4255. From $69.

Friday November 4

● 12:10: **Music at St. Andrew's**. *Noontime Recital*. Works by Bruckner and Mozart. Brunswick Quintet: Isabel Lago, violin; Tristan Macaggi, violin; Tilman Sandvoss, viola; Shyler Macaggi, viola; Lexie Krakowski, cello. St. Andrew's Presbyterian Church (Toronto), 73 Simcoe St. 416-593-5600 X231. Free. Donations welcome.

● 7:30: **Canadian Opera Company**. *Carmen*. Music by Georges Bizet. J'Nai Bridges/Rihab Chaleb, mezzo (Carmen); Marcelo Puente, tenor (Don José); Joyce El-Khoury/Anna-Sophie Neher, soprano (Micaëla); Lucas Meachem, baritone (Escamillo); Alain Coulombe, bass (Zuniga); and others; Canadian Opera Company Orchestra & Chorus; Jacques Lacombe, conductor; Joel Ivany, director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231 or 1-800-250-4653. $35-$250. Also Oct 14, 16(2pm), 20, 22, 26, 28, 30(2pm). At 7:30pm unless otherwise noted.

● 7:30: **Festival of Arabic Music and Arts**. *Sanctuary (The Refuge Project) Live CD Release*. Sultans of String; Leen Hamo, vocals; Padideh Ahrarnejad, tar; Majd Sekkar, clarinet; Donné Roberts, vocals & guitar; and others. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. www.canadianarabicfestival.ca/event/sultans-of-string or 647-834-0640. From $37.

● 7:30: **Hugh's Room**. *Whiskey Jack & Guests*. Redwood Theatre, 1300 Gerrard Ave. E. 416-716-3257 or www.theredwoodtheatre.com/whiskeyjack. $45.

● 7:30: **Rose Theatre**. *Brampton Music Theatre: Cinderella*. See Nov 3. Also Nov 6, 10, 11, 12. Starting times vary.

● 7:30: **Roy Thomson Hall**. *The Four Seasons of Vivaldi*. Isabella d'Éloize Perron, violin. 60 Simcoe St. 416-872-4255. From $47.

● 7:30: **Royal Conservatory of Music**. *Glenn Gould School Fall Opera: John Blow's Venus and Adonis*. Mazzoleni Concert Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or rcmusic.com/performance. $20. Also Nov 5.

● 7:30: **St. Anne's Music & Drama Society**. *The Sorcerer*. Libretto by W. S. Gilbert and Music by Arthur Sullivan. St. Anne's Parish Hall, 651 Dufferin St. www.stannesmads.com/contact. Also Nov 5(2pm); 6(2pm); 10(7:30pm); 11(7:30pm); 12(2pm); 13(2pm).

● 8:00: **Massey Hall**. *Ray Lamontagne*. 178 Victoria St. 416-872-4255. From $76.

● 8:00: **Royal Conservatory of Music**. *Music Mix Series: Meow Meow*. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208. From $45.

Saturday November 5

● 10:30am: **Kitchener-Waterloo Symphony**. *1001 Nights*. KWS Brass Quintet. Stork Family YMCA, 500 Fischer-Hallman Rd. N., **Waterloo**. 519-745-4711 or 1-888-745-4717. $14; $12(child). Also Oct 22(Conrad Centre for the Performing Arts).

● 1:00: **Korean Canadian Symphony Orchestra**. *So One Peace Concert*. Beethoven: Symphony No.7 in A Op.92. Toronto Korean Canadian Choir; Sorae Youth Orchestra; Global Youth Leaders Orchestra; Korean Canadian Symphony Orchestra; Sharon Lee, conductor. Toronto City Hall Rotunda, 100 Queen St. W. www.kcso.ca. Free.

● 1:00: **Rose Theatre**. *Brampton Music Theatre: Cinderella*. See Nov 3. Also Nov 6, 10, 11, 12. Starting times vary.

● 2:00: **St. Anne's Music & Drama Society**. *The Sorcerer*. See Nov 4. Also Nov 6(2pm); 10(7:30pm); 11(7:30pm); 12(2pm); 13(2pm).

● 4:30: **Beach United Church**. *Octokats: East Coast Meets West Coast*. Christmas-themed music & carol singing. 140 Wineva Ave. www.eventbrite.ca/e/jazz-and-reflection-the-octokats-tickets-43086463672.

● 7:00: **Bravo Niagara! Festival of the Arts**. *Measha Brueggergosman-Lee, Soprano*. FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines**. 289-868-9177. $25-$50.

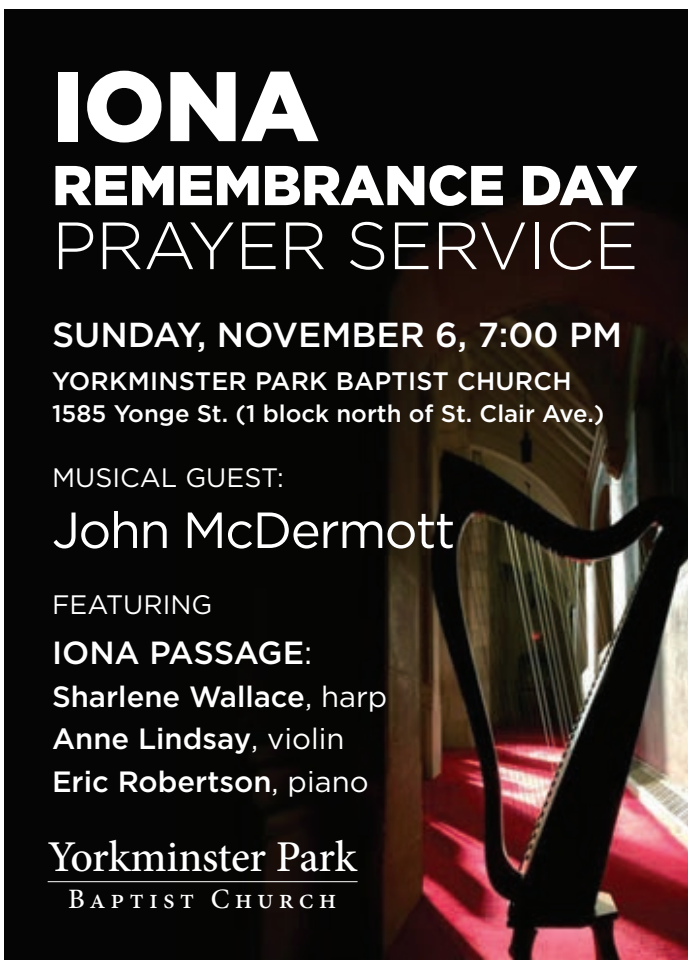
● 7:00: **St. Olave's Anglican Church**. *Timeless Ensemble Presents Didone Abbandonata: A Baroque Journey*. Works by Bach, Corelli, Vivaldi, Benedetto and Tartini. Hanné Becker, organ; Paulina Derbez, violin. 360 Windermere Ave. 514-378-2558. $30; $25(sr).

● 7:30: **Guelph Chamber Choir**. *Side by Side*. Guelph Chamber Choir; Guelph Youth Singers; Rainbow Chorus of Waterloo-Wellington; University of Guelph Symphonic Choir; Gryphon Singers Charlene Pauls, conductor. Harcourt United Church, 87 Dean Ave., **Guelph**. 519-993-6414. $35; $30(sr); $10(ages 16-30); $5(ages under 15); $20(livestream). LIVE & LIVESTREAM.

● 7:30: **INNERchamber Inc**. *Ballycroy*. Marek Norman's tragic tale of the death of three Irish milliners is inspired by a true story from Ballycroy, Ontario at the end of the 19th century. INNERchamber Ensemble; Barbara Barsky (Mary Fanning); Laura Condlln (Bridget Burke); Regan Thiel (Margaret Daley); Marti Maraden, stage director, Krista Leis, choreographer. Avondale United Church, 194 Avondale Ave., **Stratford**. tickets@innerchamber.ca. $40; $10(arts workers/st). Pre-show 7pm. No meal available. LIVE & LIVESTREAM.

● 7:30: **Rose Theatre**. *Brampton Music Theatre: Cinderella*. See Nov 3. Also Nov 6, 10, 11, 12. Starting times vary.

● 7:30: **Royal Conservatory of Music**. *Glenn Gould School Fall Opera: John Blow's Venus*



and Adonis. Mazzoleni Concert Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or rcmusic.com/performance. $20. Also Nov 4.

● 7:30: **Scarborough Philharmonic Orchestra**. *Schubert's Great Symphony*. Saint-Saëns: Piano Concerto No.2 in g Op.22; Schubert: Symphony No.9 in C D944 ("The Great"). Lisa Tahara, piano; Scarborough Philharmonic Orchestra; Ronald Royer, conductor. Salvation Army Scarborough Citadel, 2021 Lawrence Ave. E., **Scarborough**. 647-482-7761 or www.spo.ca/Concerts/schuberts-great-symphony. $35; $30(sr); $15(st with ID).

● 8:00: **Cathedral Bluffs Symphony Orchestra**. *Beethoven & Enigma*. Larysa Kuzmenko: Fantasy on a Theme of Beethoven; Beethoven: Violin Concerto in D Op.61; Elgar: Enigma Variations Op.36. Aaron Schwebel, violin. P.C. Ho Theatre, Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Ave. E., **Scarborough**. 416-879-5566. From $25. Free for children under 12.

● 8:00: **Clefs of Moher**. *Live Celtic Band, Irish Step Dancing & CD Release*. Registry Theatre, 122 Frederick St., **Kitchener**. Enter to win tickets at www.bit.ly/ClefsOfMoherTickets or get your tickets now at www.bit.ly/GetTicketsToClefsOfMoher.

● 8:00: **InterMusic Group**. *Pure Joy!: Classical Music Like Never Before*. Beethoven: Piano Trio No.5 in D Op.70 No.1 "Ghost"; Gray: Serenatella; Kravtchenko: Sans Soucix; Kravtchenko: Voyage; and others. Jonathan Kravtchenko, piano; Isabelle Misquitta-Yip, piano; Dante Alaimo, cello; Jesse Tamang, violin; Kay Tozawa, violin. Calvin Presbyterian Church, 26 Delisle Ave. 416-778-4628. From $20; Free(children under 12).

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Chamber Music Concert*. Program TBA. CreArt Box, flute, violin & cello trio. First United Church (Waterloo), 16 William St. W., **Waterloo**. 519-569-1809 or www.ticketscene.ca/kwcms. $35; $20(st).

● 8:00: **Massey Hall**. *Naseer Shamma and Anwar Abudragh*. 178 Victoria St. 416-872-4255. From $46.

● 8:00: **Music Gallery**. *Departures*. Oren Ambarchi & crys cole + Amahl Arulanandam / Allison Cameron / Colin Fisher/ Araz Salek. Tranzac Club, 292 Brunswick Ave.

● 8:00: **Nine Sparrows Arts Foundation**. *A Concert of Remembrance*. Heather Bambrick, vocalist; Stu Harrison, piano; Pat Collins, bass; Chase Sanborn, trumpet & flugelhorn; Rob Crabtree, piper; and others. Yorkminster Park Baptist Church, 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.

● 8:00: **North York Concert Orchestra**. *An Alpine Adventure*. R. Strauss: Eine Alpensinfonie (An Alpine Symphony). Rafael Luz, conductor. Pan Pacific Ballroom, 900 York Mills Rd., **North York**. www.nyco.ca. $30; $25(sr); $15(under 30).

● 8:00: **Rose Theatre**. *This Is Brampton: Drivewire*. 1 Theatre Ln., **Brampton**. 905-874-2800 or www.therosetheatre.ca. $15.

● 8:00: **Roy Thomson Hall**. *Legends of Motown*. 60 Simcoe St. 416-872-4255. From $87.

● 8:00: **Royal Conservatory of Music**. *Quiet Please, There's a Lady on Stage: Jazzmeia Horn*. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or rcmusic.com/performance. From $45.

Sunday November 6

● 1:00: **Rose Theatre**. *Brampton Music Theatre: Cinderella*. See Nov 3. Also Nov 10, 11, 12. Starting times vary.

● 1:30: **Toronto Symphony Orchestra**. *Platypus Theatre's How the Gimquat Found Her Song*. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $29. Also 4pm.

● 2:00: **St. Anne's Music & Drama Society**. *The Sorcerer*. Libretto by W. S. Gilbert and Music by Arthur Sullivan. St. Anne's Parish Hall, 651 Dufferin St. www.stannesmads.com/contact. See Nov 4. Also Nov 10(7:30pm); 11(7:30pm); 12(2pm); 13(2pm).

● 2:00: **Visual and Performing Arts Newmarket (VPAN)**. *Take Five Ensemble*. Schumann: Piano Quintet in E-flat Op.44; Brahms: Piano Quintet in f Op.34. Shoshana Telner piano; Carolyn Blackwell, viola; Csaba Koczo, violin; Amanda Goodburn, violin, Emmanuelle Beaulieu Bergeron; cello. New Roads Performing Arts Centre, 505 Pickering Cres., **Newmarket**. 905-953-5122 or www.vpan.ca. $30; $25(sr); $10(st).

● 3:00: **Royal Conservatory of Music**. *Piano Recitals: Fazil Say*. Couperin: 21st Order in e from Fourth Book of Harpsichord Pieces; Debussy: Suite bergamasque L.75; Mozart: Piano Sonata No.11 in A K.331; Say: New Work. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or rcmusic.com/performance. $45-$100.

● 3:30: **Rezonance Baroque Ensemble**. *Vivaldi: But Not "The Seasons"*. Works by Vivaldi. Vania Chan, sopran. St. David's Anglican Church, 49 Donlands Ave. www.rezonance-vivaldi.eventbrite.com. $25; $20(sr/st).

● 4:00: **Toronto Symphony Orchestra**. *Platypus Theatre's How the Gimquat Found Her Song*. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $29. Also 1:30pm.

● 4:00: **Wychwood Clarinet Choir**. *Harvest Song*. Clarinet Polka (arr. Matt Johnston); Grainger: Children's March; Cable: Point Pelee; Holst: Second Suite in F; Alan Silvestri: Theme from Forrest Gump. Wychwood Clarinet Choir; Michele Jacot, conductor and alto sax; Roy Greaves, conductor. St. Michael and All Angels Anglican Church, 611 St. Clair Ave. W. 647-292-4204 or www.wychwood-clarinetchoir.ca. $25; $15(sr/st).

● 7:00: **Yorkminster Park Baptist Church**. *Iona: Remembrance Day Prayer Service*. John McDermott, tenor; Iona Passage: Sharlene Wallace, harp; Anne Lindsay, violin; Eric Robertson, piano. 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.

● 7:30: **Opera Revue**. *Ruckus! at The Revival*. Works by Verdi, Weill, Mozart, Bizet, and Puccini. Danie Friesen, soprano; Lillian Brooks, mezzo; Adam Luther, tenor; Alexander Hajek, baritone; Claire Harris, piano. The Revival, 783 College St. 647-637-7491 or on Eventbrite at www.bit.ly/3BYou4D. $20.

Monday November 7

● 7:30: **Xenia Concerts/Flato Markham Theatre/Hand Over Hand**. *Sensory-Friendly Concert: Beth Silver and Jenna Richards*. A family-friendly concert that embraces neurodiversity and disability performing classical and contemporary works in a relaxed, accessible environment. Beth Silver, cello; Jenna Richards, piano. Flato Markham Theatre, 171 Town Centre Blvd., **Markham**. www.xeniaconcerts.com or 416-927-1555.

Tuesday November 8

● 12:00 noon: **Canadian Opera Company**. *Vocal Series: Rebanks Family Fellowship Showcase*. vocalists from the 21/22 and 22/23 Rebanks Family Fellowship and International Performance Residency Program at The Royal Conservatory's Glenn Gould School. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. Free.

● 12:10: **Nine Sparrows Arts Foundation**. *Lunchtime Chamber Music*. Qiyue He, violin. Yorkminster Park Baptist Church, 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.

● 12:30: **ORGANIX Concerts**. *Ian Grundy, Organ*. Our Lady of Sorrows Catholic Church, 3055 Bloor St. W. 416-571-3680 or organixconcerts.ca. Freewill offering ($20 suggested).

● 1:00: **St. James Cathedral**. *Organ Recital*. Peter Bayer, organ. Cathedral Church of St. James, 106 King St. E. 416-364-7865. Free. Retiring collection.

● 8:00: **Canadian Stage**. *Choir Boy*. By Tarell Alvin McCraney. Directed by Mike Payette. Bluma Appel Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. my.canadianstage.com. From $29. Also Nov 9, 10, 11, 12, 13, 15, 16, 17, 18 & 19. Start times vary.

● 8:00: **Musical Stage Company**. *UnCovered: The Music of ABBA*. Musical Supervision, Arrangements & Orchestrations by Reza Jacobs. Koerner Hall, TELUS Centre, 273 Bloor St. W. www.musicalstagecompany.com or 416-408-0208. TBA. Also Nov 9 & 10.

Wednesday November 9

● 12:00 noon: **Canadian Opera Company**. *Instrumental Series: Glorious Strings - Haydn and Walton*. Works by Haydn and Walton. Tokai String Quartet. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. Free.

● 12:30: **Yorkminster Park Baptist Church**. *Noonday Organ Recital*. Imre Olah, organ. 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.

● 7:30: **Canadian Music Centre**. *Eckhardt-Grammatté 2022 Winner's Tour: David Potvin*. Works by Jacques Hétu, Jean Coulthard, Cris Derksen, Edward Enman, and others. David Potvin, piano. 20 St. Joseph St. www.cmccanada.org/event/cmc-presents-e-gre-2022-winners-tour-david-potvin.

● 7:30: **Canzona Chamber Players**. *Byrd, Bach, and I*. Works by Byrd, Bach, and John Kameel Farah. John Kameel Farah, piano. Home of Canzona, 24 Sherbourne St. N. reservations@canzona.org or 416-822-0613. $30.

● 8:00: **Canadian Stage**. *Choir Boy*. See Nov 8. Also Nov 10, 11, 12, 13, 15, 16, 17, 18 & 19. Start times vary.

● 8:00: **Kitchener-Waterloo Symphony**. *The Art of Video Game Music*. Orvar Säfström, narrator; Evan Mitchell, conductor. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 1-888-745-4717. $29-$87.

● 8:00: **Musical Stage Company**. *UnCovered: The Music of ABBA*. Musical Supervision, Arrangements & Orchestrations by Reza Jacobs. Koerner Hall, TELUS Centre, 273 Bloor St. W. www.musicalstagecompany.com or 416-408-0208. TBA. Also Nov 8 & 10.

● 8:00: **Toronto Symphony Orchestra**. *Oundjian Conducts The Planets*. Rossini: Overture to La gazza ladra; Mendelssohn: Concert Piece No.2; Coleridge-Taylor: Ballade in a; Holst: The Planets. Eric Abramovitz, clarinet; Miles Jacques, basset horn, Toronto Children's Chorus, Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $35. Also Nov 10, 12.

Thursday November 10

● 12:00 noon: **Canadian Opera Company**. *Dance Series: Orchestrated Action*. RBC Emerging Artists for Peggy Baker Dance Projects. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. Free.

● 12:00 noon: **Music at Met**. *Thursday Noon at Met Concert*. Works by Messiaen, Bach, Allwood, and others. Rashaan Allwood, organ. Metropolitan United Church (Toronto), 56 Queen St. E. www.metunited.ca. Free. LIVE & STREAMED.

● 5:30: **Canadian Music Centre**. *Centrediscs Album Launch: Monica Pearse's Textile*. Works by Jacques Hétu, Jean Coulthard, Cris Derksen, Edward Enman, and others. TorQ Percussion Quartet; SHHH!! Ensemble; Barbara Pritchard; Wesley Shen; Cheryl Duvall; Shawn Mativetsky; and Joseph Ferretti. 20 St. Joseph St. www.cmccanada.org/event/1196805. 7:30: **Rose Theatre**. *Brampton Music Theatre: Cinderella*. See Nov 3. Also Nov 11, 12. Starting times vary.

• 7:30: **Toronto Consort**. *La Ruta del Sol Peregrino*. A 2022 film exploring the array of harmonies, melodies, and rhythms that make up South America's captivating sentimiento. Sons of the Pilgrim Sun. Esteban La Rotta, theorbo/artistic director. Innis Town Hall, 2 Sussex Ave. www.torontoconsort.org or 416-964-6337 or my.torontoconsort.org/events?view=list. $25; $22.50(sr/st). Also available on EarlyMusic.TV on demand.
• 7:30: **St. Anne's Music & Drama Society**. *The Sorcerer*. See Nov 4. Also Nov 11(7:30pm); 12(2pm); 13(2pm).
• 8:00: **Canadian Stage**. *Choir Boy*. See Nov 8. Also Nov 11, 12, 13, 15, 16, 17, 18 & 19. Start times vary.
• 8:00: **Kitchener-Waterloo Chamber Music Society**. *Chamber Music Concert*. Program TBA. Penderecki String Quartet. First United Church (Waterloo), 16 William St. W., **Waterloo**. 519-569-1809 or www.ticketscene.ca/kwcms. $35; $20(st).
• 8:00: **Massey Hall**. *Marcus Mumford*. 178 Victoria St. 416-872-4255. $325.
• 8:00: **Musical Stage Company**. *UnCovered: The Music of ABBA*. Musical Supervision, Arrangements & Orchestrations by Reza Jacobs. Koerner Hall, TELUS Centre, 273 Bloor St. W. www.musicalstagecompany.com or 416-408-0208. TBA. Also Nov 8 & 9.
• 8:00: **TO Live**. *Hiromi*. Hiromi, piano. George Weston Recital Hall, Meridian Arts Centre, 5040 Yonge St. www.tolive.com or 416-366-7723 or 1-800-708-6754. $42.50-$65.
• 8:00: **Toronto Symphony Orchestra**. *Oundjian Conducts The Planets*. Rossini: Overture to La gazza ladra; Mendelssohn: Concert Piece No.2; Coleridge-Taylor: Ballade in a; Holst: The Planets. Eric Abramovitz, clarinet; Miles Jacques, basset horn, Toronto Children's Chorus, Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $35. Also Nov 9, 12.

Friday November 11

• 11:00am: **Hamilton Philharmonic Orchestra**. *Talk & Tea: Prokofiev*. Stage Door @ FirstOntario Concert Hall, 10 MacNab St. S., **Hamilton**. 905-526-7756. $14. Talk about Mozart, light refreshments, sneak peak at HPO rehearsal.
• 12:10: **Music at St. Andrew's**. *Noontime Recital*. Works by Fauré, Ravel, Bach, and Debussy. Megan Chang, piano; Adrian Tsui, piano. St. Andrew's Presbyterian Church (Toronto), 73 Simcoe St. 416-593-5600 X231. Free. Donations welcome.
• 7:30: **Harbourfront Centre**. *Kaeja d'Dance: 31 (TouchX + I am the Child of)*. TouchX (choreographed by Karen Kaeja); I am the Child of (choreographed by Allen Kaeja). Harbourfront Centre Theatre, 235 Queens Quay W. www.harbourfrontcentre.com. Also Nov 12 & 13.
• 7:30: **Rose Theatre**. *Brampton Music Theatre: Cinderella*. See Nov 3. Also Nov 12. Starting times vary.
• 7:30: **St. Anne's Music & Drama Society**. *The Sorcerer*. See Nov 4. Also Nov 12(2pm); 13(2pm).
• 7:30: **The Edison Singers**. *Fauré & Duruflé Requiems*. Fauré: Requiem in d Op.48; Duruflé: Requiem Op.9. Michael Bloss, organ; Noel Edison, conductor. Basilica of Our Lady Immaculate, 28 Norfolk St., **Guelph**. 226-384-9300. $45; $25(st 18 and under).

Fauré & Duruflé
Requiems

Guelph — Nov. 11
St. Catharines — Nov. 13

theedisonsingers.com

• 8:00: **Burlington Performing Arts Centre**. *The AC/DC Show: Canada*. 440 Locust St., **Burlington**. 416-698-2152 or bpacboxoffice@burlington.ca or www.burlingtonpac.ca/events/acdc-show-canada/. $55.
• 8:00: **Canadian Stage**. *Choir Boy*. See Nov 8. Also Nov 12, 13, 15, 16, 17, 18 & 19. Start times vary.
• 8:00: **Kitchener-Waterloo Symphony**. *Murdoch Mysteries in Concert*. Murdoch cast member, host; Lucas Waldin, conductor. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 1-888-745-4717. $29-$87.
• 8:00: **Royal Conservatory of Music**. *Music Mix Series: Bruce Hornsby*. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208. From $50.
• 8:00: **Sinfonia Toronto**. *Autumn Serenade*. Mozart: String Quartet No.2 (orchestra version); Nin: Harp Concerto (world premiere); Stamitz: Flute Concerto in G; Suk: Serenade. Luisa Sello, flute; Teresa Suen-Campbell, harp; Nurhan Arman, conductor. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-499-0403 or info@sinfoniatoronto.com. TBA.
• 8:00: **That Choir**. *That Choir Remembers*. Greg Pike, conductor. St. Anne's Anglican Church, 276 Gladstone Ave. 416-419-1756 or info@thatchoir.com or www.thatchoir.com. PWYC. Also Nov 12.

Saturday
November 12
10:30 am

Singsation
Come Sing With Us

Reserve your spot
in our community
singing workshop
at tmchoir.org

Saturday November 12

• 10:30am: **Toronto Mendelssohn Choir**. *Singsation: "We Are Toronto"*. A reading of SATB choral pieces by composers who call (or have called) Toronto home. Jamie Hillman, workshop leader. Yorkminster Park Baptist Church, 1585 Yonge St. www.tmchoir.org. $10.
• 1:00: **Rose Theatre**. *Brampton Music Theatre: Cinderella*. See Nov 3.
• 2:00: **Canadian Stage**. *Choir Boy*. See Nov 8. Also Nov 15, 16, 17, 18 & 19. Start times vary.
• 2:00: **Dorothy de Val**. *Fanny, Clara & Louise: Cherchez la femme!* Clara Schumann: Trio for violin, cello & piano in g Op.17; Louise Farrenc: Trio for flute, cello & piano in e Op.45; Fanny Mendelssohn Hensel: Trio for violin, cello & piano in d Op.11. Velma Ko, violin; Nancy Nourse, flute; Kye Marshall, cello; Dorothy de Val, piano. Heliconian Hall, 35 Hazelton Ave. 416-767-6665 or www.susannamccleary.com. Donation to Seniors for Climate Action Now! (SCAN!). NOTE: Space is limited.
• 2:00: **St. Anne's Music & Drama Society**. *The Sorcerer*. See Nov 4. Also Nov 13(2pm).
• 3:00: **RESOUND Choir**. *RESOUND Remembers*. Duruflé: Requiem; Marie-Claire Saindon: Emmène-moi; Eleanor Daley: For the Fallen; Margaret Bond: St. Francis' Prayer; Stephen Chatman: Remember Me. RESOUND Choir; Chamber Orchestra. St. George's Anglican Church (Oshawa), 51 Centre St. S., **Oshawa**. 905-718-0533. $15-$30. Also Nov 12(7pm).
• 3:00: **Smoke Show BBQ & Brew**. *Wintergarten Orchestra*. Smoke Show BBQ and Brew, 744 Mount Pleasant Rd. $15.
• 7:00: **New Adventures in Sound Art (NAISA)**. *Immersions and Resonances*. NAISA North Media Arts Centre, 313 Highway 124, **South River**. 705-386-0880. $12.
• 7:00: **RESOUND Choir**. *RESOUND Remembers*. Duruflé: Requiem; Marie-Claire Saindon: Emmène-moi; Eleanor Daley: For the Fallen; Margaret Bond: St. Francis' Prayer; Stephen Chatman: Remember Me. RESOUND Choir; Chamber Orchestra. St. George's Anglican Church (Oshawa), 51 Centre St. S., **Oshawa**. 905-718-0533. $15-$30. Also Nov 12(3pm).
• 7:30: **Grand Philharmonic Choir Chamber Singers**. *Duruflé Requiem*. Mark Vuorinen, conductor. St. John the Evangelist Church (Kitchener), 23 Water St. N., **Kitchener**. info@grandphilchoir.com www.grandphilchoir.com. $31; $19(st/under-30); $9(child/high-school st).
• 7:30: **Hamilton Philharmonic Orchestra**. *Cameron Crozman Plays Dvořák*. Ho: Earthbeat; Dvořák: Cello Concerto No.1; Prokofiev: Symphony No.5. Cameron Crozman, cello; Alexander Prior, guest conductor; Hamilton Youth Philharmonic Orchestra violins. Boris Brott Great Hall, FirstOntario Concert Hall, 1 Summers Ln., **Hamilton**. 905-526-7756. $20-$80. Pre-concert talk at 6:30pm.
• 7:30: **Harbourfront Centre**. *Kaeja d'Dance: 31 (TouchX + I am the Child of)*. TouchX (choreographed by Karen Kaeja); I am the Child of (choreographed by Allen Kaeja). Harbourfront Centre Theatre, 235 Queens Quay W. www.harbourfrontcentre.com. Also Nov 11 & 13.
• 7:30: **Kingston Symphony Orchestra**. *Score: The Art of Video Game Music*. Super Mario, Zelda, Final Fantasy, and other works. Kingston Symphony Orchestra; Orvar Säfström, narrator; Evan Mitchell, conductor. Isabel Bader Centre for the Performing Arts, 390 King St. W., **Kingston**. 613-530-2050 or www.kingstongrand.ca. $10-$50.
• 7:30: **Rose Theatre**. *Brampton Music Theatre: Cinderella*. See Nov 3.
• 8:00: **Burlington Symphony Orchestra**. *A 50th Anniversary Celebration*. Beethoven: Overture to The Creatures of Prometheus Op.43; Sibelius: Allegro moderato (Mvt 1) from Violin Concerto in d Op.47; Bruckner, Symphony No.4 in E-flat WAB104. Ian Ye, violin. Burlington Performing Arts Centre, 440 Locust St., **Burlington**. 905-681-6000. $12-$46.
• 8:00: **Canadian Stage**. *Choir Boy*. See Nov 8. Also Nov 13, 15, 16, 17, 18 & 19. Start times vary.
• 8:00: **Greenbank Folk Music Society**. *Pat Temple and the Hi Lo Players*. Greenbank Hall, 19965 Highway #12, **Greenbank**. 905-985-8351 or www.greenbankfolkmusic.ca. $35.
• 8:00: **Kitchener Waterloo Community Orchestra**. *In Concert*. Dvořák: Cello Concerto in b Op.104 B191; Vince Gassi: On White and Wondrous Dawn (premiere); Dvořák: Slavonic Dances Op.46 Nos.5-8. Katie Schlaikjer, cello. Knox Presbyterian Church (Waterloo), 50 Erb St. W., **Waterloo**. 519-744-2666. $20(adults/sr); $15(univ/college); Free(highschool and younger).
• 8:00: **Massey Hall**. *Dream Serenade*. 178 Victoria St. 416-872-4255. From $39.
• 8:00: **Music Gallery**. *Joy Guidry + Chivengi*. 918 Bathurst Centre for Culture, Arts, Media and Education, 918 Bathurst St. 416-204-1080. $10-$20.
• 8:00: **Royal Conservatory of Music**. *Jazz Concerts: The Great Composers: Ravi Coltrane: The Music of John & Alice Coltrane*. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or rcmusic.com/performance. From $45.
• 8:00: **That Choir**. *That Choir Remembers*. Greg Pike, conductor. St. Anne's Anglican Church, 276 Gladstone Ave. 416-419-1756 or info@thatchoir.com or www.thatchoir.com. PWYC. Also Nov 11.
• 8:00: **Toronto Symphony Orchestra**. *Oundjian Conducts The Planets*. Rossini: Overture to La gazza ladra; Mendelssohn: Concert Piece No.2; Coleridge-Taylor: Ballade in a; Holst: The Planets. Eric Abramovitz, clarinet; Miles Jacques, basset horn, Toronto Children's Chorus, Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $35. Also Nov 9, 10.

Sunday November 13

• 2:00: **Canadian Stage**. *Choir Boy*. See Nov 8. Also Nov 15, 16, 17, 18 & 19. Start times vary.
• 2:00: **Chamber Music Hamilton**. *Lafayette String Quartet*. Mozart: Quartet in B-Flat K.589; Abigail Richardson-Schulte: "All for One" (a Lafayette String Quartet commission); Borodin: String Quartet No.2 in D. Art Gallery of Hamilton, 123 King St. W., **Hamilton**. www.facebook.com/chambermusichamont/. $35. Free admission to the Art Gallery of Hamilton.
• 2:00: **Royal Conservatory of Music**. *Mazzoleni Masters: ARC Ensemble*. Mazzoleni Concert Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or rcmusic.com/performance. $25.

● 2:00: **St. Anne's Music & Drama Society**. *The Sorcerer*. See Nov 4.

● 2:30: **Kingston Choral Society/Orchestra Kingston**. *Concert for Peace*. Mussorgsky: Great Gate of Kiev from Pictures at an Exhibition; John Williams: Hymn from Saving Private Ryan; John Williams: Theme from Schindler's List; Jake Runestad: Flower Into Kindness; Mark Sirett: Things That Never Die; and other works. John Palmer, conductor. The Spire/Sydenham Street United Church, 82 Sydenham St., **Kingston**. www.orchestrakingston.ca or www.kingstonchoralsociety.ca. From $20.

● 3:00: **Toronto Symphony Orchestra**. *Oundjian Conducts Mozart's Jupiter*. Rossini: Overture to La gazza ladra; Mendelssohn: Concert Piece No.2; Coleridge-Taylor: Ballade in a; Mozart: Symphony No.41 K.551 ("Jupiter"). Eric Ambramovitz, clarinet; Miles Jaques, basset horn; Peter Oundjian, conductor. George Weston Recital Hall, Meridian Arts Centre, 5040 Yonge St. 416-366-7723. From $54.

● 3:00: **Vesnivka Choir**. *Sacred and Folk Music Concert*. Mykola Leontovych: Excerpts from Feast of the Water Nymphs; and other works. Vesnivka Choir and Toronto Ukrainian Male Chamber Choir. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-763-2197, 416-246-9880, nykola@vesnivka.com. $25; Free(under 16 and Ukrainian refugees).

● 3:00: **Weston Silver Band**. *Fascinating Rhythm*. Guests: Heather Bambrick Quintet. Glenn Gould Studio, 250 Front St. W. www.eventbrite.ca/e/fascinating-rhythm-weston-silver-band-with-the-heather-bambrick-quintet-tickets-450642823817?. $20-$30.

● 3:30: **Toronto Chamber Choir**. *The Kappellmeister of Dresden*. Concert held in collaboration with Schützfest350. Schütz: Singet dem Herrn SWV35; Vulnerasti cor meum SWV64; Nun lob mein Seel SWV201; Gedenke deinem Knechte SWV485. Peter Tiefenbach as Heinrich Schütz. Church of the Redeemer, 162 Bloor St. W. 416-763-1695. www.schuetzfest350.ca. Masks required. Distanced audience limited to 50% capacity.

● 4:00: **The Edison Singers**. *Fauré & Duruflé Requiems*. Fauré: Requiem in d Op.48; Duruflé: Requiem Op.9. Michael Bloss, organ; Noel Edison, conductor. Knox Presbyterian Church (St. Catharines), 53 Church St., **St. Catharines**. 226-384-9300. $45; $25(st 18 and under).

● 7:30: **Amici Chamber Ensemble**. *Brahms Trio*. Beethoven: Trio in B-flat Op.11, for clarinet, cello and piano; Rota: Trio for clarinet, cello and piano; Brahms: Trio in a Op.114, for clarinet, cello and piano; Rabih Abou-Khalil: Arabian Waltz (arr. Serouj Kradjian). Joaquin Valdepeñas, clarinet; David Hetherington, cello; Serouj Kradjian, piano. Trinity-St. Paul's Centre, 427 Bloor St. W. www.amiciensemble.com. $50; $30(under 30); $100(donor/VIP).

● 7:30: **Harbourfront Centre**. *Kaeja d'Dance: 31 (TouchX + I am the Child of)*. TouchX (choreographed by Karen Kaeja); I am the Child of (choreographed by Allen Kaeja). Harbourfront Centre Theatre, 235 Queens Quay W. www.harbourfrontcentre.com. Also Nov 11 & 12.

● 7:30: **Orpheus Symphonietta**. *Remembrance Day Concert*. Tchaikovsky: Symphony No.4 in f Op.36; Stuart Beaudoin: Elegy No.4. St. Paul's Anglican Church, 59 Toronto St. S., **Uxbridge**. stuart.beaudoin@sympatico.ca. $20.

Monday November 14

● 12:15: **St. Andrew's Presbyterian Church (Kitchener)**. *Douglas Haas Legacy Concerts*. Steele Strings Duo: Cynthia Steele, cello; Tom Steele, guitar. 54 Queen St. N., **Kitchener**. 519-578-4430. LIVE & LIVESTREAM.

Tuesday November 15

● 12:00 noon: **Canadian Opera Company**. *Instrumental Series: Will to Live*. Prokofiev: Piano Sonata No.4 in c Op.29; Liszt: La vallée d'Obermann; and works by Chopin and Hamelin. Philippe Prud'homme, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. Free.

● 12:10: **Nine Sparrows Arts Foundation**. *Lunchtime Chamber Music*. Jordana Kleiner, flute. Yorkminster Park Baptist Church, 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.

● 1:00: **St. James Cathedral**. *Organ Recital*. Joshua Ehlebracht, organ. Cathedral Church of St. James, 106 King St. E. 416-364-7865. Free. Retiring collection.

● 8:00: **Canadian Stage**. *Choir Boy*. See Nov 8. Also Nov 16, 17, 18 & 19. Start times vary.

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Chamber Music Concert*. Mozart: String Quartet No.22 in B-flat K589; Abigail Richardson-Schulte: New Work; Borodin: String Quartet No.2 in D. Lafayette Quartet. First United Church, 16 William St. W., **Waterloo**. 519-569-1809 or www.ticketscene.ca/kwcms. $35; $20(st).

Wednesday November 16

● 12:00 noon: **Canadian Opera Company**. *Vocal Series: A Salute to Sondheim*. Works by Stephen Sondheim. Artists of the COC Ensemble Studio. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. Free.

● 12:15: **St. Andrew's Presbyterian Church (Kitchener)**. *Douglas Haas Legacy Concerts*. Emma Allen, cello; Matthew Gartshore, piano. 54 Queen St. N., **Kitchener**. 519-578-4430. LIVE & LIVESTREAM.

● 12:30: **ORGANIX Concerts**. *Sebastian Moreno, Organ*. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-571-3680 or organixconcerts.ca. Freewill offering ($20 suggested).

● 12:30: **Yorkminster Park Baptist Church**. *Noonday Organ Recital*. John Paul Farahat, organ. 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.

● 1:00: **Canadian Stage**. *Choir Boy*. See Nov 8. Also Nov 17, 18 & 19. Start times vary.

● 7:30: **University of Toronto Faculty of Music**. *U of T Jazz Jim Lewis 12tet*. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750 or www.music.utoronto.ca. Free.

● 8:00: **Canadian Stage**. *Choir Boy*. See Nov 8. Also Nov 17, 18 & 19. Start times vary.

● 8:00: **Kitchener-Waterloo Symphony**. *Christmastide: A Baroque Christmas*. Schmelzer: Sonata Natalitia a 3 Chori; Telemann: Festive Suite in A; Corrette: Symphonie Noël No.4 in d, No.5 in a; Torelli: Concerto grosso in g (Christmas Concerto); and other works. Capella Intima, vocal quartet; Simon Rivard, conductor; Martha Kalyniak, curator. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 1-888-745-4717. $37. Also Nov 18, 19.

● 8:00: **Toronto Symphony Orchestra**. *Celebrate 100: A Gala Celebration with Yo-Yo Ma*. Morawetz: Carnival Overture; Bernstein: Symphonic Dances from West Side Story; Dvořák: Cello Concerto; George Paul/Jeremy Dutcher: Honour Song. Yo-Yo Ma, cello; Special appearance by Jeremy Dutcher; Gustavo Gimeno, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $110. SOLD OUT.

Thursday November 17

● 12:00 noon: **Canadian Opera Company**. *Instrumental Series: Under a Veil of Stars*. Haydn: Piano Trio No.38 in D; Kevin Lau: Under a Veil of Stars (Toronto premiere). St. John-Mercer-Park Trio: Scott St. John, violin; Rachel Mercer, cello; Angela Park, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. Free.

● 12:00 noon: **Music at Met**. *Thursday Noon at Met Concert*. Works by Mendelssohn, Distler, Reger, and Pepping. Cari Astleford, organ. Metropolitan United Church (Toronto), 56 Queen St. E. www.metunited.ca. Free. LIVE & STREAMED.

● 1:30: **Women's Musical Club of Toronto**. *Music in the Afternoon: Quatuor Despax with Milena Pajaro-van de Stadt, Viola, and Brian Manker, Cello*. Haydn: String Quartet in G Op.76 No.1; Shostakovich: String Quartet No.8 in c Op.110; Schoenberg: Verklärte Nacht. Quatuor Despax (Cendrine Despax, violin; Jean Despax, violin; Maxime Despax, viola; Valérie Despax, cello); Milena Pajaro-van de Stadt, viola; Brian Manker, cello. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-923-7052 X1. $45; free(st with ID).

● 5:30: **University of Toronto Faculty of Music**. *Music Education Colloquium Series: Professor Amy Lewis*. Edward Johnson Building, Room 225, 80 Queen's Park. 416-978-3750 or www.music.utoronto.ca. Free.

● 8:00: **Canadian Stage**. *Choir Boy*. See Nov 8. Also Nov 18 & 19. Start times vary.

● 8:00: **Music Toronto**. *Lafayette Quartet*. Mozart: Quartet in B-flat K589; Abigail Richardson Schulte: "All for One" (Toronto premiere); Borodin: Quartet No.2. St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $47.50 or $52; $10(st).

● 8:00: **Rose Theatre**. *This Is Brampton: Bluebird Brampton*. Johnny Rivex, curator. 1 Theatre Ln., **Brampton**. 905-874-2800 or www.therosetheatre.ca. $15.

● 8:00: **Rose Theatre**. *The Robert Cray Band*. 1 Theatre Ln., **Brampton**. 905-874-2800 or www.therosetheatre.ca. $15-$69.

Friday November 18

● 12:10: **Music at St. Andrew's**. *Noontime Recital*. Schubert: Impromptus in A-flat and B-flat; Liszt: Sonata in b. Rudin Lengo, piano. St. Andrew's Presbyterian Church (Toronto), 73 Simcoe St. 416-593-5600 X231. Free. Donations welcome.

● 7:30: **University of Toronto Faculty of Music**. *Vocalis I: Another Night at the Opera*. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750 or www.music.utoronto.ca. Free.

● 7:30: **West End Micro Music Festival**. *Part I: Interruption*. Nico Muhly: Long Drones from Four Studies; Brahms: Quintet Op.115 for clarinet and string quartet; Gyorgy Kurtag:

Selected Miniatures; Nahre Sol: New Work for clarinet and strings. Redeemer Lutheran Church, 1691 Bloor St. W. www.westendmusic.ca.

● 8:00: **Canadian Stage**. *Choir Boy*. See Nov 8. Also Nov 19. Start times vary.

● 8:00: **Kitchener-Waterloo Symphony**. *Christmastide: A Baroque Christmas*. Schmelzer: Sonata Natalitia a 3 Chori; Telemann: Festive Suite in A; Corrette: Symphonie Noël No.4 in d, No.5 in a; Torelli: Concerto grosso in g (Christmas Concerto); and other works. Capella Intima, vocal quartet; Simon Rivard, conductor; Martha Kalyniak, curator. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 1-888-745-4717. $37. Also Nov 16, 19.

● 8:00: **Roy Thomson Hall**. *Engelbert Humperdinck*. 60 Simcoe St. 416-872-4255. From $96.

● 8:00: **Royal Conservatory of Music**. *Rossina Grieco: Live in Concert*. Bach: Piano Partita No.2 in c BWV826; Beethoven: Piano Sonata No.14 in c-sharp Op.27 No.2 "Moonlight"; Chopin: Four Scherzi; Chopin: 24 Preludes Op.28. Rossina Grieco, piano. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/eventcalendar/rossina-grieco. From $60.

Saturday November 19

● 2:00: **Canadian Stage**. *Choir Boy*. See Nov 8. Also at 8pm.

● 2:30: **Maria Soulis**. *Hel's Belles*. Works by Taivi Alexander, Jana Skarecky, Kye Marshall, Dorothy de Val, Maria Soulis and Erika Yost. The Heliconian Belles. Heliconian Hall, 35 Hazelton Ave.

● 3:30: **Canadian Staff Band**. *Fall Festival*. Salvation Army Meadowlands Community Church, 187 Stone Church Rd. W., **Ancaster**. www.facebook.com/CSB1969. Free. Paid concert at 7:30pm.

● 4:30: **Royal Conservatory of Music**. *Taylor Academy: Taylor Academy Showcase Concert*. Mazzoleni Concert Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or rcmusic.com/performance. Free.

● 7:00: **Canadian Staff Band**. *Fall Festival*. Salvation Army Meadowlands Community Church, 187 Stone Church Rd. W., **Ancaster**. www.facebook.com/CSB1969. $10. Free concert at 3:30pm.

canadian sinfonietta
CHAMBER MUSIC FOR EVERYONE

Sat. Nov 19, 7:30pm
CANADIAN SINFONIETTA
RACHEL MERCER, cello

● 7:30: **Canadian Sinfonietta**. *Chamber Music Recital*. Works by Haydn and Jocelyn Morlock. Rachel Mercer, cello. Agriola Lutheran Church, 25 Old York Mills Rd. www.canadiansinfonietta.com. $30; $21(st/Early Bird).

● 7:30: **Bravo Niagara! Festival of the Arts**. *Bakithi Kumalo's Graceland Experience*. Works by Paul Simon. Ridley College, 2 Ridley Rd., **St. Catharines**. 289-868-9177. $25-$50. Student pricing available.

● 7:30: **University of Toronto Faculty of Music**. *UTSO Graduate Conductors Concert*. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750 or www.music.utoronto.ca. Free.

● 8:00: **Acoustic Harvest**. *John Prince & A Piece of the Rock*. St. Paul's United Church (Scarborough), 200 McIntosh St., **Scarborough**. www.acousticharvest.ca or 416-729-7564. $30(adv) or cash at door.

● 8:00: **Canadian Stage**. *Choir Boy*. See Nov 8.

● 8:00: **Evergreen Club Contemporary Gamelan**. *A Spinning & Winding Shaft: Music for Evergreen Club Gamelan X Spindle Ensemble*. Evergreen Club Contemporary Gamelan will play on its bespoke gamelan degung of bronze, wood and bamboo instruments. The Spindle Ensemble is a quartet playing violin, cello, piano and marimba. 918 Bathurst Centre for Culture, Arts, Media and Education, 918 Bathurst St. www.918bathurst.com. $20; $10(sr/st).

● 8:00: **Georgetown Bach Chorale**. *Magnificat & Messiah*. Baroque performance led from the harpsichord. Bach: Magnificat BWV243, Handel: Messiah HWV56. Baroque Chamber Orchestra & Chamber Choir. Holy Cross Parish, 14400 Argyll Rd., **Georgetown**. www.georgetownbachchorale.com or 905-873-9909. $45; $15(st).

● 8:00: **Hugh's Room Live**. *Jacob Moon*. 3030 Dundas West, 3030 Dundas St. W. www.hughsroomlive.com/tickets. $25.

● 8:00: **Kitchener-Waterloo Symphony**. *Christmastide: A Baroque Christmas*. Schmelzer: Sonata Natalitia a 3 Chori; Telemann: Festive Suite in A; Corrette: Symphonie Noël No.4 in d, No.5 in a; Torelli: Concerto grosso in g (Christmas Concerto); and other works. Capella Intima, vocal quartet; Simon Rivard, conductor; Martha Kalyniak, curator. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 1-888-745-4717. $37. Also Nov 16, 18.

● 8:00: **Massey Hall**. *Pavlo: In Concert*. 178 Victoria St. 416-872-4255. From $39.

● 8:00: **Royal Conservatory of Music**. *Global Music: Tigran Hamasyan Trio and Majd Sekkar Quartet*. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or rcmusic.com/performance. From $40.

● 8:00: **Toronto Symphony Orchestra**. *Hadelich Plays Sibelius*. Thorvaldsdottir: Aeriality; Sibelius: Violin Concerto; Strauss: Suite from Der Rosenkavalier; Ravel: La valse. Augustin Hadelich, violin; Gustavo Gimeno, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $35. Also Nov 20(3pm).

Sunday November 20

● 2:30: **VOICEBOX: Opera in Concert**. *Lucio Silla*. Music by W. A. Mozart. Owen McCausland, tenor (Lucio Silla); Vania Chan, soprano; Amy Moodie, soprano; and Holly Chaplin, soprano; Voicebox: Opera in Concert Chorus; Robert Cooper, chorus director; Suzy Smith, music director and pianist. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. www.operainconcert.com or 416-366-7723 or 1-800-708-6754. $38-$50.

● 3:00: **Toronto Symphony Orchestra**. *Hadelich Plays Sibelius*. Thorvaldsdottir: Aeriality; Sibelius: Violin Concerto; Strauss: Suite from Der Rosenkavalier; Ravel: La valse. Augustin Hadelich, violin; Gustavo Gimeno, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $35. Also Nov 19(8pm).

Fauré & Duruflé
Requiems
Toronto — Nov. 20

theedisonsingers.com

● 4:00: **The Edison Singers**. *Fauré & Duruflé Requiems*. Fauré: Requiem in d Op.48; Duruflé: Requiem Op.9. Michael Bloss, organ; Noel Edison, conductor. St. Barnabas Anglican Church (East Latvian Lutheran Community Church), 361 Danforth Ave. 226-384-9300. $45; $25(st 18 and under).

● 7:00: **New Music Concerts**. *Standing Wave: Ex Machina*. 7pm: Doors, 7:15pm: Discussion with Guests, 7:45pm: Introduction and Young Artist Overture, 8pm: Main Show, 9:30pm: Reception. Pierre Boulez: Derives

New Music Concerts
Standing Wave Ensemble:
Ex Machina
Nov 20th, 2022
7:00PM
newmusicconcerts.com

VOICE BOX
OPERA IN CONCERT

LUCIO SILLA
by W.A. Mozart

NOV.20.2022

FEATURING
Vania Chan
Owen McCausland
Amy Moodie
Holly Chaplin

MUSIC DIRECTOR
Suzy Smith

Robert Cooper and
the OIC Chorus

LUCIO SILLA

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THE NEW Classical 96.3 fm

UofT Opera Presents...

A Comedic Trilogy

HIN UND ZURÜCK
Paul Hindemith

Monsieur Choufleuri
Jacques Offenbach

Gallantry
Douglas Moore

Conductor: Sandra Horst
Director: Michael Patrick Albano
Set & Lighting Design: Fred Perruzza

MacMillan Theatre, Faculty of Music, University of Toronto

Thursday, Nov.24 | 7:30pm
Friday, Nov.25 | 7:30pm
Saturday, Nov.26 | 7:30pm
Sunday, Nov.27 | 2:30pm

This production is made possible in part by a generous gift from Marina Yoshida.

Tickets: Weston Family Box Office at the Royal Conservatory, 273 Bloor St W., Toronto
416-408-0208 uoftopera.ca

EPO ETOBICOKE PHILHARMONIC ORCHESTRA SINCE 1961

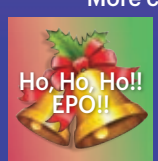
Friday November 25, 8pm
Martingrove Collegiate

Matthew Jones
Music Director

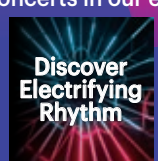
Fireworks of Sound

Sergei Rachmaninoff
Piano Concerto No. 2 Cara Huber Piano

More concerts in our exciting 22/23 season



Dec. 16



Jan. 29

March 24

May 12

ww.eporchestra.ca

LIVE OR ONLINE | Nov 1 to Dec 13, 2022

I; Jennifer Butler: Le Merle noire; Mari Alice Conrad: Atalanta's Bow; Bekah Simms: single Red flower; James O'Callaghan: in an archipelago; Gordon Fitzell: Deus ex Machina, the Nine Lives of Schrödinger's Cat. Standing Wave Ensemble; Musicians from the Glenn Gould School. St. George by the Grange Church, 30 Stephanie St. www.eventbrite.com/e/standing-wave-ex-machina-tickets-436123937437. $10-$35.

● 7:30: **TD Sunfest World Music & Jazz Series/Cuckoo's Nest Folk Club**. *Aerialists*. Chaucer's Pub, 122 Carling St., **London**. www.sunfest.on.ca. $25.

● 8:00: **Bill Gilliam & Margaret Maria**. *Imaginary Familiars & Marbyllia*. Bill Gilliam, piano; Margaret Maria, cello. Array Space, 155 Walnut Ave. www.facebook.com/billgilliam.composer. .

Monday November 21

● 7:30: **University of Toronto Faculty of Music**. *Instrumentalis I*. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750 or www.music.utoronto.ca. Free.

Tuesday November 22

● 12:00 noon: **Canadian Opera Company**. *Instrumental Series: Persian Melodies*. Padideh Ahrarnejad, tar; Ali Massoudi, tombak; Mahnaz Raad, vocalist. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. Free.

● 12:10: **Nine Sparrows Arts Foundation**. *Lunchtime Chamber Music: Rising Stars Recital*. Featuring performance students from the U of T Faculty of Music. Yorkminster Park Baptist Church, 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.

● 12:10: **University of Toronto Faculty of Music**. *Tuesday Noon Series: First Year Undergraduate Singers in Performance*. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750 or www.music.utoronto.ca. Free.

● 1:00: **St. James Cathedral**. *Organ Recital*. Ian Sadler, organ. Cathedral Church of St. James, 106 King St. E. 416-364-7865. Free. Retiring collection.

● 7:30: **University of Toronto Faculty of Music**. *Student Composer Concert No. 2*. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750 or www.music.utoronto.ca. Free.

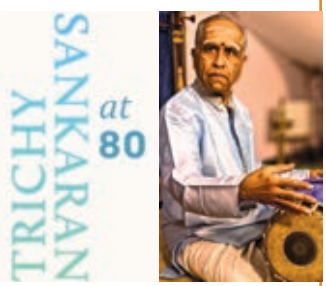
Wednesday November 23

● Nov 23 12:00 noon: **Canadian Opera Company**. *Vocal Series: The Life and Influence of Pauline Viardot*. Works by Viardot, Chopin, Berlioz, and Saint-Saëns. Artists of the COC Ensemble Studio. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. Free.

● Nov 23 12:15: **St. Andrew's Presbyterian Church (Kitchener)**. *Douglas Haas Legacy Concerts*. Elizabeth Lepock, soprano; Scott MacDonald, clarinet; Anna Ronai, piano. 54 Queen St. N., **Kitchener**. 519-578-4430. . LIVE & LIVESTREAM.

● Nov 23 12:30: **Yorkminster Park Baptist Church**. *Noonday Organ Recital*. Matthew Larkin, organ. 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.

Confluence Concerts



NOV 23 & 24
7:30PM

● Nov 23 7:30: **Confluence Concerts**. *Trichy Sankaran at 80*. A celebratory concert, curated by Suba Sankaran, featuring the master drummer and many of his students. Heliconian Hall, 35 Hazelton Ave. info@confluenceconcerts.ca. . Also Nov 24.

● Nov 23 7:30: **University of Toronto Faculty of Music**. *U of T Jazz William Carn 10tet*. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750 or www.music.utoronto.ca. Free.

● Nov 23 8:00: **TD Sunfest World Music & Jazz Series**. *Michael Kaeshammer, Pianist & Singer-Songwriter*. Wolf Performance Hall, 251 Dundas St., **London**. www.sunfest.on.ca. $40.

● Nov 23 8:00: **Toronto Symphony Orchestra**. *Tchaikovsky's Piano Concerto & Pathétique*. Tarrodi: Birds of Paradise II;

Greater TORONTO PHILHARMONIC Orchestra

Autumn Classics

OLIVER BALABURSKI, CONDUCTOR

Saturday, November 26, 8:00 PM
Calvin Presbyterian Church
www.gtpo.ca

Tchaikovsky: Piano Concerto No.1, Symphony No.6 ("Pathétique"). Sergei Babayan, piano; Dalia Stasevska, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $35. Also Nov 24, 25(7:30pm), 26.

Thursday November 24

● 12:00 noon: **Music at Met**. *Thursday Noon at Met Concert*. Works by Franck, Borowski, and Clokey. Aaron James, organ; Jonathan Oldengarm, piano. Metropolitan United Church (Toronto), 56 Queen St. E. www.metunited.ca. Free. LIVE & STREAMED.

● 12:10: **University of Toronto Faculty of Music**. *Thursdays at Noon Presents Laureates*. Lindsay McIntyre, voice. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750 or www.music.utoronto.ca. Free. LIVE & LIVESTREAM.

● 7:00: **Massey Hall**. *Manic Street Preachers and Sude*. 178 Victoria St. 416-872-4255. From $89.

● 7:30: **Confluence Concerts**. *Trichy Sankaran at 80*. A celebratory concert, curated by Suba Sankaran, featuring the master drummer and many of his students. Heliconian Hall, 35 Hazelton Ave. info@confluence-concerts.ca. . Also Nov 23.

● 7:30: **Music Gallery**. *Sense of Place: An Evening of Music by Pouya Hamidi*. Pouya Hamidi: The Battle Within, for solo piano; Adagio, for piano trio; Man Marg Ra, for voice and piano; Spherical Interactions, for accordion, voice, violin, viola, cello, percussion, and piano; Three Reflections on Empathy, for accordion, violin, viola, and cello. Geoffrey Conquer, piano; Zorana Sadiq, voice; Michael Bridge, accordion; Aysel Taghi-Zada, violin; Aline Homzy, violin. 918 Bathurst Centre for Culture, Arts, Media and Education, 918 Bathurst St. 416-204-1080. $10-$15.

● 7:30: **University of Toronto Faculty of Music**. *U of T Opera presents A Comedic Trilogy: Hin und zurück (Hindemith), Monsieur Choufleuri (Offenbach), Gallantry (Moore)*. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $40; $25(sr); $10(st). U of T students admitted free with a valid TCard, space permitting. Also on Nov 25, 26, 27(2:30pm).

● 8:00: **Flato Markham Theatre**. *Michael Kaeshammer*. 171 Town Centre Blvd., **Markham**. www.flatomarkhamtheatre.ca or 905-305-7469 or boxoffice@markham.ca. $15-$79.

● 8:00: **Folk Under The Clock**. *Lennie Gallant: The Innkeeper's Christmas Concert*. Market Hall Performing Arts Centre, 140 Charlotte St., **Peterborough**. 705-749-1146 or www.folkundertheclock.ca. $49.

● 8:00: **Hugh's Room**. *Maggie's Wake*. 3030 Dundas West, 3030 Dundas St. W. www.hughsroomlive.com. $30; $10(livestream). Dinner available @ 6:30pm. Show @ 8pm. LIVE & LIVESTREAM.

● 8:00: **Rose Theatre**. *Serena Ryder*. 1 Theatre Ln., **Brampton**. 905-874-2800 or www.therosetheatre.ca. $15-$59.

● 8:00: **Toronto Symphony Orchestra**. *Tchaikovsky's Piano Concerto & Pathétique*. Tarrodi: Birds of Paradise II; Tchaikovsky: Piano Concerto No.1, Symphony No.6 ("Pathétique"). Sergei Babayan, piano; Dalia Stasevska, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $35. Also Nov 23, 25(7:30pm), 26.

Friday November 25

● 12:10: **Music at St. Andrew's**. *Noontime Recital*. Works by Clara Schumann, Amy Beach, Cécil Chaminade, Fanny Mendelssohn Hensel. Dr. Lisa Tahara, piano. St. Andrew's Presbyterian Church (Toronto), 73 Simcoe St. 416-593-5600 X231. Free. Donations welcome.

● 7:30: **Toronto Symphony Orchestra**. *Tchaikovsky's Piano Concerto & Pathétique*. Tarrodi: Birds of Paradise II; Tchaikovsky: Piano Concerto No.1, Symphony No.6 ("Pathétique"). Sergei Babayan, piano; Dalia Stasevska, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $35. Also Nov 23(8pm), 24(8pm), 26(8pm).

● 7:30: **University of Toronto Faculty of Music**. *U of T Opera presents A Comedic Trilogy: Hin und zurück (Hindemith), Monsieur Choufleuri (Offenbach), Gallantry (Moore)*. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $40; $25(sr); $10(st). U of T students admitted free with a valid TCard, space permitting. Also on Nov 24, 26, 27(2:30pm).

● 7:30: **West End Micro Music Festival**. *Part II: One + 2*. Solo piano works by Nahre Sol and collaboratively composed and improvised works by Nahre Sol, Ben Finley, and John Lee. Nahre Sol, piano; Ben Finley, bass; John Lee, percussion. Redeemer Lutheran Church, 1691 Bloor St. W. www.westendmusic.ca.

● 8:00: **Etobicoke Philharmonic Orchestra**. *Fireworks of Sound*. Rachmaninoff: Piano Concerto No.2 in c Op.18. Etobicoke Philharmonic Orchestra; Kara Huber, piano; Matthew Jones, conductor. Martingrove Collegiate Institute, 50 Winterton Dr., **Etobicoke**. www.Eventbrite.com or www.EPOrchestra.ca. $30; $25(sr); $15(st).

● 8:00: **Flato Markham Theatre**. *A Very Motown Christmas*. 171 Town Centre Blvd., **Markham**. www.flatomarkhamtheatre.ca or 905-305-7469 or boxoffice@markham.ca. $60-$65.

● 8:00: **Massey Hall**. *Women's Blues Revue*. 178 Victoria St. 416-872-4255. From $39.

● 8:00: **Rose Theatre**. *This Is Brampton: off the record*. 1 Theatre Ln., **Brampton**. 905-874-2800 or www.therosetheatre.ca. $15.

● 8:00: **Royal Conservatory of Music**. *Tania Miller Conducts the Royal Conservatory Orchestra*. Valentin Silvestrov: The Messenger; Shostakovich: Symphony No.5; Beethoven: Piano Concerto No.1. Chelsea Ann, piano; Tania Miller, conductor. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or rcmusic.com/performance. From $25.

● 8:00: **Tafelmusik**. *Reflections of Mary*. Charpentier: Missa Assumpta est Maria; Tawnie Olson: New commissioned work; A cappella works by Poulenc. Jeanne Lamon Hall, Trinity-St. Paul's Centre, 427 Bloor St. W. 1-833-964-6337 or www.tafelmusik.org/concerts-events/concerts/reflections-of-mary/. From $25. Also Nov 26(2pm).

Saturday November 26

● 7:00: **Toronto Gilbert & Sullivan Society**. *Holiday Celebration*. Sing-alongs, Christmas Carols, amusing entertainments, and an array of splendid treats. St. Andrew's United Church (Bloor St.), 117 Bloor St E. Free(members); $5(non-members). All welcome.

● 7:30: **Ensemble Masques**. *Roads to Bach*. Exploring the threads that lead us into the endlessly rich voice of J.S. Bach. Works by Muffat, Biber, Schmelzer, Rosenmuller, and Weichlein. Bach: Orchestral Suite No.3. Ensemble Masques. St. Thomas's Anglican Church (Toronto), 383 Huron St.

● 7:30: **Guitar Society of Toronto**. *Bokyung Byun*. St. Andrew's Presbyterian Church (Toronto), 73 Simcoe St. www.guitarsocietyoftoronto.com. Advance: $35; $30(sr); $15(st); Door: $40; $35(sr); $20(st).

● 7:30: **Jubilate Singers**. *Light*. Works by Gjeilo, Lauridsen, Rutter, Whitacre, Boulanger, and others. Church of St. Peter and St. Simon-the-Apostle, 525 Bloor St. E. www.jubilatesingers.ca.

● 7:30: **University of Toronto Faculty of Music**. *U of T Opera presents A Comedic Trilogy: Hin und zurück (Hindemith), Monsieur Choufleuri (Offenbach), Gallantry (Moore)*. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $40; $25(sr); $10(st). U of T students admitted free with a valid TCard, space permitting. Also on Nov 24, 25, 27(2:30pm).

● 7:30: **West End Micro Music Festival**. *Part III: Altrock*. Julia Wolfe: Blue Dress; Steve Reich: New York Counterpoint; David Lang: Heroin; Laurie Anderson: Let X = X, arranged by Louis Pino; Laurie Anderson: It Tango, arranged by Louis Pino. Redeemer Lutheran Church, 1691 Bloor St. W. www.westendmusic.ca.

● 8:00: **Alliance Française de Toronto**. *Echoes of the Mountains*. Duo-Perse Inca. Spadina Theatre, Alliance Française de Toronto, 24 Spadina Rd. www.alliance-francaise.ca/en/art/2022-2023-season/concerts. $30.

● 8:00: **Greater Toronto Philharmonic Orchestra**. *Autumn Classics*. Borodin: In the Steppes of Central Asia; Mozart: Piano Concerto No.23 in A K488 (Mvmt 1); Lalo: Symphonie espagnole; Ravel: Piano Concerto in G; Grieg: Lyric Suite; Liszt: Les Préludes. Amber Chow, piano; Max Tian, piano; LSalma Khakimov, violin; Oliver Balaburski, conductor. Calvin Presbyterian Church, 26 Delisle Ave. www.tickets@gtpo.ca or 647-238-0015. $25-$30.

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Piano Concert*. Program TBA. David Jalbert, piano. First United Church (Waterloo), 16 William St. W., **Waterloo**. 519-569-1809 or www.ticketscene.ca/kwcms. $35; $20(st).

● 8:00: **Kitchener-Waterloo Symphony**. *Scheherazade*. Price: Andante moderato from String Quartet in G; Rachmaninov: Rhapsody on a Theme of Paganini; Rimsky-Korsakov: Scheherazade. Joseph Moog, piano; Emilia Hoving, conductor. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 1-888-745-4717. $29-$87. Also Nov 27(2:30pm).

● 8:00: **Massey Hall**. *The Smile*. 178 Victoria St. 416-872-4255. TBA.

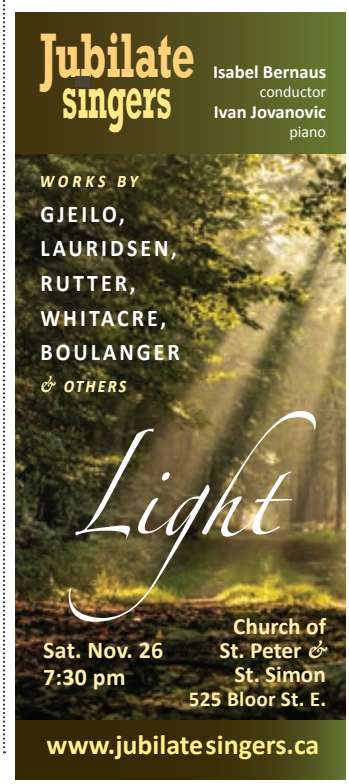
● 8:00: **Masterworks of Oakville Chorus & Orchestra**. *The Seasons by Joseph Haydn*. Ariel Harwood-Jones, soprano; Chris Fischer, tenor; Kevin McMillan, baritone; Masterworks of Oakville Chorus & Orchestra. St. Matthew Catholic Church, 1150 Monks Passage, **Oakville**. 905-399-9732. $40; $35(sr); Free(30 and under). Also Nov 27(3pm).

● 8:00: **Oriana Women's Choir**. *Winter Garden*. An evening of new Canadian music for upper voices. Don MacDonald: Fire-Flowers; Newly commissioned works by Matthew Emery, Benjamin Keast, and Marie-Claire Saindon. Oriana Women's Choir; Mitchell Pady, artistic director. Church of St. Mary Magdalene (Toronto), 477 Manning Ave. 416-346-7918. $25; $20(under 35/sr); $10(st).

● 8:00: **Royal Conservatory of Music**. *Global Music: Soweto Gospel Choir*. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or rcmusic.com/performance. From $50.

● 8:00: **Toronto Symphony Orchestra**. *Tchaikovsky's Piano Concerto & Pathétique*. Tarrodi: Birds of Paradise II; Tchaikovsky: Piano Concerto No.1, Symphony No.6

HAYDN
THE SEASONS
Saturday, Nov 26th, 8 pm | Sunday, Nov 27th, 3 pm
St. Matthew Catholic Church 1150 Monks Passage, Oakville
masterworksofoakville.ca



("Pathétique"). Sergei Babayan, piano; Dalia Stasevska, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $35. Also Nov 23, 24, 25(7:30pm).

● 8:00: **York Symphony Orchestra**. *Romantic Masters*. Tchaikovsky: Violin Concerto in D Op.35; Brahms: Symphony No.2 in D Op.73. Nicholas Alexander Vasilakopoulos-Kostopoulos, violin. Trinity Anglican Church (Aurora), 79 Victoria St., **Aurora**. www.yorksymphony.ca/concert-schedule-2022-2023. Tickets available at the door. Also Nov 27 at 3pm (Richmond Hill Centre for the Performing Arts).

Sunday November 27

● 2:30: **Kitchener-Waterloo Symphony**. *Scheherazade*. Price: Andante moderato from String Quartet in G; Rachmaninov: Rhapsody on a Theme of Paganini; Rimsky-Korsakov: Scheherazade. Joseph Moog, piano; Emilia Hoving, conductor. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 1-888-745-4717. $29-$87. Also Nov 26(8pm).

● 2:30: **Niagara Symphony Orchestra**. *Brahms' Second*. Weber: Overture to Der Freischütz; Miller: Shattered Night; Brahms: Symphony No.2. Sara Davis Buechner, piano; Bradley Thachuk, conductor. Partridge Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines**. 905-687-4993. $68; $60(sr); $39(arts worker with valid ID); $15(student-university or college with valid ID); $15(youth-18 and under with valid ID).

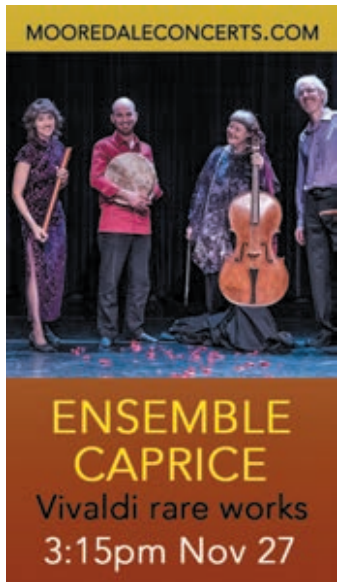
● 2:30: **University of Toronto Faculty of Music**. *U of T Opera presents A Comedic Trilogy: Hin und zurück (Hindemith), Monsieur Choufleuri (Offenbach), Gallantry (Moore)*. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $40; $25(sr); $10(st). U of T students admitted free with a valid TCard, space permitting. Also on Nov 24, 25, 26(all at 7:30pm).

● 3:00: **Masterworks of Oakville Chorus & Orchestra**. *The Seasons by Joseph Haydn*. Ariel Harwood-Jones, soprano; Chris Fischer, tenor; Kevin McMillan, baritone; Masterworks of Oakville Chorus & Orchestra. St. Matthew Catholic Church, 1150 Monks Passage, **Oakville**. 905-399-9732. $40; $35(sr); Free(30 and under). Also Nov 26(8pm).

● 3:00: **York Symphony Orchestra**. *Romantic Masters*. Tchaikovsky: Violin Concerto in D Op.35; Brahms: Symphony No.2 in D Op.73. Nicholas Alexander Vasilakopoulos-Kostopoulos, violin. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., **Richmond Hill**. www.yorksymphony.ca/concert-schedule-2022-2023. Tickets available at the door. Also Nov 26 at 8pm (Trinity Anglican Church, Aurora).

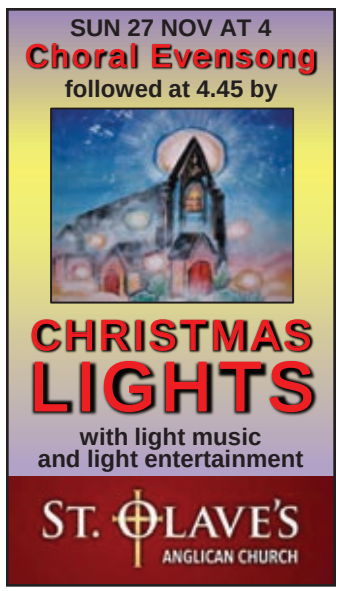
● 3:15: **Mooredale Concerts**. *Vivaldi Rare Works*. Ensemble Caprice. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-922-3714 X103 or 647-988- 2102 (eve & weekends) or www.mooredaleconcerts.com. $45; $40(sr); $30(under 30).

● 3:30: **Front Porch Music**. *A Parade of Light*. Monique de Margerie, piano; Fraser Jackson, bassoon; Domenic Desautels, clarinet; Julie Ranti, flute; Alex Leidtke, oboe; Christopher Gongos, horn. 918 Bathurst Centre for Culture, Arts, Media and Education, 918 Bathurst St. www.eventbrite.



ca/e/a-parade-of-light-new-music-for-woodwinds-and-piano-tickets-441574389887. $10-$25.

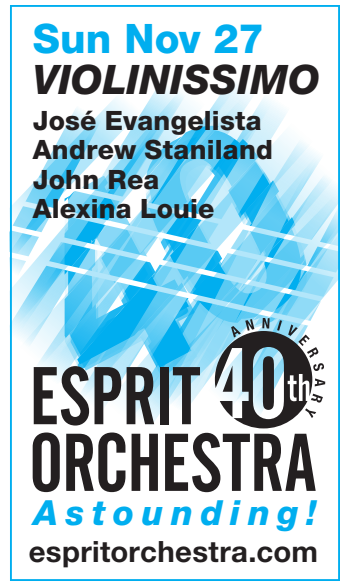
● 4:00: **Guelph Chamber Choir**. *A Christmas Story*. Guelph Guild of Storytellers; Guelph Chamber Choir; Charlene Pauls, conductor. Harcourt United Church, 87 Dean Ave., **Guelph**. 519-993-6414. $30; $21(Early Bird); $25(sr); $10(ages 16-30); $5(under 15). $20(Livestream). LIVE & LIVESTREAM.



● 4:00: **St. Olave's Anglican Church**. *Choral Evensong for Advent Sunday*. Works by Bach, Corelli, Vivaldi, Benedetto and Tartini. Hanné Becker, organ; Paulina Derbez, violin. 360 Windermere Ave. 416-769-5686. . Followed directly by Christmas Lights at 4:45pm. Live at the church or watch live at www.YouTube.com/StOlavesAnglicanChurch.

● 4:30: **Cantorei sine Nomine**. *A Little Advent Music*. Music of Renaissance master Mouton, English carols and songs for audience. St. Paul's Anglican Church (Uxbridge), 59 Toronto St. S., **Uxbridge**. . Free. Free will offering appreciated.

● 4:45: **St. Olave's Anglican Church**. *Christmas Lights*. Stories, poems and music. Works by Amy Beach, Ernest Chausson, Roger Quilter, and Harry Somers. St. Olave's Arts Guild. 360 Windermere Ave. 416-769-5686. . Preceded by Choral Evensong at 4pm. Live at the church or watch live at www.YouTube.com/StOlavesAnglicanChurch.



● 8:00: **Esprit Orchestra**. *Violinissimo*. José Evangelista: Violinissimo, concerto for violin and orchestra; Andrew Staniland: Six Enigmas, concerto for violin and orchestra (world premiere); John Rea: Figures hâtives, concerto for violin and orchestra; Alexina Louie: Triple Concerto for three violins and orchestra. Aaron Schwebel, Marie Bérard, Stephen Sitarski, violins; Alex Pauk, conductor. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or www.espritorchestra.com or info@espritorchestra.com. $27-$65. 7:15pm: pre-concert chat with Alexina Louie.

● 8:00: **Hugh's Room**. *Quartette*. Paradise Theatre, 1006 Bloor St. W. www.hughsroomlive.com.

Monday November 28

● 12:10: **University of Toronto Faculty of Music**. *Japanese Taiko Drumming Ensemble Lobby Concert*. Edward Johnson Building, University of Toronto, Main Lobby, 80 Queen's Park. 416-978-3750 or www.music.utoronto.ca. Free.

Tuesday November 29

● 12:00 noon: **Canadian Opera Company**. *Instrumental Series: Golden Violin Award*. Works by Schubert, Kapustin, and Elizabeth Raum. Julia Mirzoev, violin; Meagan Milatz, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. . Free.

● 1:00: **St. James Cathedral**. *Organ Recital*. Michael Capon, organ. Cathedral Church of St. James, 106 King St. E. 416-364-7865. Free. Retiring collection.

Wednesday November 30

● 12:00 noon: **Canadian Opera Company**. *Vocal Series: Wirth Vocal Prize*. Works by Berlioz, Duparc, Dvořák, Strauss, and Barbara Assiginaak. Elisabeth Saint-Gelai, soprano; Louise Pelletier, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. Free.

● 12:00 noon: **Yorkminster Park Baptist Church**. *Noonday Organ Recital*. William Maddox, organ. 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.

● 12:15: **St. Andrew's Presbyterian Church (Kitchener)**. *Douglas Haas Legacy Concerts*. KatrinaLisa Keeler, oboe; Tina Giannopoulos, violin. 54 Queen St. N., **Kitchener**. 519-578-4430. LIVE & LIVESTREAM.

● 12:30: **ORGANIX Concerts**. *Cadence Brassard, Organ*. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-571-3680 or organixconcerts.ca. Freewill offering ($20 suggested).

● 2:30: **Kingston Symphony Orchestra**. *Family Concerts: Harmon Live!* Justin T. Lee & Lindsay Lee, Gazelle Automations; Evan Mitchell, conductor. Grand Theatre (Kingston), 218 Princess St., **Kingston**. 613-530-2050 or www.kingstongrand.ca/events/harmon-live-family-1. $20(adults/sr); $15(st); $10(12 and under).

● 7:30: **Royal Conservatory of Music**. *Rebanks Family Fellowship Concert*. Mazzoleni Concert Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or rcmusic.com/performance. Free.

Thursday December 1

● 7:30: **Royal Conservatory of Music**. *Discovery Series: Joaquin Valdepeñas Conducts*. Mazzoleni Concert Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. $20.

● 7:30: **TO Live/Attila Glatz Concert Productions**. *Harry Potter and the Deathly Hallows: Part Two*. Alexandre Desplat: Harry Potter and the Deathly Hallows: Part Two (Film with Live Orchestra). Toronto Symphony Orchestra; Evan Mitchell, conductor. Meridian Hall, 1 Front St. E. www.tolive.com. $49-$99. Also Dec 2 & 3.

● 8:00: **Hugh's Room**. *Black Umfolosi*. 3030 Dundas West, 3030 Dundas St. W. www.hughsroomlive.com.

● 8:00: **Music Toronto**. *St. Lawrence String Quartet with Odin Quartet*. Mozart: Quartet in E-flat K428; Haydn: Quartet in G Op.76 No.2 "Die Quinten"; Golijov: "Ever Yours," octet

(Canadian premiere). St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $47.50 or $52; $10(st).

● 8:00: **Royal Conservatory of Music**. *Quiet Please, There's a Lady on Stage: Lisa Fischer with Ranky Tanky*. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. From $50.

Friday December 2

● 7:30: **Canadian Sinfonietta**. *Chamber Music Recital*. Brahms: Clarinet Quintet. Canadian Sinfonietta String Quartet; Kaye Royer, clarinet. Agricola Lutheran Church, 25 Old York Mills Rd. www.canadiansinfonietta.com. $30; $21(st/Early Bird).

● 7:30: **TO Live/Attila Glatz Concert Productions**. *Harry Potter and the Deathly Hallows: Part Two*. Alexandre Desplat: Harry Potter and the Deathly Hallows: Part Two (Film with Live Orchestra). Toronto Symphony Orchestra; Evan Mitchell, conductor. Meridian Hall, 1 Front St. E. www.tolive.com. $49-$99. Also Dec 1 & 3.

● 7:30: **University of Toronto Faculty of Music**. *University of Toronto Faculty of Music Wind Ensemble*. Dana Wilson: Sang; Lars Erik Larsson: Concerto for Saxophone; Maria Eduarda Mendes: Dark Light; Stravinsky: Octet for Winds; Bernstein (arr. Lavender): Symphonic Dances from West Side Story. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $30; $20(sr); $10(st). U of T students admitted free with a valid TCard, space permitting.

● 7:30: **Upper Canada Choristers**. *What Sweeter Music: A Christmas Concert*. Nancy Telfer: Christmas Fanfare; Richard Terry: Myn Lyking; John Rutter: What Sweeter Music; Philip Stopford: Coventry Carol; Noel Goemanne: Sing We Noel; and other works. Upper Canada Choristers; Cantemos; Hye Won (Cecilia) Lee, piano; Laurie Evan Fraser, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. www.uppercanadachoristers.org or info@uppercanadachoristers.org or 416-256-0510. $25 via Eventbrite. Livestreamed free. LIVE & STREAMED.

● 7:30: **West End Micro Music Festival**. *Part IV: Quartet Plus Paper V2*. Nahre Sol/Brad Cherwin: Paper V2; Philip Glass: Finale from String Quartet No.3 "Mishima"; Caroline Shaw: Entr'Acte; Eleanor Alberga: Quartet No.2. Nahre Sol and Brad Cherwin. Redeemer Lutheran Church, 1691 Bloor St. W. www.westendmusic.ca.

● 8:00: **Hugh's Room**. *Carlos del Junco*. 3030 Dundas West, 3030 Dundas St. W. www.hughsroomlive.com. $40; $10(livestream).

● 8:00: **Royal Conservatory of Music**. *Piano Recitals: Daniil Trifonov*. Tchaikovsky: Children's Album Op.39; Schumann: Fantasie in C Op.17; Mozart: Fantasia in c K475; Ravel: Gaspard de la nuit M55; Scriabin: Piano Sonata No.5 Op.53. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or rcmusic.com/performance. $50-$110.

Saturday December 3

● 2:00: **Barrie Concert Band**. *Home for the Holidays*. Home for the Holidays theme and Christmas Carol singing. Collier Street United Church, 112 Collier St., **Barrie**. 705-735-0720 or www.barrieconcertband.org/product-category/tickets. $25; $10(st).

● 2:00: **Toronto Children's Chorus**. *Sing Loo!* Venue TBA. 416-932-8666 or www.

torontochildrenschorus.com/performances. Free.

● 2:30: **Bel Canto Singers**. *A Choral Nativity*. Scarborough Bluffs United Church, 3739 Kingston Rd., **Scarborough**. www.belcantosingers.ca. $20; $5(child). Also at 7:30pm.

● 3:00: **Yorkminster Park Baptist Church**. *City Carol Sing*. Loreena McKennitt, harp; Toronto Mass Choir; Hogtown Brass; Bach Children's Chorus; Hedgerow Singers; Dina Pugliese, host. 1585 Yonge St. www.yorkminsterpark.com or 9sparrowsarts.org. Free. A collection will be taken for the Churches-on-the-Hill Food Bank.

● 4:00: **Pax Christi Chorale**. *Children's Messiah*. A 60-minute, family-friendly, casual concert. Handel: Messiah. Soloists from Pax Christi Chorale; Elaine Choi, conductor. Church of the Redeemer, 162 Bloor St. W. 416-366-7723 or www.paxchristichorale.org. PWYC. Proceeds will be donated to Church of the Redeemer's The Common Table drop-in program.

● 6:30: **VIVA Singers Toronto**. *A Celtic Christmas*. All seven choirs of VIVA Singers Toronto, Carol Woodward Ratzlaff, artistic director & founder. Guest artists: North Atlantic Drift. Trinity-St. Paul's Centre, 427 Bloor St. W. www.vivayouthsingers.com or www.Eventbrite.com. From $20.

● 7:00: **Milton Choristers**. *Vivaldi's Gloria and Rutter's Magnificat*. Concert includes favourite Christmas carols. FirstOntario Arts Centre Milton, 1010 Main St. E., **Milton**. www.miltonchoristers.com. $25; $20(sr & child).

● 7:00: **Music at St. Andrew's**. *Singing the Season*. Sing-a-long to swing, pop, jazz and steel pan music. Jordan Klapman Sextet; Panmasters Steel Orchestra; and special guests. St. Andrew's Presbyterian Church (Toronto), 73 Simcoe St. 416-593-5600 X231. PWYC.

● 7:30: **Bel Canto Singers**. *A Choral Nativity*. Scarborough Bluffs United Church, 3739 Kingston Rd., **Scarborough**. www.belcantosingers.ca. $20; $5(child). Also at 2:30pm.

● 7:30: **Mississauga Festival Choir**. *Holiday Stories*. John Rutter: Brother Heinrich's Christmas. Also Hanukkah music and classic holiday music from Polar Express and A Charlie Brown Christmas. Mississauga Festival Choir; Mississauga Symphony; Lisa Horner, performer/narrator. Living Arts Centre, 4141 Living Arts Dr., **Mississauga**. www.mfchoir.com. .

● 7:30: **Rose Theatre**. *The Rose Orchestra: Celebrate Light*. Diwali, Hannukah, Kwanza, Christmas, this truly is a season of light for everyone! Celebrate with the Rose Orchestra and choral guests as they share the glory of the holiday season with you, their extended family, and friends. 1 Theatre Ln., **Brampton**. 905-874-2800 or www.therosetheatre.ca. $15-$34.

● 7:30: **Roy Thomson Hall**. *Christmas With the Salvation Army*. 60 Simcoe St. 416-872-4255. From $29.

● 7:30: **St. Michael's Choir School**. *Sing Noel at Massey Hall*. True North Brass; Maria Conkey, Teri Dunn, S. Bryan Priddy, conductors; Philip Fillion, accompanist. Massey Hall, 178 Victoria St. www.masseyhall.mhrth.com. $40-$105.

● 7:30: **The Annex Singers**. *The Winter Garden*. Reimagining the season from the viewpoint of nature. Works by Palestrina, Poulenc, Whitacre, Ešenvalds, and Case. Melanie Conly, soprano; Joshua Clemenger, tenor; Sophie Lanthier, flute; Maria Case, artistic director. Grace Church on-the-Hill, 300 Lonsdale Rd. www.annexsingers.com. $15-$30. LIVE & STREAMED.

● 7:30: **TO Live/Attila Glatz Concert Productions**. *Harry Potter and the Deathly Hallows: Part Two*. Alexandre Desplat: Harry Potter and the Deathly Hallows: Part Two (Film with Live Orchestra). Toronto Symphony Orchestra; Evan Mitchell, conductor. Meridian Hall, 1 Front St. E. www.tolive.com. $49-$99. Also Dec 1 & 2.

● 7:30: **Toronto Concert Choir (formerly Oakham House Choir)**. *Sing Softly*. Joyful and uplifting choral and solo works, both secular and sacred, from four centuries and ranging from Mozart to Broadway favourites. Christmas carol sing-along. Toronto Concert Choir; TBA, soprano soloist; Toronto Sinfonietta; Matthew Jaskiewicz, music director. Calvin Presbyterian Church, 26 Delisle Ave. 647-858-8970. $30; $25(adv); $15(st); Free(12 & under/TMU st).

● 7:30: **University of Toronto Faculty of Music**. *University of Toronto Faculty of Music Wind Symphony: Suites and Treats*. James Barnes: Symphonic Overture; Frank Ticheli: Sanctuary; William Bolcom: Concert Suite for Alto Sax and Band; Steven Bryant: Ecstatic Fanfare; Gordon Jacob: An Original Suite; Kenneth Hesketh: Danceries. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $30; $20(sr); $10(st). U of T students admitted free with a valid TCard, space permitting.

● 8:00: **Greenbank Folk Music Society**. *David Francey, with Quote the Raven opening (Duo)*. Greenbank Hall, 19965 Highway #12, **Greenbank**. 905-985-8351 or www.greenbankfolkmusic.ca. $35.

● 8:00: **Nagata Shachu**. *25th Anniversary Concert*. Al Green Theatre, Miles Nadal JCC, 750 Spadina Ave. www.NagataShachu25.eventbrite.ca. $30-$40(adults); $20-$30(sr/st) $35-$45(at the door).

● 8:00: **Nathaniel Dett Chorale**. *An Indigo Christmas: The Brown King*. Margaret Bonds: The Ballad of the Brown King; and other works. George Weston Recital Hall, Meridian Arts Centre, 5040 Yonge St. www.nathanieldettchorale.org. $45; $39(sr); $15(ages 5-12).

● 8:00: **Rose Theatre**. *This Is Brampton: Rising Vibes*. TC Spades. 1 Theatre Ln., **Brampton**. 905-874-2800 or www.therosetheatre.ca. $10.

● 8:00: **Royal Conservatory of Music**. *Quiet Please, There's a Lady on Stage: Laila Biali and Friends*. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. From $50.

Sunday December 4

● 2:30: **University of Toronto Faculty of Music**. *All Choirs: Soprano-Alto Chorus, Tenor-Bass Choir, Chamber Choir, and MacMillan Singers*. Adolphus Hailstork: Ye Shall Have a Song; Laura Hawley: In dulci jubilo; Matthew Larkin: Adam lay ybounden; Elizabeth Maconchy: There Is No Rose; Sarah Quartel: Winter Solstice; R. Murray Schafer: Gamelan; Schumann: Der Nussbaum. St. Anne's Anglican Church, 276 Gladstone Ave. 416-408-0208. $30; $20(sr); $10(st). U of T students admitted free with a valid TCard, space permitting.

● 3:00: **North York Concert Orchestra**. *Winners of NYCO Concerto Competition*. Program TBD. Rafael Luz, conductor. Pan Pacific Ballroom, 900 York Mills Rd., **North York**. www.nyco.ca. $30; $25(sr); $15(under 30).

● 3:30: **Kitchener-Waterloo Symphony Youth Orchestra**. *Concert 1*. Featuring Preludium Strings, Youth Strings and Youth Sinfonia. First United Church (Waterloo), 16 William St. W., **Waterloo**. 519-745-4711 or 1-888-745-4717. $13; $11(child).

● 3:30: **The Edison Singers**. *Handel's Messiah*. Fauré: Requiem in d Op.48; Duruflé: Requiem Op.9. The Edison Singers; Chamber Orchestra; Noel Edison, conductor. Basilica of Our Lady Immaculate, 28 Norfolk St., **Guelph**. 226-384-9300. $50; $30(st 18 and under).

● 7:00: **Barrie Concert Band**. *Christmas at the Beach*. Christmas-themed music & carol singing. Wasaga Beach United Church, 380 Zoo Park Rd., **Wasaga Beach**. 705-735-0720 or www.barrieconcertband.org/view-event/christmas-at-the-beach-3. Free. Donations to the local foodbank gratefully accepted.

Handel's MESSIAH

Sunday, December 4, 2022
– 3:30 pm
Basilica of Our Lady Immaculate,
28 Norfolk Street Guelph ON

theedisonsingers.com

Monday December 5

● 7:30: **Confluence Concerts**. *The Walter Unger Salon: A Confluence Christmas*. Atrium, 21 Shaftesbury Ave. info@confluence-concerts.ca.

Tuesday December 6

● 12:10: **Nine Sparrows Arts Foundation**. *Lunchtime Chamber Music*. Satchi Kanashiro, violin. Yorkminster Park Baptist Church, 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.

● 1:00: **St. James Cathedral**. *Organ Recital*. Jennifer Goodine, organ. Cathedral Church of St. James, 106 King St. E. 416-364-7865. Free. Retiring collection.

● 7:30: **Hannaford Street Silver Band**. *A Harmonious Holiday*. Jens Lindemann, trumpet. Metropolitan United Church, 56 Queen St. E. www.hssb.ca/events/a-harmonius-holiday/. $42.

● 7:30: **Toronto Mendelssohn Choir**. *Festival of Carols*. Shireen Abu-Khader: Carol of Toronto (TMC commission); and Traditional Christmas Carols and works by Felix Mendelssohn, Jonathan Dove, Morten Lauridsen and others. Toronto Mendelssohn Choir; Toronto Mendelssohn Singers; Isabelle Demers, organist; Jean-Sébastien Vallée, conductor. Yorkminster Park Baptist Church, 1585 Yonge St. www.tmchoir.org/event/festival-of-carols-2022 or 416-408-0208. $39.95-$89; $39.95-$80.50(sr); $24.95(VOXTix). Also Dec 7.

● 7:30: **University of Toronto Faculty of Music**. *University of Toronto Faculty of Music Contemporary Music Ensemble: Re:SPECT(ral) Re:DUX*. Giacinto Scelsi: Anahit - A Lyric Poem dedicated to Venus; Georg Friedrich Haas: Introduktion und Transsonation; Kaija Saariaho: Notes on Light. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. $30; $20(sr); $10(st). U of T students admitted free with a valid TCard, space permitting.

● 8:00: **Royal Conservatory of Music**. *21C Music Festival & Music on Film Series: Kronos Quartet on Film: A Thousand Thoughts*. A live documentary with the Kronos Quartet; written and directed by Sam Green and Joe Bini. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or rcmusic.com/performance. $21-$85.

● 8:00: **Toronto Symphony Orchestra**. *TSO Holiday Pops*. Caissie Levy, Paul Alexander Nolan, vocalists; Etobicoke School of the Arts Chorus, Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $62. Also Dec 7(2 & 8pm), 8.

Wednesday December 7

● 12:30: **ORGANIX Concerts**. *Peter Bayer, Organ*. Our Lady of Sorrows Catholic Church, 3055 Bloor St. W. 416-571-3680 or organixconcerts.ca. Freewill offering ($20 suggested).

● 2:00: **Toronto Symphony Orchestra**. *TSO Holiday Pops*. Caissie Levy, Paul Alexander Nolan, vocalists; Etobicoke School of the Arts Chorus, Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $47. Also Dec 6(8pm), 7(8pm), 8(8pm).

● 7:30: **Southern Ontario Lyric Opera (SOLO)**. *Home for the Holidays*. Measha Brueggergosman-Lee, soprano; Southern Ontario Lyric Opera Chorus and Orchestra; Sabatino Vacca, conductor. Burlington Performing Arts Centre, 440 Locust St., **Burlington**. www.burlingtonpac.ca or 905-681-6000. $59; $20(youth 13-18); $10(child 12 & under); $49(sr 65+).

● 7:30: **Toronto Mendelssohn Choir**. *Festival of Carols*. Shireen Abu-Khader: Carol of Toronto (TMC commission); and Traditional Christmas Carols and works by Felix Mendelssohn, Jonathan Dove, Morten Lauridsen and others. Toronto Mendelssohn Choir; Toronto Mendelssohn Singers; Isabelle Demers, organist; Jean-Sébastien Vallée, conductor. Yorkminster Park Baptist Church, 1585 Yonge St. www.tmchoir.org/event/festival-of-carols-2022 or 416-408-0208. $39.95-$89; $39.95-$80.50(sr); $24.95(VOXTix). Also Dec 6.

● 8:00: **Toronto Symphony Orchestra**. *TSO Holiday Pops*. Caissie Levy, Paul Alexander Nolan, vocalists; Etobicoke School of the Arts Chorus, Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $62. Also Dec 6, 7(2pm), 8.

Thursday December 8

● 7:45: **New Music Concerts**. *Digital Broadcast*. James O'Callaghan: As In a Simile. ONLINE, . New Music Concert's YouTube page. Free. 7:45pm: pre-concert talk, 8pm: broadcast.

● 8:00: **Massey Hall**. *Tim Baker and All Hands*. 178 Victoria St. 416-872-4255. From $32.

● 8:00: **Royal Conservatory of Music**. *21C Music Festival Series: Kronos Quartet with students from The Glenn Gould School: Fifty Forward*. Mazzoleni Concert Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208 or rcmusic.com/performance. $21.

● 8:00: **Toronto Symphony Orchestra**. *TSO Holiday Pops*. Caissie Levy, Paul Alexander Nolan, vocalists; Etobicoke School of the Arts Chorus, Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $62. Also Dec 6, 7(2 & 8pm).

Friday December 9

● 7:00: **Church of the Holy Trinity**. *The Christmas Story*. A film screening. 19 Trinity Sq. www.thechristmasstory.ca or 416-598-4521 X301. Suggested donation: $10; $5(child). Film screening also on Dec 16.

● 7:30: **Diapente Renaissance Vocal Quintet**. *Munera Offerent: The Christmas Story, Renaissance Style*. Works by Byrd, Lusitano, Guerrero, Victoria, and Handl. Jane Fingler, soprano; Peter Koniers, countertenor; Alexander Cappellazzo, tenor; Jonathan Stuchbery, tenor & guitar; Martin Gomes, bass. St. Olave's Anglican Church, 360 Windermere Ave. 514-378-2558. Pay What You Want ($20 suggested).

● 7:30: **Elmer Iseler Singers**. *Handel's Messiah*. Elmer Iseler Singers; Lydia Adams, conductor. Guests: Viva Chamber Singers. Yorkminster Park Baptist Church, 1585 Yonge St. 416-217-0537 or info@elmeriselersingers.com.

● 7:30: **Toronto Symphony Orchestra**. *ELF in Concert*. John Debney, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $55. Also Dec 10(2pm & 7:30pm).

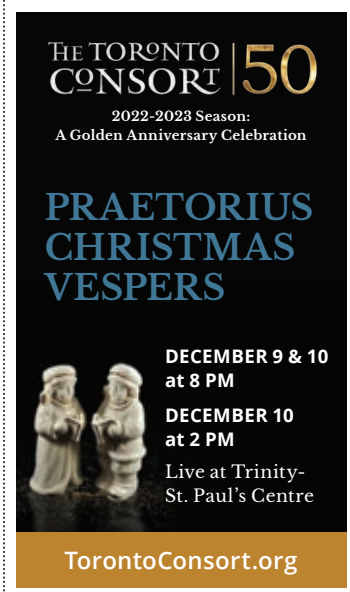
● 8:00: **Art of Time Ensemble**. *To All a Goodnight 7 (A Different Kind of Christmas Show)*. Art of Time Ensemble with featured singers Jackie Richardson, Jessica Mitchell, Liam Russell, and others. Harbourfront Centre Theatre, 235 Queens Quay W. www.harbourfrontcentre.com/tickets. $39-$79. Also Dec 10.

● 8:00: **MRG Live**. *Matt Dusk Sings Sinatra*. Queen Elizabeth Theatre, 190 Princes' Blvd. www.facebook.com/mattduskpage. .

● 8:00: **Rose Theatre**. *Choir! Choir! Choir! Epic 80s Singalong!* Nobu Adilman and Daveed Goldman, creative directors. 1 Theatre Ln., **Brampton**. 905-874-2800 or www.therosetheatre.ca. $15-$29.

● 8:00: **Royal Conservatory of Music**. *21C Music Festival Series: Kronos Quartet - Music for Change*. Reich: "Pendulum Music"(Canadian premiere); Traditional: Star-Spangled Banner (inspired by Jimi Hendrix, arr. Stephen Prutsman & Kronos), Raghupati Raghava Raja Ram (arr. Kronos Quartet) (Canadian premiere); Becker: No More (Canadian premiere); Haskell: God Shall Wipe All Tears Away (arr. Jacob Garchik)(Ontario premiere). Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or rcmusic.com/performance. $21-$105.

● 8:00: **Sinfonia Toronto**. *Beethoven & Haydn*. Haydn: String Quartet in E-flat Op.33 No.2 "The Joke"; Verdi: Ave Maria; Beethoven: No, non turbati; Zemlinsky: Maiblumen blühten überall; Balfour: Pyotr's Dream; and other works. Lynn Isnar, soprano; Nurhan Arman, conductor. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-499-0403 or info@sinfoniatoronto.com. TBA.



● 8:00: **Toronto Consort**. *Praetorius: Christmas Vespers*. Toronto Consort with special guests. Trinity-St. Paul's Centre, Jeanne Lamon Hall, 427 Bloor St. W. www.torontoconsort.org or 416-964-6337. From $36. Also Dec 10(2pm & 8pm). Also available on EarlyMusic.TV on demand.

Saturday December 10

● 11:00am: **Xenia Concerts/TO Live**.

Sensory-Friendly Concert: OKAN! A family-friendly concert that embraces neurodiversity and disability performing classical and contemporary works in a relaxed, accessible environment. Meridian Hall, 1 Front St. E. www.xeniaconcerts.com or 416-927-1555.

● 2:00: **Church of the Holy Trinity**. *The Christmas Story*. Words and music. 19 Trinity Sq. www.thechristmasstory.ca or 416-598-4521 X301. Suggested donation: $10; $5(child). Words and music on also on Dec 17(2pm), 23(7pm).

● 2:00: **Toronto Consort**. *Praetorius: Christmas Vespers*. Toronto Consort with special guests. Trinity-St. Paul's Centre, Jeanne Lamon Hall, 427 Bloor St. W. www.torontoconsort.org or 416-964-6337. From $36. Also Dec 9(8pm), 10(8pm). Also available on EarlyMusic.TV on demand.

● 2:00: **Toronto Symphony Orchestra**. *ELF in Concert*. John Debney, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $55. Also Dec 9(7:30pm), 10(7:30pm).

● 3:00: **Achill Choral Society**. *A Winter Day*. Sarah Quartel: A Winter Day. Jenny Crober, guest director; Nancy Dettbarn, collaborative pianist; The Bells of Westminster (Shirley Jemmett, director), hand bells; Angela Dong, cello; Sean Derraugh, clarinet. Westminster United Church (Orangeville), 247 Broadway Ave., **Orangeville**. www.achill.ca. $30; $15(sr); $10(st).

● 3:00: **Smoke Show BBQ & Brew**. *Wintergarten Orchestra*. Smoke Show BBQ and Brew, 744 Mount Pleasant Rd. . $15.

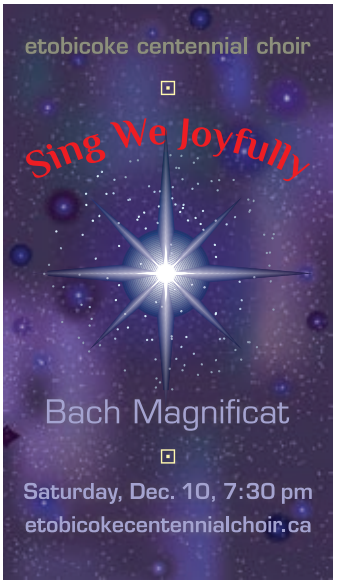
● 4:00: **Pax Christi Chorale**. *Christmas Through the Ages*. Works by Saint-Saëns, Rutter, Britten, Martin, and Hagenburg. Odin Quartet; Joshua Tamayo, organ & piano; Elaine Choi, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. www.paxchristichorale.org. $50; $45(sr); $35(young adult); $20(st).

● 7:00: **Dudukhouse**. *Duduk & Piano: The Sounds of Magic*. Sar Kamler, duduk; Viktor Kott, piano. Guests: Raisa Orshannsky and Patrick O'Reilly. Artscape Youngplace, 180 Shaw St. soundsofmagic.eventbrite.com or 416-889-8821. $40.

● 7:00: **Maria Dolnycky**. *Music of Hope*. A benefit concert for new arrivals from Ukraine displaced by war. Classical, popular and traditional Ukrainian music. Works by Silvestrov, Kouguell, Yashchenko, Bortkiewicz, Dremluha, and others. Alex McLeod, viola; Victor Mishalow, bandura; Sebastian Ostertag, cello, Melissa-Marie Shriner, vocalist; Peter Stoll, clarinet; Maria Dolnycky, piano. St. Giles Kingsway Presbyterian Church, 15 Lambeth Rd. 416-994-4445. Suggested donation: $30.

● 7:00: **Mississauga Chamber Singers**. *Christmas Memories: With Macaroni Angels*. Seasonal carols and songs. Meadowvale Theatre, 6315 Montevideo Rd., **Mississauga**. 647-549-4524. $25; $12(ages 7-18); free(under 7).

● 7:30: **Etobicoke Centennial Choir**. *Sing We Joyfully*. Bach: Magnificat BWV243; John Rutter: Brother Heinrich's Christmas; Seasonal Carols. Érika Wood, soprano; Mélissa Danis, mezzo; Lauren Halasz, alto; David Finneran, baritone; Carl Steinhauser, piano & organ; Baroque Orchestra; Henry Renglich, conductor. Humber Valley United Church,



76 Anglesey Blvd., **Etobicoke**. 416-779-2258 or www.etobicokecentennialchoir.ca. $30; Free(under 12).

● 7:30: **Grand Philharmonic Choir**. *Handel's Messiah*. Megan Chartrand, soprano; Julie Boulianne, mezzo; Colin Ainsworth, tenor; Jesse Blumberg, baritone; Grand Philharmonic Choir; Howard Dyck, conductor. Centre in the Square, 101 Queen St. N., **Kitchener**. info@grandphilchoir.com www.grandphilchoir.com. $27-$81; $19(st/under-30); $9(child/high-school st).

● 7:30: **Niagara Symphony Orchestra**. *Christmas Caravan with Sultans of String*. Sultans of String; Laura Secord Secondary School Chamber Choir; Bradley Thachuk, conductor. Partridge Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines**. 905-687-4993. $68; $60(sr); $39(arts worker with valid ID); $15(student-university or college with valid ID); $15(youth-18 and under with valid ID). Also Dec 11(2:30pm).

● 7:30: **Toronto Symphony Orchestra**. *ELF in Concert*. John Debney, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $55. Also Dec 9, 10(2pm).

● 7:30: **University of Toronto Faculty of Music**. *University of Toronto Symphony Orchestra*. Golovko: The Russian Marimba Concerto; Lieberson: Neruda Songs; Grondahl: Concerto for Trombone; Rachmaninoff: Piano Concerto No.2 in c Op.18. UTSO Concerto Competition Winners: Britton-René Collins, marimba; Alexandra Hetherington, mezzo; Kyle Orlando, trombone; Anastasia Kulikova, piano; Uri Meyer, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $30; $20(sr); $10(st). U of T students admitted free with a valid TCard, space permitting.

● 8:00: **Acoustic Harvest**. *The Magpies*. St. Paul's United Church (Scarborough), 200 McIntosh St., **Scarborough**. www.acousticharvest.ca or 416-729-7564. $30(adv) or cash at door.

● 8:00: **Art of Time Ensemble**. *To All a Goodnight 7 (A Different Kind of Christmas Show)*. Art of Time Ensemble with featured singers Jackie Richardson, Jessica Mitchell, Liam Russell, and others. Harbourfront Centre Theatre, 235 Queens Quay W. www.

harbourfrontcentre.com/tickets. $39-$79. Also Dec 9.

● 8:00: **Burlington Performing Arts Centre**. *Merry Motown: Christmas Special with the Legends of Motown*. 440 Locust St., **Burlington**. www.burlingtonpac.ca/events/merry-motown-christmas-special or 416-698-2152. $89(Premium); $79(Regular).

● 8:00: **Kindred Spirits Orchestra**. *Locomotives & Butterflies*. Honegger: Pacific 231; Zhanhao/Gang: The Butterfly Lovers; Stravinsky: Petrushka. Flato Markham Theatre, 171 Town Centre Blvd., **Markham**. 905-604-8339. $20-$40.

● 8:00: **Massey Hall**. *Glass Tiger With Guests The Parachute Club*. 178 Victoria St. 416-872-4255. From $51.

● 8:00: **Richmond Hill Philharmonic Orchestra**. *A Magical Holiday*. Alan Silverstri & Glen Ballard: The Polar Express; Mark Hayes: A Christmas Portrait; Bob Krogstad: The Bells of Christmas; Douglas Meyer: 'Twas the Night before Christmas; Sarah Wallin Huff: Christmas Wayfarer; and other works. Jessica V. Kun, conductor. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., **Richmond Hill**. www.rhpo.ca or 905-787-8811 or boxoffice@rhcentre.ca. $10-$34.

● 8:00: **Rose Theatre**. *Brampton Concert Band: Christmas at The Rose*. 1 Theatre Ln., **Brampton**. 905-874-2800 or www.theroseetheatre.ca. $15-$29.

● 8:00: **Royal Conservatory of Music**. *Global Music: La Bottine Souriante Celebrates Christmas*. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or rcmusic.com/performance. From $40.

● 8:00: **Toronto Consort**. *Praetorius: Christmas Vespers*. Toronto Consort with special guests. Trinity-St. Paul's Centre, Jeanne Lamon Hall, 427 Bloor St. W. www.torontoconsort.org or 416-964-6337. From $36. Also Dec 9(8pm), 10(2pm). Also available on EarlyMusic.TV on demand.

Sunday December 11

● 2:30: **Niagara Symphony Orchestra**. *Christmas Caravan with Sultans of String*. Sultans of String; Laura Secord Secondary School Chamber Choir; Bradley Thachuk, conductor. Partridge Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines**. 905-687-4993. $68; $60(sr); $39(arts worker with valid ID); $15(student-university or college with valid ID); $15(youth-18 and under with valid ID). Also Dec 10(7:30pm).

● 3:00: **Burlington Symphony Orchestra**. *A Christmas Spectacular*. Sing-along carols for the whole family. Holiday favourites including Leroy Anderson's Sleigh Ride. Burlington Performing Arts Centre, 440 Locust St., **Burlington**. 905-681-6000. $12-$46.

● 3:30: **Kitchener-Waterloo Symphony Youth Orchestra**. *Concert 2*. Featuring senior Youth Orchestra. Conrad Centre for the Performing Arts, 36 King St. W., **Kitchener**. 519-745-4711 or 1-888-745-4717. $13; $11(child).

● 3:30: **Sean Jones**. *Holiday Soul*. Soul-inspired renditions of timeless holiday classics. Sean Jones, singer & songwriter; Toronto Concert Orchestra; Divine Brown; Jackie Richardson; Darryn de Souza, music director. Koerner Hall, TELUS Centre, 273 Bloor St. W. www.rcmusic.com/events-and-performances/sean-jones-music-presents-holiday-soul. . In support of Daily Bread Food Bank. Concert-goers are encouraged to bring "Soul Food" (a non-perishable food item) to the on-site donation bins.

● 4:00: **Toronto Classical Singers**. *Joy and Jubilation: Christmas Oratorio*. Bach: Christmas Oratorio BWV248. Elena Howard-Scott, soprano; Sandra Boyes, mezzo; Chris Fischer, tenor; Bruce Kelly, baritone; Toronto Classical Singers Players; Jurgen Petrenko, conductor. Christ Church Deer Park, 1570 Yonge St. 416-986-8749. $30.

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CLASSES

● Nov 5 1:30: **Lois Macaulay.** *Eurythmy Class*. Kim Kendrick, voice & piano; Lois Macaulay, eurythmist. 416-921-1043 or lois@bellnet.ca. $25. Trinity-St. Paul's Centre, 427 Bloor St. W. For registration or information 416-921-1043 or lois@bellnet.ca. $25. Also Nov 12 & 19.

● Nov 20 2:00: **CAMMAC Toronto Region**. *Schubert's Mass in A-flat*. Reading for singers and instrumentalists. Matthew Otto, conductor. Christ Church Deer Park, 1570 Yonge St. 416-482-6562 or www.cammac.ca/toronto. $15; $10(members).

LECTURES

● Nov 24 3:30: **University of Toronto Faculty of Music**. *Musicology, Ethnomusicology and Music Theory Graduate Colloquium Series: Prof. Daniel Jordan*. Edward Johnson Building, University of Toronto, Room 130, 80 Queen's Park. 416-978-3750 or www.music.utoronto.ca. Free.

LIVE REHEARSAL OPPORTUNITIES

● **The Choralairs.** Welcoming singers in all voice parts as they resume in-person rehearsals (with masks & Covid safety protocols) on Tuesdays. Rehearsals are 7pm-8:45pm at Edithvale C.C. 131 Finch Ave W. Toronto. Please contact Elaine at 905-731-8416 or choralairs@gmail.com to let us know if you are coming. Check out our website at: www.choralairschoir.com.

● **Etobicoke Community Concert Band.** Full rehearsals every Wednesday night at 7:30pm. 309 Horner Ave. Open to all who are looking for a great band to join. Text Rob Hunter at 416-878-1730.

● **North Toronto Community Band.** Openings for drums, clarinets, trumpets, trombones, French horns. Rehearsals held at Willowdale Presbyterian Church 38 Ellerslie Ave. (just north of Mel Lastman Square). Monday evenings 7:30-9:30 pm. Contact ntcband@gmail.com.

ONGOING EVENTS

● **Mix 669.** *Beyond the B-side: Open Mic @ The Mix 669*. Adam Golding, host. 669 College St. 647-909-2109. $5 cover. **Weekly on Wed at 7pm.**

ONLINE GROUPS

● **Recollectiv:** A unique musical online meeting group made up of people affected by memory challenges caused by illness (such as dementia) or brain injury (stroke, PTSD, etc.) and their care partners. Participation is free with pre-registration. Email info@recollectiv.ca for meeting times, information and registration.

ONLINE ON DEMAND & PODCASTS

● **Arts@Home.** A vibrant hub connecting Torontonians to arts and culture. Designed to strengthen personal and societal resilience through the arts. www.artsathome.ca.

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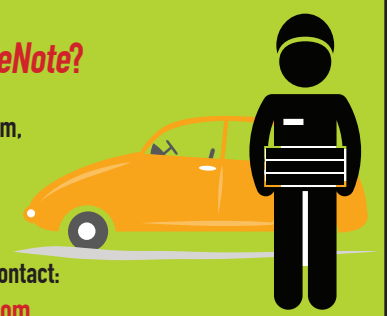

LIVE OR ONLINE | Nov 1 to Dec 13, 2022

● 4:30: **Yorkminster Park Baptist Church**. *Carols by Candlelight*. A traditional candlelight choral presentation featuring choirs and musicians of Yorkminster Park. 1585 Yonge St. www.yorkminsterpark.com. Free.

Monday December 12

● 7:00: **Coro San Marco**. *A Star Has Shone*. Classical Christmas choral music. Joseph D. Carrier Art Gallery, 901 Lawrence Ave. W. 416-789-7011 X248. $15.

● 8:00: **Roy Thomson Hall**. *Itzhak Perlman and Friends*. Itzhak Perlman, violin; Emanuel Ax, piano; Jean-Yves Thibaudet, piano; Juilliard String Quartet. 60 Simcoe St. 416-872-4255. From $75.

Tuesday December 13

● 12:10: **Nine Sparrows Arts Foundation**. *Lunchtime Chamber Music: Rising Stars Recital*. Featuring students from the Glenn Gould School. Yorkminster Park Baptist Church, 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.

MAINLY CLUBS

Live music is an ever-changing scene! Please consult venue websites and social media to confirm their artist roster and schedules, seating / booking policies, any other pertinent information to make your visit fun, safe, and enjoyable.

3030 Dundas West

3030 Dundas St. W. 416-769-5736
3030dundaswest.com
A large, airy space that plays hosts to concerts, events, and more, 3030 Dundas is home to a wide variety of music and a top-notch Trinidadian-Canadian food menu.

Burdock

1184 Bloor St. W. 416-546-4033
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A sleek music hall with exceptional sound and ambience, featuring a draft list of house-made brews.

Cameron House

408 Queen St. W. 416-703-0811
thecameron.com
An intimate, bohemian bar with ceiling murals & nightly performances from local roots acts on 2 stages.

Capone's Cocktail Lounge

1573 Bloor St. W. 416-534-7911
caponestoronto.com
A self-described perfect marriage of an intimate cocktail den and comfortable neighbourhood bar, with live music Wednesday through Sunday.

Castro's Lounge

2116 Queen St. E. 416-699-8272
castroslounge.com
Featuring an ever-changing selection of specialty beers, Castro's hosts a variety of local live music acts, including bluegrass, jazz, rockabilly, and alt-country.

C'est What

67 Front St. E. 416-867-9499
cestwhat.com
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Drom Taberna

458 Queen St. W. 647-748-2099
dromtaberna.com
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Emmet Ray, The

924 College St. 416-792-4497
theemmetray.com
A whisky bar with a great food menu, an ever-changing draft list, and live jazz, funk, folk and more in the back room.

Grossman's Tavern

379 Spadina Ave. 416-977-7000
grossmanstavern.com
One of the city's longest-running live music venues, and Toronto's self-described "Home of the Blues."

Hirut Cafe and Restaurant

2050 Danforth Ave. 416-551-7560
hirut.ca
A major destination for delicious and nutritious Ethiopian cuisine, with monthly jazz residencies and jam sessions.

Home Smith Bar – See Old Mill, The

Hugh's Room

296 Broadview Ave. 416-533-5483
hughsroom.com
A dedicated listening room with an intimate performing space, great acoustics, and an attentive audience.

Jazz Bistro, The

251 Victoria St. 416-363-5299
jazzbistro.ca
In an historic location, Jazz Bistro features great food, a stellar wine list, and world-class jazz musicians in airy club environs.

Jazz Room, The

Located in the Huether Hotel, 59 King St. N., Waterloo. 226-476-1565
kwjazzroom.com
A welcoming music venue dedicated to the best in jazz music presentations, and home to the Grand River Jazz Society, which presents regular series throughout the year.

Lula Lounge

1585 Dundas St. W. 416-588-0307
lula.ca
Toronto's mecca for salsa, jazz, afro-Cuban, and world music, with Latin dance classes and excellent food and drinks.

Manhattans Pizza Bistro & Music Club

951 Gordon St., Guelph 519-767-2440
manhattans.ca
An independently owned neighbourhood restaurant boasting a unique dining experience that features live music almost every night of the week.

Mezzetta Restaurant

681 St. Clair Ave. W. 416-658-5687
mezzettarestaurant.com
With a cozy atmosphere and a menu of Middle-Eastern cuisine, Mezzetta hosts music on Wednesday evenings.

Monarch Tavern

12 Clinton St. 416-531-5833
themonarchtavern.com
With a café/cocktail bar on the main floor and a pub with microbrews upstairs, Monarch Tavern regularly hosts indie, rock, and other musical genres on its stage.

Nice Bistro, The

117 Brock St. N., Whitby. 905-668-8839
nicebistro.com
A French restaurant with Mediterranean flair, Nice Bistro hosts ticketed live music events once every month or so.

Old Mill, The

21 Old Mill Rd. 416-236-2641
oldmilltoronto.com
The Home Smith Bar:
With a stone-lined room and deep, plus seating, the Home Smith Bar provides elevated pub food and cocktails along with straightahead live jazz.

Pilot Tavern, The

22 Cumberland Ave. 416-923-5716
thepilot.ca
With over 75 years around Yonge and Bloor, the Pilot is a multi-level bar that hosts live jazz on Saturday afternoons.

Poetry Jazz Café

1078 Queen St West.
poetryjazzcafe.com
A sexy, clubby space, Poetry hosts live jazz, hip-hop, and DJs nightly in its new home on Queen Street West.

Reposado Bar & Lounge

136 Ossington Ave. 416-532-6474
reposadobar.com
A chic, low-light bar with top-shelf tequila, Mexican tapas, and live music.

Reservoir Lounge, The

52 Wellington St. E. 416-955-0887
reservoirlounge.com
Toronto's self-professed original swing-jazz bar and restaurant, located in a historic speakeasy near St. Lawrence Market, with live music four nights a week.

Rex Hotel Jazz & Blues Bar, The

194 Queen St. W. 416-598-2475
therex.ca
With over 60 shows per month of Canadian and international groups, The Rex is Toronto's longest-running jazz club, with full bar and kitchen menu.

Sauce on Danforth

1376 Danforth Ave. 647-748-1376
sauceondanforth.com
With Victorian lighting, cocktails, and an extensive tap and bottle list, Sauce on Danforth has live music Tuesday through Saturday (and sometimes Sunday).

The Senator Winebar

249 Victoria St 416 364-7517
thesenator.com
An intimate, upscale French-inspired bistro with live music serving hearty, delicious comfort food alongside a curated selection of wine and cocktails.

Smokeshow BBQ and Brew

744 Mt. Pleasant Rd 416-901-7469
Smokeshowbbqandbrew.com
A laid-back venue with an emphasis on barbecue and beer, Smokeshow hosts cover artists and original music Thursday through Sunday, with Bachata lessons on Tuesdays and Karaoke on Wednesdays.

Tranzac

292 Brunswick Ave. 416-923-8137
tranzac.org
A community arts venue dedicated to supporting, presenting, and promoting creative and cultural activity in Toronto, with live shows in multiple rooms every day of the week.

JOIN THE CLUBS!

IS YOUR VENUE

- an informal listening room,
- where food and/or drink may be part of the mix,
- with listening to music the primary focus?

"Mostly jazz" is not a rule!

If you're not listed above, and think you belong please get in touch!

listings@thewholenote.com

23rd annual directory of MUSIC MAKERS

Welcome to the second printing of our 23rd annual "Blue Pages" index of music presenters and arts service providers. The organizations listed below (with a bit of "teaser" info!) have opted in via their WholeNote membership. Full profiles can be found online at thewholenote.com - hover over our "Who's Who" tab, then click on "2022-23 Presenter Profiles" to see the details of what's coming up this season. Profiles will remain online for the year, and we'll be adding more as they come in, so check back often.

For information on WholeNote membership and how to join the Blue Pages, email members@thewholenote.com

Wishing you all a happy musical season!

Aga Khan Museum

"Experience the magic of performance at the Aga Khan Museum as local and global artists connect cultures through the power of the arts."

agakhanmuseum.org

Alliance Française Toronto

"Alliance Française Toronto is dedicated to the Greater Toronto Area Community and committed to promoting and presenting cultural events that highlight the diversity of Francophone Culture, such as concerts, exhibitions, lectures or cinema."

alliance-francaise.ca/en

Amadeus Choir

"Toronto's 90-member Amadeus Choir is delighted to present a 2022/23 season of live choral performances with new commissions, classic favourites, outdoor and indoor performances, and a stellar roster of guest artists."

amadeuschoir.com

Amici Chamber Ensemble

"Amici Chamber Ensemble celebrates 33 years as one of Canada's most distinguished chamber music ensembles. Artistic Directors clarinetist Joaquin Valdepeñas, cellist David Hetherington and pianist Serouj Kradjian invite some of the finest musicians to join them in innovative and eclectic programming, celebrating friendship through music."

amiciensemble.com

Annex Singers of Toronto

"Now in its 43rd season, The Annex Singers is a spirited, auditioned, 65-voice choir with an eclectic repertoire spanning seven centuries."

annexsingers.com

Art of Time Ensemble

"Exploring the relationship between classical music in its many forms and other genres such as jazz, pop, electronica, rock, folk, electroacoustic, gospel and others, Art of Time seeks to reveal the qualities that lie at the heart of all great music."

artoftimeensemble.com

Azrieli Music Prizes

"The Azrieli Music Prizes: Discovering, creating, performing and celebrating excellence in music composition."

azrielifoundation.org/amp

Barrie Concert Band

"Over the years, the Barrie Concert Band has participated in various city events, presenting regular winter and summer concerts, and providing music at local churches and seniors' homes. The band performs an average of 8 concerts per year and is available for special functions."

barrieconcertband.org

Canadian Opera Company

"The Canadian Opera Company is the largest producer of opera in Canada."

coc.ca

Canadian Sinfonietta

"The Canadian Sinfonietta (CS) performs both as a larger orchestra and in smaller ensembles, with a mission to attract new concert goers through a balance of traditional and new works. Programs often feature multi-cultural music, non-western instruments, and diverse Canadian artists."

canadiansinfonietta.com

Cathedral Bluffs Symphony Orchestra

"Cathedral Bluffs Symphony Orchestra has been bringing to Greater Toronto audiences some of the greatest musical masterpieces, and new Canadian compositions, since 1986. Our 2022/23 season, under the baton of Maestro Martin MacDonald, promises six evenings of exceptional orchestral music."

cathedralbluffs.com

Church of St. Mary Magdalene Gallery Choir

"Every Sunday an award winning choir of volunteers sings music from the early Renaissance to the most recent Canadian composers."

stmarymagdalene.ca

Confluence Concerts

"An act or process of merging": "Confluence produces joyous, daring and thought-provoking events within a warm atmosphere of intimacy and discovery. Artistic Associates Larry Beckwith, Marion Newman, Andrew Downing, Patricia O'Callaghan and Suba Sankaran curate a wide variety of collaborative programs."

confluenceconcerts.ca

COSA Canada: The Centre for Opera Studies & Appreciation

"We excite the music in everyone - the story-singers on stage, and the story-catchers in the audience! Join in our house concerts, premieres, productions, artist spotlights and opera pops!"

www.cosacanada.org

Don Wright Faculty of Music at Western University

"In our 2022/23 season, we are proud to welcome you in person to experience the incredible diversity of musical styles and genres our students, faculty and guest artists have to offer."

music.uwo.ca

Edison Singers

"The Edison Singers is a fully professional chamber choir. This upcoming season is literally our second new beginning. We can't wait to see you at a performance this season."

theedisonsingers.com

Elmer Iseler Singers

"Elmer Iseler Singers is a 20-voice Toronto-based professional chamber choir directed by Lydia Adams. Founded by the late Dr. Elmer Iseler in 1979, EIS is known for tonal beauty and interpretive range."

elmeriselersingers.com

Ensemble Vivant

"Chamber music at its evocative best!"

ensemblevivant.com

Esprit Orchestra

"Founded in 1983 by Music Director and Conductor Alex Pauk, Esprit Orchestra's commitment to commissioning and advancing contemporary music has set it apart as one of the few organizations of its kind on a global scale."

espritorchestra.com

Etobicoke Centennial Choir

"After a joyous return to live performance in May 2022, Etobicoke Centennial Choir looks forward with great anticipation and hope to a full season of live choral music!"

etobcokecentennialchoir.ca

Etobicoke Community Concert Band

"Great music ... right in your own backyard!"

eccb.ca

Etobicoke Philharmonic Orchestra

"Priding itself on being an affordable, accessible and welcoming concert experience, the Etobicoke Philharmonic Orchestra (EPO) has been celebrating symphonic music in Etobicoke for over 60 years."

eporchestra.ca

Exultate Chamber Singers

"Founded in 1981, Exultate Chamber Singers is an award-winning adult mixed-voice chamber choir of richly varied ages and cultural backgrounds. Together they form a passionate, committed ensemble with a wide-ranging repertoire."

exultate.net

Flute Street

"Flute Street is comprised entirely of flutes, from the tiny twelve inch piccolo through to the very rare twelve foot double contrabass flute."

flutestreet.ca

Glionna Mansell Corporation

"Glionna Mansell presents excellence in organ installations and concert presentations. Whether MOSAIC Canadian Vocal Ensemble, Allen Organs or ORGANIX CONCERTS, the effort is always focused on producing excellence and unique musical experiences."

glionnamansell.com

Greater Toronto Philharmonic Orchestra

"Now in its 15th season, the GTPO has become a unique organization built upon a collaborative artistic model, a trusted partner for other arts groups and a showcase opportunity for young talented musicians."

gtpo.ca

Hannaford Street Silver Band

"The Hannaford Street Silver Band is Canada's award-winning professional brass band and resident company of Toronto's St. Lawrence Centre for the Arts."

hssb.ca

Isabel Bader Centre for the Performing Arts

"The Isabel Bader Centre for the Performing Arts ("The Isabel") is a home for the creative arts at Queen's University in Kingston, Ontario and a hub of vibrant artistic study, creation, and exhibition in our community."

queensu.ca/theisabel

Jubilate Singers

"The Jubilate Singers is a Toronto-based SATB community choir performing multicultural music under the direction of Isabel Bernaus; an auditioned choir plus a Choral Development program."

jubilatesingers.ca

Kindred Spirits Orchestra

"The Kindred Spirits Orchestra (KSO) is a critically acclaimed auditioned civic orchestra performing at the Flato Markham Theatre, the Richmond Hill Centre for the Performing Arts, and the CBC Glenn Gould Studio in Toronto."

KSOrchestra.ca

Koerner Hall at The Royal Conservatory of Music

The Royal Conservatory's Koerner Hall is "the greatest venue in this city" and "magnificent in its acoustics, as much as in its design" (Toronto Star).

rcmusic.com/performance

Li Delun Music Foundation

"The Li Delun Music Foundation was established in 2002 in Toronto as a non-profit organization dedicated to promoting cultural exchange between the East and the West through musical events and promoting classical music."

lidelun.org

Metropolitan United Church

"An affirming and welcoming community, Metropolitan United is a home to great sacred music in the heart of Toronto."

metunited.org

Mississauga Chamber Singers

"The Mississauga Chamber Singers bring clarity and intimacy to great choral masterpieces."

mcsingers.ca

Mississauga Festival Choir

"Under the leadership of David Ambrose, MFC performs many concerts, raises money for local charities, records professional CDs, holds an annual choral competition and tours the world."

mfchoir.com

Mississauga Symphony Orchestra

"With a combination of 100 community musicians and professional section leads, the Mississauga Symphony Orchestra (MSO) has earned the reputation as the best hybrid orchestra in Canada."

mississaugasymphony.ca

Mooredale Concerts

"Great music for all."

mooredaleconcerts.com

Music at St. Andrew's

"Music at St. Andrew's presents great music at affordable prices!"

standrewstoronto.org

Music Gallery

"The Music Gallery has been Toronto's Centre for Creative Music since 1976."

musicgallery.org

Music in the Afternoon (Women's Musical Club of Toronto)

"Through its "Music in the Afternoon" concert series, the WMCT presents chamber music concerts featuring musicians on the threshold of international recognition, as well as established artists and ensembles."

wmct.on.ca

Music TORONTO

"We invite you to join us for our main series and for the Small Ensembles Celebration, chamber music concerts traditional and ground-breaking."

music-toronto.com

Nathaniel Dett Chorale

"The Nathaniel Dett Chorale is Canada's premier performer of Afrocentric composers and a touchstone for the education of audiences and communities regarding the spectrum of Afrocentric choral music."

nathanieldettchorale.org

New Music Concerts

"At New Music Concerts we inspire our listeners with extraordinary performances of the world's most adventurous music. NMC is a leader in curating, performing, and promoting innovative, cutting-edge music by Canadian and international composers."

newmusicconcerts.com

Nine Sparrows Arts Foundation

"...dedicated to bringing the best in inspirational arts programming."

9sparrowsarts.org

Nocturnes in the City

"Czech community centre presents Nocturnes in the City's 23rd season."

nocturnesinthecity.ca

Off Centre Music Salon

"Art is how we decorate space, music is how we decorate time."-Jean-Michel Basquiat. "Join us for our 28th season as we present unique, innovative "salon-style" concerts."

offcentremusic.com

Orchestra Toronto

"Michael Newnham conducts five thrilling performances by musicians from your community making music for the love of it."

orchestratoronto.ca

Oriana Women's Choir

"Oriana explores the possibilities in choral music for upper voices. We foster the creation of Canadian choral music, regularly commissioning works from Canadian composers for upper voices."

orianachoir.com

Orpheus Choir of Toronto

"The season features the poetry of Leonard Cohen; music honouring Canada's indigenous peoples; narrators Gabriella Sundar Singh and Amaka Umeh; an exploration of music and mental health in Allan Bevan's Perfectly Mad."

orpheuschoirtoronto.com

Pax Christi Chorale

"Pax Christi Chorale, under the artistic direction of Elaine Choi, champions great choral music and performs a wide range of repertoire. Join us for four concerts over the 2022-23 season."

paxchristichorale.org

Performing Arts Brampton

"Performing Arts Brampton builds an inspiring community that reflects Brampton's spirit and diversity. Comprised of four incredible venues - The Rose Brampton, LBP Brampton, Cyril Clark Brampton and Garden Square Brampton."

therosebrampton.ca

Peterborough Singers

"A challenging choir in Peterborough for adults and youth."

peterboroughsingers.com

Rezonance Baroque Ensemble

"Inspired by history and informed by the present, Rezonance leads audiences through the discovery of under-appreciated and unusual works, and new ways of hearing the classics."

rezonanceensemble.com

Royal Canadian College of Organists, Toronto

(info not available at time of publication)

rcco.ca/toronto

Salute to Vienna

"Energetic, lighthearted, and full of romance, Salute to Vienna's New Year's Concert is a celebration of music, beauty, and the limitless possibilities each New Year brings."

salutetovienna.com

Scarborough Philharmonic Orchestra

"Now in our 43rd season, the Scarborough Philharmonic Orchestra offers Downtown Sound. Uptown."

spo.ca

Show One Productions

"Bringing back one of the most original soloists on today's concert stage."

showoneproductions.ca

SINE NOMINE Ensemble for Medieval Music

"SINE NOMINE offers vocal and instrumental music from medieval courts and churches to provide insight into the fascinating artistic and intellectual culture of the Middle Ages."

pims.ca/article/sine-nomine

SoundCrowd

"SoundCrowd -Toronto's first large-scale contemporary a cappella ensemble making harmony through harmony since 2016."

soundcrowd.ca

Soundstreams

"Visit Soundstreams.ca for tickets and full program details for our exciting concert line up for our 40th Anniversary Season!"

soundstreams.ca

Southern Ontario Lyric Opera (SOLO)

"Southern Ontario Lyric Opera (SOLO) seeks to advance the public's appreciation and enjoyment of the arts by providing high-quality performances of classical operatic works, for diverse audiences of all ages."

southernontariolyricopera.com

St. Michael's Choir School

"St. Michael's Choir School is unique in offering both an enriched academic program, including extended French instruction, integrated with a lively ministry of sacred music."

smcs.on.ca

23rd Annual

BLUE PAGES

Welcome to Who's Who at thewholenote.com

Find details on all these Blue Pages member profiles here in the *WholeNote Who's Who*

thewholenote.com/blue

And check back.
They will be posted as we receive them, and they are coming in in a steady stream.

Looking for a choir to join or support now that the summer season is past?
Start your search here.

thewholenote.com/canary

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or any of our other
Who's Who directories?

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St. Olave's Anglican Church

"St. Olave's celebrates the Anglican choral tradition Sunday mornings at 10:30am, and presents occasional Evensongs and other musical events."

stolaves.ca

Tafelmusik

"Tafelmusik is an orchestra, choir, and experience that celebrates beauty through music of the past. Founded on the pillars of passion, learning, and artistic excellence, Tafelmusik brings new energy to baroque music and beyond."

tafelmusik.org

That Choir

"Currently in its 15th season, That Choir is one of Toronto's most exciting a cappella ensembles, combining high-calibre performance with storytelling through choral music."

thatchoir.com

Toronto Chamber Choir

"We live and breathe Early Music and love to share it with others."

torontochamberchoir.ca

Toronto Children's Chorus

"Entering its 45th season, the Toronto Children's Chorus is recognized worldwide as a leading choral organization for children and youth. We are committed to offering exceptional, inclusive choral music education."

torontochildrenschorus.com

Toronto Classical Singers

"With its exuberant approach, TCS celebrates the choral tradition with the complex sonority of a large choir with professional orchestra."

torontoclassicalsingers.ca

Toronto Consort

"Founded in 1972, The Toronto Consort is internationally celebrated for its excellence in the performance of Medieval, Renaissance, and Early Baroque music."

torontoconsort.org

Toronto Mendelssohn Choir

"The Toronto Mendelssohn Choir boldly returns with exciting new works, inspiring new faces, and a fresh new look!"

tmchoir.org

Toronto Operetta Theatre

"TOT will return to the St. Lawrence Centre stage with a new season of musical entertainment from the wide world of Operetta and Music Theatre."

torontooperetta.com

Toronto Symphony Orchestra

"One of Canada's most respected arts organizations, the Toronto Symphony Orchestra (TSO) plays a vital role in the city's dynamic cultural life. The TSO is celebrating its 100th anniversary season in 2022/23."

tso.ca

Trio Arkel

"Trio Arkel, now in its 10th season, is composed of Marie Berard, violinist, Rémi Pelletier, violist, and Winona Zelenka, cellist, who collaborate with guest artists to present fascinating programs of chamber music for their Toronto audience."

trioarkel.com

University of Toronto Faculty of Music

"The University of Toronto Faculty of Music is thrilled to present a wide range of performances, lectures, colloquia and more, as part of our annual season of events."

music.utoronto.ca

Upper Canada Choristers

"The Upper Canada Choristers is an SATB community choir in Toronto with a history of collaboration with choirs and professional guest artists. UCC is committed to excellence and diversity."

uppercanadachoristers.org

Vesnivka Choir

"Vesnivka Choir looks forward to returning to in-person performances with a 3-concert season featuring Ukrainian classical, contemporary, sacred and traditional folk music."

vesnivka.com

VIVA Singers Toronto

"VIVA Singers embrace the motto "Every Voice Matters."

vivayouthsingers.com

VOCA Chorus of Toronto

"A dynamic, auditioned ensemble under the leadership of artistic director Jenny Crober, VOCA performs a broad range of repertoire in collaboration with a variety of superb guest artists. Our seasons feature concerts, cabaret fundraisers, community performances and workshops."

vocachorus.ca

VOICEBOX: Opera in Concert

"Voicebox-OIC's tradition continues in the coming season with astonishing works by the very young Mozart, Luigi Cherubini, and Joseph Bologne."

operainconcert.com

Westben Centre for Connection & Creativity Through Music

"Westben - Music in Nature"

westben.ca

Wychwood Clarinet Choir

"Five varieties of clarinets playing in harmony. What could be more beautiful?"

wychwoodclarinetchoir.ca

Xenia Concerts Inc.

"Xenia Concerts works with the neurodiversity and disability communities to produce and present exceptional performing arts experiences for children, families, and any others who face systemic barriers to inclusion."

xeniaconcerts.com

Yorkminster Park Baptist Church

"Yorkminster Park is synonymous with magnificent music. Whether it's the choir accompanied by the majestic Casavant organ or the congregation lifting their voices in hymns of praise, vocal and instrumental expressions of faith are integral to the Yorkminster Park experience."

yorkminsterpark.com

ARTS SERVICES

Agence Station Bleue

"...one of the most important artists agencies in Canada, in classical, jazz and global music."

stationbleue.com/en

Linda Litwack Publicity

"Arts publicist Linda Litwack is a long-practiced matchmaker between artists and the media."

linkedin.com/in/linda-litwack-15371320

Rebecca Davis Public Relations

"...provides publicity, media and communications services to musicians, arts organisations and record labels, specialising in classical music and opera."

rebeccadavispr.com

Editor's Corner

DAVID OLDS

As a fairly accomplished amateur cellist and former classical radio programmer, I consider myself well-versed in the traditional cello repertoire. Imagine then my surprise to receive not one, but two, discs this month featuring works from 19 th- and early 20th-century France of which I was previously unaware. Even three of the five composers were unfamiliar to me, although they were each celebrated in their lifetime.

Édouard **Lalo | Paul Lacombe | Fernand de La Tombelle – Sonates pour piano et violoncelle (ATMA Classique ACD2 2873 atmaclassique.com/en)** features two highly regarded Quebecois performers, cellist **Paul Marleyn** and pianist **Stéphane Lemelin**. Of course I was familiar with the *Cello Concerto in D Minor* of Lalo (1825-1892) which has graced the standard repertoire since 1877, but his *Sonata for Piano and Cello in A Minor* from two decades earlier has languished in relative obscurity. Listening to the dynamic work, it is hard to understand why. It is a substantial offering with contrasting movements, lyrical and dramatic by turns, with memorable melodies and virtuosic flare. The same is true of the other works included here and it is surprising they, and their composers, are not better known. Although Lacombe was born only a dozen years after Lalo his *Sonata for Piano and Cello Op.100* was written about 50 years after Lalo's, in the early years of the 20th century. For all that, it shares a sensibility and language with Lalo, not reflecting the turbulent aesthetic changes happening around him, although there is Debussy-like melody in the opening movement *un peu animé*. This is followed by a lyrical *Largo* and concludes with an ebullient *Allegro con fuoco*. Baron de La Tombelle (1854-1928), numbered among his mentors Franz Liszt and Camille Saint-Saëns and he himself went on to count revered organist Marcel Dupré and composer/pedagogue Nadia Boulanger among his own pupils. Not only an accomplished musician and teacher, La Tombelle was also a distinguished poet, painter, sculptor and astronomer. His *Cello Sonata in D Minor Sonata* (1905) opens with an exuberant *Allegro*, followed by a gentle lullaby-like *Lentement* movement before its rousing *Allegro vivace* finale. Here, as throughout the disc, Marleyn and Lemelin's playing is nuanced, articulate and totally convincing as it meets all the demands of this lovely music.

From the strident opening notes of the *Sonata for Cello and Piano No.2 in A Minor* (1919) by Guy Ropartz (1864-1955) the new **Le Palais des Dégustateurs** release **Guy Ropartz | Albéric Magnard (PDD029 lepalaisdesdegustateurs.com)** commands the listener's attention. As with the previous disc, little known gems are presented in stunning performances by **Alain Meunier** and **Anne le Bozec**. To say the Ropartz opens stridently is not to suggest that the work is abrasive however, and the subsequent movements – *Lent et calme* and *Très lent – Assez animé* – are warm and lush. Ropartz and Magnard were neighbours and friends, both proud of their Breton heritage. Magnard (1865-1914) died defending his home from invading Germans in the early days of the First World War. In the attack his house was burned and several manuscripts destroyed but fortunately Ropartz was able to reconstitute from memory the orchestration of Magnard's opera *Guercoeur*. The *Sonata for Cello and Piano Op.20 in A Major* from 1910 is in four movements, opening traditionally with a fast movement *Sans lenteur – Alla zingarese* followed by a brief *Scherzo* lasting less than three minutes. The *Funèbre* third movement is followed by a boisterous finale bringing a wonderful disc to a rollicking close.

I was surprised to hear from the Dégustateurs label founder and renowned vintner Èric Rouyer, that he finds it hard to produce recordings of French music, presumably due to market pressures, although further on in these pages you will see another of his recordings featuring the piano music of contemporary Frenchman Guy Sacre, with soloist Billy Eidi. I commend Rouyer for his efforts to unearth neglected repertory pieces and, with such outstanding performers as here, he is to be congratulated and encouraged to continue his exploration of "the road less travelled."

Full disclosure, my days at Thornlea Secondary School half a century ago briefly overlapped with those of composer **David Eagle** and more recently I was the general manager of New Music Concerts when he was invited to curate a concert in 2013 and commissioned to compose one of the works on the next recording. **As mountain winds (Centrediscs CMCCD 30722 centrediscs.ca)** features four compositions spanning 2011-2019 for ensembles of varying sizes. All include live computer processing and diffusion of the sounds of acoustic instruments, and, in the case of *Unremembered Tongues* the work mentioned above, soprano soloist (Xin Wang in the original Toronto performance). This 2021 recording features the powerful voice of **Robyn Driedger-Klassen** with the **Turning Point Ensemble** under the direction of founder **Owen Underhill**. It is in this complex work that we are most aware of the computer's presence as the soloist's voice is replicated, distorted, layered and distributed throughout space via an eight-speaker sound system (effective even in this stereo mix). Eagle tells us the initial inspiration came from thinking about the "many forgotten and endangered languages that are disappearing in our relentlessly modernizing society and monoculture. Sonic evocation of these lost modes of expression is a main focus of the work." The languages he draws on are Iwaidja and Kayardild from northern Australia, Latin, Blackfoot, Basque, Cree and Hawaiian. The resulting "Tower of Babel" is very effective indeed. This is followed by *Altered States* and, such is the density of the computer manipulations, it takes careful listening to

discern that the only instruments involved are those of the traditional piano trio, although at times the textures thin out and the violin, cello and piano of the **Land's End Ensemble** become more easily discernable. The title track, which opens the disc, is an interactive composition for octet and computer, again with surround-sound projection. Instrumental phrases are processed in Eagle's signature style to create "fluctuating and volatile sonic textures through filtering, granulating, delays, and transposing and harmonizing with just and microtonal intonation." A Kinect motion sensor tracks the composer/interpreter's hand movements to expressively transform and extend the ensemble, here **Aventa** under **Bill Linwood**. The disc closes with the earliest work, *Two Forms of Intuition*, an orchestral work (with computer) taking its inspiration and title from Immanuel Kant's proposition of the same name that says we always perceive the world as phenomena in time and space. Commissioned by the Windsor Symphony Orchestra and premiered in 2012, it was subsequently performed and later recorded for this CD by Turning Point Ensemble. They have certainly made it their own. Kudos to all involved in this excellent portrait of one of Canada's most adventurous composers, one who has embraced technology and successfully and creatively integrated it into live instrumental performance.

As far as I can tell, it was Béla Bartók who first wrote for the combination of piano and percussion in his *Sonata for 2 Pianos and Percussion* of 1937, later enlarged to include those soloists with orchestra in his concerto transcription of 1940. More about Bartók later, but he certainly started a significant trend for that combination, with such notables as George Crumb, Luciano Berio, Dieter Mack and, most recently, Canadian **Monica Pearce** contributing to the genre. **Centrediscs** has just released **Textile Fantasies (CMCCD 30322 centrediscs.ca)** comprising a cycle of chamber works for keyboards (harpsichord, piano, toy pianos) and percussion (a plethora of mallet instruments, plus tabla with tambura drone) in various combinations. Each piece is inspired by the particular texture of a specific fabric or pattern such as *silks*, *velvet* and *houndstooth*. My late father used to complain that Baroque music sounded to him like just so many sewing machines, referring to the ostinatos of the continuo. While I don't agree, I do understand what he was getting at. I thought of him fondly while listening to the first of the *Textile Fantasies*, *toile de jouy* for solo harpsichord, exuberantly performed by Toronto keyboardist Wesley Shen. I know Dad would have found it disturbing (as does my wife), but not so his number one son. I find its relentless mechanical pounding, and I mean that in a respectful and musical way, quite fortifying in its journey towards an eventual vanishing point. This is followed by *leather* for piano and percussion performed by Ottawa's SHHH!! Ensemble in which the piano is mostly used as a percussive instrument though various extended techniques, dampening the strings and such. I find it wonderfully reminiscent of Bartók's seminal work. There are two pieces for multiple percussionists featuring Toronto's TorQ Percussion Quartet; two contrasting works for solo piano, one aggressive and percussive played by Barbara Pritchard and the other, contemplative, featuring Cheryl Duval; another, *Damask*, for tabla (Shawn Mativetsky) and piano (Shen) which hints at the Middle Eastern origins of that fabric; and the concluding *denim* for two percussionists and two toy pianos. Did I mention that Pearce was a co-founder of the Toy Piano Composers collective? She has also penned works for Bicycle Opera (who toured extensively by pedal power across Ontario) and New Fangled Opera; pieces for new music specialists Thin Edge New Music Collective, junctQín, Array, New Music Detroit and the International Contemporary Ensemble among many others; but also for such mainstream organizations as the Toronto Symphony Orchestra and l'Orchestre symphonique de Montréal. This disc provides an intriguing introduction to her smaller works and if you're not familiar with Pearce it would be a great place to start. **Concert note:** There will be performances and a reception to launch **Textile Fantasies** at the Canadian Music Centre, 20 St. Joseph St., Toronto on November 10 at 4pm.

Christina Raphaëlle Haldane and Carl Philippe Gionet's *Tu me voyais* features Carl's arrangements of 12 Acadian folk songs for Christina's voice.

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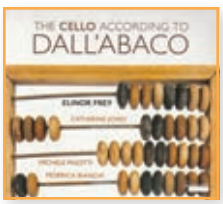
Getting back to **Béla Bartók** (1881–1945) for my final selection, a new recording by the **Deutsche Radio Philharmonie** under **Pietari Inkinen (SWR Classic SWR19110CD naxos.com/CatalogueDetail/?id=SWR19110CD)** features two fairly late large works, *Music for Strings, Percussion and Celesta* (1936) and the *Divertimento for Strings* (1939). The final two of Bartók's six string quartets, a cycle renowned for its craggy complexity, were composed around this same time – 1934 and 1939 respectively – but in spite of their proximity, these larger works are much more listener friendly than the quartets. This is not to say that they don't have their moments of angularity and darkness, but unlike the quartets in which the four instruments often seem to go their own way, here there is more of a sense of unity and homogeneity. In these new recordings, made in Saarbrücken in 2020 and 2021, the orchestra captures all the nuances of the two works' contrasting moods, especially in the spooky passages featuring the celesta. But more interesting to me in the context of this article are three transcriptions of Bartók solo piano pieces for percussion ensemble performed by members of the orchestra. These effective new adaptions were done by **Bernhard Wulff**, professor of percussion at the Hochschule für Musik in Freiburg and long-time associate of Toronto's legendary flute soloist and pedagogue Robert Aitken. Wulff is the founder and artistic director of a number of international music festivals, including Two Days and Two Nights of New Music in Odessa (Ukraine), Roaring Hooves in Mongolia, Silk Sound Road in Kyrgyzstan, Caspian Fires in Azerbaijan and Cracking Bamboo in Vietnam, many of which included Aitken in the roster of performers. The works here make a striking bridge between large ensemble pieces, beginning with the dynamic second of *Six Dances in Bulgarian Rhythm* from the final volume of *Mikrokosmos*, published the same year as the *Divertimento*. This is followed by the calm and quiet, almost pastoral, *The Night's Music* from *Out of Doors* (1926), incidentally the year the first volume of *Mikrokosmos* was published. I was amused to hear a toy piano among the instruments. The percussion suite ends with a rambunctious rendition of the bombastic *Allegro Barbaro*, the first work to bring Bartók to international attention back in 1911. All in all the entire disc is a treat for the ears!

We invite submissions. CDs, DVDs and comments should be sent to: DISCoveries, WholeNote Media Inc., The Centre for Social Innovation, 503 – 720 Bathurst St. Toronto ON M5S 2R4.

David Olds, DISCoveries Editor
discoveries@thewholenote.com

STRINGS ATTACHED

TERRY ROBBINS



The Montreal-based cellist **Elinor Frey** is back with a second volume of premiere recordings of works by the cellist-composer Giuseppe Clemente Dall'Abaco (1710-1805!) on **The Cello According to Dall'Abaco**, accompanied by **Catherine Jones** (cello), **Federica Bianchi** (harpsichord) and **Michele Pasotti** (theorbo) **(Passacaille PAS 1122 elinorfrey.com)**.

Frey's critical edition of the 35 accompanied cello sonatas of Dall'Abaco is published by Walhall Editions; five sonatas were featured on the first CD (PAS 1069) and a further three – in *G Major ABV28*, *E-flat Major ABV37* and *D Minor ABV45* – are heard here, together with all three of Dall'Abaco's cello duets: the *Duetto in G Major ABV47*, the *Duo in F Major ABV48* and the *Duo in A Minor ABV49*. No composition dates are known, but the music is probably from the 1730-1750 period.

The second cello adds depth to the continuo in the sonatas, while in the quite lovely duos the roles of melody and accompaniment are continually exchanged between the two performers.

Violinist **Christian Tetzlaff** cites "reasons of substance" to justify pairing the **Brahms & Berg Violin Concertos** on his latest CD, with the **Deutsches Symphonie-Orchester Berlin** under **Robin Ticciati**, both works searching the depths of the soul and having a lot to say about pain **(Ondine ODE-1410-2 ondine.net)**.

Tetzlaff has been playing both concertos for 40 years for a combined total of over 300 performances, and it shows. The Brahms is immensely satisfying, but the real joy here is the Berg, long recognized not only as a requiem for the 18-year-old Manon Gropius but also for Berg himself, the composer dying just four months after finishing the work. Moreover, the concerto is a deeply personal autobiography, full of intimate details of Berg's life – tellingly, Tetzlaff's detailed booklet essay is almost entirely about the Berg and its inner references. This is a performance by someone who knows this work inside out, and who finds the Bach chorale ending "incredibly beautiful whenever I play it." And so it is.

Secret Love Letters, the latest CD from violinist **Lisa Batiashvili** celebrates the concealment of the message of love in music, noting that so much of the message is secret and intimate **(Deutsche Grammophon 00028948604623 lisabatiashvili.com/)**.

Pianist **Giorgi Gigashvili** joins the violinist in an electrifying performance of the Franck *Sonata in A Major*. Batiashvili's shimmering tone and strength in the highest register are fully evident in Szymanowski's *Violin Concerto No.1 Op.35* with its gorgeous and heart-rending main theme, the **Philadelphia Orchestra** under **Yannick Nézet-Séguin** providing the accompaniment here and in Chausson's *Poème Op.25*, originally called *Le Chant d'amour triumphant*.

Nézet-Séguin is the pianist for the Heifetz arrangement of Debussy's *Beau soir* which ends a CD that adds to Batiashvili's already impressive discography.

The Big B's, the third CD from the fabulous **Janoska Ensemble** of Bratislava-born Janoska brothers Ondrej and Roman on violin and pianist František, with brother-in-law Julius Darvas on bass, features music by Bach, Beethoven, Brahms, Bartók, Bernstein and Brubeck, all delivered in the inimitable virtuosic and semi-improvisational Janoska style **(Deutsche Grammophon 00602445962075 deutschegrammophon.com/en/catalogue/products/the-big-bs-janoska-ensemble-12750)**.

The Bach *Double Violin Concerto in D Minor BWV1043* sees the second violin take an improvised jazz approach. Two violins intertwine beautifully in the slow movement from Beethoven's *Pathétique Piano Sonata*, and Brahms' *Hungarian Dance No.1* is a blast, as are Bartók's *Romanian Folk Dances*. There's great piano in the Brubeck *Blue Rondo à la Turk* and superb ensemble in Bernstein's *Candide Overture*.

There are four original pieces inspired by the brothers' children, and the CD ends with František's riotous Beethoven paraphrase of *Nine Symphonies in Nine Minutes*. Wonderful violin playing and terrific piano anchor a dazzling CD which is a pure delight from start to finish.

It's hard to imagine more appropriate performers for a Dvořák string quartet recital than a top Czech ensemble, feelings more than borne out by listening to the **Talich Quartet**, originally formed in 1964 on their latest CD **Dvořák American Quartet & Waltzes**, their first recording with their new lineup **(La Dolce Vita LDV101 ladolcevolta.com/?lang=en)**.

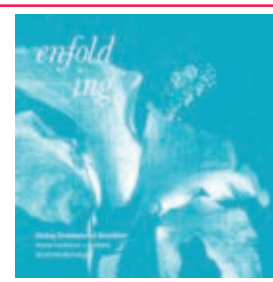
The *Eight Waltzes for Piano Op.54 B101* date from 1879-80; two were transcribed for string quartet by the composer himself, with the remaining six being transcribed for the Talich Quartet in 2020 by violist Jiří Kabát. They are an absolute delight.

The *Quartet Movement in F Major B120* from October 1880 was intended as the first movement of a new quartet but abandoned; not premiered until 1945, it was published in 1951.

A beautifully warm performance of the *String Quartet in F Major Op.96 B179 "American"* that simply bursts with life and spontaneity closes an outstanding CD.

thewholenote.com/listening

Lalo; Lacombe; La Tombelle - piano and cello sonatas
Paul Marleyn, Stéphane Lemelin
Paul Marleyn, cello, and Stéphane Lemelin, piano, explore music by three French Romantic composers from the mid-19th century to the early 20th



enfolding
String Orchestra of Brooklyn
Enfolding, presents premiere recordings by Anne Leilehua Lanzilotti and Scott Wollschleger that integrate musical, environmental, and internal spaces to create tactile listening experiences.

The wonderful **Steven Isserlis** is back with another engrossing CD, this time celebrating a period which saw a huge expansion in the cello and piano repertoire on **A Golden Cello Decade 1878-1888** with Canadian pianist **Connie Shih (Hyperion CDA68394 hyperion-records.co.uk/dc.asp?dc=D_CDA68394).**

Bruch's *Kol Nidrei Op.47* from 1881 opens the disc, the sumptuous richness of Isserlis' 1726 "Marquis de Corberon" Strad heard to full effect. **Olivia Jageurs** adds the harp part.

The 15-year-old Richard Strauss and the 30-year-old German composer Luise Adolpha Le Beau both submitted cello sonatas to an 1881 competition, but neither won. At least Le Beau had her *Sonata in D Major Op.17* published, but Strauss withdrew his *Sonata in F Major Op.6* and rewrote it in 1883; the original sonata heard here was finally published in 2020. Le Beau's 1878 sonata is a rarely heard gem, and deserves to be much better known.

Dvořák's *4 Romantic Pieces Op.75* from 1887 are heard in an arrangement by Isserlis, and two *Footnotes* close the disc: Ernst David Wagner's *Kol Nidrei* and Isaac Nathan's *Oh! weep for these*, the melody used in the second part of Bruch's *Kol Nidrei.*

Shadows, the new CD from cellist **Lorenzo Meseguer** and pianist **Mario Mora** features works by Fanny and Felix Mendelssohn, Clara Schumann and Gustav Jenner, the connection apparently being "people living in the shadow of other composers" **(Eudora EUD-SACD-2204 eudorarecords.com).**

Certainly Fanny and Clara were overshadowed by their brother and husband respectively, and Jenner, Brahms' only compositional student clearly qualifies, but it's an extremely tenuous link to Felix, who seems to be regarded here as under-appreciated more than overshadowed.

No matter, for there's so much to enjoy and admire on this disc, from Fanny's lovely but infrequently performed *Fantasia in G Minor* through Felix's *Sonata No.2 in D Major Op.58* – its really tricky passage-work in the *Molto Allegro e vivace* finale handled superbly – to Clara's *Drei Romanzen Op.22* (originally for violin and piano and transcribed here by the duo) and Jenner's unsurprisingly quite Brahmsian *Sonata in D Major.*

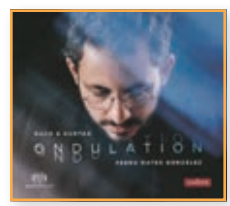
Fine, rich playing and a beautifully full, clean and resonant recording make for a quite outstanding CD.

On **Bridge/Britten: Viola Works** the violist **Hélène Clément** plays the 1843 Francesco Giussani viola, on loan from Britten Pears Arts that was owned by Frank Bridge and gifted by him to Benjamin Britten in 1939, calling the CD "a testament to both composers and the instrument that binds them all together." She is accompanied by pianist **Alasdair Beatson (Chandos CHAN 20247 chandos.net/products/catalogue/CHAN%2020247).**

Bridge's *Cello Sonata in D Minor* from 1913-17 is heard here in Clément's arrangement for viola. *There is a Willow Grows aslant a Brook: Impression for Small Orchestra* from 1927 was arranged for viola and piano by Britten in 1932. Mezzo-soprano **Dame Sarah Connolly** is the soloist in the *Three Songs for Medium Voice, Viola and Piano* from 1906-07, not published until 1982.

The two Britten works are the 1930 *Elegy for Solo Viola* and the *Lachrymae: Reflections on a Song of Dowland Op.48* from 1950, revised in 1970.

The knowledge that both composers played this instrument and would have had its sound in mind when writing for viola certainly adds to the impact of an excellent CD.



The CD **Ondulation: Bach & Kurtág** features outstanding playing by guitarist **Pedro Mateo González (Eudora EUD-SACD-2202 eudorarecords.com).**

The three Bach works are the *Lute Suite in C Minor BWV997*, the *Cello Suite in G Major BWV1007* and the *Violin Partita No.2 in D Minor BWV1004*. The *Lute Suite* is rhythmically bright, with crystal-clear ornamentation; the *Cello Suite* is sensitive and quite beautiful. There are some added bass notes and the occasional filling out of chords in the *Partita*, and brilliant clarity in the rapid runs in the challenging *Chaconne.*

First recordings of four extremely brief pieces from the *Darabok a Gitáriskolának* by the Hungarian composer György Kurtág (b.1926) act as interludes between the Bach works. González is technically flawless, with a superb sense of line and phrase. With its beautifully clean playing and recording it's as fine a guitar CD as I've heard lately.

Yuri Liberzon is the guitarist on **Konstantin Vassiliev Guitar Works 1**, a recital of works by the Russian-born German composer that merge jazz, Russian folk music and contemporary Western trends in beautifully-crafted and entertaining short pieces **(Naxos 8.574315 naxos.com/Search/KeywordSearchResults/?q=8.574315).**

One piece here – *Fatum* – is from 1996, with the remaining 11 composed between 2005 and 2019; three were written specifically for Liberzon. There are some fascinating and innovative percussive effects in the bossa nova-inspired *Hommage à Tom Jobim*, and some lovely melodic writing in numbers like *Cavatina* and *Rose in the Snow.* **Patrick O'Connell,** Liberzon's partner in the Duo Equilibrium is the second guitarist on *Obrío* and on the *Two Russian Pieces* that close the disc.

Recording quality, produced and edited by Norbert Kraft at St. Paul's

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Anglican Church in Newmarket, Ontario is of the usual top-notch Naxos level.

Two elegiac piano trios honouring the memory of a close friend are featured on **Elegie**, the new CD from **Trio Arriaga (Eudora EUD-SACD-2201 eudorarecords.com)**.

Tchaikovsky's *Piano Trio in A Minor Op.50* was composed in late 1881, the March 1882 premiere marking the first anniversary of the death of pianist Nikolai Rubinstein, founder of the Moscow Conservatory. It's a large work with an interesting structure – a lengthy and rhapsodic opening *Pezzo Elegiaco* followed by an even longer *Tema con variazioni*, with virtuosic piano writing throughout.

Shostakovich's 1944 *Piano Trio No.2 in E Minor Op.67* was in memory of the death of Ivan Sollertinsky, artistic director of the Leningrad Philharmonic. More than a lament for a lost friend, the work also reflects the growing awareness of the Nazi wartime atrocities.

There's outstanding playing and ensemble work throughout an excellent CD.

During the pandemic lockdown the **Santa Rosa Symphony** under **Francesco Lecce-Chong** presented a series of live concerts recorded for a virtual audience, with Ellen Taaffe Zwilich the featured composer. The new CD **Ellen Taaffe Zwilich Cello Concerto & Other Works** is devoted to works that were performed during those concerts **(Delos DE 3596 delosmusic.com)**.

The *Cello Concerto* from 2019-20 is performed by **Zuill Bailey**, for whom it was commissioned. The third of its three fairly short movements in particular exploits the singing, lyrical nature of the instrument.

Elizabeth Dorman is the soloist in *Peanuts® Gallery for Piano and Orchestra*, six short pieces written in 1996 on commission for a Carnegie Hall children's concert and featuring characters from the Charles Schulz cartoon strip.

Violinist **Joseph Edelberg** brings a warm, rich tone to the quite lovely 1993 *Romance for Violin and Chamber Orchestra*, and the *Prologue and Variations for String Orchestra* closes an entertaining disc.

VOCAL

Lionel Daunais – Melodies/Songs
Jacqueline Woodley; Annina Haug; Pierre Rancourt; Marc Bourdeau; Michel Bellavance
Centrediscs CMCCD 30122 (cmccanada.org/shop/cd-cmccd-30122)

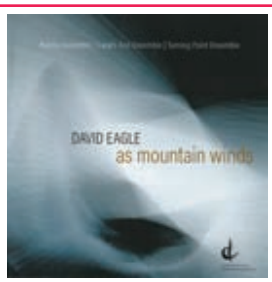
Lionel Daunais (1901-1982) was a French-Canadian baritone and a prolific composer. As a founding member of notable ensembles such as the Trio lyrique and the Variétés lyriques, and via his other numerous musical activities and roles such as artistic and stage director, Daunais had a lengthy career and a meaningful influence on Quebec's musical scene of the mid-20th century.

With *Mélodies*, pianist Marc Bourdeau pays homage to Daunais' legacy with a carefully considered curation of a large repertoire (over 250 songs). The final selection includes 27 songs that mix the diverse writing styles of art songs and popular songs with more traditional Quebec folklore songs. Bourdeau's impeccable research and care of Daunais' musical intentions, guided both by his appreciation for Daunais and the time he spent in the archives of the Lionel Daunais Fonds, allow for an authentic (re)discovery of this formidable artist. The detailed CD booklet is augmented by a website (LionelDaunais.com) with considerable documentation, useful material on Daunais' career for possible further research, behind-the-scenes details, as well as videos of recordings and rehearsals.

Bourdeau's collaborators are soprano Jacqueline Woodley, mezzo-soprano Annina Haug, baritone Pierre Rancourt and flutist Michel Bellavance. In a variety of ensembles, duets and trios, they excel at recreating the gentle humour, and sometimes sarcasm, the depth and subtle meanings of texts, as well as the appropriate tones for themes of earlier times. *Mélodies* is a not only a significant addition to the life, times and music of Lionel Daunais, it is also an important contribution to Quebec's musical heritage.

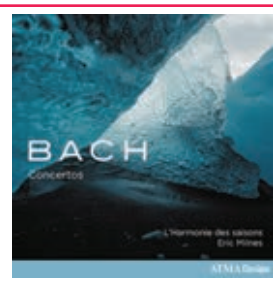
Sophie Bisson

What we're listening to this month: thewholenote.com/listening



As mountain winds
David Eagle
New recording of music by David Eagle, featuring Aventa Ensemble, Land's End Ensemble, and Turning Point Ensemble with soprano Robyn Driedger-Klassen.

Between Worlds
Margaret Maria and Donna Brown
A unique collaboration between two artists whose hearts are very much aligned. Donna Brown's poetry and voice combined with Margaret Maria's music and cellos



Bach Concertos
L'Harmonie des saisons, Eric Milnes
The JUNO Award-winning L'Harmonie des saisons returns with a brand new recording devoted to some of the best known concertos by J. S. Bach!

Franz Liszt: Rhapsodies, Études and Transcriptions
Sophia Agranovich
"Private intimacies and poetic delicacies that exist beneath the glitzy surfaces... Probing and profoundly moving... jaw-dropping virtuosity... sparkling magic." ~ Fanfare Magazine

Ottorino Respighi – Crepuscolo
Timothy Fallon; Ammiel Bushakevitz
BIS BIS-2632 SACD (bis.se)

► Respighi's remarkably wide-ranging stylistic eclecticism in these 26 songs turns this CD into a bountiful sonic buffet offering a delectable array of variegated flavourful delicacies.

The neo-Renaissance *Cinque canti all'antiqua* (Five Songs in Ancient Style) includes an aria from his opera *Re Enzo* and four plaintive love songs, three with texts by Boccaccio. The five extravagantly expressive songs of *Deità Silvane* (Woodland Deities) recall music by Debussy and Ravel, who also evoked sylvan myths, here replete with fauns and nymphs, cymbals and pipes, and mysterious dances. In the fifth song, *Crepuscolo* (Twilight), "Pan falls asleep… a joyful song quivers." Inspired by a visit to Scotland, Respighi arranged his beguiling *Quattro arie scozzeti* (Four Scottish Songs) – the nostalgic *When the Kye Come Home, Within a Mile of Edinburgh* and *My Heart's in the Highlands*, ending with the jaunty *The Piper of Dundee*, all sung in Scottish English.

There are many beauties to be found within the other 12 songs, each steeped in the hyper emotionality of Late Romanticism, whether expressing sweet tenderness, passionate yearning or agonized desperation. American tenor Timothy Fallon invigorates these unfairly neglected, fervent songs with operatic ardour and a firm, shining tone, while Ammiel Bushakevitz sparkles and surges at the piano. One caveat – due to the very over-reverberant acoustic, the bass response must be minimized in order to maximize the enjoyment of this most enjoyable CD. Texts and translations are included.

Michael Schulman

Silvestrov – Requiem für Larissa
Solists; Chor des Bayerischen Rundfunks; Münchner Rundfunkorcheste; Andres Mustonen
BR Klassik BRK900344 (naxos.com/CatalogueDetail/?id=900344)

► Valentin Silvestrov, Ukraine's best-known living composer, wrote *Requiem for Larissa* in 1999 in response to the sudden death of his wife, Larissa Bondarenko. It's a work of devastating beauty.

Musical references to Silvestrov's life with Bondarenko, a musicologist, reveal how deeply personal this work is. Yet it pulls us into the sweep of historical events. This new release, still just its second recording, was made in 2011. Today, with the attacks on the 85-year-old composer's beloved homeland by Russia, Silvestrov's *Requiem* resonates even more deeply. And the significance of this recording grows.

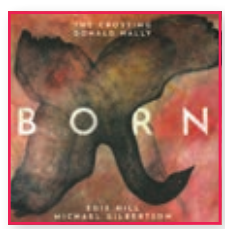
The searing fourth movement, *Goodbye, O World, O Earth, Farewell* directly recalls the fifth song from Silvestrov's mesmerizing cycle for baritone and piano, *Silent Songs*. Here it's a tenor who sings the poignant lament, set to an excerpt from *The Dream* by Ukraine's national bard, 19th-century poet Taras Shevchenko. Andreas Hirtreiter communicates the composer's pain and longing while heeding his constraints on interpretive flourishes.

The remaining six movements are set to sacred texts from the Latin *Mass for the Dead*. But Silvestrov has extracted fragments and jumbled them up. In the *Agnus Dei*, he revisits one of his strangest and most wonderful piano pieces, *The Messenger*. Invoking Mozart in style and spirit, it arrives mysteriously, an enigmatic dispatch bringing consolations from another world.

A stirring performance by the Bavarian Radio Choir and the Munich Radio Orchestra under the adventurous Estonian conductor Andres Mustonen puts Silvestrov's evocative harmonic shifts and uncanny colours into urgent focus.

Pamela Margles

Edie Hill; Michael Gilbertson – Born
The Crossing; Donald Nally
Navona Records nv6449 (navonarecords.com/catalog/nv6449)



► When classical radio stations seem agog with *a cappella* choral music who can fault them? After all, listening to human voices singing in multi-layered harmony *sans instrumentum* is, indeed, irresistible. But when you are led to believe that the world of *a cappella* music is Voces 8 and, seemingly, no one else, surely something is amiss? I mean what about The Crossing directed by the masterful Donald Nally? What indeed…!

Consider the album titled *Born* featuring the work of the same name bookended by *Returning* – both by Michael Gilbertson – with a revenant interpretation of Edie Hill's *Spectral Spirits* nestling in between. The two latter works have been commissioned specially for The Crossing, who return the favour with a magical performance from start to finish.

Gilbertson's work is a mystical and transcendent fit for this mighty vocal ensemble. Nally and the singers navigate both works with absolute mastery. *Born* is an appropriately meditative unravelling of the evanescence of life. The gossamer-like *Returning* weaves epic narratives inspired by David and Jonathan. Hill's *Spectral Spirits* dwell in light and dark. Perhaps they even summon the spectral shadow of Gérard Grisey.

Nally lets this music unfold with sumptuous expansiveness throughout. The polyphonic lines gracefully reveal themselves in this opulent recording. The singers of The Crossing produce a rich and wonderfully balanced sound, marvellous depth in the basses and a delectable fluidity in the sopranos. Truly this is a choir of great distinction.

Raul da Gama

Between Worlds
Donna Brown; Margaret Maria
Centrediscs CMCCD 30522 (cmccanada.org/shop/cd-cmccd-30522)

► *Between Worlds* is a collaboration between composer-cellist Margaret Maria and soprano-poet Donna Brown. With poems set specifically to music and others adapted into music to fit a theme, the creators tell us that this project "uses words and music to explore the tension between Thanatos and Eros via a symbolic journey from Sunset to Sunrise."

In a series of eight movements set for soprano and cello orchestra, *Sunrise*, *Fall*, *Lady Moon*, *Snakes and Demons*, *Caught Between Worlds*, *To Grasp Time*, *Sunset* and *One*, aim to awaken listeners to their inner and higher states of consciousness, make sense of the world, and, ultimately, search for light and peace with an open heart.

The movements each display styles and techniques that vary greatly, the voice moves from spoken (Sunset) and declamatory to complex extended vocals, while the cello(s) are at times thin, scattered and sparse (Sunrise, Sunset) or veer into more complex extended instrumental techniques (Snakes and Demons) and playing *ponticello* (Fall). The cello orchestra is created by Maria who overdubs the different cello parts.

Donna Brown teaches voice at the Conservatoire de Musique de Montréal and her recordings have won several awards. Margaret Maria is a graduate of the Curtis Institute of Music and has played on numerous Canadian and international stages. *Between Worlds* received its world premiere in 2019 by the Ottawa Chamber Orchestra with a full complement of strings.

Sophie Bisson

Romances Inciertos – Un autre Orlando
Nino Laisné; François Chaignaud
Alborada editions ALB002 (alborada-editions.com)

► In 2020, choreographer/dancer/singer François Chaignaud and stage/musical director/arranger Nino Laisné, along with their four virtuoso instrumentalists, recorded this high-quality in-studio release based on their show *Romances inciertos*, which they have toured internationally since 2017. The three-act dance stage show has Chaignaud and instrumentalists perform on stage together. *Un autre Orlando* is in three Acts, each featuring a popular traditional Spanish figure respectively – warrior maiden, archangel, and gypsy – set to centuries spanning Spanish musical traditions.

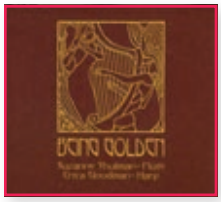
The band is a tight musical unit. Opening Act I is Laisné's arrangement of Astor Piazzolla's tango/pasacalle *Tristeza de un doble A* (1973) featuring bandoneonist Jean-Baptiste Henry's calm rendition leading to intensity building of fast virtuosic lyrical lines above the other instruments. Act II's *Nana de Sevilla* is a popular cradle song, with Romantic-flavoured instrumental improvisations using rubatos, held strings and fast lines, followed by the popular Baroque *Folias*, an improvisation driven by Pere Olivé's percussion beats. Chaignaud also sings falsetto, and normal voice, in select songs like his well-placed lower-pitched vocals-to-strings backdrop by Daniel Zapico (guitar and theorbo) and François Joubert-Caillet (viola da gamba) in the Act III opening 1936 zambra, *La farsa monea*. Laisné's arrangement of the popular coplas, *La Tarara*, closes the show featuring Chaignaud's emotional higher-pitched vocals.

Other Spanish musical styles on display include processional marches to Sephardic laments, folk music to zarzuela, all arranged and performed to perfection. This is a successful, timeless leap from theatre stage to a 16-track audio recording!

Tiina Kiik

CLASSICAL AND BEYOND

Being Golden
Suzanne Shulman; Erica Goodman
Wolftone (shulmangoodman.bandcamp.com/album/being-golden)



► Leading Canadian musicians on their respective instruments, flutist Suzanne Shulman and harpist Erica Goodman first played together in 1972. They've since enjoyed illustrious careers, performing with several generations of musicians. To commemorate their abiding musical friendship they commissioned Canadian-Scottish composer Eric N. Robertson to write *The Rings* to serve as an eight-movement centrepiece of *Being Golden*, their latest joint flute and harp album.

Robertson's *The Rings* not only celebrates Shulman and Goodman's 50th anniversary, but also the golden wedding anniversary of Shulman and her husband Peter. Robertson's music features colourful arrangements of Scottish rhythms and dances such as reels and strathspeys arranged in a straightforward manner. *Geometry of Love (Bells)*, the title of the final movement, takes an entirely different tack. The strikingly effective interpretation of change ringing (the practice of ringing a set of tuned bells in a sequence) is an outstanding track._

The balance of the record is devoted to French repertoire for the two instruments. Eloquently composed short works by "impressionist" composers Claude Debussy and Maurice Ravel follow the retro-sounding and peppy 20th-century works by neoclassicists Jacques Bondon and Jean Françaix. Four pensive works by Ravel defiantly alter the album's mood, particularly the concluding *Deux mélodies hébraïques*. Shulman shines in a melismatic near-vocalise in *Kaddisch*, while the all-too-brief *L'énigme éternelle* questions the puzzle of existence with bi-tonal passages and a repetitive accompaniment. Is Ravel suggesting that pursuing the topic is futile? Whatever the answer, there's much to listen to, think about and enjoy here.

Andrew Timar

Bach Concertos
L'Harmonie des saisons; Eric Milnes
ATMA ACD2 2853 (atmaclassique.com/en)

► The talented combination of Quebec-born viola da gambist Mélisande Corriveau and American harpsichordist and conductor Eric Milnes is a truly fortuitous one, which 12 years ago resulted in the formation of the Baroque ensemble *L'Harmonie des saisons*. Founded in Granby, Québec the group has since earned considerable critical acclaim and has appeared at festivals throughout Canada, the United States, Europe and South America, and has been the recipient of two Juno and two Opus awards. This newest recording presenting an all-Bach program is further evidence of the group's merit.

The Concerto *for Two Violins BWV1043* and that for solo violin *BWV1041* were probably written for a concert series Bach organized

What we're listening to this month: thewholenote.com/listening

Bruckner: Symphony No. 4
London Symphony Orchestra, Sir Simon Rattle
On this new recording from LSO Live, Sir Simon Rattle conducts a new edition of Bruckner's Symphony No. 4 by Benjamin-Gunnar Cohrs

Scenes in Tin Can Alley: Piano Music of Florence Price
Josh Tatsuo Cullen
Hear the African American composer and pianist Florence Price at her ""freest and best"" in this collection of newly rediscovered piano miniatures.

Présences Lointaines
Andrew Zhou
Rare gems of the French piano repertoire by Jacquet de la Guerre, Antoine Mariotte, Didier Rotella, and Maurice Ravel

Quiver
loadbang
loadbang releases their fourth album on New Focus, featuring centerpieces by Heather Stebbins and Chaya Czernowin as well as music by ensemble members.

as the director of the Collegium Musicum in Leipzig. Soloists Julia Wedman (from Toronto's Tafelmusik) and Jessy Dubé (with Wedman in the solo concerto) deliver stylish and spirited performances, the phrasing always thoughtfully articulated, while the ensemble provides a solid partnership.

The *Concerto BWV1055* is most often performed on a keyboard instrument, but scholars indicate that it was probably originally scored for oboe d'amore as is heard here. There is much to admire in oboist Matthew Jennejohn's bright and clear tone both in this concerto and in *BWV1060* where he's joined by Wedman.

Milnes takes his place at the harpsichord for the *Concerto in D Major BWV1054*, the third of seven Bach wrote for solo keyboard. Here, soloist and ensemble are a formidable pairing with Milnes playing with a solid assurance and the slow movement particularly well rendered.

Fine sound quality further enhances a fine performance of some familiar repertoire. *Bien fait*, one and all – let's hear from you again.

Richard Haskell

Mozart – Complete Piano Sonatas Vol.2 & 3
Orli Shaham
Canary Classics CC21 (canaryclassics.com)

► For trumpeters studying and performing Western Art Music, at a certain point the extant literature of canonic repertoire gets somewhat thin. "How many times," a classical trumpeter may ask themselves somewhat frustratedly, "do I need to perform the *Brandenburg*?" This is not so for pianists who have what seems like a bottomless pit of challenging, crowd-pleasing and technically instructive repertoire to mine as part of their studies or professional concertizing. As such, it is inspiring when you encounter a pianist, such as the talented and newly minted Juilliard faculty member Orli Shaham, who has taken on the yeoman's task of releasing multiple-disc Mozart recordings in order to put her own stamp on this well-known and beloved music, and establish herself, as *The Chicago Tribune* noted, as a "first-rate Mozartean."

With her latest double-disc release, *Complete Piano Sonatas Volume 2 & 3* on the Canary Classics label, listeners find the gifted musician in fine form, picking up from where she left off with volume one and setting the stage for the remaining recordings to be released next year. Exhibiting a deft touch and the sort of keen eye for specific nuance and detail that these piano sonatas require, fans of top-shelf-piano performance and solo classical repertoire will find much to enjoy here. Particular mention should be made to the beautiful sound, acoustic purity and recorded 24-bit capture of Shaham's Steinway at Mechanics Hall in Worcester, Massachusetts.

Andrew Scott

Fanny and Felix Mendelssohn
Kaleidoscope Chamber Collective
Chandos CHAN 20256 (chandos.net/products/catalogue/CHAN%2020256)

► The sting of Richard Wagner's bitter anti-Semitic missive had a numbing effect on the true appreciation for Felix Mendelssohn's music. It was probably worse so for Fanny Mendelssohn who had to also deal with the patriarchy of European society, not dissimilar to the lack of recognition for Clara Schumann among other women of the period.

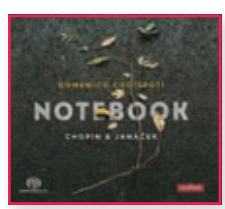
The repertoire performed by the Kaleidoscope Chamber Collective proffers a snapshot of filial Mendelssohn genius. Think then of this recording of chamber works as the most recent delectable musical presentation of Mendelssohnian *hors'd'ouevres*; the suggestion also being that (hopefully) there is much more to come.

Kaleidoscope give a touchingly emotional account of Fanny's *String Quartet in A-flat Major H-U 55* whose harmonic richness and subdued melancholy reveal both a debt and contrast to her brother's exquisite way with form and structure. Her later *Trio in D-Minor Op. 11 H-U 465* displays a remarkably wide range of touch and timbre especially magical in the whispered delicacy of its *Lied* movement.

Felix Mendelssohn's *Sextet in D Major, Op. post. 110 MWV Q 16* came a whole year before his revolutionary *String Octet in E-flat Major*. Like its worthy successor, what clinches the greatness of this sextet is the buoyant jubilation and tight fugal construction, which gives it a power equalled by few other finales in chamber music. This is beautifully fresh and energetic music-making from a quite extraordinary ensemble.

Raul da Gama

Notebook – Chopin & Janáček
Domenico Codispoti
Eudora Records EUD-SACD-2203 (eudorarecords.com)



► As a teenager, when I was doing my best to convince myself that I liked to smoke clove cigarettes, wear vintage second-hand clothing and watch the "artsiest" of art films at the Revue, Fox or Carlton Cinemas, I remember liking Philip Kaufman's *The Unbearable Lightness of Being* with Daniel Day-Lewis and Juliette Binoche. Upon initial viewing, I subsequently rushed out to get my hands on Czech beer and a well-thumbed copy of the original Milan Kundera novel, released a few years before the film. And while much was memorable about that movie, I remember being particularly struck by how effectively the film used music (almost exclusively Leoš Janáček's *On* an Overgrown Path). Accordingly, it is nice to rediscover Janáček's haunting cycle of piano pieces, paired here with the *24 Preludes* of Frederic Chopin, for a satisfying new release on Eudora records.

Although their lives almost overlapped briefly – Chopin died in 1849 while Janáček was born in 1854 – they did not. That said, the extraordinary compositions and musical talents of the more famous Polish composer and those of the Czech composer and theorist are united here in the capable hands of Italian pianist Dominico Codispoti. If, as the liner notes to this terrific new recording suggest, Codispoti views himself as a kind of earthly vessel through which the music and composer intentions flow while guided by Chopin's ghosts and demons, as well as, one supposes, Janáček's spirit leading him down a silent street in Moravia, 2022 auditors are encouraged to listen in on these two master composers presented in this most excellent translated form.

Andrew Scott

Franz Liszt – Rhapsodies, Etudes and Transcriptions
Sophia Agranovich
Centaur Records CRC 3955 (centaurrecords.com)

► Now here is a disc I would listen to over and over again, never wanting it to end. An award-winning very talented Ukrainian-American pianist, Sophia Agranovich plays Liszt as it should be played, totally imbued in Romantic spirit and with "interpretation daring to be different" and "superior musicianship" (American Record Guide). Funny, I remember British critics around the 50s who poo-pooed Liszt, held him second rate and overtly emotional. They should eat their words when they hear this performance.

This is her tenth release and entirely devoted to Liszt showing the many sides of the composer's genius and all devilishly difficult pieces. Imagine a Budapest cafe with an ever present gypsy (Roma) band and the lead violinist coming to your table and playing

his heart out for your wife or girlfriend. This is what we hear when Agranovich plays the slow middle section of *Hungarian Rhapsody No.6*. The style is unmistakeably Hungarian with the rubatos, hesitations, sudden eruptive accelerandos and syncopations and we even hear the tremolo of the cimbalom in the background. It's interesting that *then* she chooses the slow, quiet, melodic *No.13*, seldom performed but in her hands probably the most beautiful of all the *Hungarian Rhapsodies*

This is followed by three *Schubert Transcriptions*, (*Ständchen, Erlkönig and Die Forelle)*; when I was listening to the famous *Ständchen* (Serenade) I was so transported that I felt like exclaiming "wow, *this is soo beautiful!"*

Agranovich's astounding technique is further evident in the dramatic and exciting *Mazeppa* of the *Transcendental Etudes* based on the story of a Ukrainian nobleman punished by being dragged by a wild horse across the steppes. We hear the lightning flashes of the whip and the syncopated galloping rhythm in this immensely difficult piece, which provides a fitting end to this unique, opulent and rewarding new issue.

Janos Gardonyi

Maurice Ravel – Concertos pour piano; Mélodies
Cédric Tiberghien, Stéphane Degout, Les Siècles, François-Xavier Roth
Harmonia Mundi HMM902612 (store.harmoniamundi.com/release/305358)

► This interesting new recording of Ravel's piano music has already earned *Gramophone* magazine's *Recording of the Month*. It includes Ravel's two piano concertos as well as that composer's rarely heard songs showing his all-encompassing genius. Not only a composer for orchestra, opera, ballets and the piano, he was also a brilliant orchestrator, pianist and even a songwriter *par excellence.*

The journey begins with the "marvellous" *Piano Concerto in G Major* (so described by Francis Poulenc, who actually played the orchestral part when the concerto was first performed on two pianos at a private salon), one of the first truly modern 20th-century concertos. Sparkling and buoyant with jazzy elements, it is superbly performed by pianist Cédric Tiberghien who is already having a brilliant career here and in Europe. The conductor is the very busy Francois-Xavier Roth, by now a very important musical figure in charge of two orchestras and guest conductor of several others. Noteworthy is the fact that the piano is an authentic Pleyel from 1892!

In the dark-hued *Piano Concerto for the Left Hand in D Major*, it's amazing how much bravura and complexity a single hand can accomplish. Its single movement begins in a mysterious atmosphere, moving from darkness into light (à la Liszt), with one incisive and versatile theme that develops with a strong rhythmic drive, literally exploding triumphantly at the end.

The two concertos serve as bookends for three song cycles, including one which I find as a curiosity, *Deux mélodies hébraïques*. The *Kaddisch* with its emotionally charged Hebrew text, but music entirely by Ravel, is a prayer of mourning usually heard in the synagogue; the other, in Yiddish, *L'énigme éternelle*, posts the question of existence (!), an enigma for which there is no answer, that finds beautiful expression in baritone Stéphane Degout's moving interpretation.

Janos Gardonyi

Mahler – Symphony No.4
Sabine Devieilhe; Les Siecles; Francois-Xavier Roth
Harmonia Mundi HMM905357 (store.harmoniamundi.com)

► The French conductor François-Xavier Roth is in great demand these days, and for good reason. Recently appointed music director of the peerless Gürzenich-Orchester in Cologne and principal guest conductor of the London Symphony Orchestra, among his notable accomplishments was his founding of the *Les Siècles* orchestra in 2003, featuring instruments appropriate to the period of composition of a given era. Their 2013 rendition of the original version of Stravinsky's *Rite of Spring* garnered immense praise.

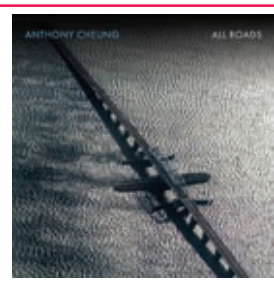
They now turn their attention for the second time to the music of Mahler. The excellent program notes include an interview with Roth, an overview of the work, and a scrupulous listing of the exact models of the wind instruments employed. The piercing sound of the wind instruments and the beefy sound of the period Viennese horns are particularly impressive, much more assertive and biting than our homogenized contemporary models. The string section employs gut strings and plays without vibrato, bringing an unaccustomed serenity to the slow third movement. Combined with Roth's Apollonian interpretation, the complex counterpoint of the work benefits greatly. The mixing of the album is superb and Sabine Devieilhe's interpretation of the vocal finale is admirable.

My only reservation about this performance concerns an occasional lack of nuance, noticeably so in the uncanny second movement scherzo, which struck me as more of a generic waltz as opposed to the idiomatic micro-adjustments of the authentic Ländler

What we're listening to this month: thewholenote.com/listening

VEER Quartet
Sarah Bernstein
The tracks on VEER Quartet flow easily between composed and improvised material, with each player bringing a different palette to their improvisations.

A Series of Indecipherable Glyphs
NakedEye Ensemble
On their new release, A Series of Undecipherable Glyphs, Lancaster, Pennsylvania based NakedEye Ensemble focuses on mixed ensemble works influenced by rock music.



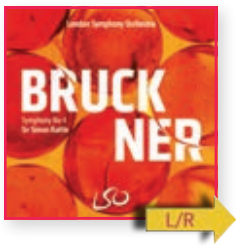
All Roads
Anthony Cheung
Cheung draws on broad sources of inspiration and filters them through an incisive and discriminating compositional process to produce substantial, structurally airtight works.

The Astrud Project
Anne Walsh
The music of "The Girl From Ipanema" (Astrud Gilberto) reimagined. From simple to orchestrally complex.

tempo George Szell imparts in his classic 1967 recording. This symphony is the most compact and classical in Mahler's oeuvre and remains the most accessible entry point for Mahler neophytes. Not to be missed!

Daniel Foley

Bruckner – Symphony No.4
London Symphony Orchestra; Sir Simon Rattle
LSO Live LSO0875 (lso.co.uk)



► I've seen Sir Simon Rattle conduct many times thanks to my subscription to the Berlin Philharmonic's Digital Concert Hall and always admired his energy jumping to the podium full of excitement, eager anticipation and love for the music to come. In 2018 Rattle retired from his post in Berlin and now is back in England as the head of the London Symphony, arguably the finest of the five London orchestras.

The *"Romantic" Symphony No.4* is obviously his favorite Bruckner and as I listen to this new super audio recording I must confess that I'd love to have been present at the concert at the Barbican Hall resounding with the genuine bloom of *his* Bruckner. "The entire evening was a Brucknerian labour of love" says *The Guardian*.

Rattle has a no-nonsense approach as if he would say: let's get on with it! He is totally relaxed, lets the music flow naturally at a brisk tempo, entirely logical with the architectonic structure always kept in mind. There are sections when the music becomes nearly inaudible from which the melody slowly emerges. The following crescendo is masterfully handled. It builds in stages with minor climaxes along the way, deliberately holding back at key moments so the ending becomes truly majestic. There is an overarching epic sweep this symphony needs.

I must give a big credit to the first (solo) horn. At the beginning, its beautifully sustained *pianissimo* over an underlying tremolo in the strings produces a magical effect. The horns also feature heavily in the third movement, the *Hunt Scherzo*, as they start out barely audible from a primeval mist with a gradual crescendo; and when the trumpets join in the sound becomes crystal clear *fortissimo* and simply gorgeous. In Rattle's hand the symphony becomes truly *Romantic!*

Janos Gardonyi

Two Sides
Barokkbandið Brák
Sono Luminus SLE-70026/2
(sonoluminus.com)

► It is not uncommon to find obvious and straightforward album titles within the classical music genre, leaving no doubt as to what a listener can and should expect. If one tallied up all the releases titled *Beethoven: The Nine Symphonies*, these recordings would make up an entire collection of their own. While it is only an entry point to the contents contained therein, a creatively titled recording can engage and entice a prospective listener, drawing them in with the promise of a unique artistic experience.

Such is the case with Icelandic period-instrument ensemble Barokkbandið Brák and their debut album *Two Sides*, a title which, at first glance, most clearly refers to its two discs of music. Upon reviewing its contents however, it becomes clear that *Two Sides* reflects the diverse nature of this extraordinary group, which has achieved renown in the interpretation of Renaissance and Baroque music but also as a commissioner of new music for period instruments.

This sense of discovery in music old and new permeates every selection on this recording, notably through the world premiere recording of the *Violin Concerto in G* by Swedish Baroque composer Johan Joachim Agrell and new commissions from Icelandic composers Þráinn Hjálmarsson, Bergrún Snæbjörnsdóttir, and Kristinn Kristinsson.

What is most remarkable about this entire double album is the way in which every piece of music is treated individually, performed at the highest level with convincing interpretations. Whether the Agrell *Concerto* premiere, Vivaldi's enthralling *Concerto for 2 Violins & Cello in D Minor*, or any one of the commissioned works, nothing seems unfamiliar or out of place.

Two Sides is a magnificent debut from Barokkbandið Brák that will be a valuable addition to any collection, especially for those who appreciate broad and diverse repertoire within the realm of period performance.

Matthew Whitfield

The Americanist
Elizabeth Newkirk
Bright Shiny Things BSTC-0166
(brightshiny.ninja)

► This new release of orchestral scores reduced for solo piano by Elizabeth Newkirk stakes out grounds for how American music must maintain its connection to the vernacular. Per Newkirk's lengthy treatise in the liner notes, the *mythos* of America demands inclusion and recognition of popular musical idioms in the making of "serious" music. She especially points to the styles and forms developed in the African-American culture that energizes so much of today's music. To that end, Newkirk provides three intra-bellum works that illustrate her point, all reductions of orchestral scores made by the composers themselves, and all infused with jazz and blues.

Maurice Ravel's reduction in some ways satisfies the way the full version can't. In *La Valse* Newkirk proves herself a fine stylist, giving a more flexible version in terms of rhythm and dynamics than a conductor might ask of a full orchestra. These waltzes swoop into dips and pirouettes. (I leave it to pianists to tell me if I'm wrong about the heavy use of the sustain pedal). Gershwin's *An American in Paris* is also entirely about movement. Newkirk notes that three distinct metres are assigned respectively to the American, French and British gait. (It's so hard to believe the piece wasn't written with Gene Kelly in mind). More than in the Ravel, I miss orchestral colours; maybe it's just that Gershwin's lightness needs the weight of the band, but to my mind, there's no replacing the trumpet, the violins, the rhythm section. Their language is integral to the musical ideas.

William Grant Still's *Africa* provides the substantial finale to the disc. Still's music follows a similar aesthetic to Gershwin's, blending Romantic tropes with blues influences. Materially, and in terms of length, it's more substantial than the Gershwin, and more listenable, in fact. As has been noted elsewhere, there are not nearly enough recordings of his music, which makes this release so attractive.

Newkirk's treatise is most interesting when she leaves the rarified discussion of myth and philosophy in order to discuss how these three works fit so neatly into her thesis.

Max Christie

Cantius
Gail Archer
Swan Studios MM22051
(meyer-media.com)

► The pipe organ has been a vital part of musical history for centuries, and there are a small number of countries that have made tremendously impactful contributions to its physical construction and musical lineage, including the German Baroque composers (culminating in the works of J.S. Bach) and the 19th- and 20th-century French school, which led to the development of the organ symphony. With a heritage dominated by musical monoliths, it is easy to forget that there is worthwhile organ music written by composers in other countries not immediately considered synonymous with the pipe organ, including the Baltic States, Russia and Poland.

It is this latter country that receives organist Gail Archer's full focus on *Cantius*, a recording which presents highlights from two centuries of Polish composers and their works, ranging from Romantic symphonies to avant-garde masterpieces. Highlights include Felix Nowowiejski's *Symphony No.8* which, although written in one movement, is in three distinct sections, including a solemn funeral march, and Henryk Górecki's *Kantata*. Górecki is perhaps Poland's most famous 20th-century composer, whose *Third Symphony – "Symphony of Sorrowful Songs"* achieved international recognition and established his place as one of the most important contemporary composers of the time.

Although many consider the pipe organ to be an old instrument that plays old music, there is still new material being written today, and it is wonderful to encounter a variety of 20th- and 21st-century composers and their works on *Cantius*, expertly interpreted by Archer. It is not an easy feat to achieve convincing performances of high-density modern scores, but she does so with apparent ease and undeniable success.

Matthew Whitfield

Scenes in Tin Can Alley – Piano Music of Florence Price
Josh Tatsuo Cullen
Blue Griffin BGR615 (bluegriffin.com)

► American pianist Josh Tatsuo Cullen performs a respectful tribute to African-American composer Florence Price (1887-1953) in seven of her solo piano works. Price, educated at the New England Conservatory, combined European classical music with American traditions including ragtime and boogie woogie in her over 300 compositions for various instrumentations from symphonies to vocal music. Her music is currently enjoying a renaissance.

The three-movement *Scenes in Tin Can Alley* (1928) opens with the energetic ragtime-influenced *The Huckster*. Price wrote program notes for the following movement, *Children at Play*. Kids play to energetic sounds until a slower melodic classical/pop sound has them stop to stare at an old woman looking for food. After a short silence, she leaves and the kids play again, to fun and fast piano. Price's notes for *Night* include "the scene is sordid" with slow low-pitched, faster lines and swells featuring Cullen's beautifully articulated calming phrase endings. Cullen's amazing performance of the most virtuosic work here, *Cotton Dance (Presto)* (ca.1940s), is fast fast fast with boogie woogie sounds, chromatic lines/harmonies, high pitches and classical undertones making for fun dancing and listening. In the recently discovered five short *Preludes* (1926-1932) Price uniquely did not use descriptive titles. Many compositional techniques here, like *No.3*'s *Allegro molto*'s faster almost songlike quality to *No.4*'s *Wistful. Allegretto con tenerezza*'s slower classical sound featuring Cullen's conversational solo playing between hands.

Price's stylistically varied compositions are accessible listening, made all the more fantastic by Cullen's inspired and detailed piano interpretations.

Tiina Kiik

Présences Lointaines Vol. 2
Andrew Zhou
Solstice FY SOCD 394 (andrew-zhou.com)

► Vladimir Jankélévitch, who lived from 1903 to 1985, was a French philosopher and musician who enjoyed a long academic career both in Prague and in Paris. He had definite ideas concerning music, among them that the art form was the only path to eternal life. *Présences Lointaines – Distant Presences* pays him a worthy tribute with a program of French piano music spanning a 300-year period performed by American Andrew Zhou. Zhou was a second-prize winner at the *Concours International de Piano d' Orleans* and is currently a visiting lecturer at Cornell University.

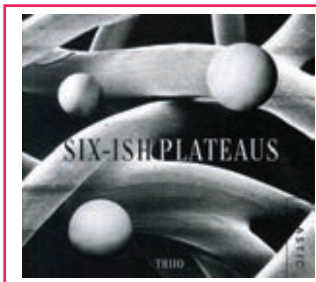
Elisabeth-Claude Jacquet de la Guerre was a cousin of François Couperin and also an accomplished musician in her own right. Her seven-movement *Suite in D Minor* from the *Pièces de Clavecin* of 1707 is strong evidence of her skill as a composer and Zhou delivers an elegant and precise performance, at all times carefully nuanced.

Ravel is the only familiar composer on the disc, and his *Prelude* from 1913 – his shortest piece, lasting a mere minute and 13 seconds – is a languorous essay, while the *Étude en blanc No.2* Élégie (*Hommage à Ravel*) by Didier Rotella (born in 1982) for prepared piano is hauntingly atmospheric.

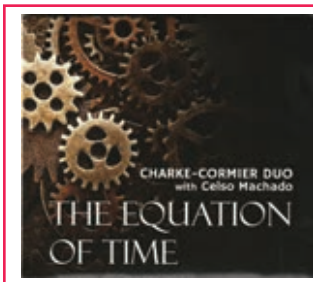
Born in 1875, Antoine Mariotte spent the

What we're listening to this month: thewholenote.com/listening

Rich In Symbols II - The Group Of Seven, Tom Thomson & Emily Carr
Chet Doxas
The music for this group is composed as Chet visits museums and stands in front of his favorite works with blank manuscript paper.



Six-ish Plateaus
Triio
In Triio's latest release we delve into experimenting with the potentialities of groove and form within a jazz idiom, while retaining an organic character.



The Equation of Time
The Charke-Cormier Duo
The album exemplifies the power of music to explore the relationship between time, space, and the moments in-between through three deeply connected musicians.

REMEMBER THE AUDIO
MONKEY HOUSE
Remember the Audio is sophisticated pop for now people, and a new high-water mark in Monkey House's musical journey.

early part of his life as both sailor and musician. He later earned a reputation as both an operatic composer and administrator. His *Piano Sonata* from 1905 is very much in the French late Romantic tradition requiring formidable dexterity on the part of the performer, but Zhou handles the challenges with an uncompromising technique, bringing the disc to a rousing conclusion.

Richard Haskell

Ludwig : vol. 3
b9 orchestra
fony (pfony.bandcamp.com)

► As is heard in all his creations, John Oswald's musical vision is remarkably original. Here, in his latest Rascali Klepitoire release, Oswald's knowledgeable artistic creativity conquers, quotes, mimics and refigures from all nine Beethoven symphonies into a 30-minute four-movement compilation with the intent to surprise. He guides and produces his self-described "artificial-intelligence infused" synthetic orchestra, including winds, strings, horns, percussion and vocals, using the NotePerformer engine, produced by Wallander Instruments of Stockholm. It "includes its own sounds encompassing a large-scale modern symphonic orchestra" based on "technologies bridging the gap between samples and synthesis."

The opening *vantage* is tonal, technically detailed, with strict tempos and not much volume variation except for sudden loud crashing sections. In the shortest section *bade*, Oswald's bits-and-pieces collection of loud percussion, slow sections and moving string lines is an interesting cross section of his and Beethoven's writing. Love the contrasting instrumental lines in *though*. In *venerable*, Beethoven fans will love how Oswald juxtaposes familiar fragments to make a new sound, especially from Beethoven's famous vocals.

Three bonus items are also included. A bootleg recording of a live *b9* performance is a welcome addition with the to-be-expected real instrument subtleties also illuminating how well the synthetic orchestra version works. Concentrated following of the 44-page full musical score, prepared by John Abram, (not including an updated final page), aids listening to the whirlwind music. Oswald's 2000-word interview discusses his creative process here.

Throughout, Oswald's quotes and juxtapositions of his own and Beethoven's music are incredibly smart and well produced, and they sound better and better with each repeated listening!

Tiina Kiik

MODERN AND CONTEMPORARY

Landmarks
Katelyn Clark; Isaiah Ceccarelli
Another Timbre at192
(anothertimbre.com)

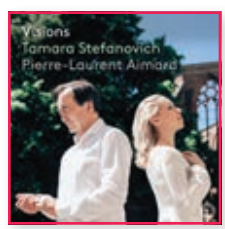
► After reflecting on some recorded improvisations, Katelyn Clark and Isaiah Ceccarelli release an album of jointly composed works for organ and percussion. The eight tracks on the recording unfold as dreamy sonic apparitions that hypnotize and enrapture. This immersive listening experience begins with the opening track *Bells* – an ominous ten-minute journey of undulating sonora and distant rumbles, providing a haunting and beautiful sonic mass below relentless mid-range organ fields.

In tracks such as *Landmarks, Landforms* and *Chaparral*, the wonderful patience and restraint in the music urges the listener to remove themselves from the immediate and to allow the sounds to untangle in the mind that hasn't been examined or confronted. One finds sombre reprieve in *Improvisation on Kyrie Eleison* and *Improvisation on a quarter* where blurry polyphonic relics live among the hazy ashes of drone debris. The towering 20-minute *Five Distances* is arresting in its glacial insistence to live in a space where observable sensation lives more in imagination than in reality.

With their sensitive and delicate playing, Clark and Ceccarelli carefully unravel a path of feral resonances where listening begins when listening ends. All in all, this release is a deeply meaningful ambient odyssey capturing slowly falling auditory masses strewn in veins of afferent emissions that circle and deliberate in the basin of the most transcendent of listening experiences.

Adam Scime

Visions
Pierre-Laurent Aimard; Tamara Stefanovich
Pentatone PTC5186957 (pentatonemusic.com/product/visions/)



► Released on Pentatone, long-time collaborators Pierre-Laurent Aimard and Tamara Stefanovich release *Visions*, an album of music for two pianos centred around Messiaen's intoxicating *Visions de l'amen*. With each work using the sound of bells as thematic material, a sound that often produces a mesmerizing effect, the duo certainly deliver an alluring sonic experience throughout the entirety of the release.

Messiaen's masterpiece is accompanied by Enescu's *Carillon Nocturne*, Knussen's *Prayer Bell Sketch* and a selection from *Birtwistle's* massive *Harrison's Clocks*. With both soloists captivating audiences around the world, this release is a treat for listeners who appreciate large works with a pianistic virtuosity. While the selected works certainly have their obvious comparisons with respect to towering vertical chords and striking timbre, each piece creates interesting and unexpected contrasts and connections – one work mapping new meaning onto another as filtered through breathtaking pianism. With each work presenting mighty musical edifices often remaining in emotional distress or ecstasy (or both), the high level of performance perfectionism reveals the importance of the overall structures without allowing the heavy emotional content to blur the composers' poetic intentions.

If Messiaen's work is meant to represent hope in dark times, one can certainly use this recording as a temporary respite from the gloomy state of current affairs – the two pianists deliver with extraordinary bravura making even Messiaen's joyful and ecstatic offerings shine with new light.

Adam Scime

Quiver
loadbang
New Focus Recordings FCR342
(newfocusrecordings.com)

► The fourth release by this New York City-based ensemble features an eclectic collection of works commissioned from composers friendly to the group, Quinn Mason, Heather Stebbins, Chaya Czernowin and ZongYun We, and three ensemble members, Jeffrey Gavett, Carlos Cordeiro and Andy Kozar.

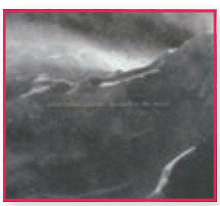
The first track, titled *Aging* and composed by Mason, is a miniature featuring baritone voice in a decidedly lyrical style – a suitable palate cleanser to begin what unfolds to be an album of dynamic works and pristine performances. Stebbins' *Quiver* is clever and punchy. Undulating bass clarinet pulses lurk beneath nocturnal jibs and quirks projected as vocalizations from the ensemble members. This music is highly creative – the bare nature of the orchestration illuminates the highly effective doublings of noise and sustained colour. Distorted honks and rhythmic bloops permeate *Disquiet* composed by Cordeiro, a work that recalls a Stravinskian sensibility with its lilting and unrelenting vocal part layered over various pattern-play. The dusty soundscapes of ZongYun We's *Flower* evoke mysterious sonic corridors through which

the listener is taken into dark psychological murkiness. This music lays bare a rugged beauty with highly novel and unusual sonorities. Providing two works for the release, *Proverbial* and *quis det ut*, Gavett offers contrasting moods: grating sonic bursts in the former and meditative sustained expanses in the latter. Set in two movements, Kozar's *To Keep My Loneliness Warm* perfectly captures the character of the subtitles: in the first movement the trombone constantly interrupting the text is an unsettling representation of *Insomnia*, and the manner in which the ensemble parts hover around the text is certainly a place for *Odd Behaviour*.

Lastly, Czernowin's *IRRATIONAL* produces gestures that eliminate the artifice between the separate parts of the ensemble: this work embodies a brilliant frenetic energy and dazzles the ear with groove-based alchemy, bombastic jerks, a splendid use of silence and hypnotic stasis. loadbang once again shines in their virtuosic ability to make the unusual soar with world-class bravura.

Adam Scime

Houses of the Wind
John Luther Adams
Cold Blue Music CB0063
(coldbluemusic.com)



► The eerie vibrations created by Aeolian (wind) harps provide the central source of inspiration and sonic material for John Luther Adams' latest release, *Houses of the Wind*. The album is a meditative journey in five wind-swept movements that transfix and bend all sense of the present moment. Using a series of layered field recordings of his own Aeolian harp, Adams creates slowly unfolding and otherworldly shimmerings as if slowly floating through a cave of gypsum. Low rumbles form as glacial resonances that crystalize into mountainous radiant spectra. The gentle ambiance of this sound world is at once distant hopelessness and point blank serenity.

This duality of despair and transcendence permeates throughout, creating a liminal experience for the listener. As one who advocates for the health of the earth, Adams provides a reminder of nature's fragile and yet tremendous force. But rather than a didactic offering, Adams invites us to pause and think about the space we inhabit. A convergence of music, emotion and nature, this release provides a sense of longing but also peace.

Adam Scime

John Adams
Tonhalle Orchester Zürich; Paavo Järvi
Alpha ALPHA874 (outhere-music.com/en/labels/alpha-classics)

► John Adams (b.1947) has long been considered among today's leading American composers, particularly after the success of his operas *Nixon in China* (1987) and the controversial *The Death of Klinghoffer* (1991). This album of four orchestral works was the fruit of his 2021-22 Residency with the Tonhalle-Orchester Zürich directed by Paavo Järvi.

Having discovered musical minimalism in the 1970s, Adams' works characteristic of that style include the fanfare-like *Tromba Lontana* (1985/86). Adams' compositional style has since continuously evolved, incorporating musical influences including numerous Western classical as well as vernacular American styles: jazz, pop and rock.

In the 1990s Adams produced the brilliantly orchestrated, effervescent *Slonimsky's Earbox*, in part drawing on early-period Stravinsky stylistic cues. Adams retroactively observed that the work points "toward a successful integration of the older minimalist techniques (repetitive motifs, steady background pulse and stable harmonic areas) and the more complex, more actively contrapuntal language of the post-Klinghoffer pieces." Järvi demonstrates a sure command of the work's web of stylistic allusions.

The rollicking *Lollapalooza* was also composed in 1995. Today the American word "lollapalooza" means something oversized and perhaps outlandish, features reflected in Adam's exuberant music.

Adams considers his three-part tone poem *My father Knew Charles Ives* his "Proustian madeleine, although one with a Yankee flavor." In this complex mature orchestral work, Adams draws on his New England heritage, specifically reflecting the Connecticut composer Ives' pervading musical influence.

This outstanding portrait of Adams' orchestral oeuvre is a fine way to celebrate the composer's 75th birthday.

Andrew Timar

Lou Harrison – Sonata for Unaccompanied Violin
Kate Stenberg
Other Minds Records OM 1036-2
(otherminds.org)

► With roots back to Bach's *Sonatas and Partitas*, Paganini's *Caprices* and Eugene Ysaÿe's *Sonatas*, the continuous stream of solo violin composition is among Western classical music's highlights. This premiere recording of American composer Lou Harrison's concise early-career *Sonata for Unaccompanied Violin* (1936) makes a convincing case for a niche in that rich canon. Composed when Harrison was a precocious teenaged composition student, it's tempting to locate this adventurous modernist work within the genre's lineage. It's interesting to note that Bartók's iconic *Sonata for Solo Violin* was composed some eight years later.

In three tightly-knit movements Harrison's *Sonata* employs aspects of the 12-tone compositional technique he was studying at the time with Henry Cowell, which Harrison characteristically modified. Aggressively dissonant fanfare-like chords open the work, which segue to angular melodies. The score also introduces glissandi, alluding to a microtonal musical landscape which Harrison extensively explored in his later work to influential effect.

The second movement maintains the texture of angular chromaticism spiked with glissandi, enlivened however with dance-friendly rhythms. (It's relevant to mention that Harrison was an avid dancer.)

My favourite movement is the soft and mysterious-sounding finale which introduces pizzicati and returns to previously stated motifs. The work eloquently evaporates into silence with an interval of a falling major third.

New music violin-specialist Kate Stenberg's committed and assured performance sets the bar high for this work. Is Harrison's seven-minute *Sonata* too short to merit the jewel-box CD treatment it gets here? I'd say it's just the right, satisfying length.

Andrew Timar

Weather Systems I – A Hard Rain
Steven Schick
Islandia Music Records IMR011
(islandiamusicshop.com)

► The 2CD *Weather Systems I: A Hard Rain* features outstanding solo performances by Steven Schick (b.1954), a Percussion Hall of Famer who has long championed contemporary percussion music. The genesis of the album arose during the COVID-19 pandemic. During the lockdown Schick revisited "the foundational works for solo percussion, many of which I have played for nearly 50 years." This became the starting point for *A Hard Rain.*

It opens with a vivid recording of John Cage's *27'10.554" for a percussionist*, a work Schick describes as "a rainforest of sounds: of water, earth, and air; of rip-sawn wood and ancient metal."

Karlheinz Stockhausen's *Zyklus*' use of the cycle motif appears in the spatial layout of the instruments: in a circle around the solo percussionist. I hear echoes of Cold War tensions in Schick's nervous rendition. Morton Feldman's *The King of Denmark* on the other hand is a world removed aesthetically from Stockhausen's Euro angst, inviting the musician to approach the work with soft, spare, almost meditative gestures.

For his final track Schick uses only his voice to give a dramatic 32-minute performance of *Ursonate* (1922-32), Kurt Schwitters' four-movement "sonata in primal sounds." Schick collaborated with electronic musician Shahrokh Yadegari to present this milestone sound poem with the aid of effective interactive loops, layerings and treatments of his voice.

Schick writes that the non-sense of Schwtters' *Ursonate* "is actually the language of crisis," echoing the destruction of war, as well as serving as a post-Dadaist provocation. Coming after a program of signature solo percussion works, this tour-de-force version of *Ursonate* challenges listeners to expand their notions of what percussion music is – and can be.

Andrew Timar

Perspectives
Third Coast Percussion
Cedille CDR 90000 210
(cedillerecords.org)

► *Perspectives* takes listeners on a stylistically wide-ranging, musically rewarding, journey. The opening four-movement *Percussion Quartet* by prolific film composer Danny Elfman effectively juxtaposes the warm wooden sound of the marimba with the sharp sounds of pitched metal pipes and tubular bells, the work very effectively rendered by Chicago's Third Coast Percussion.

Philip Glass' *Metamorphosis No.1*, originally for piano solo is here arranged for TCP. Beginning darkly with repeated low marimba eight-note chords, the arrangement blooms to include electronic organ, vibraphone, tubular bells, decorated with glockenspiel and crotales sparkles. A wistful major key melodica melody floats over the bubbling percussion along the way.

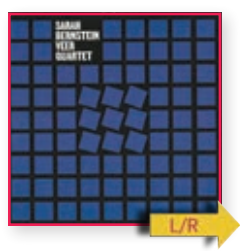
Rubix is a playful three-movement collaboration between TCP and flutists Nathalie Joachim and Allison Loggins-Hull, collectively known as Flutronix. *Rubix* imaginatively overlaps the short sonic envelopes of keyboard percussion with the sustained melodies of the duo flutes.

Electronic music producer Jlin's impressive seven-part *Perspective* highlights TCP's conceptual, arranging and performing strengths. *The work* draws on a style of electronic music and dance known as footwork. Born in Chicago's underground dance competitions and house parties it's marked by hyper-fast tempos.

Perspective originated as a series of electronic tracks produced by Jlin. Collaborating with the composer, TCP arranged an imaginative performing score from that material scored for an acoustic batterie of over 30 (mostly) percussion instruments. The result is not only a feast for the ears and mind but sections with intense grooves are guaranteed to get you off the couch.

Andrew Timar

Sarah Bernstein – Veer Quartet
Sarah Bernstein; Sana Nagano; Leonor Falcon; Nick Jozwiak
New Focus Recordings Pan 26
(newfocusrecordings.com)



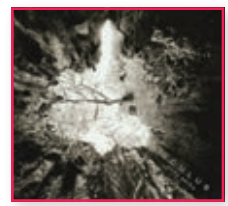
► Sarah Bernstein is a violinist and composer exploring the boundaries of genres, mixing elements of jazz, the avant-garde, electronica and improvisation. On this album, she explores the more traditional sounds of a string quartet but not with a result that is at all traditional. Her six compositions range from the hectic and angular *News Cycle Progression* to the more lyrical *Clay Myth* with its broad, elegiac head, to *Hidden* where she flirts with minimalist arpeggiation and an unpredictable ending.

My favourite track is the first one, *Frames No.1*: clear jazz references with a walking bass in the cello, solid grooves, and a simple form that gives soloing time to each of the four players. The string playing throughout is excellent though particular improv kudos go to Bernstein and cellist Nick Jozwiak who throws some surprisingly dense material into his solos. Bernstein often has the group accompany the solos with pizzicato: a nice device that sounds great.

Four string players of this quality have to be classically trained so you won't hear the sort of language you might expect from jazzers. What you do hear is a group of excellent musicians searching for something new. Bravo to that.

Fraser Jackson

Andy Akiho – Oculus
Various Artists
Aki Rhythm Productions ARP-R008
(akirhythmproductions.bandcamp.com/album/oculus-2)



► Andy Akiho is a rising star on the American new music scene. He's a virtuoso player of steel pan drums, who, as a composer, has been nominated for big prizes like the Pulitzer and Grammy Awards. One can hear why: good ideas abound, and no section overstays its welcome. Akiho uses grooves not as a gimmick but as a way to drive you from one intriguing idea to another.

Much of this tree-themed disc is taken up with his five-part *LigNEous Suite* for string quartet and marimba, played brilliantly by the Dover Quartet with Ian Rosenbaum. Akiho finds all kinds of ways to vary the marimba's timbre, using bundles of sticks, wooden mallets, even an elastic band. The strings, too, are given effects like crunches, snaps, body knocks and glissandi, but even without all this colour the compositions are compelling: caffeinated, driving grooves, unpredictable codas, dark and brooding slow movements.

Also included on the disc are *Speaking Tree* for string quintet, brass quintet and percussion, and *Deciduous* for violin and steel pan. The former features wonderful ensemble playing with more of Akiho's groove-oriented but complex writing, including a delightful section with toy piano. At just over 15 minutes, *Deciduous* is the longest work on the disc and gives ample scope to Akiho's spectacular pan playing, paired with Kristin Lee's equally masterful violin performance in a duet filled with surprising colour and dash. The disc cover includes textural and evocative artwork by American photographer Stuart Rome.

Fraser Jackson

enfolding
String Orchestra of Brooklyn
New Focus Recordings FCR331
(thesob.org)

► True to its title, the music on this album creates an encompassing sonic space for the listener, encouraging inwardness and introspection. SOB's innovative new release features two composers that dive into the exploration of sound in its pure form and experiment with extended string techniques and grainy, undiluted textures. Both compositions are premiere recordings and both are beaming with originality. The orchestra never gets in the way of the music but rather supports it with subtle interpretative choices.

Outside Only Sound by Scott Wollschleger was commissioned by SOB at the time when concerts in outside spaces were becoming a new normal due to the pandemic restrictions. Recorded live at Fort Greene Park in Brooklyn, this piece cleverly juxtaposes outside spaces and internal experiences. The immediate sounds of everyday life, such as voices, footsteps, traffic and wind are an organic part of the composition; and strings mix, match, colour and interact with them. The changes in volume and spatiality add richness to the listening experience.

with eyes the colour of time, composed by Anne Leilehua Lanzilotti, was a Pulitzer Prize finalist in 2022. Made of movements and interludes, with poetic titles referring to works of art in the Contemporary Museum in Honolulu at the time of its opening in 1980, it presents a flowing, ever-changing sound that is visceral and elemental. The most delightful manipulation of sonic density by Lanzilotti incorporates a peaceful motif in the strings among explorations of raw textures. The last movement on the album, *enfolding*, leaves the listener in a harmonious state of contemplation.

Ivana Popovic

Guy Sacre – Oeuvres pour piano
Billy Eidi
Le Palais des Dégustateurs PDD 028
(lepalaisdesdegustateurs.com)

► There is, perhaps, no better way to become familiar with an individual composer's ideas and performance practice than to hear them (or someone close to them) perform their works. Consider, for example, Olivier Messiaen's recordings of his own organ music, or Yvonne Loriod-Messiaen performing her husband's piano compositions, and how these aural experiences can augment – and sometimes overcome – the murky clarity present in printed music.

Such is the case with Billy Eidi's interpretation of Guy Sacre's piano works. Eidi and Sacre (b.1948) worked together in the 1990s to create the association Contrechants, intended to rediscover unknown French repertoire. Equal parts scholar and composer, Sacre's greatest contribution to musicology is perhaps *La Musique de Piano*, a critical census of a large part of the piano repertoire, dealing with 4,000 works by 272 composers.

Given his broad knowledge of piano repertoire, especially from French composers, it is no surprise that Sacre's own compositions contain a wide range of influences and techniques. Many of his works utilize classical forms and structures over which are draped the harmonies and melodies of the early 20th century, inspired by Fauré, Debussy and Milhaud. This is, at its core, beautiful music and it traverses a range of affects and depth of expression without ever losing its levity, which is a remarkable compositional achievement.

While Sacre certainly writes stunning material, it is up to the interpreter to make it so, and Eidi brings a lightness of touch that, even in the most solemn and profound moments, provides much-needed clarity and transparency. This disc is a magnificent example of how an ideal combination of performer and composer can produce music of transcendent and sublime beauty.

Matthew Whitfield

Big Things
Icarus Quartet
Furious Artisans FACD6829
(icarusquartet.org)

► There are those who call out "somebody should do [a thing]" and there are those like the Icarus Quartet who just do them. In this case, the *thing to do* is find a jam where interesting, exploratory music is buoyed by popular or (gasp) commercial music. *Big Things* is the title track of a three-work disc from this double-duo: two pianos, two percussion. Big sounds and big gestures are what they bring to the party, or perhaps the brunch table. A running gag in the liner notes is the American pancake, in all its fluffy glory. Not sure how it ties to the actual music, but a gimmick's a gimmick, and they go with it, including the track running times expressed as dollar-and-cent prices on a diner-style menu.

Fortunately, there's no gimmick in the performance, for truly, these lads play the s#!+ out of the material. I like track 1 and tracks 3-10 most. That leaves Brad Lubman's *Tangents*, track 2, and at over twenty dollars (cough, minutes), you'd want to like it the most. Alas. Michael Laurello's title track is just over half that price, but beautifully poses two one-word questions in shifty ways: isitorisitnotanostinato? And wheni-sanostinatonotanostinato? Forgiveme. Buy the disc, you'll get the answers, or a fun trip towards them.

Performances of these first two works are just the bomb, as the kids used to say, at some point. Favourite item of all, a bunch of small sides that add up to the second half of this one-hour disc (30 bucks), Paul Lansky's *Textures*. Each short section of eight develops a synaesthetic depiction: *Striations, Soft Substrate, Granite*, just some of the textures conjured in sound; and then *Slither*, wherein one is reminded that sometimes very LARGE things can slither.

Max Christie

A Series of Indecipherable Glyphs
NakedEye Ensemble
New Focus Recordings FCR338
(newfocusrecordings.com)

► Were I to throw a large party, I'd set this new release on random shuffle until enough guests noticed that the tracks were beginning to sound familiar. The selections are alternately stimulating and mesmerizing. NakedEye Ensemble, out of Pittsburgh, have hitched their axes to Frank Zappa's star, and his legacy. He left so much music still to be explored, it's high time more groups put together arrangements like track 11, Zappa's *Sinister Footwear II*. With the recent agreement between the Zappa family trust and Universal Music, we'll likely hear more renditions of his extraordinary work.

Rhythmically exacting and full of rapid, jagged melodic passages, shared by multiple unison voices, *Footwear* is just the right follow-up to a more mysterious and occasionally tiresome work of AI meets improv, Nick Didkovsky's *Amalia's Secret*. I'm allowing some oldster grump when it comes to art that's in part generated by algorithms. Some of it is pretty cool, but some of it just sounds... mechanical? I imagine my party guests won't much care about how the ten brief segments were generated. I'll just go open more wine.

Following are five more tracks, two that drop clocks (yet MORE automatism!!) into the mix. *[These Hands] Hold Nothing* by Whitney George ticks and tocks, and *Dum Spectas Fugio* by Rusty Banks clunks and clonks; both beat more or less at 60 per minute, and then *Less is More* by Molly Joyce (in performance accompanied by a light show) raises the pulse while easing into meditation. They're all much better pieces than I'm making them sound, and the playing is gorgeous.

Rounding out the disc, Aaron Jay Myers' *Strabimus* and Richard Belcastro's *Nepetalactone* take up the Zappa-ista torch. The latter title is the psychoactive ingredient in catnip. Fun stuff, well played.

Max Christie

Shawn Crouch – Chaos Theory
Various Artists
Acis APL56620 (acisproductions.com)

► Hats off to Shawn Crouch. The tracks on his recent release, *Chaos Theory*, enchant the ear and engage the mind. Liner notes sometimes muddy the waters, but these (apparently written by Crouch himself) are brief and informative. He's fond of circles, canons, variations, and games and puzzles too.

Get right to listening, and give it a twice-over before coming to any conclusions. There are brilliant performances on each track, and there's a bit of everything in the variety. My favourite is probably the easiest to get inside of: *95 South*, a woodwind trio that covers the U.S. Eastern Seaboard in three large leaps. *Lake Road; Dublin, NH* recalls the scene of a music festival he attended in his youth. *74th and Third; New York, NY* must mean he lived in Manhattan for some of his early adulthood. It varies from frenetic to meditative. *Bay Drive; Miami Beach, FL* is the finale of the piece and the place where parenthood overtakes other concerns. Dedicated to his son, it stands in sharp and welcome contrast to the more angular writing elsewhere.

Not that there's any problem with the buzzing zigzags of the other pieces on the disc. A lengthy and cerebrally conceived solo sonata for cello is convincingly rendered by Craig Hultgren. A pictogram in the liner notes, probably Crouch's own work, helps explain the tonic gravitational energy that propels *Orbital Variations*. This one needs more time to tell its story. I look forward to hearing it again.

It's so good to hear music that explores new sonic worldscapes while remaining idiomatic, such that the instrumentalist makes use of their strongest technical ability bringing the work to life. Crouch is old school in that regard, proving that solid compositional technique still makes for the most listenable avant-garde music.

Max Christie

Ivanovs – Symphonies Nos. 17 & 18
Latvian National Symphony Orchestra; Guntis Kuzma
LMIC SKANI 141 (skani.lv)

► In the March-April 2022 *WholeNote*, I described Jānis Ivanovs' *Symphonies Nos.15* and *16* as "filled with dark sonorities, propulsive energy and clamorous dissonances," qualities that reappeared, though less explosively, in his next two symphonies.

The *Moderato. Allegro* of Ivanovs' 32-minute *Symphony No.17 in C Major* (1976) begins slowly, with sombre, portentous music leading to tormented struggle and anguished outbursts, in their wake a haunting, "surviving" solo clarinet. The *Allegro* turns mysterious, its hollow, black-and-gold sonorities recalling Sibelius' enigmatic *Fourth*. The *Adagio* suggests, to me, an incense-heavy church service, building to a hymn-like climax, followed by a muted recessional. The closing *Allegro moderato* seems to be marching off to yet another battle, but this time Ivanovs eschewed further violence, the symphony ending in peaceful serenity.

The 35-minute *Symphony No.18 in E Minor* (1977) opens with the *Moderato. Tranquillo* referencing the first bars of Rachmaninoff's *Symphony No.2*, also in E Minor. Unsurprisingly, the Tranquillo is soon negated by sinister turbulence, foreboding reinforced in the restless *Allegro*. Ivanovs, when interviewed about this work, referred to "the young men" who fought in World War II. An extended elegy for those "young men," *Andante. Tenebroso*, moves from gloom to nobility, pride and reverence. The martial anthems of the *Allegro moderato* end the symphony in a burst of patriotic fervour.

Conductor Guntis Kuzma and the Latvian National Symphony Orchestra brilliantly convey the dramatic and emotional extremes of their countryman's extremely dramatic, emotion-laden music.

Michaal Schulman

MoonStrike – Jennifer Higdon; Jerod Impichchaachaaha' Tate; Pierre Jalbert
Apollo Chamber Players
Azica ACD-71352 (apollochamberplayers.org/media)

► This CD presents three recent works for string quartet commissioned and enthusiastically performed by the Houston-based Apollo Chamber Players.

Jennifer Higdon says she grew up "in the shadow of the Great Smoky Mountains," the setting of her opera *Cold Mountain*. Music from the opera appears in her 16-minute *In the Shadow of the Mountain* (2020), both works reflecting, she writes, "The struggles of survival in Appalachia, the majesty of its natural features and the sonorities of the mountains' music." In affecting American-pastoral style, it evoked for me a day's passage – uncertain dawn leading to resolute, animated engagement with the day's demands, midday rest and reflection, resumption of busily rhythmic work, ending serenely with the coming of night and sleep.

Chickasaw composer Jerod Impichchaachaaha' Tate's 18-minute *MoonStrike* (2019) commemorates the 50th anniversary of the Apollo 11 moon landing. Chickasaw astronaut John Herrington engagingly narrates three Indigenous myths about the moon; combined with picture-painting music drawing from traditional songs, this is a winning contribution to the children's concert repertoire.

New Hampshire-born Pierre Jalbert drew upon three folk songs of his French-Canadian ancestors for his three-movement, 16-minute *L'esprit du Nord* (2019). It begins with energized variations on *Chanson de Lisette*. The slow *Cantique* includes *Les Pélerins* and what Jalbert calls "a Passion song," plus snippets from a 1940s field recording of a chanting woman. The vigorous *Fiddle Dance*, "inspired," writes Jalbert, "by the French-Canadian fiddling tradition," cheerfully ends the work and the CD.

Michael Schulman

Wadada Leo Smith – String Quartets 1-12
RedKoral Quartet
TUM Records TUM BOX 005 (tumrecords.com)

► The composer and trumpeter Wadada Leo Smith is – together with Anthony Braxton, Muhal Richard Abrams, George Lewis, Roscoe Mitchell and others of the Association for the Advancement of Creative Musicians (AACM) – a composer in the revolutionary vein of Igor Stravinsky. He (Smith) is one of the mighty propellers of the musical continuum. So what does that have to with this critique?

Let's pretend we are watching an excerpt from Wolf Koenig's 1965 documentary and we are now at the part where Koenig asks Stravinsky: "Who created music?" Restless with excitement Stravinsky, says: "God did." Then he adds: "I think … Even not think… *I am sure*… with the creation there was just a BIG sound of drum and cymbals… and that the creation of music." Spinning on that vibrant, rhythmic axis of creation is *the continuum of music*,

I believe that somewhere in their hearts, more than anyone else, Wadada Leo Smith appears to have somehow been privy to that exact moment of Creation. This is why his music has its origins in the *Ankh* (the Egyptian symbol of Life), the root of Smith's conception – his *Ankhrasmation*. It is out of this singular taproot that Smith's music swirls in an elegant ellipsis, in the musical continuum.

Indeed Smith's music seems to say that the tradition (that propels this continuum) is a wonderful reality, but not understanding that the inner dynamic of tradition is always to innovate, is a prison. Since his first acknowledged works on TUM Records, *A Love Sonnet for Billie Holiday*, *The Chicago Symphonies* and, now the epic collection – his *String Quartets Nos.1-12* in this lavishly produced (even by TUM standards) set, Smith has once again chiselled his uniquely beautiful, but defiantly provocative, body of work from out of the bedrock of what square-eyed distributors like to call the Jazz and the European Classical traditions.

But while that might imply a pastiche of archetypal Black American-and-Western European models, such as symphonies, sonnets and string quartets, instead even while using the European terminology almost sardonically, (on *The Chicago Symphonies*) and certainly on these string quartets, Smith forces his listeners to reconsider what tradition really is.

In *String Quartets Nos.1-12*, Smith positions himself in creative conflict with age-old protocols about how string quartets "ought" to work. By actively throwing overboard melodic, structural and harmonic hooks that have been expressively blunted through overuse, he builds from what might – or might not – be left. Smith, as both composer and performer, shows himself to be instinctively radical. The irresistible force of his work pulls in its wake with the RedKoral Quartet, harpist Alison Björkedal (*String Quartet No 4*), fellow Pulitzer Prize-winning pianist Anthony Davis (*String Quartet No.6*), percussionist Lynn Vartan (*String Quartet No.6*), guitarist Stuart Fox (*String Quartet No.7*) and Thomas Buckner (voice on *String Quartet No.8*).

Together, the performers find themselves puréeing classical music's sublime melodic and harmonic gestures into motor rhythms, volatile white noise and the most compelling absurdist theatrics as they wrench their instruments apart and journey through the musical debris. The music elevates the spirit of famous black men (Ulysses Simpson Kay, Thomas Jefferson Anderson, Jr., Hale Smith and George Theophilus Walker in *String Quartet No 1*, Haki R. Madhubuti in *String Quartet No 5*, Indigenous Peruvian heroes in *String Quartet No. 7*, Ma Rainey and Marion Anderson in *String Quartet No.9*, Louis Armstrong in *String Quartet No.11*... and so on.

In this music, definitions of beauty – Smith's Black American definitions of beauty – are central to his artistic credo in these iconic works. But the composer – with *Ankhrasmation* gestures of thought and musical action – argues that his music and the artists performing it must make the distinction between overly perfumed, audience-ingratiating beauty typical of commercial music – which he regards as disturbingly manipulative – and "authentic" beauty, as naturally evocative as God, the Master Creator intended it to be.

This landmark 7-CD release marks the conclusion of a celebration of the 80th anniversary of Wadada Leo Smith's birth. The collection lands smack dab onto the earth's musical map as a proverbial masterpiece of modernist music. Smith shepherds the crack musicians of the RedKoral Quartet and celebrated guests through an epic sojourn of his uncompromising soundworld. If the sounds that Smith hears in his inner ear move off the radar of conventional instrumental timbre, the RedKoral, who have worked extensively with him over the past decade, and other musicians unerringly zone into his musical intentions, realizing his ideas to perfection.

Raul da Gama

All Roads
Anthony Cheung
New Focus Recordings FCR263
(newfocusrecordings.com)

► To read, or not to read (the booklet notes to a recording) before listening to its music; that is usually the first question that pops into a critic's head. Apologies need be made, I suppose, to Shakespeare whose beauteous iambic pentameter has been unabashedly appropriated by composer Anthony Cheung for *All Roads*, an album of rather extraordinary program music.

There are numerous rewards in store for anyone who delights in following lines of pure musical thought as evinced by the wondrous repertoire proffered by Cheung. Nothing is gratuitous or extraneous, nor can the musical character ever be taken for granted. This is true when you plunge deeply into the song *All Roads*. Cheung creates the apogee of the album right out of the gates as he inhabits (sort of) Billy Strayhorn's melancholy and the thinly disguised autobiographical character from *Lush Life*. Cheung's anti-hero also staggers elegantly along a similar road which Strayhorn's protagonist once took as he moped his way home. Pianist Gilles Vonsattel traces the wobbly route home with elliptical, arpeggiated Ellingtonian runs as a sky-dome darkens with the strings of the Escher Quartet.

Elective Memory and *Character Studies* are exquisite essays with Cheung's pianism and Miranda Cuckson's sinuous violin lines with subtle variations and nuanced inflection. Meanwhile on the enlightened finale, *All thorn, but cousin to your rose*, lofty theatrics by Paulina Swierczek (soprano) and Jacob Greenberg (piano) bring Vladimir Nabokov and Alexander Pushkin to life again.

Raul da Gama

Red
Marina Hasselberg
Redshift Records (redshiftrecords.org)

► Marina Hasselberg is a Portuguese-born, Vancouver-resident cellist comfortable in Baroque music, contemporary composed music and free improvisation, working in a range that includes Vancouver New Music, Early Music Vancouver, collaborations with other contemporary improvisers like Peggy Lee and Okkyung Lee and gig work with Mariah Carey. *Red* is her full-length debut, presenting some essential facets of her musical personality, both as soloist and in improvisatory groups.

Red opens with an immediate declaration of independence, Hasselberg spanning centuries as she performs Gabrielli's *Ricercar Primo* accompanied by improvising electronic musician Giorgio Magnanensi; they then follow that with *S6*, a free improvisation. *Where the Sand Is Hot* will suggest a similarly broad time span. Guitarist Aram Bajakian and drummer Kenton Loewen join in a modal improvisation with Hasselberg plucking intense, shifting, rhythmic patterns that suggest the guembri, a bass lute played for centuries by the Gnawa people of Morocco.

That sometimes playful ability to span genre and time is no deterrent to Hasselberg's focus. That's evident in the disc's most concentrated moment: composer Linda Catlin Smith's *Ricercar*, which develops the tone and intensity evident in the earlier Gabrielli in a sustained work. There's further evidence of the emotional depth of Hasselberg's playing in the concluding *Things Fall Apart*, Craig Aalders' composition for cello and tape. Along the way, Hasselberg finds further opportunities to improvise with Magnanensi, Bajakian, Loewen and violinist Jesse Zubot, in this vivid introduction to a musician as skilful as she is adventurous.

Stuart Broomer

Aspire – Jofre; Piazzolla; Villa-Lobos
Seunghee Lee; JP Jofre; London Symphony Orchestra; Enrico Fagone
Musica Solis MS202208 (musicasolis.com)

► Clarinetist Seunghee Lee and Argentian bandeonist/composer/arranger JP Jofre met in New York City where Lee first heard Jofre's compositions. She was very "intrigued" by the bandoneon which totally makes sense as both their instruments share similar reed sound production. Lee requested something for clarinet and bandoneon. Their resulting collaboration is heard here in eight compositions and arrangements on Lee's independent label.

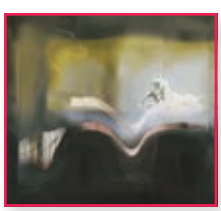
Jofre has a perfect, respectful vision of Argentinian music including that for the tango. His Lee commissioned clarinet/orchestra arrangement of Piazzolla's *Tango Étude No.3* is spectacular, remaining true to the Piazzolla sound with lush florid virtuosic clarinet lines and contrasting rhythmic orchestral sounds, performed by the London Symphony Orchestra under Enrico Fagone. Lee's clarinet (instead of voice) and eight cello arrangement of Villa-Lobos' *Bachianas Brasileiras No.5 Aria (Cantilena)* is slower, with colourful low/high pitch contrasts and tight doubled instrumental lines.

Six Jofre originals are featured. The upbeat *Primavera* has clear virtuosic interchanges between clarinet, bandoneon and orchestra. The three-movement Lee-commission *Double Concerto for Clarinet, Bandoneon and Orchestra* draws from tango, popular and classical music. *I. Vals Irreal* has short gloomy to energetic clarinet and bandoneon solo/duet ideas above the orchestra. Dramatic exciting *III. Aboriginal* combines rhythmic instrumental fun to its closing percussive blast. Perfect blending of moving lines and held notes in two clarinet/bandoneon duets, *Como el Agua* and *Sweet Dreams*. More tango neoclassical sounds in *Tangodromo*, and the mood-changing *Taranguino*, each for clarinet, bandoneon and piano (Steven Beck).

A must-be-heard exploration of styles passionately composed and performed.

Tiina Kiik

Nick Storring – Music from Wéi 成
Nick Storring
Orange Milk Records (orangemilkrecords.bandcamp.com)



► Toronto-based Canadian composer/musician Nick Storring was commissioned by his frequent Toronto collaborator/choreographer Yvonne Ng (of tiger princess dance projects) to compose music for her five-dancer piece *Wéi (成)*. Starting in a December 2017 Banff Centre residency, and completed in 2021, Storring takes a single instrument – the piano – and composes, performs and records layered multi-tracks on grand and upright pianos and a Yamaha computer-controlled acoustic Disklavier piano to create sounds ranging from traditional to prepared piano to full orchestral soundscapes and silences.

A short *Wéi* 成 YouTube clip with dancers reaffirms Storring's detailed understanding of creating dance music. It is equally fantastic as listening music. The opening *I* introduces the listener to Storring's multi-faceted music. A contemplative held-note gradual crescendo from silence opens. A piano single line widely spaced lyrical melody follows, then gradual introduction of tonal to atonal chords. A fadeout section is followed by a crescendo of repeated notes, effects, loud rumbling sounds like a dramatic full orchestra then back to more quiet atonal electronic keyboard effects, to closing wobbling held notes fading directly to the next track. Other sections build on these, including subtle tastes of jazz, rock low notes, romantic and contemporary sounds in *III*; full orchestral sound with wide-pitched electronic effects in *V*; and funky musical ideas from drum-like rocking cymbal crashes and guitar-like grooves to the closing quiet ending in *VI*.

Storring's experimental compositions and performances, ranging from ambient calm to shorter tense qualities, are inspirational.

Tiina Kiik

Parisa Sabet – A Cup of Sins
Various Artists
Redshift Records TK478
(redshiftrecords.org)

► Iranian-Canadian composer Parisa Sabet's six compositions here draw on Iranian traditional music and Western music like minimalism, atonalism and romanticism, perfectly performed by Jacqueline Woodley (soprano), Christina Petrowska Quilico (piano), Laurel Swinden (flute), Peter Stoll (clarinet), Robert Grieve (electric guitar), Matthias McIntire (violin/viola), Dobrochna Zubek (cello), Robert Grieve (electric guitar) and Joshua Tamayo (conductor).

Highlights include the upbeat chamber piece *Shurangiz*, a well-orchestrated Western/Iranian influenced composition with rhythmic repetitive grooves, lush clarinet and flute lines, and colourful repeated piano notes, inspired by contemporary Iranian Tar player/composer Ali Ghamsari. Woodley and Petrowska Quilico perform the three-movement *Dance in your Blood*, a setting of an English translation of a Farsi poem by Rumi. It combines classical art song like the *Movement I* opening piano solo and gentle vocals, and wild free expression *Movement II* with modern vocal effects like the repeated word "love," and atonal piano chords. Violin solo *Geyrani*, inspired by Iranian kamancheh virtuoso/composer Kayhan Kalhor, has colourful held notes, alternating high/low pitched lines and high squeaky notes. McIntire's amazing performance sounds like more than one violinist playing!

Set to a text about sexual violence and trauma by poet Simin Behbahani, *A Cup of Sin* is for soprano, clarinet, viola, piano, electric guitar and cello. The opening contemplative prelude with long held drone and spoken text leads to the longer "not-so-easy listening" dramatic middle movement encompassing sudden surprising loud crashes, vocal squeals and spoken words, concluding with a calm postlude.

Sabet successfully incorporates her life experiences in these unique compositions.

Tiina Kiik

JAZZ AND IMPROVISED

Fire in the West
Neil Swainson
Cellar Music CM111821 (cellarlive.com)

► Canadian bassist extraordinaire and composer Neil Swainson's newest release is a jazz aficionado's dream. Blazing trumpet and saxophone melodies, catchy rhythms and energetic yet mellow bass riffs come together to form a stellar, oh-so-pleasing-to-the-ear record. It may be a surprise to some, but this is the first time in his 35-year-long career that Swainson is leading a quintet… but what a fantastic job he does yet again as a bandleader. Featuring famed musicians on the roster, such as Renee Rosnes on piano, Lewis Nash on drums, Brad Turner on trumpet and Kelly Jefferson on tenor sax, this record sees a set of fiery tunes lifted to new heights via a scintillating backing band. The album is chock-full of Swainson's original works, serving as a great example of not only his musical talents but also his compositional prowess.

The talented bassist says of the formation of the record: "In the process of preparing for that re-release [*49th Parallel*], I thought that it was time to do something in a similar vein, using the same… format on some current tunes I'd written." "Current" being the keyword there, in the way that Swainson does a truly great job of bringing the traditional jazz sound into the contemporary musical world, modernizing melodies and rhythms while maintaining a perfect balance with a hark back to the past. A great addition to any jazz-lover's collection.

Kati Kiilaspea

Small Bridges
Robert Diack; Patrick O'Reilly; Jacob Thompson; Brandon Davis
Independent (robertdiack.com)

► Toronto-based drummer, composer and producer Robert Diack has released a scintillating sophomore album, taking the listener on a meandering journey through genres. The record is finely tuned throughout, a true audiophile's dream; a sonic landscape emerges right in front of the listener and instantly transports them to another musical dimension. All pieces are penned by Diack himself along with occasional co-writers from amongst the band, truly showcasing the young drummer's compositional talents as well as unique conceptualizations reflected within his music. The cream of the crop of famed young Canadian musicians have been gathered together for this album: Patrick O'Reilly on guitar; Jacob Thompson on piano; and Brandon Davis on bass. A perfect companion to the picturesque scenes and landscapes of autumn, this is a great addition to the explorative jazz-lover's collection.

The album draws upon influences from several genres, including both contemporary and traditional jazz, post-rock, fusion and country; blending them together and transitioning between them seamlessly. The result is a poignant hodgepodge, evoking a mix of emotions and images in the mind's eye within every track. Diack himself has said that with this set of tracks, he "wanted to explore a broader swath of genre and texture" and delve into a diverse musical landscape, which he does brilliantly. Beautiful, captivating melodies layered over complex rhythms make for a must-have for the jazz aficionado who wants a true sonic experience.

Kati Kiilaspea

The Astrud Project
Anne Walsh
A to Zinc Music (annewalsh.com)

► Now that the dog days of summer have passed and the transition into chillier fall weather has occurred, a warm little pick-me-up may be much appreciated. What better way to do that than with a fresh bossa nova album, a time-travelling musical journey back into warmer, joyful times. Massachusetts-native, jazz vocalist Anne Walsh's latest release transports the listener right to sunny Brazil through blazing interpretations of bossa nova tunes popularized by Astrud Gilberto. The classic mellowness and rhythmic complexity attributed to songs from the aforementioned genre come through incredibly well, brought even more to the forefront through superb audio quality and a certain spaciousness heard throughout the album. A sizeable group of talented musicians boost this record to new heights, featuring well-known names like Mitchell Long, Tom Zink and Kevin Winard.

Walsh's excursion into bossa nova began when she penned lyrics to Gilberto's scatted *Não Bate O Coração*. This led to her further fascination with Gilberto's catalogue of songs and so this record, including compositions by the renowned Antonio Carlos Jobim, was born. The talented vocalist's airy and sweet timbre contribute to her unique interpretation and take on these classic tunes; less rhythmically centred vocals than typically heard in the genre bring to the forefront the more melodious and dulcet facets within the pieces. Fans of bossa nova and jazz will be thoroughly pleased with this album as a whole, a worthy record for any collection.

Kati Kiilaspea

Hey There
Jeremy Wong; Ardeshir Pourkeramati; Chris Gestrin; John Lee; Jesse Cahill; Alvin Brendan
Cellar Music CM100321 (cellarlive.com)

► With the release of his debut CD, compelling jazz vocalist Jeremy Wong has arrived on the scene with a rather marvelous recording, loaded with content, talent and of course, Wong's evocative, mellifluous and finely honed vocal instrument. The Vancouver native also wears the producer's hat here, and his talented ensemble includes Chris Gestrin on piano, John Lee on bass, Jesse Cahill on drums, Alvin Brendan on guitar and gifted arranger/co-writer and tenor saxophonist, Ardeshir Pourkeramati.

There are ten compelling tracks, all drawn from the Great American Songbook, American cinema, the Broadway stage and the pens of some of the hippest jazz composer/lyricists who have graced our planet. Wong also contributes two original compositions with both melodic appeal and clever lyrics. The opener is Rodgers and Hart's classic *Where or When*. A lovely guitar/vocal intro swings into a sumptuous quartet arrangement, and Wong's sibilant, sensual and perfectly intoned tenor/baritone vocal sound is reminiscent (but not derivative of) Chet Baker, Kurt Elling and Mark Murphy. On *Invitation*, the band is tight and filled with gravitas, as they move like a single-celled being through this challenging jazz standard, with the vocal line punctuated perfectly by Pourkeramati's dynamic sax work.

Only a Dream, a charming original waltz that deftly dances us through the sadness of a lost love, features a fine bass solo from Lee. Other delights include a fine arrangement of Frank Loesser's *Never Will I Marry*, which clearly displays Wong's ability to swing and scat. A total standout is the rarely performed gem from Fran Landesman and Tommy Wolf, *Spring Can Really Hang You Up the Most*. Wong's maturity as a vocalist is clear here, as he imbues meaning into every word, and effortlessly sails through the rather gymnastic melodic line. A fine debut from a highly talented emerging jazz vocalist!

Lesley Mitchell-Clarke

Meditations on Mingus
Ethan Philion
Sunnyside Records SSC 1666 (ethanphilion.com)

► Just in time for iconic bassist/composer Charles Mingus' centennial celebrations, noted Chicago-based bassist and arranger Ethan Philion has released *Meditations on Mingus*, a stunning collection of Mingus' most seminal compositions, arranged by Philion and featuring a talented all-star tentet of which the core trio is Philion on bass, Alexis Lombre on piano and Dana Hall on drums.

Mingus was a complex and contradictory individual – an eccentric genius, a poet, a powerful, muscular bassist, a social activist and also someone who coped with severe mental health issues – and it was all part of his unique, creative mojo. Philion, has said: "My goal was to put together a program of pieces that speak to current events; racism, prejudice, identity, economic inequality are all still relevant in the world today."

The opening salvo, *Once Upon a Time There Was a Holding Corporation Called Old America*, begins with trumpeters Russ Johnson and Victor Garcia's legato intro, which morphs into a paroxysm of angst followed by bold, chordal configurations and ultimately a swinging and joyous romp that then descends into chaos. Lombre's exceptional piano work here is both skillful and breathtaking. Other highlights include *Self Portrait in 3 Colors* – a reflection of Mingus' feelings about mental health, replete with a gorgeous solo from Johnson; *Meditations for a Pair of Wirecutters* – a flag waver for Mingus' noted mid-1960s sextet (the band that propelled Philion into this project), and the final track, *Better Git It In Your Soul*, which is a superb interpretation of Mingus' funky, soulful anthem, rendered here with all of the swing and heart possible. Mingus would be proud.

Lesley Mitchell-Clarke

Dedicated to You
Joe Coughlin; Bernie Senensky; Neil Swainson; Terry Clarke; Ryan Oliver
Cellar Music CM120121 (cellarlive.com)

► Before you even play this recording – *Dedicated to You* by Joe Coughlin – you will find that the repertoire is wonderfully chosen, and just the right length so as not to be "too much of a good thing." When you do play the recording you will discover the best thing about it: the voice of Joe Coughlin, sounding like the rustle of raw silk.

Coughlin's admiration for Johnny Hartman – who created benchmark interpretations of these charts – is sometimes palpable. But these charts also speak in a very personal way of Coughlin. Surprises come by way of his applying raspy *glissandos* to words in a phrase here and there, and poignant dallying with the word "love" in a beautifully sculpted line. Listen, with the heart, to *On Green Dolphin Street, It Could Happen to You* and *My One and Only Love*.

When lyrics speak to a vocalist in the secret of the heart the song that emerges can come with an evanescent magic. Coughlin pulls off quite a few of these moments on this album. The first is *Lush Life*, Billy Strayhorn's most intimate presciently autobiographical composition. Coughlin makes every utterance a poetic one, shaping the character of the song with so much pathos that it is almost too painfully beautiful. And then there's *My Ship* and *Nature Boy*...

All of this music is made immeasurably better by Coughlin's accompanists, pianist Bernie Senensky, bassist Neil Swainson, drummer Terry Clarke and saxophonist Ryan Oliver.

Raul da Gama

Séances
Trevor Dunn's Trio-Convulsant avec Folie à Quatre
Pyroclastic Records (store.pyroclasticrecords.com)

► Trevor Dunn has an eclectic profile, ranging from playing electric bass in the experimental rock band Mr. Bungle to composing and recording a set of chamber music pieces, *Nocturnes*, in 2019. He first formed Trio-Convulsant in the mid-1990s, then reformed it briefly in 2004 with then unknown, now celebrated, guitarist Mary Halvorson and drummer Ches Smith, both present for this 2022 reunion. Folie à Quatre fleshes out Dunn's complex compositions and adds additional improvising heft, with violinist Carla Kihlstedt, clarinetist Oscar Noriega, cellist Mariel Roberts and flutist Anna Webber.

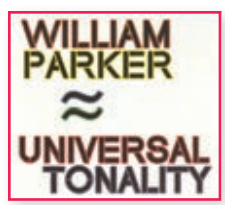
The compositions are challenging in both their subject matter and musical complexity. Dunn draws inspiration from a bizarre and banned 18th-century French religious cult called Les Convulsionnaires de Saint-Médard, matching the chaos of their sado-erotic hysterical practices with compound time signatures (15/4, 9/4) and overlays of different tempos and keys. In the CD's opening moments, Webber's piping, elusive flute is joined by abstracted strings; others gradually enter and then Dunn and Smith suddenly introduce a pounding rhythmic pattern, shifting from Debussy to Megadeth in a minute. The later *Eschatology*, in contrast, is a subtle string-weave of Halvorson, Kihlstedt and Roberts in which disparate rhythms and tonalities achieve a continuous flow.

What makes it successful is Dunn's intense musicality. His sudden contrasts arise organically from his subject matter, and his musicians, masters of both execution and improvisation, celebrate the challenge and the interaction.

Émigré Canadian pianist Kris Davis' Pyroclastic label is developing a remarkable record for releasing music that's both conceptually imaginative and brilliantly realized. This one is no exception.

Stuart Broomer

Universal Tonality
William Parker
Centering Records CENT 1030
(williamparker.bandcamp.com)



► Bassist and composer William Parker has long been a major figure in New York City, leading ensembles from small to large and making free jazz an activist instrument of community. *Universal Tonality*, heard here in a 2002 performance from New York's Roulette, is a major composition: its six movements run to 110 minutes and merge orchestra, soloists and song. Singer Leena Conquest, a frequent collaborator, brings warmth and immediacy to Parker's words and melodies, reminiscent of the rich contribution of Abbey Lincoln to Max Roach's music or June Tyson's to Sun Ra's, while a 16-member band articulates the shifting sonic materials and developing layers of Parker's conception, often merging composed and improvised elements in seamless ways in a graphic score.

Parker has an expansive vision of a global sound palette that can be glimpsed in just the instruments involved. Here he includes strings (komungo, koto, dilruba, donso'ngoni), percussion (balafon) and winds (shakuhachi and chiramía) from multiple Asian, African and South American sources as well as violins, various brass and reeds and percussion. It's also a band of distinct instrumental voices, including trombonists Grachan Moncur III and Steve Swell, violinists Billy Bang and Jason Kao Hwang, saxophonists Rob Brown and Daniel Carter, and guitarist Joe Morris, all fitting their individual strengths into Parker's larger schematic patterns and poetry.

Universal Tonality is constructed on a grand scale, but there's nothing particularly daunting about it; its constantly shifting and evolving textures, voices and moods are generally fresh, inviting and accessible.

Stuart Broomer

Walls Made of Glass
Gentiane MG
Three Pines Records TPR-009
(gentianemg.com)

► Gentiane Michaud-Gagnon (known as Gentiane MG) is a pianist and composer who has released her third album, *Walls Made of Glass*, with Levi Dover on bass and Louis-Vincent Hamel on drums. *Walls Made of Glass* is also this group›s third album together and their intimate communication adds subtlety and nuance to every track.

MG's influences are classical composers such as Debussy and Chopin and jazz masters like Keith Jarrett and Chick Corea. *The Moon, the Sun, the Truth* opens with a minor repeating pattern on piano which moves into a more strident chordal section supported by drums and bass. In this, and other compositions, MG moves between written and improvised sections and it is sometimes difficult to separate the two. This strategy gives her jazz pieces a more classical structure where freer sections alternate with repeated themes. *Flowers Laugh Without Uttering a Sound* has a swirling solo piano intro, then the bass and drums enter to nail down a solid backbeat, the solo piano repeats, then the jazz beat and angular piano chords give way to a more traditional piano solo. Eventually the piece builds into an intense drum solo before the swirling chords come back to fade into the distance.

Walls Made of Glass is highly original music and deserves our thoughtful listening.

Ted Parkinson

Rich in Symbols II – The Group of Seven, Tom Thomson & Emily Carr
Chet Doxas
Justin Time JTR8636-2 (justin-time.com)

► Chet Doxas is a composer and saxophone player born in Montreal and currently living in Brooklyn. His 2017 album called *Rich in Symbols* was dedicated to New York's Lower East Side art movement of the 1980s. With this current album, *Rich in Symbols II*, Doxas has composed musical interpretations of seven Canadian paintings from the Group of Seven, Tom Thomson and Emily Carr. Doxas spent a great deal of time with each painting and took music manuscript paper and a notepad to record his thoughts. *Rich in Symbols II* has elements of jazz and improvised music supported with environmental "field recordings," Joe Grass' pedal steel guitar and banjo, Jacob Sacks' piano and mellotron. Each piece sounds like a sonic journey reminiscent of *Pictures at an Exhibition* (we also hear footsteps and other environmental sounds throughout). Doxas' melodies are both whimsical and beautiful and lead to sparse, frenetic improvisations. For example *The Jack Pine* begins with a faint tinkling piano, some minimalist guitar and a saxophone which sounds like it is being played through a staticky radio that is down the hall in another room. The piece becomes quite gorgeous when we hear the full sax sound after the three-minute mark.

Rich in Symbols II is an intriguing and highly original album with many subtle colours throughout.

Ted Parkinson

Cha-Ran
Robert Lee
Independent (robertleebass.com)

► Even before reading the notes, it is clear that Robert Lee is a storyteller. Every composition has a clear arc to it. The energy rises and falls, paced with patience and purpose as if choreographed. Structurally, the music possesses an enthralling contour that twists and detours, evoking major plot points. Metric modulation is consistently used in this sense, as a means of strongly distinguishing sections and establishing new scenery. Additionally, adding further intrigue, there are indelible moments of great specificity to be found in every track. One such example is the sudden clapping break in the middle of *Peaks and Spires of the Summer Clouds*, bridging the first two verses with a moment of ingenuity while simultaneously introducing a new layer to the rhythmic feel of the arrangement. Elsewhere you have the tranquil epilogue of *Seun-Sul*, where seemingly any other bandleader in existence would have opted for a fadeout ending after the blazing guitar climax.

Lee's writing process on this album pulls from the narrative styles of folktales and Studio Ghibli films, managing to do so without feeling derivative for a single second. Along with form, dialogue also plays a central role in the music. Lee's bass tone is perpetually tuned into Tetyana Haraschuk's ride cymbal, creating a textural foundation that simmers and makes for natural transitions between pieces. The fullness of Carolina Alabau's voice as a constant factor creates space for subtextual counterpoint in the rhythm section.

Yoshi Maclear Wall

Journey to the Present
Sheila Soares
Independent (sheilasoaresmusic.com)

► On this fittingly titled album, Sheila Soares reaches back, drawing from her influences to create an exhilarating blend of nostalgic and contemporary jazz. The album's vision is immediately evident from the opening line, "we will drive in no direction/but away from what we know," foreshadowing the stylistic explorations that ensue. The title track itself is a microcosm of this concept, for while it's not anything that overtly challenges the conventions of improvised music, it balances this familiarity with ethereal production and Soares' interpretive vocals. Her usage of longer phrases lends great weight to her lyrics, particularly as they reflect the album's overarching theme of remaining grounded in the moment.

Also adding to this picture is the brightness and urgency of Alison Young's saxophone tone, the immediacy of which demands the listener's attention from the downbeat. From this track, the album's promise of resolute directionlessness is fulfilled. The tributes take numerous forms, from country-folk balladry, to rhythm and blues jam sessions and earnest reharmonized Rush covers, but the concept manages to remain constant throughout. The lyrical qualities of the music aren't confined to the lyrics themselves – the ensemble plays with a wistful reflectiveness that provides a perfect soundtrack to Soares' expressive verse.

It is a testament to the attention and care put into this work that Rush's *Limelight* doesn't feel thematically jarring despite not being penned by Soares. It mirrors this album's central quest: the search for meaning within the tangible.

Yoshi Maclear Wall

Six-ish Plateaus
Triio
Elastic Recordings ER 004 (alexfournier.bandcamp.com/six-ish-plateaus-elastic-recordings)

► Committed to expanding sound boundaries, but only as far as they avoid atonality, Toronto bassist Alex Fournier expands his Triio to six to interpret his compositions. He ensures that individual improvisations fit his strategy, but without curtailing creative improvisation.

Besides Fournier's fluid pulse, tunes are anchored by drummer Stefan Hegerat's careful crunches; guitarist Tom Fleming's strokes ranging from finger-style echoes to percussive hammering; while vibraphonist Michael Davidson sprinkles lyrical colour around the themes. Saxophonist Bea Labikova and clarinetist Naomi McCarroll Butler frequently harmonize, but also contribute overblowing honks, shrill screams and intense split tones.

Balance is key. So if Fleming's string shakes introduce unneeded harsh speediness, lyrical vibraphone shading swiftly moves the exposition back on track. Similarly, a cornucopia of altissimo cries and airy multiphonics from the reeds are sometimes meshed with distinct bass thumps. At the top of *Tragic Leisure*, for example, wistful woodwind harmonies are intensified with melodic string glissandi. As tough bass strokes quicken the pace, percussion smacks and guitar reverb quickly join in, only to have buoyant clarinet trills float the narrative back to reflect its Arcadian introduction.

Fournier's concluding *Saltlick City* expresses its astringency with raspy saxophone bites and jagged arco swipes. But the contrapuntal buzzing timbres are combined with warm clarinet expressions that precede a crescendo of group vibrations that confirm the equitable direction of the piece and of the album itself.

In his tenth year as bandleader Fournier has undoubtedly attained a desired plateau.

Ken Waxman

Concert Note: NUMUS presents Triio at the Jazz Room in Waterloo, November 13.

Gravity Without Airs
Kirk Knuffke Trio
TAO Forms 10 (aumfidelity.com/collections/tao-forms)

► Concentrating on cornet and with only bass and keyboard backing, Kirk Knuffke attains not only graceful but hard-driving improvisations on this two-CD set. New Yorkers Knuffke, bassist Michael Bisio and pianist Matthew Shipp bridge the drumless gap by concentrating rhythmic power in the pianist's pedal-point pressure, plus the bassist's subtle core resonations. This gives the cornetist space to free flow techniques ranging from triplet slides heading to screech mode, descriptive grace notes or half-valve smears. Used judiciously, the motifs lock in with the rhythm section's expression to create 14 tunes that don't swing conventionally, but are presented with both dexterity and dynamics.

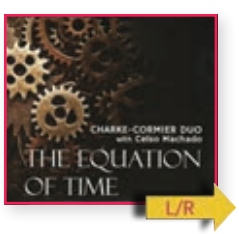
From the brassy portamento expositions, bass string pops and measured chording of the introductory *Gravity Without Airs* that is resolved with a potent groove, until the concluding *Today for Today*, where slurs and shakes blow and bounce the program to a unified and unique ending, three-part textural control is always evident. Staccato bugling, rolling keyboard forces and arco string power are part of some tracks' progress in the same way that walking bass strokes, brash open horn flutters and rhythmic keyboard chording dipping into honky-tonk effects animate other tunes. Tracks like *Birds of Passage* appear as if aviary yips and evacuated inner-horn slurs are going to dominate, then paced piano single notes and modulated bowing confirm the ongoing horizontal flow.

Without putting on airs, the trio establishes that improvisational gravity can be simultaneously intense and convivial.

Ken Waxman

POT POURRI

The Equation of Time
Charke-Cormier Duo with Celso Machado
Leaf Music LM260 (leaf-music.ca)



► Featuring Derek Charke on flute and bass flute and Eugene Cormier on guitar, this CD takes its title from Charke's composition *The Equation of Time*, which occupies the last four tracks and refers to the fact that it is composed of an equal number of fast and slow sections. Arguably, however, the CD might better have been called *The Equations of Time*, not only because of tempos, but also because the compositions found on it were written in four different centuries, and the two older compositions include contemporary additions and variations seamlessly incorporated by the composer-performers themselves. This in itself adds yet another temporal dimension, the composer-performer, a rarity in our day, but typical earlier in the life of western music.

Added to all this are percussionist Celso Machado's contributions, six pieces of Brazilian dance music, adding a musical sensibility at least as remote from contemporary Canadian music making as the much older compositions on the disc by Frescobaldi (17th century) and Wilhelmine von Bayreuth (18th century). The result is a strange and intriguing series of juxtapositions of new and old, familiar and unfamiliar, expected and unexpected musical experiences, a sort of musical surrealism, evocative of the artistic ferment of the second and third decades of 20th-century Europe, but with a vitality coming from real artistic expression and not imitation. I should add as well that the performances are infused with an equal vitality and artistry.

Charke, Cormier and Machado have reinvented the CD as a work of art in itself, more than just a concert program frozen in time.

Allan Pulker

Remember the Audio
Monkey House
Alma Records ACD62422 (almarecords.com)

► Thirty years is a long time for a band to be together and it's an even longer time to keep coming up with fresh, inventive songs. But Don Breithaupt, the songwriter, keyboardist, lead singer, producer and all-around driving force behind Monkey House, has done it again. As with their five previous releases, *Remember the Audio* hits the sweet spot between familiar and fresh and sophisticated and accessible.

For those unfamiliar with the band, Breithaupt has been up front about his love for and emulation of Steely Dan's sound. And this latest work has that same super tight pop/rock/jazz feel (courtesy of core members Justin Abedin, guitar, Mark Kelso, drums, Pat Kilbride, bass and Lucy Woodward, backing vocals) that SD did so well, while also being very original.

Every one of the 11 tracks is strong and very Monkey House but each has its own charms, too. The title track is a catchy homage to the powerful nostalgia of the music of one's youth; *Skin in the Game* has some funky New Orleans nuances (and NOLA resident, Chris Butcher, guesting on trombone); and the beautiful, bittersweet ballad, *New York Owes You Nothing*, haunts.

Breithaupt explained that although most of the music was written pre-pandemic, some of the lyrics were written during the first dark months of lockdown, so there's an understandable sense of foreboding to some of the songs, in particular the punchy opener, *The Future Is Almost Gone* and *The Last Days of Pompeii* ("Will the last one out of L.A. kill the light"). The closing track wraps things up fittingly: Mose Allison's *Ever Since the World Ended*, although penned in 1987, could have been written last week the way it wittily evokes our current times.

Cathy Riches

Day in the Sun
Mikkel Ploug
Songlines SGL1635-2 (songlines.com)

► The Danish guitarist Mikkel Ploug recorded this collection of 14 pieces for solo acoustic guitar last December. I loved every track on this album: introspective, inventive, tasteful and positive. If you enjoy playlists like "Acoustic Guitar Chill" but you wish the tracks were just a bit more intellectually satisfying, this album is for you.

The style is, as Ploug himself says, genreless: it sits somewhere near the intersection of jazz, folk, minimalism and classical. In fact, one of the pieces is Ploug's take on a nocturne by the contemporary Danish composer Bent Sørensen. The playing is nuanced and heartfelt and I'm happy to say the producers kept things real by not trying to cover up the sounds of finger slides and the occasional twang.

Most of the tracks are recorded on Ploug's steel string guitar but on two of them he uses a flamenco guitar with gut strings: gorgeous. The title is perfect; this album feels like a sunny day spent with a good friend.

Fraser Jackson

El Violín Dorado, El Violín Arabe
Pablo Picco's Bardo Todol
Full Spectrum Records (fullspectrumrecords.bandcamp.com)

► Sound exploration is at the core of the ongoing *Bardo Todol* project by Argentinian composer and sound artist Pablo Picco. Bypassing linearity and

direction in favour of capturing what is heard in each moment, Picco creates a wonderful sense of immediacy that is not urgent but encompassing, and spontaneity that is raw and unfiltered.

El Violín Dorado, El Violín Arabe is the recent addition to this experimental series of ongoing recordings; it focuses on the subject and implementation of desert as a soundscape. Picco centers his compositions around field recordings, which he acquires on daily walks with his children. The simple instruments they play on the walks then become a part of the big organic sound and that sound is further manipulated digitally. Improvisation is an essential part of this process and adds to the unique expressiveness of the overall sound. Silence between the main blocks of sound then becomes a thread that connects them into the sonic story.

El Violín Dorado, El Violín Arabe (The Golden Violin, The Arab Violin) focuses on distorted violin, other string instruments, drums, Arabic devotional music and grainy vinyl textures. Both soundscapes have an element of bleakness and distortion. The sound morphs constantly, through a clever use of spatiality as well as through what is not heard. The noise is intercepted and transmitted throughout, allowing us to hear both concrete and imaginative projections of what the desert is. Inventive, immediate, this gem requires active listening.

Note: this release is a limited edition cassette or high quality digital download via select online retailers.

Ivana Popovic

La Voz Del Mar
Xiomara Torres
Patois Records PRCD028
(xiomaratorres.com)

► The African Diaspora transported a variety of seminal musics and rhythmic forms to the Americas, which have also contributed heartily to North American blues and jazz. This luminous project (translated as *The Voice of the Sea*) honours the Afro-Colombian musical tradition, and was deftly produced by San Francisco-based vibraphonist Dan Neville and Colombian vocalist Xiomara Torres. All of the consummate arrangements were created by Neville, and the recording itself was done entirely in Cali, Colombia. In his profound collaboration with vocalist Torres, this CD stands as a living tribute to Torres' esteemed uncle, master marimbist and international "Music de Pacifica"/Afro-Colombian icon, maestro Diego Obregon.

Torres lovingly embraces her traditional roots here, while travelling seamlessly through a number of contemporary Latin motifs. First up is *Me Quedo Contigo*. Torres' timbre is soft and sensual here, and her vocals are also pitch perfect, vibrant and filled with emotional gravitas. Neville has insured that she is never overwhelmed by the potent and complex rumba Guaguancó arrangement, which is rife with horns, vibes/marimba and incendiary percussion.

Tarde Lo Conoci is a totally delightful Vallenato – a musical form that one could easily hear in the barrios of Cali, Colombia or Queens, NY – featuring accordionist Miguel Salazar, while *Tio* is a family affair, written by Diego Obregon and featuring his son David on bass and daughter Michel on chorus vocals. The lively tune begins as a currulao and segues seamlessly into a Colombian rumba. Irresistible stand-outs also include *La Puerta*, a romantic and ethereal bolero (ballad) and the spinetingling closer – the traditional *Filomena* – a surprising jazz/Pacific Coast Music fusion featuring the iconic Nidia Góngora and *muy hermosa* marimba work by Neville.

Lesley Mitchell-Clarke

Unánime
Roxana Amed
Sony Music Latin 19658748082
(roxana-amed.com)

► This inspired, gorgeous, relevant project from multi-Grammy nominee Roxana Amed is a joyous celebration of the works of both contemporary and historic Latin-American composers, as well as Miles Davis, Edward Perez and Martin Bejerano.

Amed views "Latin" as a very open concept, as well as the unifying geno connection that the title implies, and she has made this concept of unity the focus of a stirring and deeply magical recording. The Argentinian emigre has surrounded herself with some of the most exceptional Latin musicians on the planet, including her long-time collaborators, Cuban/American pianist and arranger Bejerano, bassist Perez and drummer Ludwig Afonso.

First up is a re-envisioning of Miles Davis' *Flamenco Sketches* in which Amed's sultry and evocative tones wrap themselves around the listener in waves of warm, horn-like sonic joy. The emotionally moving arrangement manifests a sacred vibration and Niño Josele's viscous soloing on acoustic guitar speaks to us at the very molecular level. Brazil's legendary Egberto Gismonti is feted here with a potent version of his composition *Agua y Vino*. The dusky tones of Amed's sumptuous voice weave a haunting web, while Chico Pinheiro's guitar transports us to another realm. Of special note is *Los Tres Golpes*, a song from Cuban icon Ignacio Cervantes featuring the volcanic Chucho Valdés on piano. The deeply moving closer, *Adios a Cuba*, is another beloved Cervantes composition, rendered to perfection with the angelic collaboration of Amed and Valdés.

Lesley Mitchell-Clarke

NETSA
Minyeshu
mcps EUCD2945 (arcmusic.co.uk)

► The path stubbornly antithetical to globalism is often littered with civilizations that remain almost supernaturally mysterious. One such civilization and culture is the land of Ras-Tafari and, double-entendre, an amusing example the latter ensconced in a sign at Addis Ababa airport that says: "Welcome to Ethiopia, Centre of Active Recreation and Relaxation." A scrunched-up brow, no matter how deep the furrows, provides no respite. Neither might the repertoire on *Netsa* by the eminent effervescent vocalist, Minyeshu Kifle Tedla.

The great Bill Laswell – in typically Homeric manner – first approached Ethiopia through what he famously described as "cultural collision". It was Laswell who enabled us to peer – magically, through a glass darkly – into the ontological works of Hakim Bey, the Moroccan sojourns of Paul Bowles and Brion Gysin. Laswell's cultural collisions also presented the ancient-future of the ineffably brilliant Ejigayehu Shibabaw – and with her mystical music the *washint* and the *kirar* (ancient Ethiopian flute and harp respectively), the latter of which was believed to be played by King David when he composed the Psalms.

Minyeshu, to her enormous credit, has brought the ancient-future of Ethiopian music – indeed Ethiopian culture – to a kind of wonderful artistic maturity. Her majestic vocal ululations propel, with irresistible kinetic energy, music redolent of colourful tone textures and transcendent rhythms to conjure a kind of musical magisterium formed – as it were – out of the vivid red clay of the land of Ras-Tafari. Maddening seduction is imminent.

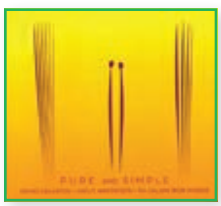
Raul da Gama

Something in the Air

Reinventing the guitar trio in new configurations

KEN WAXMAN

When it comes to guitarists in jazz and improvised music the most common trio configuration seems to be guitar/bass/drums. Much exceptional music has come from groups like that, but recently more musicians are finding that stretching group parameters with one or two other instruments to balance guitar expression can create novel sounds. Most of these trio discs do just that.



That said, Slovenian guitarist **Samo Šalamon**, 43, still finds a way to make inspiring sounds with a conventional trio structure. He does that on **Pure and Simple (Samo Records samosalamon.com)** by going back to the future. His associates are two players whose pioneering playing helped create jazz-rock fusion in the 1960s: American drummer **Ra Kalam Bob Moses**, known for his stint with Gary Burton, and Norwegian bassist **Arild Andersen**, a founding member of Jan Garbarek's group. Moving into the 21st century with their chops intact, Moses, 74, and Andersen, 77, improvise with the mastery and subtlety that belies fusion's reputation as a repository for accelerated showy solos. Moses, who vibrates, ratchets and hand pats percussion instruments as often as he lays down a beat, plays constantly throughout the CD, but his rhythmic sense is so ingenious that it's a drum aura rather than a sound that's often there. With his instantly identifiable string slides and tandem interaction with the guitarist, Andersen adds melody to the mixture. When the trio plays *The Golden Light of Evening*, its closest link to jazz-rock for instance, the bassist's string slithers vibrate in elastic counterpoint to rein in the guitarist's buzzes and flanges from dominating the track. Meantime, the one time Moses smashes instead of strokes his drums is when playing Albert Ayler's *Ghosts*. Yet it's Šalamon's slurred fingering that makes his strings soar like a saxophone and Andersen's perfectly shaped solo that confirms the melodic lift as well as the strength of this free jazz anthem. Just as the three are too accomplished to display energy for its own sake, when it comes to folksy lyricism on tunes like *Little Song*, harmony among clarion-pitched guitar, mid-range bass strokes and percussion clunks is steely enough to avoid cloying smoothness. But perhaps the best instance of their cerebral interaction is on *You Take My Arm*. Operating on top of Moses' hand drumming, Šalamon's 12-string guitar clangs and the bassist's gruff chording make the performance loose and languid. It still includes enough strength though so that the rhythmic string plinks and rim clangs hang in the air after the track is completed.

Altering one part of the equation, Vancouver guitarist **Gordon Grdina** organizes his **Nomad Trio** with American drummer **Jim Black**, as well as extra chordal input from New York pianist **Matt Mitchell** to reach a **Boiling Point (Astral Spirits AS 201 gordongrdina.bandcamp.com)**. One of the ways this trio usually operates at 100 degrees Celsius is the vaporous pressure created by the guitar and piano blend. Steadily ascending in pressure like heating water with a flame, Grdina's strained string bites and Mitchell's chordal clips appear to be in continuous motion, backed by Black's irregular pumps and crashes. Grdina also often slaps his lower strings to create a funky bass line when needed. The blend can sometimes encompass effects pedals and string flanges for rock-directed shading as on the concluding *All Caps*. But in the main, slurred fingering from the guitarist harmonizes with top-of-scale key tinkling or reflective keyboard sweeps from the pianist, making the two connected no matter the tempo. Grdina also plays the oud here, without adding any false exoticism, though in a situation with Mitchell's authoritative comping and Black's syncopated pulsations it's difficult to tell one strummed instrument from the other. The expanded string oud may figure into the atmospheric and moderato introduction that characterizes *Cali-lacs*, for instance. But once the string player connects with the pianist's key clips and the drummer's claps and pats, identification seems vestigial. From that point on, the three alternate between interludes of methodical interaction and speedier thrusts. Black slaps hi-hat and clashes cymbals; Mitchell rasps metronomic keyboard pumps; and Grdina's picking is so swift that at times it reaches flamenco-styled, blurred-note intensity. How the trio wraps up these contrasting motifs into a solid whole is a metaphor for its playing on the entire session.

Keeping the guitar and drums in the trio, but making a horn its third member is a strategy followed by groups like the UK's **MC3** and Brooklyn's ***Stephen Gauci***, ***Wendy Eisenberg*** *and* ***Franciso Mela***. *The British date on* **Sounds of the City (Phonocene Records mattclarkmusic.co.uk)** adds Charlotte Keefe's trumpet or flugelhorn to Matt Clark's guitar and James Edmunds' drum. On **Live at Scholes Street Studio (Gauci Music gaucimusic.com)**, it's Gauci's tenor saxophone playing alongside Eisenberg's guitar and Mela's drums.

In MC3's case, Keefe's technical prowess is such that by default Clark becomes the melodist. While the two create a contrapuntal dance between dissonance and tonality, Edmunds stays in the background with the occasional snare pop or cymbal vibrations. What that means is that most of the eight tunes resemble the strategy on *Conversation #1 (Dispatches)*. Clark's usual warm strums and expressive frails are constantly challenged by Keefe's digging out timbres from within her horns that aggressively growl and are often displayed with triplet flurries. Here, however, the guitarist introduces chiming licks and the two end up complementing each other's output as they attain a groove. Besides theme deconstruction with sharp whines, portamento breaths and plunger detours, Keefe cannily sneaks in brief quotes from familiar tunes, and at one point a Latin-like upsurge, to move along the program. Improvisational friction doesn't mean the trio avoids slower pieces however. *Altercations*, the closest to a ballad, includes Clark's gentle folksy comping and Keefe's slurring reprise of a snatch of *Round Midnight* in the middle section. She still interjects some raspberries and pointed pops into her solo, but that's what defines MC3's POMO sensibility. Furthermore, when Edmunds asserts himself with press rolls in tandem with swinging guitar fingering on the penultimate *Traffic*, Keefe's half-valve smears race along at double the tempo to confirm individuality and the group's distinct parameters.

Eisenberg's playing is more forceful than Clark's and Gauci's tenor saxophone projects more robustly than a trumpet so that *Live at Scholes Street Studio* is the fiercest trio disc here. But while saxophone timbres are screeched and guitar licks flanged and Mela's drums rumble and pop, each of the six untitled selections are played with certain control. Building up to the extended final track, the trio members advance diverse strategies. At points, Eisenberg twangs the lowest pitched of her strings to create a double

bass-like pulse, which contrasts with and accompanies her flat picking or squealing flanges for folk or rock music inferences. Mela studs the tunes with a collection of shuffles, ruffs and rebounds locking together the others' sound shards into horizontal motion. He adds to the free-form excitement of the concluding tune by unexpectedly yelping Spanish-inflected tones to accelerate the climax. Gauci buzzes tones as often as he bites off textures, with his broken chord expositions boomeranging in and out of the altissimo and sometimes sopranissimo ranges. He introduces continuously breathed sections as well as spectrofluctuation and scooped snorts often in tandem with the guitarist's slurred finger or chunky rhythm licks. Still his strained skyward squeaks and Eisenberg's exploration of the strings' constricted highest tones or the alternative basement-level string strums and nephritic reed cries doesn't preclude swinging linear underpinning, especially when the drummer solidifies the beat. Eisenberg introduces electronics-like crackles and fuzzy rubs on the sixth and final tune adding to its electric feel. But while waves of pressurized tones intensify as the piece reach a crescendo, tension is released following Mela's vocal mumbles as the guitarist's finger picking slides downward to tonality.

German trio **Skyhook (Audiosemantics 21002 audiosemantics. bandcamp.com/album/skyhook)** consisting of bass clarinetist **Rudi Mahall**, bassist **Jan Roder** and guitarist **Olaf Rupp** are confident enough of their individual skills that they cheerfully improvise in this unique configuration. With peerless rhythmic command the bassist guides linear connection from the bottom with intermittent but steady strokes. The clarinetist sounds a collection of split tones in chalumeau or clarion registers to advance or deconstruct the tunes. Meanwhile the guitarist's strums and stops bridge potential divisive intervals by capricious adjustments from foreground to background textures; from high-pitched to low-pitched tones; and by frequently using harsh string chops to add extra percussion to comprehensive melody affirmations. **Skyhook** was recorded live so that every contrapuntal challenge suggested by slurred fingering and crying reed slurs at one point, or constant strumming facing clarion reed peeps at another, must be resolved in real time before the program can proceed. Yet this doesn't faze the three, who in different combinations *have* a history of involvement in all manner of advanced sounds. Should Roder for instance, cut off his connective rumble for squealing sul ponticello slices as on *vernünftig*, then Rupp's potent strumming takes on that comping role, muting Mahall's reed barks and bites. Or if the clarinetist completes his exposition with unbroken glissandi as on the concluding *was nicht existiert*, then the guitarist's finger picking adds to the linear narrative. With the ability to incorporate into logical motion every extended technique from bony string flanges or resonating twangs plus altissimo clarinet screeches or body-tube exhumed renal honks, Skyhook is like an aerial act that never has to rely on the waiting net. And if you listen closely, especially on tracks like *durch* and *existiert*, you may even hear snatches of swing plus perhaps a song quote that buttresses the sound deconstruction and exploration.

None of the instrumental mixes here include unknown or little used instruments. But it's the way in which they blend with the guitar that makes these discs memorable.

What we're listening to this month: New to the Listening Room

45 Lalo; Lacombe; La Tombelle - piano and cello sonatas
Paul Marleyn, Stéphane Lemelin

45 As mountain winds
David Eagle

50 Between Worlds
Margaret Maria and Donna Brown

51 Bach Concertos
L'Harmonie des saisons, Eric Milnes

52 Franz Liszt: Rhapsodies, Études and Transcriptions
Sophia Agranovich

54 Bruckner: Symphony No. 4
London Symphony Orchestra, Sir Simon Rattle

55 Scenes in Tin Can Alley: Piano Music of Florence Price
Josh Tatsuo Cullen

55 Présences Lointaines
Andrew Zhou

56 Quiver
loadbang

58 VEER Quartet
Sarah Bernstein

59 enfolding
String Orchestra of Brooklyn

59 A Series of Indecipherable Glyphs
NakedEye Ensemble

61 All Roads
Anthony Cheung

63 The Astrud Project
Anne Walsh

65 Rich In Symbols II - The Group Of Seven, Tom Thomson & Emily Carr
Chet Doxas

65 Six-ish Plateaus
Triio

66 The Equation of Time
The Charke-Cormier Duo

66 REMEMBER THE AUDIO
MONKEY HOUSE

Read the reviews here, then visit thewholenote.com/listening

Remembering GEOFF NUTTALL, violinist

St. Lawrence String Quartet in 1992: Lesley Robertson, viola; Geoff Nuttall, violin 1; Marina Hoover, cello and Barry Shiffman, violin 2

"We want to connect to the simple idea that music can be powerful. Our goal is to make people gasp at the right moment, and feel sad at that right time. That's a basic concept, but it keeps us going. We don't want people to go away and say 'They were really in tune.' That's the kiss of death. We want people to talk about how the music made them feel."

Geoff Nuttall, quoted in *The WholeNote*, September 2010

MARCO BORGGREVE

St Lawrence Quartet in 2022: Christopher Costanza, cello, Lesley Robertson, viola, Owen Dalby, violin, Geoff Nuttall, violin

The Canadian musical community was deeply saddened to learn of the death on October 19 of Geoff Nuttall, co-founder and first violin of the St. Lawrence String Quartet. Music TORONTO's artistic producer, Jennifer Taylor – whose email and phone have been flooded with audience members mourning him – responded to *The WholeNote*'s invitation to expand on the 30-year relationship between the SLSQ and Music TORONTO:

"I adopted the St. Lawrence Quartet for the 1992 season when they were emerging from student life into a career and before they won Banff," Taylor wrote. "I made them Music TORONTO's first ever ensemble-in-residence with a three-concert series in which they could program what they wanted to play, often with senior guests they wanted to play with. From there we settled into what became a 30-year relationship; after our residency ended they returned to our stage annually. We looked forward to their interest in repertoire; we lived with them through their changes of personnel; we watched as the stage door opened to see what Geoff Nuttall had done with his hair that year. The SLSQ shared many new works with us, and their love of Haydn. They were always themselves, a unique, exuberant, technically proficient quartet. We loved them; we enjoyed them."

"Geoff Nuttall was a great violinist," she continued. "He chose chamber music and he drew others, musicians and audiences, to him. He couldn't sit still; some of our audience hated that – but they came, they just looked away. When we did some digital concerts during COVID, I noticed that Geoff kept looking out into the house – the empty house – while playing; he knew we were there. He was always communicating – his joy in the music, his understanding, his sheer delight in sharing what he had discovered. Geoff's death at just 56 is a great loss. It is some small consolation that we live in a digital age and we can hear him and see him in a wealth of recorded performances."

Co-founder and former member of the SLSQ, Barry Shiffman, now associate dean of the Glenn Gould School and director of the Banff Centre, told CBC Music that "Geoff had an ability that is so rare, the ability to make the listener feel what he is feeling. It sounds so simple, yet it is everything. There's no security blanket, just a brilliant, electric personality that transmits the feelings directly. I remember hearing him when we were both teenagers, and he had that gift then. It was a way of making music I had never known and it changed me. Sitting beside him for thousands of concerts and countless hours of rehearsals has been one of the great gifts of my life."

Paul Ennis

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SUN., NOV. 13, 2PM
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Tickets start at only $25

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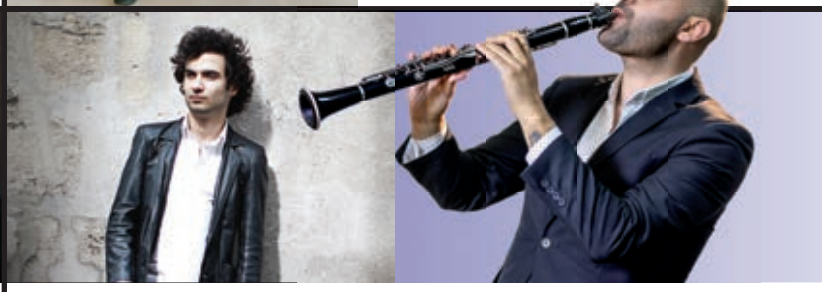
Taylor Academy Showcase Concert

SAT., NOV. 19, 2022 4:30PM MAZZOLENI CONCERT HALL
Free (ticket required)

The Phil and Eli Taylor Performance Academy for Young Artists presents concerts by the leading young classical musicians in Canada. Hear the stars of tomorrow!

Supported by The Michael and Sonja Koerner Fund for Classical Programming



Tigran Hamasyan Trio and Majd Sekkar Quartet

SAT., NOV. 19, 8PM KOERNER HALL *Tickets start at only $40*

Armenian pianist Tigran Hamasyan "has found a way to keep improvisation fresh and lyrical." *(The Guardian)*
Syrian Canadian clarinetist, instructor, and composer Majd Sekkar and his quartet mix and transcend jazz, Middle Eastern, and other musical styles.

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