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Ravel: Sonata For Violin And Piano No. 2 In G Major

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For Whose Benefit?

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

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

Starting with soaring, we are chuffed beyond measure to announce that the Ontario Media Development Corporation has agreed to support our proposal to develop an online “Listening Room” as an adjunct to our DISCoveries CD/Record Review Section. We’ll keep this enterprise swimming doggedly towards the economic safety address themselves to newer or younger or more diverse audiences. Would it not be better to have the resources to fund directly the arts and culture arising organically from these new constituencies as they emerge?

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

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

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

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

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

Best chat I had along the way during this election campaign, by far, its budgets flatlined for years. So the money available must be shared among more recipients. Older organizations find themselves threatened with “youthanizing” – letters announcing little cuts here and there, and threatening larger cuts unless the organizations in question address themselves to newer or younger or more diverse audiences.

Would it not be better to have the resources to fund directly the arts and culture arising organically from these new constituencies as they emerge?

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

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

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

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

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

Please see page 62
“A film is – or should be – more like music than like fiction. It should be a progression of moods and feelings. The theme, what’s behind the emotion, the meaning, all that comes later.” – Stanley Kubrick

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Music on the set of Lolita

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

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

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

What were the pieces you used in making Lolita?

Well, there were a couple of bands of West Side Story that must have somehow been very important to Shelly Winters – we used those in her crying scene – and she would cry, very quickly, great authentic tears. And let’s see, yeah, Irma La Douce, that would always floor [James] Mason.”
hiring a composer who, however good he may be, is not a Mozart or a Beethoven, when you have such a vast choice of existing orchestral music which includes contemporary and avant-garde work. Doing it this way gives you the opportunity to experiment with the music early in the editing phase, and in some instances to cut the scene to the music. This is not something you can easily do in the normal sequence of events."

**Purcell’s Queen Mary.** The choice to use Henry Purcell’s *Music for the Funeral of Queen Mary* in seven separate scenes of *A Clockwork Orange* (1971) was an inspired one. Even more inspired was to begin the film with a scene from *A Clockwork Orange* in seven separate scenes of *A Clockwork Orange*.

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

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

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

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

The rest of the score conformed to Kubrick’s original criteria with material ranging widely from Frederick the Great to Mozart, Paisello, Leclair and Bach, with traditional music supplied principally by the Chieftains, all anchored by the Sarabande from Handel’s *Suite for Harpsichord No.4 in D minor* (which appears ten times). Kubrick had originally thought that Vitaldi’s *The Four Seasons* would play a prominent role, but he dismissed that idea because he thought the piece had too much baggage and would unduly colour the audience’s perception of the film. He chose Pierre Fournier’s version of the third movement of Vitaldi’s *Cello Concerto in E minor* instead. It was, of course, from his own collection and illustrated (along with choosing Karajan’s versions of the two Strauss works in 2001) the mindset of someone who would settle only for the best and work obsessively to get there.
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If you find yourself in a music school or studio in the coming months and hear through the walls of a practice room snippets of Holst’s *The Planets* or of Strauss’ infamous *Dance of the Seven Veils*, chances are that if the musician inside is under 30 years of age, they have their mind set on summer. Not because they are yearning for long days and sunny weather alone, but because the National Youth Orchestra of Canada is as usual well under way with planning its program for the summer ahead, and the application process for participants has commenced.

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

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

Those faculty members enforce a high standard, and with good reason; they maintain busy schedules as orchestral performers themselves, with often-formidable resumes. “These are very high-profile professional musicians, people like Jonathan Crow and Mark Fewer,” Smith explains. “Jamie Sommerville is also on our faculty this year.”

This year’s conductor, Michael Francis, who follows in the NYOC footsteps of the likes of Alain Trudel (2009, 2012, 2013) and Emmanuel Villaume (2014), has two full seasons as chief conductor and artistic advisor to Sweden’s Norrköping Symphony Orchestra under his belt, and is music director of San Diego’s Mainly Mozart Festival. He also is due to take on the role of music director for the Florida Orchestra next September. The NYOC members, then, are in very good hands. And in a program whose alumni include nearly 40 percent of professional orchestral musicians in Canada, there’s a good chance that a few years down the road, some of those coaches will be reunited with former participants, not as their students but as colleagues.

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

Vanessa J. Goymour is one such success story. A four-time member of the NYOC, she has since pursued a career as a professional musician, performing with orchestras around the world.
On our cover

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

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

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

Has your time in the program guided or influenced what you do currently?
The program does not only teach you how to play in the orchestra, but also gives you an idea what actual life is like as an “orchestra player.” It really helped me with what I am doing right now.

Any words of wisdom for young musicians who are working on their 2015 applications and auditions right now?
First of all, I think if you’ve found out about NYOC and are trying to audition for it you are already on the right track. Trust what you have been working on and trust the NYOC audition committee – they will surely listen very carefully. I wish you all the best of luck!

While we weren’t able to reach our other cover clarinetists, a quick consultation with the all-knowing Google suggests that they have been working on and trust the NYOC audition committee – they will surely listen very carefully.

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

Continues on page 72
Anne-Sophie Mutter was only 22 years old when she started her first foundation in aid of young string players; it was limited to the area of Germany at the foot of the Black Forest where she was born. As a teenager if had become clear to her – she told me in a recent telephone conversation – that “we string players sooner or later run through the same circle of problems mainly to do with finding the right teacher but also with finding an instrument which can be a musical partner for life, and hope-fully financially obtainable as well. So my first foundation was sort of a tryout, how I could help younger colleagues.”

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

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

*Ringtones* is a very serious piece but also leaves room for fun,” she continued, explaining that it’s a way to build a case for the virtuosity of the bass. Showing off her sense of humour, she dead-panned:

> “My wonderful teacher Aida Stucki told me in a recent telephone conversation – that “we string players sooner or later run through the same circle of problems mainly to do with finding the right teacher but also with finding an instrument which can be a musical partner for life, and hopefully financially obtainable as well. So my first foundation was sort of a tryout, how I could help younger colleagues.”

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

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

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

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

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

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

> “Obviously the Octet stands for all these qualities. There’s such a beautiful quote from Mendelssohn who used to say, particularly about the Octet, that when he is writing or making chamber music he hopes...”
Glionna Mansell

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

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

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

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

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

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

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

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

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

the whole note.com

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

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

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

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

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

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

WholeNote readers will be interested in the fact that the Mutter Virtuosi Carnegie Hall concert on November 18 will be live-streamed and available on medici.tv for view for 90 days thereafter. Like the concert in Toronto three days later, the program includes Vivaldi’s Four Seasons but instead of Mendelssohn and Currier the Carnegie program features Bach’s Concerto for Two Violins BWV 1043 and André Previn’s.
is particularly expressive in this vein, having been composed during the first half of the First World War. It’s paired with Beethoven’s most lyrical piano concerto, the Fourth, November 12 and 13.

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

Leon Fleisher:
For many years this city has been fortunate to have Leon Fleisher in its midst. As the occupant of the inaugural Ihnatowycz Chair in Piano at the Royal Conservatory, his presence has been felt in teaching, conducting, performing, examining and giving masterclasses. On November 25 at the Bloor Hot Docs Cinema,
he will appear on stage in a Q & A after the screening of the fully packed 17-minute film, *Two Hands: The Leon Fleisher Story*, which documents his battle to overcome focal dystonia, a movement disorder that affected the use of the fourth and fifth fingers of his right hand. Watching him rise from the depths of despair at the peak of his concert career to remake his life as a musician is thrilling to behold. Take advantage of the opportunity to meet him in person.

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

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

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

**And So Much More:** MacArthur “Genius” Fellowship-winner Jeremy Denk leads a parade of world-class pianists into November’s concert halls. He’s followed by the inimitable Richard Goode, the dynamic Leon Fleisher, Vladimir Jurowski, and an extraordinary young pianist named Yo-Yo Ma.

**And on November 29, world-famous soloists will be as close to Toronto as possible:** The Canadian Brass, the Windermere String Quartet, the Cecilia String Quartet, the Zuckerman Chamber Players, the Canadian Brass, Leonidas Kavakos & Yuja Wang, Dmitri Levkovich … It goes on and on. Like Tchaikovsky, Danny Kaye’s famous tongue-twister of a patter song, name after name, concert after concert. What riches there are to be found in this issue’s listings.

Paul Ennis is the managing editor of The WholeNote. He can be reached at editorial@thewholenote.com.
the lack of air ducts in the hall, with ventilation coming from under the seats.

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

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

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

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

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

Concerts at the Aga Khan Museum: In an earlier interview AKM educational consultant Patricia Bentley talked about how Islam has always responded to local traditions.” Alibhai’s programming choices to date put that vision into action. In November the five acts over eight concerts demonstrate an even-handed admixture of Canadian,
international and local talent, some embedded in the global Islamic community, but also some only peripherally engaged with it.

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

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

The established local group Autorickshaw mount the AKM auditorium stage on November 15. This award-winning genre-bending group is no stranger to these pages. I gave the group’s terrific new album on November 15. This award-winning genre-bending performance, the world premiere of “Siavash: Stories from the Sindh. Whether singing in Urdu, Sindhi or Saraiki, her aim is to present their songs with the use of popular music microphone techniques, powerfully sung melodies and a theatrical performance art sensibility. It all makes for a striking show, the energy and attitude of which resonates with even those for whom their lyrics are a mystery.

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

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

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.
Strauss, Wolf, Verdi, Bellini, Donizetti, Boito and Puccini.

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

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

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

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

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

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

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

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

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

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*(The New York Times)*

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

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

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

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

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

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

On November 29 there are a number of concerts to choose from. The Eastman School of Music Bach Chamber Orchestra and Soloists present two cantatas by J. S. Bach, *Alles nur nach Gottes Willen* and *Schwingt freudig euch empor*. The soloists are Paulina Swierczek, soprano, Katie Weber, alto, Steven Humes, tenor, and Joel David Balzun, bass at Grace Church on-the-Hill. A performance of C. P. E. Bach’s oratorio *Die Israeliten in der Wüste* will have as soloists Emily Ding, soprano, Michelle Simmons, mezzo, Alex Wiebe, tenor, and Geoffrey Keating, baritone, at Bloor Street United Church. The soprano Lesley Bouza will perform Rachmaninoff, Chopin, Canteloube and others at Metropolitan United Church. The soloists with the Oakham House Choir in Haydn’s *Nelson Mass* are Zorana Sadiq, soprano, Adriana Albu, mezzo, Riccardo Iannello, tenor, and Michael York, bass, at Calvin Presbyterian Church.

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

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

**And beyond the GTA:** Melanie Conly, soprano, and Bud Roach, tenor, sing Noël Coward, in Grace United Church, Barrie November 9.

What may be the first Ontario performance this year of Handel’s *Messiah* takes place on December 6. The soloists are Jennifer Taverner, soprano, Kimberly Barber, mezzo, Cory Knight, tenor, and Daniel Lichti, bass-baritone at the Centre in the Square, Kitchener.

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

BENJAMIN STEIN

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

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

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

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

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

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

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

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

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

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

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

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

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**The End of Innocence**

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

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

**Guest Narrators:** Bethany Jillard, Mike Shara, Stratford Festival
ecclesiastical patrons what kind of work Monteverdi was capable of executing. In any case, it is a stunning group of compositions, and a chance to hear it live is not to be missed.

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

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

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

On November 28 and 29 Oakville’s Tempus Choral Society performs Adult’s pay what you can at door; children are free.

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

**THE CHILDREN’S MESSIAH**

A beloved classic abridged especially for children.

With soloists and orchestra

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

**Pax Christi Chorale**

Pax Christi Chorale: Stephanie Martin, Artistic Director

**TWO SEASONAL CONCERTS TO WARM YOUR HEART AND SOUL**

**WINTER NIGHTS**

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

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

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

**THAT CHOIR CAROLS**

CONDUCTED BY CRAIG PIKE

with special guests CAWTHRA PARK CHAMBER CHOIR

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

Tickets: $25 | $15 | $5
thatchoir.com
416 460 1783
Sure On This Shining Night

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

Saturday, December 13, 2014 • 7:30 pm
Yorkminster Park Baptist Church
1585 Yonge Street, Toronto
Sure in this Shining Night by Lauridsen, works by Wilberg, Daley and Willcocks. Winning compositions from our 28th Annual Seasonal Song-Writing Competition.

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

TICKETS
$15-$40
416-446-0188 • www.amadeuschoir.com

CAROLS BY CANDLELIGHT
SUNDAY, DECEMBER 14, 4:30PM
A traditional candlelight choral presentation featuring choirs and musicians of Yorkminster Park.

NINE LESSONS & CAROLS
SUNDAY, DECEMBER 21, 4:30PM
Following the historic tradition of King’s College in Cambridge.

FREE ADMISSION
Doors open at 3:30pm.
Child care for children 5 years and under.
“Songs for a Winter’s Eve,” an eclectic program including selections from Vaughan Williams’ Dona Nobis Pacem, early baroque composer Caccini’s setting of the Ave Maria text and folk legend Gordon Lightfoot’s tender Song for a Winter’s Night.

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

On November 29 and 30 Orangeville’s Achill Choral Society performs “The Glory of Christmas.” This concert provides a rare opportunity to hear the work of opera composer Giacomo Puccini in another setting. Puccini’s setting of the Mass text, commonly known as the Festival of Carols, a work that demonstrates perfectly Britten’s Mozartian ability to wed formal coherence to a series of great tunes.

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

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

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

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

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

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

The Choir of St. James Cathedral

HANDEL'S
MESSIAH

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

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

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

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

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

Financial Group
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www.orpheuschoirtoronto.com  hssb.ca/events
Beat by Beat | Early Music

A Bunch of Key Concerts

DAVID PODGORSKI

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

Solo harpsichord: It’s been a while since Toronto audiences have had a chance to hear a solo harpsichord concert, but audiences will get a chance to hear the instrument shine this month. Admittedly, Toronto hasn’t been graced with a superabundance of solo harpsichord concerts since Colin Tilney retired, but up-and-coming Toronto musician Philippe Fournier will entertain the public with a mixed program that will include François Couperin, J. S. Bach and John Bull. Fournier makes his home at Holy Family Church and plays with the Musicians in Ordinary from time to time. It will be well worth it to see what he’s been up to as a solo artist. Check out this concert November 7 and 8 at Trinity-St. Paul’s Centre. The Consort is calling this one “Paris Confidential,” and it’s a social and musical exploration of the city of Paris as seen through the eyes of one George Buchanan, a 16th-century scholar who left behind a legacy of rich descriptions of the city in which he lived. His letters, written to describe to his non-Parisian friends what life in the city was like, are the centerpiece of MacKay’s multimedia program, which includes anecdotes by other authors, contemporary paintings, drawings, maps and illuminations. Oh right, and there’s music, too. The Toronto Consort will be playing a program of renaissance French music, a rarity in this city. The composers on the program are hardly obscure, though, and include Clement Jannequin, Claude LeLeune, Claude de Sermisy and Jehan Chardavoine.

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

(Personal) Rezonance: For a fun instrumental concert later in the month, you might want to check out a chamber concert being given by my own group, Rezonance, a chamber ensemble whose core members include myself on harpsichord and violinst Rezan Onen-Lapointe. We’ll be joined this month by the fabulous Montreal-based flute player Joanna Marsden for a concert of 18th-century Italian and German music on November 30 at Artscape Youngplace at 3pm. Telemann, Handel and Vivaldi are on the bill, and don’t miss…

Schola, TEM: If you’re more in the mood for a choral concert, you might prefer hearing instead the Schola Cantorum and the Theatre of Early Music concerts the same weekend. They’re technically student concerts given by performers studying at the University of Toronto Faculty of Music’s fledgling early music program, but the program is directed by Daniel Taylor, who is probably the closest thing to a household name on the Canadian early music scene, and who brings in top-tier professional musicians for these concerts. The Schola Cantorum will be singing some fairly standard renaissance fare (Palestrina, Tallis, Taverner) and it’s very likely that these will be fine concerts of serene sounds. Also, they’re at the beautiful Trinity College chapel on November 8 and 9 at 7:30pm. If you haven’t visited the Trinity College chapel yet, it’s one of the finest acoustic spaces in Toronto for choral music, so it would be worth it just to go and hear what a choral concert is supposed to sound like.

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

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The Toronto Consort

Presents

The Little Barley-Corne
Yuletide Revels from the Renaissance

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

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

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

Call 416-964-6337 | TorontoConsort.org
J.S. Bach’s Christmas Oratorio

CONDUCTOR Johannes Debus
Music Director, Canadian Opera Company

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

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

Friday, November 28, 2014, 7pm

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

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

PROCEEDS SHARED BETWEEN Toronto Symphony Volunteer Committee Education Program and Open Table Community Meal at Runnymede United Church
some lesser-known Italians like Benedetto Marcello and Evaristo Dall’Abaco. Artscape Youngplace is an intimate and acoustically flawless performance space, and for a small-scale chamber concert, I know for a fact Rezonance is hard to beat for sheer flamboyance (meaning everyone in the group really, really likes to show off).

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

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

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

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**Raising the Next Generation**

**WENDALYN BARTLEY**

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

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

So what is so special about the Génération program that takes younger composers through a training process spanning an 18-month period of time? It begins every two years, with a rigorous selection process to choose four Canadian composers that meet artistic, demographic and gender criteria. I was impressed to see that one of these criteria was that one of the four composers was to be a woman. I had to wonder how many other presenting organizations of new music take a similar approach to their programming, given the numerous occasions we’ve all experienced where the program is all male? Lacroix has “always been fascinated by the rich secrets of the scores I receive regularly and always wondered what is happening in a composer’s head. How can anyone imagine musical avenues as unexpected and complex as what they have written?” It is for this reason that the Génération experience began and offers so much more than a few rehearsals with the composer present. Rather, it’s an entire mentoring structure.

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**VESPERs**

**November 25 at 8:00 pm**

Trinity-St. Paul’s Centre

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

**Tickets start at just $20!** Call 416-408-0208 or visit soundstreams.ca
The composer begins their work by compiling a notebook of ideas and sketches that they bring to a series of four workshops with the ensemble. The workshops are open for anyone to attend and each audience member is given a copy of the composer’s notebook so they too can enter into a deeper engagement with the emerging creative process. At the beginning of each workshop, the audience experiences each composer giving a brief talk about their work, and a mini concert of works from each composer’s previous repertoire. Lacroix learns “as much from the composer experimentation as the composers learn from the musicians playing their score. After each workshop or Génération concert, many people tell me how instructive and even surprising the experience was for them.”

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

Throughout its 20-year history, the program has supported over 50 composers, providing many with the foundations for a successful and prize-winning career. This year’s composers include Marie-Pierre Brasset (Quebec), Alec Hall (Ontario/New York), Evelin Ramon (Cuba/Quebec), and Anthony Tan (Alberta/Berlin). To hear the results of these fortunate composers and their 18-month process, make sure you attend the Génération concert in Toronto on November 16 presented by New Music Concerts in their season opener. Not surprisingly, NMC, the mentoring and audience-education activities don’t stop at the workshop stage either. At the concert, each of the composers is interviewed on stage about their piece, which is supported with musical examples from the new work. As well, in each of the tour cities, ECM+ offers reading sessions of composition student pieces, and since 2010, audiences have had a voice in selecting their favourite work through the Generation Audience Choice Award.

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

(Also on the topic of supporting developing work, Tapestry Opera is renowned as well for its mentoring of composers and librettists. More details of their upcoming series entitled “Booster Shots” can be read in Christopher Holle’s column in this issue. Ed.)

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

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

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

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

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

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

Rare Old And Brand New

CHRISTOPHER HOILE

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

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

The zarzuela begins, in fact, with a collection of these threatened streets and plazas, personified and gathered to complain about the new boulevard. Two allegorical characters enter, El Paseante (the stroller) and the Caballero de Gracia (the graceful gentleman) to explain how the boulevard is unlikely to be built for a long time due to lack of funding and municipal infighting. (How right they are since the real Gran Vía was not begun until 1904 and completed in 1929!) Further allegorical figures include Prosperidad, Pacífico, Injurias,
Petroleum and Gas. After many satirical swipes at contemporary scandals in Madrid (continually updated in performance), the piece concludes with the unveiling of the completed boulevard and a salute to the Madrid of the future. The zarzuela was a huge success in Madrid and eventually went on to further success in Paris, Vienna and Prague. Indeed, the work’s satire of city planning and the destruction of old neighbourhoods is something that any large city, including Toronto, should be able to appreciate. The show features Margie Bernal, Fabian Arciniegas, Pablo Benitez and Diego Catala with José Hernández as pianist and music director.

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

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

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

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

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

The ten operas are:

1. **1984: The Folded Paper** by Christopher Thornborrow to a libretto by Nicolas Billon that stages an episode from George Orwell’s famous novel.
2. **Bessie** by Christopher Thornborrow and Morris Panych about a jazz singer who struggles with her boyfriend just before she is to go on stage.
3. **Blind Woman** by James Rolfe and David Yee about a dancer who has lost her vision.
4. **Brooks Bush Gang** by Benton Roark and Hannah Moscovitch, which focusses on a real woman-run 1860s gang responsible for a high-profile murder in Toronto.
5. **Damnation** by Ivan Barbotin and Morris Panych about a man
condemned to hell who tries to devise a way to get out. 

Fetishist by Ivan Barbotin and David Yee concerning an Asian woman who undergoes surgery to look more Caucasian. Memes by Dean Burry and Nicolas Billon about a hipster couple on a first date who find they have almost nothing in common.

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

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

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

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

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

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

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

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

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

I didn’t meet him until late in his life. I was playing on a jazz gig at the King Edward Hotel and we finished at 1am, but on weekends at George's where Pee Wee was fighting a really inappropriate back-up trio, the music went until 3am. So off I went and as I reached the club he was ending a set with a lovely old song called “I'd Climb The Highest Mountain.” When he came off I told him how much I enjoyed that song and he told me it was one of Bix's favourites. Anyway when he went on for the next set he played it again and I was innocent and vain enough to think it was perhaps for me.

Speaking of eccentrics there was a New Orleans clarinet player called Joseph “Cornbread” Thomas who took his false teeth out vain enough to think it was perhaps for me. He went on for the next set he played it again and I was innocent and vain enough to think it was perhaps for me.

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

Happy listening and try to make some of it live.

Jim Galloway is a saxophonist, band leader and former artistic director of Toronto Downtown Jazz. He can be contacted at jazznotes@thewholenote.com.
Kitchener-Waterloo Chamber Music Society concert series and is the accompanist for the Oakville Children's Choir. Also performing on the program were the Wildwind Flute Choir under the direction of local performer and educator, Lynda Shewchuk. In other words it was a musical evening that we normally would not expect from a community band.

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

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

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

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

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

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

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

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

**Definition Department**

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

We invite submissions from readers. Let’s hear your daffynitions.

**Jack MacQuarrie** plays several brass instruments and has performed in many community ensembles. He can be contacted at bandstand@thewholenote.com.
The WholeNote listings are arranged in four sections:

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

B. BEYOND THE GTA covers many areas of Southern Ontario outside Toronto and the GTA. In the current issue, there are listings for events in Barrie, Brantford, Cobourg, Dundas,ergus, Goderich, Gravenhurst, Grimsby, Guelph, Hamilton, Kitchener, Lindsay, London, Niagara-on-the-Lake, Orangeville, Peterborough, Port Dover, Prescott, St. Catharines, Stratford, Waterloo. Starts on page 56.

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

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

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

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

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

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

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

LISTINGS ZONE MAP. Visit our website to see a detailed version of this map: thewholenote.com.
Tuesday November 4


1:00: Cathedral Church of St. James. Organ Recital. Andrew Ager, organ; Emily Rockarts, vocals. 416-408-0208. $20; $10(st).

1:00 noon: Nine Sparrows/Yorkminster Park Baptist Church. Lunchtime Chamber Music: Classical, contemporary and popular flute pieces. City Flutes, Lana Chou Hoyt, director. 360 Windermere Ave. 416-769-5666. Free. Will offer evensong at 4:00; concert at 5:00.


$20.

Wednesday November 5


7:00: University of Toronto Faculty of Music. John R. Stratten Visitor in Music. Student Vocalists with Catherine Wyn-Rogers, Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. $40–$50; $25(st). Also Nov 8.


Friday November 7


A. Concerts in the GTA


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


8:00: Aurora Cultural Centre. Leisa Way in Rhinestone Cowgirl: A Tribute to Dolly Parton. 22 Church St., Aurora. 905-713-1818. $38/$32 (ad). 2:00: Vocal Ensemble. 9781. $20; /$10 (st).

8:00: Etobicoke Community Concert Band. “Swingin’ to the Future” Tribute to the Big Band Era. Guests: Toronto All-Star Big Band; John Edward Liddle, conductor. Etobicoke Collegiate Auditorium, 85 Montgomery Rd., Etobicoke. 416-410-1570. $15; $5 (ad); free (child).

8:00: Gallery 345. The Art of the Piano: Mark Pierre Toth. rEVOLUTION from Pathetique to Hammerklavier – Ludwig! What have you done? 345 Sorauren Ave. 416-822-5981. $20; /$10 (st).

8:00: Group of 77. World to World. Stravinsky: Dumbarl Oakts; Downling: Nottawasaga; Copland: Appalachian Spring. Eric Paetkau, conductor. Church of the Holy Trinity, 10 Trinity Sq. 416-735-3662. PWYC.


8:00: Music Gallery. Emily Coulston, singer/longwritter. Suite 133 (main floor), 427 Bloor St. W. 416-964-6337. $21-$54. Also November 8.


Sunday November 9


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


Monday November 10


7:00: University of Toronto Faculty of Music. Monday Evening Concerts: Cecilia Bartoli, soprano; Luca Pisaroni, bass; Paul Lewis, piano. Victorian Hall, 273 Bloor St. W. 416-408-0208. $30-$65.

Tuesday November 11


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

7:00: Dmitri Levkovich. Piano Recital.
A. Concerts in the GTA


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

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

- 7:30: York University Department of Music. Chamber Choir with Lizette Can-

- 8:00: Acting Up Stage Company. UnCovered: Billy Joel & Elton John. Annual rock and musical theatre hybrid concert. Featuring Brent Carver, Jake Epstein, Sara Farb, Kelly Holiff, Chilina Kennedy, Jeff Madjus, Jackie Richardson, Jeffery Straker; Reza Jacobs, music director, vocal arrange-

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

- 8:00: Toronto Symphony Orchestra.


- 8:00: Toronto Symphony Orchestra. Masterworks: Beethoven & The Inextinguish-


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

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tenor; Paul Ziadie, tenor; Jamie Tuttle, tenor; Sean Nix, bass; The Oratory Chant Schola; The Oratory, Holy Family Church, 1372 King St. W. 416-532-2879. Free.

- 8:00: Toronto Symphony Orchestra.
Thursday, November 13, 8 pm
auroraculturalcentre.ca
905 713-1818

Piano Series: Angela Hewitt. 22 Church St., Aurora. 905-713-1818. $45; $35(st/sr).
Young artists of the Phil and Elie Taylor Performance Academy. Maszorferi Concert Hall, 273 Bloor St. W. 416-408-0208. Free, ticket required.

Friday, November 14


• 12:10: Toronto Reference Library. The Shoetree. Traditional folk songs and original material. Frank Evans, banjo, Eli Bender, cello; Emily Stam, fiddle. 789 Yonge St. 416-593-7131. Free.


• 7:30: St. James Cathedral. Called to Serve. Ager: “The Unknown Soldier”. St. James Cathedral Choir; Chamber Orchestra; David John Pike, baritone. 65 Church St. 416-364-7865. $25.


• 8:00: Arraymusic. Gerald Barry Returns. Barry: Humiliated and Insulted (premiere); Le Vieux Sourd; Sextet; Low; Stelvio; Trio. Stephen Clarke, piano; Array Ensemble. Gallery 345, 345 Sorauren Ave. 416-532-3019. $25-$22(adj); 50%sr(sr/arts workers)/$17(adj). 7:00: Pre-concert talk.

• 8:00: Fridays @ RCO Toronto. Isabelle Demers, Organ. Mendelssohn: A Midsummer Night's Dream (Scherzo & Nocturne); and works by Bach, Macmillan and Laurin. Lawrence Park Community Church, 2180 Bayview Ave. 416-489-1551. $30; $25(sr/RCO members). Free parking; wheelchair accessible.

• 8:00: Kindred Spirits Orchestra. Heavenly Harps. Williams: “OnWillows and Birches” for Harp and Orchestra (Canadian premiere); Campbell: Concerto for Harp and Orchestra (world premiere); Richard Strauss: Symphony No.2. Teresa Sueen and Ann Hobson Pilot, harps; Kristian Alexander, conductor; Boris Brott, host. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7489. $15-$35.

• 8:00: Musicium. Mike Gannero Presents. Experimental. Suite 133 (main floor); Travis: Sleepwalking; Choy: Fugue; Kozub: udu, glockenspiel and voice. Tanya Szafranski, piano; Ravi Naimpally, tabla and udu; Adam Teixeira, drums and percussion; and others.

Fridays @ 8 / RCCO Toronto

8:00: Arraymusic. Elegant Songs and Dances

Saturday, November 15

• 4:30: Royal Conservatory. Discovery Series: Taylor Academy Showcase Concerts.

• 8:00: Sinfonia Toronto. Gems Old and New. Haydn: Piano Concerto in D; Wagahtler: Sinfonia Op.3a (North American premiere); Ichmouratov: Chamber Symphony No.3.; Antonio Di Cristofano, piano; Nurhan Arman, conductor. Glenn Gould Studio, 250 Front St. W. 1-866-943-8849. $39; $33(sr); $12(st).

• 8:00: Tapestry Opera. Tapestry Briefs: Booster Shots. See Nov 12; Also Nov 15 and 16.

Sunday, November 16

• 3:00: Duo Pizzicato. Concert for Two Cellos. Allante: Duo No.1; Coffeehouse No.1; Jambalaya. Anna Grinberg, baroque cello; Nathaniel Haas, baroque cello; Bridget Ignatius, harpsichord. Roman Catholic Church of St. James, 60 Simcoe St. 416-593-4828. $33–$105. No intermission. After-concert party in the lobby.


• 8:00: Academy Concert Series. Celebrating Musical Triumphs from the First World War. MacMillan: String Quartet (1917); Richard-ards: New WWI-themed String Quartet; Respighi: Cello Sonata No.2; Stravinsky: Suite Italienne; Nielsen: Symphony No.2; Deux Morceaux; Sivelov: 8 Preludes. 50 St. Joseph St. 416-926-7110. Freewill donation. Proceeds to Saint Basil's Catholic Parish music program.


• 8:00: Gallery 345. The Art of the Piano: Nikolas Silovè; Bach: Partita No.2; Beethoven: Sonata No.30; Scriabin: Sonata-Fantasy No.2; Deux Morceaux; Silovè: 8 Preludes. 345 Sorauren Ave. 416-822-9781. $25; 40% (sr/arts workers).


Baroque Music Beside the Grange
presents
¡FANDANGO, SONATA, BOLERÓ!
NOVEMBER 15 @ 8 pm
Luisa Morales, harpsichord - Alison Melville, traverso
Cristobal Salvador, dancer/castanets
See our listing for more details!
A. Concerts in the GTA

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


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


2:00: St. Michael and All Angels. Church of St. Michael and All Angels. 611 St. Clair W. . $20; $10(sr); $5(st/child).


3:30: Royal Conservatory/Music Toronto. Invesco Piano Concerts: Richard Goode. Mozart: Marriage of Figaro (Overture); Gounod: Funeral March of a Marionette (Arr. Greaves); new works.

3:30: Wychwood Clarinet Choir. Wind Song. Elgar: Nimrod; Mozart: Marriage of Figaro (Overture); Gounod: Funeral March of a Marionette (Arr. Greaves); new works.

3:45: Tribute to Zoot Sims. Canadian Sinfonietta. 1570 Yonge St. 416-967-9694. $35; $25(sr/arts worker); $10(st).

4:00: Cathedral Church of St. James. Organ Recitals. Andrew Ager, organ.

4:00: Canadian Sinfonietta. A Visit from Croatia. Casablancas: Dance, Song and Celebra-


4:00: Tapestry Opera. Tapestry Briefs: Booster Shots. See Nov 13.


6:00: Wind Song. Elgar: Nimrod; Mozart: Marriage of Figaro (Overture); Gounod: Funeral March of a Marionette (Arr. Greaves); new works.

6:00: Wychwood Clarinet Choir. Wind Song. Elgar: Nimrod; Mozart: Marriage of Figaro (Overture); Gounod: Funeral March of a Marionette (Arr. Greaves); new works.

7:00: Canadian Sinfonietta. A Visit from Croatia. Casablancas: Dance, Song and Celebra-


8:00: New Music Concerts. Generation 2014. Brassett: coup_coupé; Hall: Object Permanence; Ramon: Labyrinth of light; Tan: Ksana II. L’Ensemble contemporain de Montréal; Véronique Lacroix, conductor.

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12:30: York University Department of Music. R&B Ensemble. Mike Cadó, conductor.

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3:00: Royal Conservatory/Music Toronto. Invesco Piano Concerts: Richard Goode. Mozart: Marriage of Figaro (Overture); Gounod: Funeral March of a Marionette (Arr. Greaves); new works.

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12:00 noon: Nine Sparrows/Yorkminster Park Baptist Church. Lunchtime Chamber Music: Rising Stars Recital. Students from University of Toronto Faculty of Music. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations welcome.

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


Wednesday November 19


8:00: Naxos Stern. Respectful Irreverence Tour. Harbourfront Centre, 235 Queens Quay W. 416-593-4822 x133. $19.50 – $39.50.

Music TORONTO

THREE HOURS OF JAZZ TO OPERA, BARBERSHOP TO BROADWAY

November 20 at 8 pm

Arts, 27 Front St. E. 416-366-7723. $55; $50; $10 (st); 18 to 35 pay your age.


8:00: Tafelmusik. Theatre of Music: Magic of the English Baroque. See Nov 19, Also Nov 21, 22, 23 (mat).

Transitions: a benefit for victims of human trafficking


Robert Rival ‘Traces of a Silent Landscape’

Friday, Nov 21, 7:30

Toronto United Mennonite Church

1774 Queen St E

416-408-0208. Free.


8:00: Corporation of Massey Hall and Roy Thomson Hall/Toronto Blues Society. 28th Annual Women’s Blues Revue. Massey Hall, 178 Victoria St. 416-872-4255. $25-$55.


8:00: Musideum. Lara Solnicki and George Koller. Jazz, Suite 133 (main floor), 401 Richmond St. W. 416-599-7232. $20.

A. Concerts in the GTA

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

Saturday November 22


November 21 - 24 • 8 PM
Roy Thomson Hall
www.roythomson.com

- 8:00: Schola Magdalena. Plainchant and motets for women’s voices. Church of St. Mary Magdalene, 471 Manning Ave. 416-531-7955. PWYC.
- 8:00: Mississauga Symphony Orchestra. Christmas Oratorio Part I, II and III. Bach, Allison Arends, soprano; Christy Derksen, mezzo; Lenard Whiting, tenor; Jesse Clark, bass. St. Matthew Catholic Church, 1150 Monks Passage, Oakville. 905-399-9732. $30; $25 (sr); $20 (st/child). Also Nov 23 (mat).
- 8:00: Toronto Symphony Orchestra. Beethoven: Symphony No. 5. Jan Lisiecki, piano; Thomas Dausgaard, conductor. Roy Thomson Hall, 60 Simcoe St. 416-868-0200. $10-$20. 8:00: Masterworks of Oakville Chorus and Orchestra. Christmas Oratorio Part I, II and III. Bach. Allison Arends, soprano; Christy Derksen, mezzo; Lenard Whiting, tenor; Jesse Clark, bass. St. Matthew Catholic Church, 1150 Monks Passage, Oakville. 905-399-9732. $30; $25 (sr); $20 (st/child). Also Nov 23 (mat).
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Sunday November 23

- 8:00: Gallery 345. BOB @ 60. Over forty years of contemporary music creation by Bob Stevenson. 345 Sorauren Ave. 416-822-9781. $20; $15 (sr/arts worker).
- 8:00: Masterworks of Oakville Chorus and Orchestra. Christmas Oratorio Part I, II and III. Bach. Allison Arends, soprano; Christy Derksen, mezzo; Lenard Whiting, tenor; Jesse Clark, bass. St. Matthew Catholic Church, 1150 Monks Passage, Oakville. 905-399-9732. $30; $25 (sr); $20 (st/child). Also Nov 23 (mat).

Tuesday November 25

- 1:00: Cathedral Church of St. James. Organ Recitals. Thomas Bodner, organ. 65 Church St. 416-364-7865. Free; donations welcomed.
- 6:30: Canadian Opera Company. Centre Stage: Ensemble Studio Competition Gala. Finalists, selected from nationwide auditions, perform from the mainstage for fundrais- ing gala. COC Orchestra; Johannes Debus, conductor. Four Seasons Centre for the Per- forming Arts, 145 Queen St. W. 416-363-8231. $1,500(dinner); $100(cocktails/competition). Cocktails: 5:30; following competition dinner held on stage of R. Fraser Elliott Hall.
- 7:30: University of Toronto Faculty of Music. Student Composers Concert. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.
- 8:00: Alliance Française de Toronto. Ger- ineldo. World Music: Judeo-Spanish culture from North Morocco. Judith Cohen; Tamar Ilana; Demetrios Petsalakis; Oro Anahory and others. 24 Spadina Rd. 416-537-4191. $10-$20.
- 8:00: Musideum. Mike Einzinger-song-writer. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.

Monday November 24

- 7:00: University of Toronto Faculty of Music. Monday Evening Concerts: Shauna and Friends. Works by Chan Ka Nin, Schmidt and others. Shauna Rolston, cello; Peggy Baker, choreography; and others. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $45-$65; $40-$60(sr); $20-$30(under 30). 7:15 Pre-concert chat.

Tuesday November 25

- 1:00: Cathedral Church of St. James. Organ Recitals. Thomas Bodner, organ. 65 Church St. 416-364-7865. Free; donations welcomed.
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A. Concerts in the GTA

Music TORONTO

SIMON TRPČESKI
Pianist

November 25 at 8 pm

- 8:00: Music Toronto. Simon Trpčeski, pianist. Schubert: 16 German Dances, Op.33; Brahms: Variations and Fugue on a Theme by Handel, Op.24; Ravel: Valses Nobles et sentimentales; Poulenc: Trois novelettes; Poulenc: 15 Improvisations for piano (5 selections); Poulenc: Cottaca from Trois Pièces, FP48. Simon Trpčeski. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-396-7723. $55; $50; $10 Student tickets; Age 18 to 35 pay your age.


- 8:00: Toronto Symphony Orchestra. Masterworks: Stravinsky’s Petrushka, Stravinsky: Pulcinella Suite; Petrouchka (1947); Haydn: Piano Concerto in D Hob.XVIII/11; Britten: Soirées musicales (after Rossini). Ingrid Filter, piano; Andrey Boreyko, conductor. Roy Thomson Hall, 60 Simcoe St. 416-595-4828. $33–$145. Also Nov 27.

- 8:00: Toronto Symphony Orchestra. Masterworks: Stravinsky’s Petrushka, Stravinsky: Pulcinella Suite; Petrouchka (1947); Haydn: Piano Concerto in D Hob.XVIII/11; Britten: Soirées musicales (after Rossini). Ingrid Filter, piano; Andrey Boreyko, conductor. Roy Thomson Hall, 60 Simcoe St. 416-595-4828. $33–$145. Also Nov 27.


Die Israeliten in der Wüste
The Israelites in the Wilderness
Celebrating the Tri-Centenary of the Birth of CPE Bach
The Choir & Soloists of Bloor Street United Church with Orchestra
Saturday, Nov. 29, 7:30 pm

Music at Metropolitan
An Evening with Rachmaninoff, Chopin, Canteloube and Others
Featuring pianists Arthur Ozolins and Matthew Coons, soprano Lesley Bouza with accompanist James Bourne.
Saturday, November 29 at 7:30 pm

Admission: $20/10 ages 18 and under

4300. PWYC. Also Nov 7, Nov 14, Nov 21.
A. Concerts in the GTA

Michael Erdman, conductor. Church of the Holy Trinity, 10 Trinity Sq. 416-578-8802. $20; free(under 12). Also Nov 30(mat, St. Aidan’s Anglican Church).

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


7:30: Music at Metropolitan. An Evening with Rachmaninoff, Chopin, Canteloube and Others. Lesley Bouza, soprano with James Thomson Hall, 60 Simcoe St. 416-599-7723. $20/$15(adv); $15(st/st).


8:00: Musideum. Donald Quan: A Tribute to the CHUM chart. Vintage pop. Suite 133 (main floor), 401 Richmond St. W. 416-509-7223. $20.

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


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

8:00: Toy Piano Composers. To Be Announced II. Works by Artega, Caron, Marwood, Petitpas and Simms. Tim Drouche, flute; Anthony Thompson, clarinet; Wesley Shen, piano and Toy Piano; Daniel Murphy, percussion; Sharon Lee, violin; and others. Hollandian Hall, 25 Hazelton Ave. 647-829-4213. $20/$15(adv); $15(st).

8:00: York Symphony Orchestra. Prodi-gal Artists. Mozart: Divertimento in D; Liszt: Piano Concerto No.1; Totentanz; Stravinsky: Firebird Suite 1919. Michael Berkovsky, piano; Denis Mstremamocan, conductor. Trinity Anglican Church (Aurora), 79 Victoria St, Aurora. 416-410-0680. $28; $23(st); $15(st). Also November 30 (Richmond Hill).


Christmas with Haydn & Seasonal favourites by J. Rutter, K. Shaw, I. Berlin & E. Crocker

Oakham House Choir • Toronto Sinfonietta
Matthew Jaskiewicz, music director
Soloists - Zorana Sadiq, Adriana Alb, Richard Janello, Michael York
Saturday, 29 November, 2014 - 7:30 p.m.
Calvin Presbyterian Church, 26 Delisle Ave., Toronto
$30, $25 (advance), $15 (students) | www.oakhamchoir.ca | 416-960-5551

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

CONCERTS IN THE GTA

For a complete listing of upcoming events visit thewholenote.com
The Carson Freeman Quartet

Showcase the History of the Saxophone

Featuring Yamaha Artist Carson Freeman

2010 Canadian Smooth Jazz Wind Instrumentalist of the Year

Sunday, Nov 30, 2pm

Unitarian Congregation in Mississauga

www.uucm.ca


Zukerman Chamber Players

Sun., Nov. 30, 2014

3PM KOERNER HALL

TICKETS: 416.408.0208

- 3:00: Royal Conservatory Chamber Music. Zukerman Chamber Players. Schumann: Piano Quintet in E-flat; Brahms: Piano Quintet in F. Pinchas Zukerman, violin; Jessica Linnebach, violin; Jethro Marks, viola; Amanda Forsyth, cello; Angela Cheng, piano. Koerner Hall, 273 Bloor St. W. 416-408-0208. $45-$90.
- 3:00: Toronto Symphony Orchestra. Second City Guide to the Symphony. Colin Mackie, host; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4555. $29.50-$129.50.
- 3:00: York University Department of Music. Wind Symphony. Works by Grasinger, Reed, Copland, Shostakovich and MacKey. William Thomas, conductor. Tribute Communities Hall, Accadale East Building, 4700 Keele St. 416-459-0701. Free.
- 3:00: University of Toronto Faculty of Music. Student Chamber Ensembles Concert: Brass. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

Monday December 1

- 3:00: University of Toronto Faculty of Music. Student Chamber Ensembles Concert: St. Olave’s Arts Guild and Consort with light music and entertaining, marking two key centenaries: A Child’s Christmas in Wales by Dylan Thomas (1914-33) and The Lark Ascending, composed in 1914 by Ralph Vaughan Williams. St. Olave’s Church, 5696. $20; $15.

Tuesday December 2

- 12:00 noon: Nine Sparrows/Yorkminster Park Baptist Church. Lunchtime Chamber Music. Afelhi Pimenta, flute; Adam Sherkin, piano. Yorkminster Park Baptist Church, 1585 Yonge St. 416-341-1286. Free. Donations welcome.


- 8:00: Arraymusic. Array Session #29. An evening of improvisation. Rick Sack,
Concerts in the GTA

**Wednesday December 3**


**Thursday December 4**

- **12:15:** Music at Metropolitan. Noon at Met: Alexa Wing, soprano and Peter Bishop, piano. Metropolitan United Church, 56 Queen St. E. 416-971-9229 www.exultate.net.

**Friday December 5**


**Saturday December 6**

- **2:00:** Mississauga Festival Choir. Single Jazz. Berlin: White Christmas, Guaraldi: A Charlie Brown Christmas, and other traditional and jazz selections; sing-a-long. Guest: Shannon Butcher Trio. RBC Theatre, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-506-6000. $30; $28 (sr/st); $23 (child). Also 8:00.
November 1 - December 7, 2014 | 53

musicoflifetoronto.com
A. Concerts in the GTA


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


Sunday December 7


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


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

- 3:00: Pax Christi Chorale. Winter Nights. See Dec 6(eve).
● 3:00: St. Michael’s Choir School. St Michael’s Choir School at Massey Hall. See Dec 5.
● 4:00: Church of St. Mary Magdalene. Organ music for Advent. Andrew Adair, organ. 477 Manning Ave. 416-531-7955. Free.

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

Saturday Dec 13 at 8p.m.
Beautiful as a Dove: Songs of Mary
A journey through several centuries, from medieval chant to the Afro-American spiritual and the première of Andrew Donaldson’s Mary, the Rose.
Julie Seager-Scott
Baroque and modern harps
Free opening notes 7:15 p.m.
Artistic Director: Lucian Harris
Grace Church-on-the-Hill
300 Lonsdale Road (east of Spadina)
(416) 765-1695
torontochoir@aurorachurch.ca

All concerts begin at 2 pm and take place at Glenn Gould Studio, 250 Front Street West.

for Tickets and Information, please call 416.466.1870
or visit www.offcentremusic.com

20th anniversary season
OFF CENTRE MUSIC SALON

2014
2015

december 7th, 2014

Russian Salon: ST. PETERSBURG > PETROGRAD > LENINGRAD...
ST. PETERSBURG

We follow the transformations of this great city with the expert guidance of violinist Marie Bérard, clarinetist Colleen Cook, soprano Ilana Zarankin, mezzo-soprano Erica Iris Huang and our very own Inna Perkis and Boris Zarankin at the piano, in a program that will include Stravinsky’s groundbreaking L’histoire du soldat with actor William Webster.
IN THIS ISSUE: Barrie, Brantford, Cobourg, Dundas,ergus, Goderich, Gravenhurst, Grimsby, Guelph, Hamilton, Kitchener, Lindsay, London, Niagara-on-the-Lake, Orangeville, Peterborough, Port Dover, Prescott, St. Catharines, Stratford, Waterloo.

Saturday November 1

- 7:30: Guelph Chamber Choir: War and Peace: Remembering The Great War 1914-1918. The parades of remembrance. Haydn: Mass in Time of War; Beethoven: Choral Fantasy; Daley: For the Fallen: Tilly; In Flanders Fields; Siret (arr.); Where have all the flowers gone; R. Lang: Earth Teach Me: Musica Viva Orchestra; Stefan Sylvestre, piano; Sheila Dietrich, soprano; Carl St. W. Deer, mezzo; Chris Fischer, tenor; Neil McLaren, bass; Gerald Neufeld, conductor. River Run Centre, 35 Woolwich St., Guelph. 519-763-3000. $30; $10(st); $5(youth with eyeGO).
- 8:00: Kitchener-Waterloo Chamber Music Society. Marc Trott, piano: Beethoven’s Sonata Revolution. Beethoven: Sonatina op 49 in g, no.8 in c, op.13 ("Pathetique"); no.24 in f, no.29 in Bb, op. 106 ("Hammerklavier"). KWCMS Music Room, 57 Young St. W., Waterloo. 519-866-1673. $30; $25(s); $20(st).

Thursday November 6

- 12:00 noon: Wilfrid Laurier University Faculty of Music. Music at Noon. William Kannengeiser, clarinet. Isabel Bader Centre for the Performing Arts, 390 King St. W., Waterloo. 519-866-1673. $25(s); $20(st); $15(st).

Friday November 7

- 12:00 noon: Wilfrid Laurier University Faculty of Music. Music at Noon. Katherine Robertson, horn; Larry Larson, trumpet; Lori Gemmell, harp. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0710 x4439. Free.

Saturday November 8

- 11:45am: Wilfrid Laurier University Faculty of Music. Student Recital. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0710 x4439. Free.
- 1:30: Isabel Bader Centre for the Performing Arts. New Orford String Quartet. Ravel: Quartet in F; Brady: Quartet No.2 in e. 519-886-1673. $25; $20(s); $15(st).
- 12:00 noon: Barrie Concerts. Middley Music with Shigeru. Bear Creek High School Students; Daniel Johnston, conductor. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $5; free for students.
- 3:00: Kitchener-Waterloo Chamber Music Society. Marc Trott, piano: Beethoven’s Sonata Revolution. Beethoven: Sonatina op 49 in g, no.8 in c, op.13 ("Pathetique"); no.24 in f, no.29 in Bb, op. 106 ("Hammerklavier"). KWCMS Music Room, 57 Young St. W., Waterloo. 519-866-1673. $30; $25(s); $20(st).

Sunday November 2


Monday November 10

- 7:30: David John Pike/Matthew Larkin. The Lads in their Hundreds: Songs and Readings of Remembrance. Butterworth: Songs from A Shropshire Lad; Bredon Hill; and other songs; Finzi: Let us garlands bring; Vaughan Williams: Songs of Travel: Aeger: excerpts from The Unknown Soldier; and readings of war poetry and from war journals. David John Pike, baritone; Matthew Larkin, piano; Eric Friesen, host. Isabel Bader Centre for the Performing Arts, 390 King St. W., Waterloo. 513-533-2424. $25 and up; $10 and up(st).

Tuesday November 11

- 11:45am: Wilfrid Laurier University Faculty of Music. Student Recital. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0710 x4439. Free.
- 12:00 noon: Brock University Department of Music. RCCF Foundation Music@Nov: Faculty Recital. Timothy Phelan, guitar. Conductor: Emily Chappell. Brock University, 500 Glenridge Ave., St. Catharines. 905-688-5550 x8317. $25(s); $20(st); $15(st).
- 7:00: Open Voices Community Choir. Kingston. Remembrance Day Sing-Along. Interactive performance in commemoration of Remembrance Day in grief and hope for peace. Canadian Poets Union United Church. 200 Norman Rogers Dr., Kingston. 613-583-2569. PWYC.

Wednesday November 12

- 12:00 noon: Gallery Players of Niagara. A Lightness of Spirit. Poulenc: Sextett; Mozart: Adagio and Rondo; Beethoven: Quintet for piano and winds. Douglas Miller, flute; Christie...
Goodwin, oboe; Zoltan Kalman, clarinet; Christian Sharpe, bassoon; Tim Lockwood, french horn; Heather Dewan Tawes, piano; Silver Spire United Church, 366 St. Paul Street, St. Catharines. 905-468-1525. $5-$33.


2:30: Orchestra Kingston. Folk Culture and Traditions. Dvorko: Cello Concert; other works by Moussorgsky, Mascagni and Palmer. Liz Tremblay, cello. Salvation Army Citadel, 816 Centennial Dr., Kingston. 613-634-3312. $15; $20(child); free(st).


Tuesday November 18

12:00 noon: Brock University Department of Music. RECITAL: Vocal Recital: Voice Students. Sean O’Sullivan Theatre. St. Catharines, 75 University Ave. W., Waterlo. 519-884-0710x4439. $10; $5(12 and under); free(st).

Wednesday November 19

12:00 noon: Music at Noon. St. Andrews. Buxtehude, Bach. Norman Reintamm, organ; Oleg Volkov, cello; Alex Volkov, violin. St. Andrew’s Presbyterian Church (Barrie). 47 Owen St., Barrie. 705-726-1181. $5; free(st).

3:30: Centre for the Arts, Brock University. Sean O’Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., St. Catharines. 905-688-5550 x2257 or 1-866-617-3257. $44.

Friday November 21

7:30: Brock University Department of Music. ENCORE! Concert Series: Madawaska Ensemble. Sean O’Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., St. Catharines. 905-688-5550 x2257; $28.50; $22.50(sr/st); $5(eveGo).

7:30: Kitchener-Waterloo Symphony. Intersections Series: Writers on Music. Conrad Centre for the Performing Arts, 36 King St. W., Kitchener. 519-745-4711 or 888-745-4717. $50; $41(ad/st); also Nov 22. See ET/ETMers, Section D under “spoken Word, Performance Art”.


Saturday November 22


8:00: Brock University Department of Music. Stravinsky Celebrated! Symphony Orchestra, Wind Orchestra, Choirs, Chamber Ensembles. Theatre Auditorium, Wilfrid Laurier, University Avenue W., Waterloo. 519-884-0710x4439. $10; $5; free(st).

Sunday November 23


Monday November 24

7:30: Brock University Department of Music. ENCORE! Concert Series: Music of the Americas. Sean O’Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., St. Catharines. 905-688-5550 x2257 or 1-866-617-3257. $44.

Thursday November 27

12:00 noon: Wilfrid Laurier University Faculty of Music. Music at Noon. Kimberly Barber, mezzo; Amy Hamilton, flute; Peter Shakleton, clarinet; Eric Hall, bassoon; Joseph Sharp, horn; Leslie DeAeth, piano; and Penderecki String Quartet. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0710x4439. Free.


8:00: Wilfrid Laurier University Faculty of Music. Stravinsky: Choral Works. Choirs, Opera and Voice. Theatre Auditorium, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0710x4439. $10; $5(sr); free(st).
B. Concerts Beyond the GTA

- **Tuesday December 2**

- **Wednesday December 3**
  - 8:00: Kitchener-Waterloo Chamber Music Society. 40th Anniversary Week Concerts: Robert Silverman, piano. Late Brahms piano works: Op. 76, 118, 119. KCWMS Music Room, 57 Young St. W., Waterloo, 519-886-1673. $35 (sr); $20 (st). Also Dec 7, 7 and 14.
  - 8:00: Wilfrid Laurier University Faculty of Music. Stravinsky-Then and Now. Symphony Orchestra and Orchestra, Choirs. Chamber Ensembles, Theatre Auditorium, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0710/4439. $10; $5 (sr); free (st).

- **Sunday November 30**
  - 2:00: University of Waterloo Department of Music. Gloria Deo. Poulenc: Gloria; and other seasonal music. University of Waterloo Chamber Choir; Grebel Chapel Choir; University of Waterloo Choir. St. Peter’s Lutheran Church, 49 Queen St. N., Kitchener. 519-885-0220 x24526. $10; $5 (sr/st).

- **Monday December 1**
  - 8:00: Kitchener-Waterloo Chamber Music Society. 40th Anniversary Gala Concert. Brahms: Piano Quintet in f; Mendelssohn: Octet for Strings; Barber: Dover Beach for string quartet and baritone. Daniel Lichti, baritone; Robert Silverman, piano; Pendercreeky Quintet; Lafayette Quartet. KCWMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $35 (very limited). Reception following.

- **Tuesday December 2**

- **Sunday December 7**
  - 2:00: Kitchener-Waterloo Chamber Music Society. 40th Anniversary Week Concerts: Pilot Chamber Soloists. Beethoven: Trio Op.11; Messiaen: Quartet for the End of Time. Minghuan Xu, violin; Soo Bae, cello; Romy de Guise, clarinet; Winston Choi, piano. KCWMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $35 (sr); $20 (st).
  - 2:30: Chorus Niagara. Messiah: A Niagara Holiday Tradition for 50 years. Handel’s Messiah performed on period instruments. Jennifer Krabbe, soprano; Lyndsay Promane, mezzo; Charles By, tenor; Tristan Jones, bass; Talisker Players, Calvary Church, 89 Scott St., St. Catharines. 1-866-617-3257 or 905-688-3550 x2325. $35 (sr); $25 (sr/st); $15 (st); $5 (eboyGO). Also Dec 6 (eve, Grimsby). Donations welcome for non-perishable food items in support of Community Care.

C. In the Clubs (Mostly Jazz)

- **120 Diner**
  - 120 Church St. 416-792-7725
  - Sunday Brunch 11am-3pm. No Cover.
  - November 2 11am-3pm Jacob Gorzhteins clarinet/sax); Trevor Pereverly (guitar); Mar- shallow Hendrix (bass). November 9 11am-3pm Emily Steinwall (tenor sax); Youngchan Na (guitar); Nick Arsenau (bass). November 16 11am-3pm Chelsea McBride (woodwinds); Steven Dale (guitar); Scott Hunter (bass). November 21 8:00 pm “Bass and Voice and Sax” (vocal trio); Brian King (piano); Eric Nilsen (drums). November 28 8:00 pm “Bass and Voice and Sax” (vocal trio); Brian King (piano); Eric Nilsen (drums).

- **80 Gladstone**
  - 80 Gladstone Ave. 416-516-7199
  - 80Gladstone.ca (full schedule)
  - November 15 8pm Jim Vivian: Solo Bass $10.
  - November 22 8pm Jeff LaRocche & Ori-gins CD release $10. November 29 8pm Myr- iad $10.

- **Alleycatz**
  - 2409 Yonge St. 416-481-8665
  - Alleycatz.ca
  - All shows: 8pm (unless otherwise noted). Call for cover charge info.
  - Every Mon 8pm Salsa Night w/ Frank Bis- chan and free lessons. Every Tue 8:30pm Bachata Night w/ DJ Frank Bischun and free lessons. Every Wed 8:30pm Carla

- **The Blakbird**
  - 812b Bloor St. West 647-344-7225
  - theblakbird.ca (full schedule)
  - Every Sat 8:30pm Five Weeks for Coltrane with The Mike Arunks Quartet and featured guests $15 (adv)/$20 (door) $5 (pass).
  - Every Tue 10pm Night Bird Vocal JAZZ Jam Session with the Kaya Ramu Quartet. November 7 9pm Don River Blues Band. November 9 8pm Clifton Joseph presents Negus and the Plat- inum Records Crew. November 13
8pm Trouble. **November 14** 8pm Joe Amato Trio. **November 20** 8pm Terry Logan. **November 21** 10pm Over Funk’d – James vs. Fela D.J. **November 23** 8pm Clifton. Joseph presents Negus and the Platinum Records Crew. **November 27** 8pm Connor Hall Trio. **November 28** 8pm Kobena Aqua Harrison and Africa Djely.

**Bloom**

2315 Bloor St. W. 416-767-1315 bloomrestaurant.com

All shows; 19+. Call for reservations. **November 13** 7pm Carol McCartney (voice) Trio feat. Brian Dickinson (piano), Kieran Overs (bass) $45 (with dinner), **November 27** 7pm Dave Restivo (piano) Trio feat. Kellie Jef- ferson (saxophone), Jon Maharaj (bass).

**Castro’s Lounge**

2116 Queen St. E 416-699-8272 castroslounge.com (full schedule) All shows; No cover/PWYC. **Every Wed** 8pm The Mediterranean Stars. **Every Sat** 4:30pm Big Rude Jake.

**C'est What**

67 Front St. E (416) 867-9499 cestwhat.com (full schedule) **November 1, 15, 29** 3pm The Hot Five Jazzmakers No cover/PWYC. **November 8**, 22 3pm The Boxcar Boys No cover/PWYC.

**Chalkers Pub, Billiards & Bistro**

247 Marlee Ave. 416-789-2531 chalkerspub.com

**Every Wed** 8pm to midnight. Girls Night Out Jazz Jam w/host Lisa Particelli. PWYC. **November 1** 8pm The Mike Murley Trio: Mike Murley (saxophone), Reg Schwager (guitar), Steve Wallace (bass) $15. **November 8** 8pm Bernie Senensky Quartet: Bernie Senensky (piano), Kieran Overs (bass), Pat Labarbera (saxophone), Terry Clarke (drums) $15. **November 13, 14, 18** 8pm Fingerstyle Guitar feat. Pat Kiritly $25/$22.50 for subscribers/$20 for members. **November 15** 8pm The Nancy Walker Quintet: Nancy Walker (piano), Kieran Overs (bass), Shirantha Beddigede (saxophones & bass clarinet), Ted Quinlan (guitar), Ian Wright (drums) $15/$10/st. **November 22** 6pm Lorne Lofsky Trio: Lorne Lofsky (guitar), Kieran Overs (bass), Barry Romb- erg (drums) $15/$10/st. **November 27, 28, 29** 8pm Fingerstyle Guitar feat. Frank Vignola & Julian LaBar $25/$22.50 for subscribers/$20 for members. **November 29** 8pm Shannon Gunn Quartet: Shannon Gunn (voice), Ted Quinlan (guitar), Neil Swainson (bass), Ian Wright (drums) $15/$10/st. **November 30** 7pm Sarang Kularkani Octet $10.

**Classico Pizza & Pasta**

2457 Bloor St. W 416-763-1313 classicopizza.com (full schedule)

**DeSotos**

1076 St. Clair Ave. W 416-651-2109 desotos.ca (full schedule)

**Every Sun** 11am-2pm Sunday Live Jazz Brunch hosted by Anthony Abbatangeli No cover.

**Dominion on Queen**

500 Queen St. E 416-368-6893 dominiononqueen.com (full schedule) Call for cover charge info.

**Emmet Ray, The**

924 College St. 416-792-4497 themetray.com (full schedule)

All shows: No cover/PWYC. **November 3** 7pm David Occhipinti solo guitar. **November 11** 8:30pm Camden Blues Band. **November 24** 8pm Chelsea & the Cityscapes. **Flying Beaver Pubaret, The**

488 Parliament St. 647-347-6567 pubaret.com (full schedule)

**Free Times Cafe**

320 College St. 416-967-1078 freetimescafe.com

**Gata 403**

403 Roncevilles Ave. 416-586-2930 gate403.com All shows: PWYC. **November 1** 5pm Bill Hefferman and His Friends; 9pm Melissa Boyce Jazz & Blues Band. **November 2** 5pm Carter Brockdorff Jazz Quintet; 9pm Concor Hall Jazz Trio. **November 3** 5pm Mike Daley Jazz Trio; 9pm Blues and Troublesh. **November 4** 5pm Hardpog Brown Electric Blues Duo; 9pm Danny Marks and Alec Fraser Duo. **November 5** 5pm Howard Willett Blues Trio; 9pm Julian Faith Blues Night. **November 6** 8pm Roberta Hunt Jazz & Blues Band. **November 7** 8pm Lesley Brodie’s Band. **November 9** 5pm Sarah Machan Jazz Duo; 9pm Bruce Chapman Blues Duo with feature guests. **November 10** 3pm Sarah Machan; 7pm Jocelyn Baruth Jazz Duo; 9pm Julian Faith Blues Night. **November 11** 3pm Robert Chong Jazz Band; 9pm Kevin Laibert Jazz & Flamenco Trio. **November 12** 3pm David Thompson; 7pm Jocelyn Baruth Jazz Band; 9pm Denielle Bassels Jazz Band. **November 14** 3pm Jocelyn Baruth and Alec Fraser Duo. **November 15** 7pm Bill Hefferman and His Friends; 9pm Sweet Derrick Blues Band. **November 15** 9pm Sarah Machan Jazz Duo; 9pm Bruce Chapman Blues Duo. **November 19** 7pm Bill Hefferman; 8pm Sam Broverman Jazz Duo; 9pm Danny Marks and Alec Fraser Duo. **November 20** 7pm Sam Broverman Jazz Duo; 9pm Danny Marks and Alec Fraser Duo. **November 22** 5pm Danny Marks and Alec Fraser Duo.

**Gate 403**

5pm Julian Faith Blues Night. **November 20** 5pm Ilias Steryannis Jazz Trio featuring Zen Zdravec from Detroit; 9pm Tiffancy Hans Jazz Band. **November 21** 5pm Sam Broverman Jazz Duo; 9pm Fraser Melvin Blues Band. **November 22** 5pm Bill Hefferman and His Friends; 9pm Jazz Forge. **November 23** 5pm Jeff Taylor and The SLT; 9pm Collette Savard Jazz Duo. **November 24** 7pm Cheryl White Rhythm & Blues Band. **November 25** 5pm Harry Vetro Jazz Quartet; 9pm Danny Marks and Alec Fraser Duo. **November 26** 5pm Michelle Rumball with friends: 9pm Julian Faith Blues Night. **November 27** 5pm Joanne Morra & The France St. Trio; 9pm Annie Bon- signore Jazz Duo or Trio. **November 28** 5pm Mike Field Jazz Band; 9pm Ori Dagan with Brandi Disterheft Jazz Band. **November 29** 5pm Bill Hefferman and His Friends; 9pm Steve Wallace & Bass Clarinet. **November 30** 5pm Melissa Lauren Jazz Band; 9pm S.O.A. Jazz Band.

**In the Clubs**

**Celebratory and Joyful**

ORI DAGAN

Born in Mississauga some three dozen years ago, vocalist Alex Pangman has been breathing new life into old songs since her teens. As loyal WholeNote readers may recall, my cover story on Pangman a few years back detailed her battle with cystic fibrosis and her comeback to jazz following a double lung transplant. She has since continued to perform, record, tour and advocate for organ donation awareness.

Pangman was lucky to have her life saved through the courtesy of an organ donor not once, but twice. In December of 2013, just a few months after a second lung transplant, she celebrated her recovery with a trip to New Orleans.

“‘There’s a different feel to clubs there: celebratory and joyful. Musicians are treated as the main event, not an afterthought,’” she recalls fondly. “‘Frenchman Street particularly has a very active scene of musicians playing in a traditional vein while audiences are dancing, clapping, eating and drinking. After feeling that vibe, and hearing those bands, especially the Cottonmouth Kings nailing their 1930s repertoire, I started to get ideas about where to make my next recording.’

With her newly donated lungs she returned to NOLA just a few months later to record ‘Neu’ – an album captured in a new city, with musicians that are new to the artist and even an engineer new to her ears. ‘A fresh start certainly no easy feat!’

“I felt up to the challenge. I love the vibe of the recording; it’s like we pressed a record on a lovely first date! Breathing, singing, for me is again.”

Joining Alex Pangman at her New CD Launch at Hugh’s Room on Monday November 3 will be her Alleycats: Peter Hill on piano, Chris Banks on bass, Glenn Anderson on drums, Brigham Phillips on trumpet and Ross Wooldridge on clarinet, as well as two guests from New Orleans who appear on the recording: Matt Rhody on violin and Tom Saunders on bass saxophone. Congratulations to Alex Pangman, and here’s to Neu!

**Bob@60 at Gallery 345:**

New music, jazz, classical and klezmer, are a few of the genres Bob Stevenson has immersed himself in since the 1970s. He has performed with many ensembles including Arraymusic, New Music Concerts, Tapestry New Opera Works, the Flying Bulgar Klezmer Band, and the Red Rhythm.

To celebrate his 60th birthday, Stevenson will be appearing in concert at Gallery 345, with his quartet – Jonnie Bakan on alto sax, Mike Milligan on bass and Jeff Hallshuck on drums – as well as Big Idea, an 11-piece ensemble featuring some of the city’s finest
improvisers and classical players. A virtuosic and versatile musician, Bob Stevenson’s compositions combine jazz, free improvisation and through-composed music, drawing deeply from his decades of experience as a player, conductor, composer and educator. I asked him to name three of his favourite music venues in the world.

“I’ve been fortunate to perform some great music with inspiring artists in wonderful venues throughout the world,” says Stevenson. “The three conditions required for a quality venue are the acoustic, the vibe and the willingness and ability of the venue to support your work. More than any other concert hall, the Brahms-Saal at the Musikverein in Vienna meets these requirements. The hall functions as an extra player in your group; whatever you give, it gives back. The crew is fantastic, great choice of well-maintained pianos. I first played Massey Hall when I was 15. Again, you really feel the room and its history, plus you can speak from the stage, and everyone can hear you, even if you don’t have a mic. I got to play in an orchestra backing up Dizzy Gillespie there. I have a very nostalgic feeling for the first Music Gallery in Toronto on St. Patrick just north of Queen. You were welcome to try just about anything. It was a hole in the wall, but it was our hole. For a young artist just starting out, that’s very important.”

Why Gallery 345 for his birthday concert?

“Thanks to Ed Epstein, musicians from a wide variety of approaches and backgrounds have the opportunity to present their work in a supportive atmosphere. He’s performing a great service to the cultural community. He does it because he cares about music and the people who make it.”

You, reader, are invited to Bob’s 60th birthday party on Sunday November 23rd at 3pm at Gallery 345, and please tell him we sent you!

**Candido Camero**: Fresh off a successful tour with Maqueque (comprised of Cuban musicians mostly in their early 20s), Jane Bunnett will be feeling younger this month when she and pianist Hilario Duran share the stage with 93-year-old jazz legend Candido Camero for three exciting evenings at Jazz Bistro.

“Every conga player all over the world has the most incredible respect for what Candido has done and for who he has played with. Legends like he – at 93 – you never know, he might make it to 100 – just aren’t around anymore,” reflects Bunnett.

“I first met him at the last IAJE in Toronto. I interviewed him, so I really researched it and I was checking up on all this stuff, it was so amazing! He was on the Ed Sullivan show 50 times – he recorded with Coltrane, Sonny Rollins, Tony Bennett, Dizzy Gillespie, you name it. The first time he played in Toronto was 1952 with Stan Kenton at Massey Hall, just down the street from where we will be playing. The exciting thing about him for me is that he was really the first Cuban musician, along with Chano Pozo, that really took the congas into jazz. He was also the first conga player to play two, and later three congas. Nobody had ever done that before – and he tuned them. A lot of people just bang them but he tunes them before every gig. At 93 of course he’s not as forceful as he was but he’s still extremely eloquent and tasteful. He knows the older style of this music, how not to overplay, where to accent. He never drank a drop of alcohol in his life so his brain is pretty amazing.”

Get intoxicated by the music of Jane Bunnett, Hilario Duran and Candido Camero on Thursday, Friday and Saturday November 6, 7 and 8 at Jazz Bistro.

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

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**Grossman’s Tavern**

379 Spadina Ave. 416-977-7000 
grossman tavern.com (full schedule)
All shows: No cover (unless otherwise noted.)
November 1 4:30pm The Happy Pals; 10pm Caution Jam. November 2 4:30pm New Orleans Connection All Star Jazz Band; 10pm The National Blues Jam with Brian Copher. November 3 10pm No Band Required.

**Habits Gastropub**

928 College St. 416-533-7272
habits gastropub.com (full schedule)
November 7 9pm Eva Green Jazz Trio $10.

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**Harem Restaurant**

67 Richmond St. E. 416-368-1920
harem restaurant.com (full schedule)
All shows: 7:30-11pm (unless otherwise noted.) Call for cover charge info.

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**Hirut Cafe and Restaurant**

2050 Danforth Ave. 416-551-7560
Call for cover charge info.
Every Sun 7pm Open Mic with Nicola Vaughn. folk/country/jazz/world/R&B. November 4, 18 8pm Finger Style Guitar Association. November 5 9pm The Best Originals: Singer/Songwriter/Spooken Word Competition. November 6 8pm In the Round: Master and Smorgasbord Series: Glenn Hornblatt, Susan Latimer, Boris Buhot. November 29 9pm Hirut Hoot Cabaret

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

2261 Dundas St. W. 416-531-6604
hughsm room.com
All shows: 8:30pm (unless otherwise noted.)
November 1 “Day of the Dead”: A Mexican Night to Remember with the Quiche Escamilla Band $20(/adv/$25/door).
November 3 Alex Pangman CD release: “New”. Alex Pangman (voice), Matt Rhody (bass), Tom Saunders (drums) $25/adv/$30/door.
November 4 10:00pm Toronto Rave $15. November 5 James Gordon’s “Stephen Harper: The Musical” $25/adv/$30/door.
November 6 Wilson and Swarbrick with special guest Pauline Wee Ellis $25/adv/$30. November 7 Ian Thomas $30/adv/$35/door.
November 8 Anthony Gomes $20/adv/$25/door.
November 9 Charlie Mars $18/adv/$20 (door).
November 10 Daniel Chapman $18/adv/$20 (door).
November 12 Isabel and The Uncommons CD Release: “Hearts and Arrows” $18/adv/$20/door.
November 14 7th Annual New Orleans Stomp! With Dr: Michael White & Gregg Stafford $35/adv/$40/door.
November 15 Black Umfolozi $20/adv/$22.50/door.
November 16 Professor Louie & The Crowmatrix $22.50/adv/$25/door.
November 17 9pm 50 + Poems for Gordon Lightfoot: A Literary and Musical Celebration $20 (General Admission)/$28 (Launch Special with Book).
November 19 Measha Brueggergosman CD Release $50/adv/$54/door.
November 20 Chloé Charles and Kae Sun $15/adv/$18 (door).
November 21, 22 Stan Rogers Tribute $25/adv/$27.50/door.
November 26 8pm Celebrating Sunzul $25/adv/$30/door.
November 28 A Man Called Wrycraft presents 9th Annual Heart of Saturday Night: A Tribute to Tom Waits $25/adv/$30/door.
November 28 Blue Ain't the Word: A Tribute to the Music of Ray Charles $25/adv/$30/door.
November 30 Bob Stevenson’s compositions combine jazz, free improvisation and through-composed music, drawing deeply from his decades of experience as a player, conductor, composer and educator. I asked him to name three of his favourite music venues in the world.

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Jazz Room, The

Located in the Huetter Hotel, 59 King St. N.,
Waterloo, 227-416-1556
kwjazzroom.com (full schedule)

All shows: 20$.
No reservations. No cover. PWYC.

November 1 12pm Dave Tori (vibes);
November 2 8pm Bradley Morris (piano);
November 3 9pm Monika Love (piano);
November 4 8pm Don Thompson Trio;
November 5 8pm Piano Bistro  (tuba);
November 6 8pm Jukebox. The
November 7 9pm Matt Chow (trombone);
November 8 9pm Alex Cameron (drums);
November 9 9pm John Feng (piano).
C. In the Clubs (Mostly Jazz)

The Bacchus Collective: 9:45 pm Dave Neill CD Release. November 30 12 pm Excelsior Dixieland Jazz Band: 3:30 pm Freeway Dixieland Band; 7 pm Joel Visentin’s Bugaloos Squad; 9:30 pm David Hutchinson Quartet.

Salty Dog Bar & Grill, The
1980 Queen St. E. 416-849-5064 (call for full schedule)

Sauce on the Danforth
1376 Danforth Ave. 647-748-1376 sauceonandanforth.com

D. The ETCeteras

For Whose Benefit, continued from page 7

When my musical companion did finally get up to add her voice to the mix, that election fundraising night at Hugh’s Room, it was as always with all her heart and all her might; all in all the music that night made the club feel like it had rafters, ringing with hope and with laughter.

The point is that when hope needs harvesting, music is often just what is needed to gas the engine and to bring muscle to the mix. In cases like that, who benefits? Everyone.

This issue’s Galas and Fundraisers listings are chock-a-block with events at every scale of ambition and complexity from the simplest to the grandest. But the concert listings too are replete with the same impulse. Scan the concert listings for any week, and see how often a worthwhile cause is named as the beneficiary of a given event, even if it is only to enable the venue to keep the roof over the rafters the music rings round in.

Tributes Abound: Close cousin to the benefit concert, but with a differently generous impulse at its heart is the tribute concert. Organix Nosetti gave there in 2012, with a 30-piece orchestra. Organix Nosetti, November 12 at 7.30 at St. Paul’s Anglican Church on Bloor Street East. 744 Mount Pleasant Rd. 416-489-7393 seven44.com (full schedule)

November 3 7:30 pm Advocats Big Band No cover. November 10 7:30 pm Bob Cary’s Big Band No cover. November 17 7:30 pm George Lake’s Big Band No cover. November 24 7:30 pm Mega City Swing Big Band No cover.

Toni Bulloni
156 Cumberland St. 416-967-7676 tonibulloni.com (full schedule)
No cover. Saturday shows: 5 pm. $30 food/drink minimum. Sunday shows: 5 pm. $25 food/drink minimum.

Seven44
(Formerly Chick ‘n’ Deli/The People’s Chicken)
416-489-7393 seven44.com (full schedule)

November 3 7:30 pm Advocats Big Band No cover. November 10 7:30 pm Bob Cary’s Big Band No cover. November 17 7:30 pm George Lake’s Big Band No cover. November 24 7:30 pm Mega City Swing Big Band No cover.

Galas and Fundraisers


- **Nov 15 8:00** Unison Benevolent Fund. The Love Shack Dance Party. With DJ Fred Schneider from The B52s. ’80s makeovers; prizes for best ’80s look; silent auction. Phoenix Concert Theatre, 410 Sherbourne St. 416-323-1251. $20 (advance via www.ticketweb.ca); $30 (door). In support of the Unison Benevolent Fund.

- **Nov 16 3:00** Melos. Petits fours and Pearls of the French Baroque. Fundraising tea and concert. Enjoy the beauty of the French Baroque over tea and petits fours, while Melos’ period musicians and the Mallon workshop participants perform. St. George’s Hall, 129 Wellington, Kingston. Information: 613-767-7245; Lips@queensu.ca; www.melos.ca $25 (door).

- **Nov 20 6:00** Canadian Music Centre. Key Change. Fundraiser featuring the Hilario Duran Trio. A unique evening with an intimate concert, delectable treats highlighting Canada’s culinary offerings, delicious ales and wine, silent auction. St. Joseph St. 416-961-6601 x201. $150 ticket/donation with $125 tax receipt.

- **Nov 22 6:00** Japanese Canadian Cultural Centre. Sixth Annual Sakura Gala Benefit for the Legacy Campaign. Collaborative performance with the Ron Davis Jazz Quartet at the Sakura Ball, honouring Japanese diplomat Chiune Sugihara, and Henry Zagdanski representing the Jewish community in Toronto. 6:00: general reception; 7:00: dinner. Kobayashi Hall, Japanese Canadian Cultural Centre, 6 Garamond Court. 416-249-0789. $500; $5000 (gala patron table for 10 guests).

- **Nov 23 3:00** Amici Chamber Ensemble. Alla Zingaresca. A celebratory gala with the magic of gypsy style and composers who were undoubtedly alla zingaresca! Includes silent auction, food & wine. Julie Nesrallah, soprano/host; Jonathan Crow, violin; Joaquin Valdepeñas, clarinet; Neil Deland, horn; David Hetherington, cello; Serouj Kradjian, piano. Conservatory Theatre, 273 Bloor St. West. 416-408-0208. $80.

- **Nov 26 4:00** Canadian Music Centre. Non-classical Global. The CMC is proud to be one of five venues in five different countries coming together to celebrate five anniversaries of Gabriel Prokofiev’s label, Nonclassical. For the first time, Nonclassical will present a transcontinental live streamed event, where audiences will get a glimpse of the
diverse all-classical scenes reaching across the globe in 2014. 20 St. Joseph St. 416-961-6601 x201. Free before 6pm; $10 cover after 6pm. 18+ event.  
www.minstreelfoundation.org

Competitions

Nov 1 8:00: Toronto Opera Club. Canadian Opera Stars at Covent Garden. Visual presentation by guest speaker Wayne Gooding, editor of Opera Canada. Room 330, Edward Johnson Bldg., Faculty of Music, 80 Queen’s Park. 416-924-3940. $10.  
Nov 3 10, 17, 24 7:00: Miles Nadal JCC. Kevin Courrier Spins the Beatles. In this lecture series with film clips, Kevin Courrier examines how the Beatles’ music created both dreams and nightmares in their pursuit of an artificial paradise, ‘Nowhere Land’, built on the principles of pleasure and fulfilment. Based on Artificial Paradise: The Dark Side of The Beatles’ Utopian Dream (Greenwood-Praeger, 2009), 750 Spadina Ave. 416-924-6211 x606 www.mnjcc.org Info: estheraj@mnjcc.org Single lecture drop in: $12, $6 for students (+HST).  
Nov 4 6:00: Royal Conservatory of Music/Neuberger Holocaust Education Week. Musical Collaboration. Performance of chamber music by the ARC Ensemble (Artists of The Royal Conservatory) featuring works by Poland’s kiez Jerzy Fitelberg, followed by a discussion that focuses on the actions of musical collaborators during the Third Reich, the political and moral responsibilities of the artist, and on whether one can separate belief and behaviour from artistic achievement. How do we measure an individual’s accountability and at what point, if ever, can their conduct be excused? Panellists include Alexander Neef (General Director of the Canadian Opera Company) and Simon Wynberg (Artistic Director of the Royal Conservatory’s ARC Ensemble); chaired by HEW 2014 Scholar-in-Residence Doris Bergen (Chancellor Rose Neef’s symphony under Thomas Dausen’s direction by the Canadian Opera Company this season). Maika Hanus. Oakville Opera Guild. Tea with Teacher. Refreshments provided.  
Nov 12 – 26 (Wednesdays), 6:30–8:00pm: Toronto Opera Club. Journey into the History of Cabaret: A 3-week course. Journey into the heart and history of cabaret! Get to know the composers, lyricists, performers, and related art forms such as vaudeville and burlesque. 273 Bloor St. W. 416-408-2825. $115.

Lectures, Salons, Symposia

Nov 3, 10, 17, 24:7:00: Miles Nadal JCC. Kevin Courrier Spins the Beatles. In this lecture series with film clips, Kevin Courrier examines how the Beatles’ music created both dreams and nightmares in their pursuit of an artificial paradise, ‘Nowhere Land’, built on the principles of pleasure and fulfilment. Based on Artificial Paradise: The Dark Side of The Beatles’ Utopian Dream (Greenwood-Praeger, 2009), 750 Spadina Ave. 416-924-6211 x606 www.mnjcc.org. Info: estheraj@mnjcc.org. Single lecture drop in: $12, $6 for students (+HST).  
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November 12-26

Wednesdays, 6:30pm-8pm

November 12-26

www.rcmusica.ca

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A 3-week course with Adi Braun

Winter Concerts - Nov. 29, 4:00pm & 5:30pm

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www.canadianchildrensopera.com

416-366-0467

An introduction to Carl Nielsen and his symphonies to coincide with Toronto Symphony Orchestra concerts of Nielseni’s symphony under Thomas Dausgaard. Locke Library, 3083 Yonge St. For details: www.torontomahlersociety.org 416-953-9295. Free (members); $5 (non-members). Refreshments provided.  
Nov 19 7:00: North York Central Library, Canadian Opera Company Talk: Don Giovanni. Join Wayne Gooding, editor of Opera Canada magazine, as he delves into Mozart’s Don Giovanni which will be presented in a new production by the Canadian Opera Company this season.
Theatre, 526 Concession St. (at Upper Went-

about the intriguing history and use of this

as they talk

mysterious violin and its many owners. Starring

birth of his child, spanning four centuries and

by a Cremonese master violin maker for the


St. S. $20; $15(senior); $10(students).

Tickets online: www.brownpapertickets.com/

Nov 20 7:00: The Red Violin Orchestra/Zoetic Theatre.

Hamilton

7:00. Toronto Gilbert and Sullivan Society/Dickens Fellowship. Charles Dick-

ens meets Gilbert and Sullivan - an evening of song and story - indeed. St. Andrews United

Church, 117 Bloor St. East. 416-763-0832. Non-members $5. All welcome.

Nov 21 7:30: Kitchener-Waterloo Sym-

phony/Words Worth Books. Intersec-

tions with authors Miriam Toews and Wayne

Grady. Features a reading of excerpts from each award-winning author’s novels accom-

panied by musical selections to complement the work; led by KWS music director Edwin

Outwater. Conrad Centre for the Performing

Arts, 36 King St. W., Kitchener. 519-745-4711; 888-745-4711; kwsymphony.ca. $35; $14 (stu-

dents). Also Nov 22.

Nov 22 7:30: Kitchener-Waterloo Sym-

phony/Words Worth Books. Intersec-

tions with authors Miriam Toews and Wayne

Grady. See Nov 21.

Jams, Circles

Nov 18: Arrangement. Evening of Impro-

visation. With artistic director Rick Sacks, some of Toronto’s finest musicians, friends

and out-of-town guests, heralding a return to the Columbia U Radio jams or the great trad-


Screenings

Nov 14 8:00: Vox Metropolis. “Silent Films / New Music”: Featuring Buster Keaton’s “Sherlock Jr.” with new music by classical-crossover ensemble Vox Metropolis (David Jones (piano/violin), Kirk Starkey (cello/gui-

gar), Sara Traficante (flutes/saxophone). Performed live to picture. Church of St. John the Evangelist, 320 Charlton Ave. W. Hamilton. Tickets online: www.brownpapertickets.com/event/901315 or at La Jardinere, 246 Locke St. S. $20; $15 (senior); $10(students).

Nov 19 7:30: Hamilton Philharmonic Orchestra/Zoetic Theatre. The Red Violin (1998). Film centres on a violin created in 1681 by a D rennes master violin maker for the birth of his child, spanning four centuries and five countries as it tells the story of a mys-

terious violin and its many owners. Starring

Colm Feore, Samuel L. Jackson and Don McKi-

ellar. Pre-Film Feature: Enjoy a demonstration on the violin by an HPN musician as they talk

about the intriguing history and use of this im-

portant instrument. The Zoetic Theatre, 526 Concession St. (at Upper Went-

forth) Hamilton. 905-526-7756.

Nov 25 6:30: Royal Conservatory of Music/
As you flip through our daily listings this month, you may notice the conspicuous absence of one very important genre in our city’s musical life. So where, you might be wondering, has all the musical theatre gone? It’s all right here. With different venues, different presenters and much longer runs than your average classical concert, we’ve decided to try to do southern Ontario’s musical theatre scene justice and attempt a listings style that is a little different. Here follows the presenters, titles, run dates and venues of musical theatre productions this month, plus where you can go to find out the details.

In the GTA
- Clarkson Music Theatre: Young Frankenstein. Runs Fri Nov 21 to Sun Nov 30, Meadowvale Theatre, Mississauga. mtix.ca.
- encore entertainment: As Canadian As… Tannen! Sat Nov 1, George Weston Recital Hall, Toronto Centre for the Arts. encoreshows.com.
- Sheridan College Theatre: Little Women. Runs Thu Nov 27 to Sun Dec 7, Studio Theatre, Oakville. sheridancollege.ca.
- Sheridan College Theatre: Hello, Dolly! Runs Tue Nov 25 to Sun Dec 7, MacDonald-Haslip Hall, Oakville. sheridancollege.ca.
- Soulpepper: Soulpepper Cabaret Series. Runs Saturdays Nov 1 to Nov 29, TD Studio. soulpepper.ca.
- Soulpepper: Spoon River. Runs until Sat Nov 15, Young Centre for the Performing Arts. soulpepper.ca.
- Steppin Out Theatrical Productions: Annie. Runs Thu Nov 20 to Sun Nov 23, Richmond Hill Centre for Performing Arts. steppinout.ca.

Beyond the GTA
- Drury Lane Theatrical Productions: The Mikado. Runs until Sat Nov 29, Drury Lane Theatre, Burlington. drurylane.ca.

We want your feedback! Which theatres do you want to hear more about? Would you prefer musical theatre in our daily listings? What about musical theatre interests you?
Send us an email with comments to publisher@thewholenote.com, or write to:
WholeNote Media Inc
Centre for Social Innovation
720 Bathurst St. Suite 503
Toronto, ON
M5S 2R4

Presenters and Readers take note!

The upcoming issue is our year-end double issue. It will cover listings from December 1, 2014 to February 7, 2015. There is NO JANUARY ISSUE OF The WholeNote.

The deadlines for the December/January issue are as follows:

- Free Event Listings Deadline 6pm Saturday November 8
- Display Ad Reservations Deadline 6pm Saturday November 15
- Classifieds Deadline 6pm Monday November 24
- Advertising Materials Due 6pm Tuesday November 18

The remainder of our 20th season is as follows:

- Vol 20 No 5 covers Feb 1 to Mar 7, 2015
  Ad bookings: January 15
  Street: Thursday January 29
- Vol 20 No 6 covers Mar 1 to Apr 7, 2015
  Ad bookings: February 15
  Street: Friday February 27
- Vol 20 No 7 covers Apr 1 to May 7, 2015
  Ad bookings: March 15
  Street: Tuesday March 31
- Vol 20 No 8 covers May 1 to Jun 7, 2015
  Ad bookings: April 15
  Street: Thursday April 30
  (includes CANARY PAGES DIRECTORY)
- Vol 20 No 9 covers Jun 3 to Sept 7, 2015
  Ad bookings: May 15
  Street: Wednesday June 3
  (includes GREEN PAGES DIRECTORY)

Don’t forget, we also have HalfTones, our mid-month newsletter with news, contests, late listings and more!

- Vol 20 No 3: Monday November 17, 2014
- Vol 20 No 4: Thursday December 11, 2014
- Vol 20 No 5: Tuesday January 6, 2015
- Vol 20 No 6: Wednesday February 11, 2015
- Vol 20 No 7: Thursday March 12, 2015
- Vol 20 No 8: Tuesday April 14, 2015
- Vol 20 No 9: Thursday May 14, 2015
- Vol 20 No 10: Wednesday June 17, 2015
- Vol 20 No 11: Tuesday July 7, 2015
- Vol 20 No 12: Tuesday August 11, 2015

Please contact halftones@thewholenote.com with any HalfTones inquiries.
**AUDITIONS & OPPORTUNITIES**

**AVAILABLE PRO BONO POSITIONS FOR MUSICIANS AT THE KINDRED SPIRITS ORCHESTRA:** Associate (or 2nd) Trumpeter, Associate (or 2nd) Trombonist, 3rd (bass) Trombonist, sectional Violinists, Violists, Cellists and Contrabassists.

The KSO is an auditioned-based community orchestra that rehearses once a week (Tuesday evenings) at the state-of-the-art Cornell Recital Hall in Markham (407 ETR and 9th Ln.). Led by the charismatic Maestro Kristian Alexander, the Orchestra is enjoying an enormous popularity among York Region’s residents and continues to attract avid audiences across the GTA. Interested musicians are invited to e-mail General Manager Jovert Sevilla at GM@KSOorchestra.ca and visit www.KSOorchestra.ca for more information.

**BASS SECTION LEAD NEEDED**

For St. Andrew’s United Church in Brantford. Contact Greg Walsh at standrewsussmusic@gmail.com, or 519-752-5823. www.standrewsbrantford.com. This is a paid position.

**CHOPS FLOPPY? SIGHT READING GONE?**

Why not come down to the 45th Highlanders of Canada Brass & Reed Band, and get back in shape? We need clarinets and saxophone players – and the odd trombone. Tubas more than welcome. There is minimal military hassles and the odd trombone. Tubas more than welcome. We need clarinetists and string bass players. Please contact personnel@myno.org.ca for further information.

**POSSESSION OF ORFF / EARLY CHILDHOOD EDUCATOR:** The Kingsway Conservatory of Music is looking for a dynamic and experienced Orff/Early Childhood Music instructor for Saturday classes (possibility of other days). Kodaly and Eurythmics training an asset. Please send cover letter/resume to sharon@kcmbell.net or call 416-234-0121 Ext. 221.

**INSTRUCTION & COURSES**

**FLUTE LESSONS** with experienced and highly trained teacher. Contact Dr. Izabella Badiu at 416-861-7812 or www.izabellaabadiu.com. All levels and ages welcome.

**FLUTE, PIANO, THEORY LESSONS, RCM EXAM PREPARATION:** Samantha Chang, Royal Academy of Music, PG Dipl, RAM, ARCT. 416-293-1302, samantha.studio@gmail.com. www.samanthaflute.com.

**NOW ACCEPTING PRIVATE STUDENTS:** International Concert Pianist: 30 years teaching experience, formerly faculty at the Royal Conservatory of Music and University of Toronto, now accepting students, all ages and levels welcome. Central location. helena.music.studio@gmail.com, 416-546-6664. www.about.me/helena_bowkun

**PIANO LESSONS:** personalized instruction by experienced teacher; concert pianist EVar EGOYAN (M. Mus., L.R.A.M., F.R.S.C.). All ages and levels. Downtown location. eve.egoyan@bell.net or 416-603-4640.

**PRIVATE LESSONS IN ALL LEVELS OF RUDIMENTS, THEORY AND PIANO** in central Burlington. Please contact Natalie at 905-399-5070.

**VOICE LESSONS** - experienced, professional & supportive teacher. All ages & levels, adult beginners welcome. Contact: Grant Allert B.Mus. 416-910-9605, grantallert@hotmail.com.


**INSTRUMENTS: FOR SALE / WANTED**

**FRENCH HORN FOR SALE:** One-of-a-kind double horn (Reynolds prototype for Selmer), one owner since 1978, excellent condition. Suitable for advanced student or working musician, jack@thewholenote.com

**HARPSICHORD:** 1695 single manual John Morley. Refinished top, re-glued soundboard, some new strings. Full history and documentation. advertised at $6500, but NO REASONABLE OFFER REFUSED - MUST SELL. View in Toronto. 416-827-7059

**Lorie OBOE & ENGLISH HORN STOLEN** from car on Sept 11 2014, Bloor/Bathurst area. $700 reward for information leading to return of these instruments. Serial a’s: oboe TA 78, English horn HV 25. Please call Karen 416-656-4312 or 416-323-2233 x28

**TWO TIMPANI FOR SALE** 2B’ by 29’ Ludwig Standard Series Copper shells with tuning gauges. $1,000.00 to $2,000.00 each. Contact www.dundasvalleyorchestra.ca.

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Just $24, for 20 words or less
$1.20 for each additional word
Discounts for multiple insertions
Book now for the combined December / January issue and reach The WholeNote’s thousands of musically engaged readers — people just like YOU!

Deadline: Monday November 24
Contact: classified@thewholenote.com

While your guitar gently weeps...
Garage band days just a hazy memory?
Your lovely old guitar / violin / clarinet is crying out to be played! There’s someone out there who’d love to love it, and give it a new life. Sell your unused instruments with a WholeNote classified ad: contact classified@thewholenote.com.

**MUSICIANS AVAILABLE**

**ARE YOU A PARTY ANIMAL?** The WholeNote gets inquiries from readers seeking musicians to provide live music for all kinds of occasions. We can’t recommend your ensemble, but YOU can! Contact classified@thewholenote.com by November 24 and book your ad for the December & January combined edition!

**BARO – EARLY MUSIC DUO** playing recorder and virginal available to provide background atmosphere for teas, receptions or other functions – greater Toronto area. For rates and info call 416-722-5616 or email us at mhpane@interhop.net.

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**DO YOU HAVE PRECIOUS MEMORIES LOST ON OLD RECORDS, TAPES, PHOTOS etc.?** Recitals-gigs-auditions-air checks-family stuff. 78’s-cassettes-reels-35mm slides-etc. ArtsMediaProjects will restore them on CD’s or DVD’s. Call George @ 416-910-1091.

**VENUES AVAILABLE / WANTED**

**ARE YOU PLANNING A CONCERT OR RECITAL?** Looking for a venue? Consider Bloor Street United Church. Phone: 416-924-7439 x22. Email: fina@bloorstreetunited.org.

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Music presenters get the chance to pitch their projects in our annual October Blue Pages issue, but the Blue Pages are available year-round, and musicmaking in southern Ontario happens around the clock and throughout the calendar. Here’s a warm welcome for newcomers this month to *The WholeNote’s Blue Pages* directory. To check out our full roster of members, please visit themwholenote.com/blue.

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**Amici Chamber Ensemble**

Amici Chamber Ensemble has celebrated over 25 years as one of Canada’s finest and most distinguished chamber music ensembles. Clarinettist Joaquín Valdepeñas, cellist David Hetherington and pianist Serouj Kradjian invite some of the finest musicians to join them in innovative and eclectic programming, celebrating friendship through music. Amici’s recordings have placed them among the world’s best chamber musicians and garnered the ensemble two JUNO awards. The ensemble has toured extensively, with performances in Canada, Mexico and Europe.

Robin McLean  
519-267-0636  
robin@amiciensemble.com  
amiciensemble.com

**Flute Street**

Toronto’s professional-level flute choir, Flute Street, under the artistic direction of flutist and music publisher, Nancy Nourse, presents a three-concert series in 2014/15, each featuring a distinguished guest artist. The series opened on September 26 at Holy Trinity Church with “The Paganini of the Piccolo” featuring French piccolo superstar Jean-Louis Beumadier, whose North American tour included performances in Montreal and at New York’s Carnegie Hall. The second concert, “Distinctively Canadian,” a program of works by Canadian composers from all parts of the country, will be at the Music Gallery on January 31, 2015. Vancouver flutist and musical entrepreneur, Mark Takeshi McGregor, will be the guest artist and director of this concert. At its the third concert, “And the Giant Began to Dance,” at Christ Church Deer Park on April 12, 2015, Flute Street will perform under the direction of the distinguished American-Australian flutist, contra-bass flutist, pedagogue and flute choir specialist, Peter Sheridan.

Flute Street was formed in the spring of 2013 as “The Canadian Flute Association Professional Flute Choir,” to perform at the June 2013 Canadian Flute Association convention in Oakville, Ontario.

Allan Pulker  
416-778-7535  
allanpulker@gmail.com

**Moston Productions**

Moston Productions is a music production company based in Toronto, Ontario. Services include music and video production, music publishing, music licensing and concert bookings and promotion. Moston Productions releases recordings by Liona Boyd under the Moston Records label distributed by Universal Music Canada.

Liona Boyd, five-time JUNO award winner, “The First Lady of the Guitar,” has introduced millions around the world to the art of classical guitar through her concerts, television specials and 23 recordings, many of which have gone gold and platinum. Liona is now an accomplished singer and songwriter while still integrating her classical guitar style into the new repertoire.

Her virtuoso talents have resulted in five JUNO awards, five Honorary Doctorates, the Order of Canada, the Order of Ontario and the Diamond Jubilee Medal. She is a five-time winner of the Guitar Player Magazine poll for best classical guitarist and has been inducted into their “Gallery of Greats.” Liona Boyd lives in Toronto and now tours accompanied by guitarist Michael Savona.

Music licensing/concert appearance inquiries for Liona Boyd:  
Cat McBride  
705-928-0884  
cat.mcmn@gmail.com  
lionaboyd.com

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**Show One Productions**

The Canadian media have called her “an icon in the making,” and “an intuitive impresario.” For over a decade, Svetlana Dvoretsky and Show One Productions have brought to Canada some of the world’s biggest classical music stars: Dmitri Hvorostovsky, Sondra Radvanovsky, Valery Gergiev and the Mariinsky Orchestra, the Rotterdam Philharmonic and Yannick Nézet-Séguin, conductor/violinist Vladimir Spivakov, conductor/violist Yuri Bashmet, soloists Olga Kern, Denis Matsuev, Mischa Maisky, the musical hilarity of Igudesman & Joo, actor John Malkovich, dance companies Les Ballets Trockadero de Monte Carlo, Tango Fire and Elifman Ballet, amongst others. The upcoming season includes German luminary Anne-Sophie Mutter with the Canadian debut of her ensemble, the Mutter Virtuosi; the first Toronto recital of the world-renowned violinist Vadim Repin; and the sensational return of Boris Efman’s company with his signature work *Anna Karenina* and a magnificent production of *Sleeping Beauty on Ice.* For more information, visit our website.

showoneproductions.ca

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**Sony Centre For The Performing Arts**

The Sony Centre, Toronto’s first performing arts centre, has played a defining role in the cultural life of Toronto for more than 50 years. Today, Sony Centre’s mission is to unite the global citizens of Toronto through great artistic experiences. The Sony Centre presents year-round programming including concerts, musical theatre, family entertainment, comedy and dance. With in-house catering and many completely customizable spaces, Toronto’s iconic Sony Centre has also proven to be an ideal venue for product launches, town halls, holiday parties and fundraisers – it is truly where the world comes to play!

1-855-872-SONY (7669)  
info@sonycentre.ca  
sonycentre.ca

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**True North Records/Linus Entertainment**

True North Records was founded in 1989 by Bernie Finklestein. Featuring over 600 releases, 43 JUNO Awards and 37 gold and platinum records to its credit, True North is a unique Canadian recording company dedicated to fostering creativity among its artists.

Linus Entertainment is an independent music label specializing in jazz and pop music, based in Burlington, Ontario and founded in 2001.

David MacMillan  
905-681-8160 x228  
david@linusent.ca  
linusentertainment.com

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thewholenote.com

November 1 - December 7, 2014 | 67
November 12, 2014 commemorates the one-year anniversary of Massimo Nosetti’s sudden death. He was diagnosed only one month earlier with pancreatic cancer so when the news came, shock was felt around the world. Massimo was very much in demand and performed frequent solo and orchestral concerts in many of the world’s important performance venues. He was a wonderful friend, a great organist, composer and educator. In dealing with the shock and grief of this news, there was a common theme running through all the comments that were shared among friends. Massimo was soft-spoken, courteous and unassuming. For someone with such amazing musicianship, there was never a hint of arrogance coming from him. Rather, he was humble, elegant and always understated. He was a shining example of how we should all conduct ourselves, knowing that life has a way of creating circumstances that could change everything. He was confident without being obnoxious or pretentious. To his friends and acquaintances alike, he was always supportive and gracious.

For me personally, Massimo was generous with his time, his music, and his support of Organix. He was world class and at this level, he could name his price and get it. Yet for me, he always said “Don’t worry about it.” He considered me one of his friends and treated me with much love and respect. He knew the challenges facing an independent producer of organ concerts in the “new world” but encouraged me to continue. He said that it was a jewel among music not very often heard.” With such an endorsement, his last performance in Toronto was a magnificent artwork of Rheinberger and Bossi works for organ and orchestra. This concert can be heard on the Organix website. Organix 12 presented Massimo with a 33-piece orchestra under the direction of Philip Sarabura. There was also solo trumpet and trumpet and organ with Michael Barth. All in all, that very special evening was a sparkling event, and while I had communicated with him often since then, it was the last time I saw him. What a great memory to hold!

On November 12, 2014, Organix will commemorate this anniversary with a very special gala concert featuring three organists and a choir. Maxine Thévenot from Albuquerque and Eugenio Fagiani and Omar Caputi, both from Italy, will perform organ segments while the Toronto Ecumenical Chorale under my direction will perform choral music, including a premiere of a piece that I wrote and dedicated to the memory of my friend.

For program details, please visit the website at organixconcerts.ca.

Gordon Mansell is the president, artistic director and organist of Organix Concerts Inc.
ages and backgrounds, activates emotions, relieves symptoms, and overall gives patients something to focus on other than their health challenges.

For more than two years I have enjoyed giving very successful themed performances for patients on the rehabilitation floor at the Oakville Trafalgar Memorial Hospital. When I first began to perform at the hospital, I believed I was going to be playing background music for patients doing crafts. However, as I began to play, the patients became distracted from their crafts, in a good way; they wanted to sit and listen to the music. After a few sessions, word spread about the enjoyable music and patients began fighting for front row seats in the audience! Hearing and seeing firsthand how much the patients enjoyed the performances, I thought it would be wonderful to create a program so that other youth could do the same - the idea for Suite Melody Care was born! In the second semester of my Grade 11 year in high school, I decided to take Grade 11 online Leadership and Grade 12 online Entrepreneurship and further developed my idea – to create a venture plan, website, logo, slogan, and more for Suite Melody Care.

Suite Melody Care’s purpose is to inspire youth to give back, to create positive change through music, and to bring joy to those experiencing difficult times during their recovery. As a result, Suite Melody Care will encourage talented, young musicians across the country to give back to their communities by performing in their local hospitals: taking patients on themed, musical journeys and sharing fun trivia with them. In addition, Suite Melody Care will also be available in DVD and CD formats as a product, in the near future.

Positioned as a not-for-profit program for rehabilitation patients, Suite Melody Care’s target market will be patients in hospitals, their families, and their friends. People of any age can enjoy this program that brings talented, young musicians to perform for those who are unwell, in rehabilitation, or recovering from major illnesses or surgeries.

My goal is to establish Suite Melody Care in hospitals first in Ontario, and then across Canada – and maybe the world?! I would like musically talented youth to be actively involved in the program. I also hope to make the Suite Melody Care DVD/CD products successful – I will be donating a portion of the proceeds of the Suite Melody Care DVD/CDs to hospitals.

To all of those young aspiring musicians out there, I challenge you to take part in Suite Melody Care. By showcasing your musical talent in the community, we can raise the spirits of patients in hospitals, put smiles on their faces, assist patients in their rehabilitation and bring them musical performances to enjoy!! Contact me for more information on how to participate: ashworthproductions@gmail.com.

A LOOK INTO THE FUTURE

With the time having travelled so swiftly since my first time appearing in WholeNote back in January 2011, it is exciting to think of all of the memorable opportunities I have already experienced on my musical journey. Looking into the future, I have some exciting plans – I am already planning my third CD (which will include some special and different things, including some of my own original compositions!), linking up with another charitable organization in addition to my work with Free The Children and some more fun surprises to come! 😊

The WholeNote first crossed paths with Leslie Ashworth as one of the 2011 Toronto Sinfonietta Concerto Competition winners.

A feisty opera for families, featuring the music of Bizet’s Carmen and a story about bullying and being yourself

Saturday November 22, 2pm FREE

Cosburn United Church, 1108 Cosburn Avenue at Greenwood Avenue in East York

Information: 416-214-1660 or admin@music-toronto.com

Music TORONTO is committed to the presentation of music that enriches society as a whole, including quality performances for the younger members of our community.
Canadian musician Stephanie Martin is a composer, conductor, organist, scholar, and consummate collaborator. While her musical values and appetites and curatorial instincts are deeply rooted in early music her work embraces much that is new. A busy associate professor of music at York University, Martin is the artistic director of Pax Christi Chorale, and the director of Schola Magdalenæ, an ensemble specializing in the chant and medieval polyphony for women’s voices. She is also a past director of music at the historic church of Saint Mary Magdalene. Somehow in between it all she finds time to consort with chamber groups such as I Furiosi Baroque Ensemble, and maintains a vigorous blog on her website.

**Other musicians in your family?** Everyone in my large extended family has music in them. I come from the Mennonite heritage of singing a cappella in four parts at the drop of a hat.

**Earliest memories of hearing music?** I have a vivid and beautiful memory of sitting around a shining Christmas tree with my family singing “Silent night” in our old farmhouse. That could be the first time I realized what music was. My Dad had an extensive vinyl record collection. I remember particular recordings like Britten’s Young Person’s Guide to the Orchestra, and a wonderful kid’s record called Tubby the Tuba. I recall being taken to live performances by my Dad, and often waking up after it was all over.

**First memories of making music?** As a wee child I started copying what I heard the adults doing. I’d pick out a tune on the piano and then make up my own songs – mostly about animals. My first composition was “Poor little horse in the stable.” All my early works concerned animals.

**And making music with others?** Singing in the junior choir at Sackville United Church, conducted by my Mom. I remember that we were lifted beyond ourselves – a whole crowd of kids singing in a church basement sounding very strong and very sweet, and my own tiny voice fitting in as part of something big and wonderful.

**Do you remember when you began to think of yourself as a career musician?** Yes. I remember the exact moment. I was 12 years old and was allowed to sing in the Mennonite Mass Choir conducted by my Dad, for a performance of Handel’s Messiah. Strangely it was not while singing, but while listening to the orchestra play the Pastoral Symphony that I had my epiphany. It was the double basses pulling out long low notes that drew me into a magical world. I said to myself “I have to find a way to do this for the rest of my life.”

**Please enjoy the expanded full-length interview with Stephanie Martin at thewholenote.com**

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**CONGRATULATIONS TO OUR WINNERS! HERE’S WHAT THEY WON**

“**Winter Nights**, (Dec 6 & 7) - The Pax Christi Chorale, led by Stephanie Martin, is joined by Michele Bogdanovicz, Sean Clark and Doug MacNaughton, for J.S.Bach’s Christmas Oratorio Part II; his Nun komm der Heiden Heiland; and Stephanie Martin’s own Winter Nights – a four-movement cantata for chorus, tenor soloist, strings, piano four hands, organ and percussion. **Victoria Geotller** and **Ron Greaves** each win a pair of tickets. **Alleluia!** Sacred choral works by **Stephanie Martin**, was recorded at The Church of St Mary Magdalene by their award winning choir. These 18 tracks of (mostly) unaccompanied choral beauty are new settings of Anglican liturgical texts derived from the Psalms, the Mass and the evening service of Benediction. Copies of this CD go to **Tatiana Voitovitch** and **Anne-Marie Pennanen**.

Schola Magdalenæ is a six-voice women’s group dedicated to exploring chant and other medieval music, and new music for women’s voices. Scola Magdalenæ, led by Stephanie Martin sings **Compline for St. Cecilia**; plainchant and motets for women’s voices at The Church of St. Mary Magdalene on Nov 21. **Virgo Splendens – Medieval music for Women’s Voices** is their recent recording, and **Richard Diver** and **Julie Rahn** have each won a copy.

Music’s Children gratefully acknowledges Abner and Shirley, Jennifer, Larry, and Tim.
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NATIONAL YOUTH ORCHESTRA CANADA nyoc.org
Editor’s Corner
DAVID OLDS

The latest release in the Naxos Canadian Classics line is an important addition to our recorded legacy. Jacques Hétu – Complete Chamber Music for Strings (8.573395) with the New Orford String Quartet and guests features significant works spanning the career of the late Quebec composer who died in 2010 at the age of 71. The Adagio and Rondo, his first work in the string quartet medium, dates from 1960 at the time of his graduation from the Montreal Conservatory and is really a foreshadowing of things to come; as pointed out in the program notes, “motivic and thematic elements from this work can be seen in all of his subsequent chamber works for strings.” For this reason I wish that it had been placed first on the disc to give context to the overall program. Instead, the recording begins with the first of two named quartets, String Quartet No.1, Op.19 from 1972, which “combines 20th-century techniques with neo-romantic harmonic language” – a combination that would be Hétu’s signature throughout his distinguished career. A conservative voice that some would consider anachronistic, his music is expressive and extremely well-crafted. While the first quartet is in the traditional four movement form – fast, slow, slow/fast and fast (although it ends in a peaceful calm) – String Quartet No.2, Op.50 (1991) consists of a Vivaldi somewhat reminiscent of Bartók’s “night music” writing framed by two slow movements. The Andante finale is particularly lush in its Romantic sensibility and the members of the New Orford capture the sense of wistful longing with acuity as the music fades in a quiet cello solo.

Written the following year, and placed directly after the second quartet, the Scherzo Op.54 with its re-use of the solo cello theme at first appears to act as an upbeat afterthought to the foregoing work, but this sense is dispelled with the inclusion of a quotation from, and later a pizzicato reworking of, a fragment from Bach’s Goldberg Variations. For the Sérénade Op.45 (1988) the members of the quartet – violinists Jonathan Crow and Andrew Wan, violist Eric Nowlin and cellist Brian Manker, themselves principals of the Toronto and Montreal Symphony Orchestræ – are joined by MSO principal flutist Timothy Hutchins. Written on commission as an anniversary gift, the work was inspired by Shakespeare’s Merchant of Venice. After a gentle Prélude a lyrical, if somewhat melancholy, Nocturne is followed by a boisterous Danse bringing the charming bonbon to a close.

The disc ends with Hétu’s final work for strings, the Sextet, Op.71 written in 2004, for which the quartet is joined by former TSO principal violinist Steven Dann and cellist Colin Carr. After an upbeat opening the work once again slips into Hétu’s familiar sombre lyricism, this time with the texture darkened by the doubled lower strings. This is followed by some playful cat-and-mouse activity with unison voices that alternates with slow, thoughtful passages until finishing in a flurry some 12 minutes later.

The New Orford String Quartet, like its namesake half a century earlier, was founded at the Orford Arts Centre in Quebec in 2009, 18 years after the original quartet disbanded following a distinguished international career that spanned nearly three decades. Despite the fact that their only previous release included Schubert and Beethoven (on Bridge Records, a label otherwise known for contemporary recordings), according to its Naxos bio “the New Orford String Quartet is dedicated to promoting Canadian works, both new commissions and works from the past 100 years.” With the quality of their playing – amply showcased here – this is good news indeed for Canadian composers. I look forward to future recordings of repertoire from the current century.

In August the distinguished Australian composer Peter Sculthorpe died at the age of 85. Named a National Living Treasure in 1997 by
the National Trust of Australia, Sculthorpe stated that in his music he sought to “find the spirit of the land and the landscape – the sacred, if you like – in nature.” A true exponent of the Pacific Rim, he was influenced by Japanese and Balinese culture, but more significantly by the Aboriginal music of his homeland. This is heard throughout his often brooding works; of specific note are the libretto to his 1974 opera *Rites of Passage*, which is partly in the Aranda dialect of Northern Australia, the orchestral work *Earth Cry* (1985), *Requiem* (2004) and four of his late string quartets which include a prominent role for didjeridu.

Sculthorpe – *The Complete String Quartets with Didjeridu* (Sono Luminus DSL-92181) features Stephen Kent and the Del Sol Quartet. The 2-CD set (with additional Blu-ray audio disc) is prefaced by an extended quote from the composer: “I began to lose interest in the comforting vistas that surrounded me in Tasmania. I found myself drawn, more and more, to the harsher landscapes that I’d left behind in mainland Australia. I was drawn to desert and wilderness places that I’d not then visited. Eventually, the Australian landscapes became one of the major concerns of my music. I set out to give life to the landscape through the sun, and a human dimension to it through loneliness, resignation and death.”

Sculthorpe composed extensively for the string quartet medium, his output exceeding even that of Beethoven, Shostakovich and, closer to home, Schafer. *String Quartets Nos. 12, 14, 16* and 18 all include the didjeridu, a wooden drone instrument indigenous to the far north of Australia. Made out of termite-hollowed branches of large eucalyptus trees, it is thought to have been in use by native cultures for some 1,000 years. The natural drone effect is varied by overblowing which produces a broad spectrum of haunting, growling sounds.

Originally requested to write a work for string quartet and didjeridu by the Kronos Quartet as early as 1991, it was not until Sculthorpe began working closely with the young indigenous musician William Barton ten years later that he accepted the idea. Barton, now widely recognised as one of Australia’s finest traditional didjeridu masters and a leading player in the classical world, gave the first performance of a revised version of *String Quartet No. 12 “From Ubirr”* in 2001. The quartet, which was essentially a reworking of the aforementioned *Earth Cry*, was arranged for strings alone in 1994. First conceived as “quick and joyous music,” while working on the piece Sculthorpe came to the conclusion that it would be “dishonest of me to write music that is altogether quick and joyous. The lack of common cause and the self-interest of many have drained Australians of much of our energy. […] Perhaps we need now to attune ourselves to this continent, to listen to the cry of the earth, as its Indigenous inhabitants have done for many thousands of years.” Sculthorpe continued to incorporate awareness and concern for Australia’s natives in much of his later work. *String Quartet No. 14 “Quamby” or “Help Me” in the local language, refers to the slaughter which colonial troops inflicted on Aboriginals at a place later named Quamby Bluff. It was composed in 1998 with didjeridu added in 2004. Although in the preceding works the didjeridu is well integrated with the strings it was not until 2005 with *String Quartet No. 16* that the indigenous instrument was an integral part of the score from the outset. The opening movement *Loneliness* combines drones and animal-like cries with plaintive string melodies and seagull-like harmonic effects. The subsequent movements – *Anger*, *Yearning*, *Trauma* and *Freedom* – are fairly self-explanatory. *String Quartet No. 18* (2010), Sculthorpe’s last, is also in five movements – *Prelude*, *A Land Singing*, *A Dying Land*, *A Lost Land* and *Postlude*. In this instance the work is intended as “a heartfelt expression of my concern about climate change, about the future of our fragile planet.” He uses Australia as a metaphor for the whole planet and includes his characteristic bird and animal sounds and didjeridu effects, both in that instrument itself and in the strings.

The San Francisco-based Del Sol String Quartet got its start at the Banff Centre in 1992, but if the convincing performances recorded...
here are any indication, they seem to feel quite at home in the desolate (musical) landscapes of Australia. British-born Steven Kent trained as a French horn player but while working in Australia as music director of Circus Oz he developed a profound interest in Aboriginal culture and immersed himself in the didjeridu. He states, “The didjeridu is played with the greatest respect for the Aboriginal Peoples of Australia and the struggle for rights in their homeland.”

At the time of recording Peter Sculthorpe was still alive. I can’t help but feel that this posthumous release is an appropriate monument to a man who let his art speak for his conscience, with no compromise to either. An important example to us all.

Toward the end of his life and already sick with cancer, Claude Debussy (1862–1918) conceived the project of composing “six sonatas for diverse instruments” of which he completed only three; the first for cello and piano, the second for violin and piano and a second which spawned a whole new genre, for flute, viola and harp. Two recent releases explore the repertoire created for this unusual combination of instruments.

Tre Voci is an ensemble created at the Marlboro Music Festival in 2010 consisting of Canadian-born flutist Marina Piccinini (an internationally renowned soloist now teaching at the Peabody Institute in Baltimore and at the Hochschule in Hannover, Germany), American violist Kim Kashkashian and Israeli harpist Sivan Magen. Their inaugural recording Takemitsu / Debussy / Gubaidulina (ECM 2345) features Debussy’s seminal work from 1915 which began it all, and two works which take poetry as their point of departure. The disc opens with And then I knew ‘twas Wind by Toru Takemitsu (1930–1996) which takes its inspiration, or at least its title, from a poem by Emily Dickinson. It is a single-movement work composed in 1992 which, like much of Takemitsu’s last work, is quite reminiscent of Debussy albeit within the Japanese composer’s own quiet and lush sensibility. Following the three-movement Debussy sonata – Pastorale, Interlude, Final: Allegro – the disc concludes with the mostly contemplative The Garden of Joys and Sorrows, by Russian composer Sofia Gubaidulina (b.1931) dating from 1980 which is replete with rich flute tones, “bent” harp notes and Gubaidulina’s characteristic overtone-series harmonics from the viola. The work ends with an ad libitum recitation of a poem by Moscow poet Iv Oganov: “When is it truly over? When is the true end? [...] Tomorrow we will play another game.”

The sound on this disc is as pristine and warmly clear as we have come to expect from ECM under Manfred Eicher’s careful supervision, and the performance leaves nothing to be desired. I was a bit surprised however, to find that the 28-page booklet included six photographs of the musicians (and one each of the composers) but no biographical information at all about the performers and only cursory bits about the composers in the otherwise impressive liner notes (in German and English, including the texts of the poems). If it weren’t for the press release sent with the recording (which didn’t mention Piccinini’s Canadian upbringing other than her success in the CBC Young Performers Competition) I would have been left Googling to find out about the players. It seems a surprising oversight, especially considering Kashkashian has been an ECM artist since 1985. The booklet does however credit the abstract cover photo (which I take to be a very stunning cloudscape) to Kashkashian, revealing another side of this accomplished artist.

Canadian Trio Verlaine (Lorna McGhee, flute; David Harding, viola; Heidi Krutzen, harp) released their first CD Fin de Siècle – Music of Debussy and Ravel back in 2008 (reviewed in these pages by John Keilor in May of that year). Although now based in different cities (Krutzen is principal harp of the Victoria Opera, McGhee and Harding now live in Pittsburgh working as principal flute of the Pittsburgh Symphony and professor at Carnegie Mellon University respectively) they continue to perform and record together. Six Departures (Ravello Records RR7805) is an extended version of the title track by Cotton, an American composer and including two Passacaglia movements. Cotton’s lyrical tonal language reflects “the deceptively sunny Los Angeles of his childhood filtered through the haunted German expressionism he encountered as a student of Hans Werner Henze.” Schafer’s trio sounds particularly French to my ear, perhaps referencing the origins of this instrumental combination. The three movements – Freely flowing; Slowly, calmly; and Rhythmic – are again lyrically tonal in their language with no shortage of Schafer’s characteristic playfulness.

Recorded earlier this year, the performances are committed and commendable, the crisp attacks and seamless ensemble playing captured admirably in the warm acoustic of St. Mark’s Anglican Church in Vancouver.

We welcome your feedback and invite submissions. CDs and comments should be sent to: DISCoversies, WholeNote Media Inc., The Centre for Social Innovation, 503 – 720 Bathurst St. Toronto ON M5S 2R4. We also encourage you to visit our website thewholenote.com where you can find added features including direct links to performers, composers and record labels and additional, expanded and archival reviews.

David Olds, DISCoveries Editor
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VOCAL

Mozart – Requiem
Soloists: Accentus; Insula Orchestra;
Laurence Equilbey naïve V 5370

There are many recordings of Mozart’s Requiem. My own favourite is the live recording made in 2001 by Les Violons du Roy and La Chapelle de Québec, conducted by Bernard Labadie, with Karina Gauvin, Marie-Nicole Lemieux, John Tessier and Nathan Berg as soloists, and with a brilliant cameo part by the trombonist Alain Trudel (on Dorian; at present only available as an MP3)

The Requiem was unfinished when Mozart died and was subsequently completed by his student, Franz Xaver Süssmayr, with some input by Jakob Freystädter and Joseph Eybler. It is likely that they based their work on sketches by Mozart himself but, since these sketches no longer exist, we cannot be certain about that. Most performances adopt the Süssmayr completion: it may not be all Mozart but it is the closest we can get to Mozart’s conception of the work. The Labadie performance, however, uses a revision and completion by Robert D. Levin.

The version on the present recording is more traditional. It features a new period ensemble, the Insula Orchestra, and a very fine choir, Accentus, which has been in existence for 20 years. The soloists are Sandrine Piau, soprano, Sara Mingardo, contralto, Werner Güra, tenor, and Christopher Purves, bass-baritone. They are also very good. The booklet that comes with the CD has a useful chart outlining what Mozart completed and what was completed by others. I could, however, do without passages like: “And so he laid down his pen after the first eight bars of the ‘Lacrymosa’ … For he was not God, but a man, and could bear no more.”

trioverlain.com) explores repertoire created on the Debussy model with music by Sir Arnold Bax, Jeffrey Cotton, R. Murray Schafer and André Jolivet.

In addition to Bax’s Elegiac Trio and Jolivet’s Petite Suite, both staples of the repertoire, the disc includes two world premiere recordings of works written for Trio Verlaine: the title track by Cotton, an American composer who died last year at the age of 55, commissioned by the Seattle Chamber Music Society, and Schafer’s Trio for Flute, Viola and Harp, co-commissioned by Michael Koerner, the Ottawa Chamber Music Festival and Music on Main. The first is based on the baroque suite, a set of six dances beginning with a prelude and including two Passacaglia movements. Cotton’s lyrical tonal language reflects “the deceptively sunny Los Angeles of his childhood filtered through the haunted German expressionism he encountered as a student of Hans Werner Henze.” Schafer’s trio sounds particularly French to my ear, perhaps referencing the origins of this instrumental combination. The three movements – Freely flowing; Slowly, calmly; and Rhythmic – are again lyrically tonal in their language with no shortage of Schafer’s characteristic playfulness.

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David Olds, DISCoversies Editor
discoversies@thewholenote.com
Although my allegiance is still to the Labadie performance, I liked the new one and recommend it.  

Hans de Groot

Mozart – Don Giovanni Solisti; Fondazione Orchestra Regionale delle Marche; Riccardo Frizza
Cmajor 717408

After some 230 years the fascination for Mozart’s greatest opera has never ceased. In fact there seems to be a renaissance these days with new productions all over the world: New York, London, Milan, even Toronto. But we need not go to those glitzy, super-expensive centres (La Scala tickets went for 2,300 euros!) as here we have a DVD from a small town in central Italy, Macerata, which most of you I daresay never heard of, produced on a limited budget; an elegant, rapt and joyful reading that puts those grandiose, star-studded productions to shame.

This success that “will enter the annals of opera” (ForumOpera.com) can be attributed to many things, not least to the work of Italy’s gran maestro of staging and set design Pier Luigi Pizzi’s brilliant and inspired direction. His vision is that of vast amusement yet sympathetic understanding of the foibles of men (and women), a drama giocoso as Mozart envisioned it. A big, unmade bed is ever present and much of the action takes place in and around it, reminding us constantly what all this fuss is all about. Yet, his taste is impeccable without any vulgarity. The cast is virtually flawless: all young singers, mainly Italian, energetic and attractive with voices that could rival any of the big stars; The women especially, among whom Carmela Remigio (Donna Elvira) is probably the most memorable.

But what delivers the biggest punch is Don Juan himself, I Idebrando d’Arcangelo, whose career I’ve followed in the last ten years from humble bit roles to his major break in Vienna. We've followed in the last ten years from humble bit roles to his major break in Vienna and my allegiance is still to the Labadie performance, I liked the new one and recommend it.  

Hans de Groot

Saverio Mercadante was a prominent early 19th-century Italian composer. He wrote 57 operas. Few people living now will have seen any, although there are now recordings of several, mainly on the Opera Rara label. The present CD was recorded live at the XXIV Rossini in Wildbad Festival in July 2012. The libretto is based on Schiller’s play Die Räuber, as is Verdi’s later opera I Masnadieri. The cast on this recording is cosmopolitan: the tenor is Russian, the soprano Bulgarian, the baritone Italian, the chorus Polish and the orchestra Czech. The soloists are very good and they perform with virtuosity and with gusto.

This world premiere recording uses a new edition based on research by Michael Wittmann, who also contributes an informative note. He argues that Mercadante’s operas represent a movement away from the elaborate decorations of bel canto opera in favour of a greater emphasis on the dramatic aspect. It was left to Verdi, Wittmann suggests, to take this a stage further and to place “veracity of expression above its beauty.” I find the argument convincing but I also think that we should appreciate the opera on its own terms, not just as a missing link between Bellini and Verdi.

Hans de Groot

Dean Burry – Baby Kintyre, An Opera Soloists; Ensemble; John Hess; Dairine Ni Mheadhra
Centrediscs CMCCD 20314

Dean Burry has written a clever, thought-provoking and solid opera that requires no recording to be the members of the elite EuropaChorAkademie who have thoroughly mastered the score with spectacular results. In the lead roles the magisterial Franz Grundheber makes a lasting impression in the half-sung, half-spoken interpretation of the tongue-tied Moses and is effectively paired with the forceful Heldentenor of Andreas Conrad as his eloquent spokesman Aron. The French conductor and new music specialist Sylvain Cambreling leads the SWR radio orchestra (sadly scheduled to be dissolved in 2016) in a finely balanced and lucid account of the score miraculously cobbled together from no less than four different performances in as many venues during a 2012 European tour.

Daniel Foley

Dean Burry – Baby Kintyre, An Opera Soloists; Ensemble; John Hess; Dairine Ni Mheadhra

Dean Burry has taken a gruesome piece of Toronto history and created an episodic, edge-of-seat serial radio opera thriller originally performed in six consecutive 2009 broadcasts of CBC’s Saturday Afternoon at the Opera.

I remember the media frenzy surrounding the horrific event. In 2007, a home renovator discovered a mumified baby wrapped in a 1925 newspaper in the floorboards of an East Toronto home. Burry was so moved by the discovery, that he used the news details of the characters to create so appropriately emotional, strong and larger-than-life operatic characters.

Burry’s libretto weaves a spellbinding tale with splashes of slapstick-flavoured humour in this story set in both the 2007 renovator’s discovery, and the 1920s’ life in the house on Kintyre Ave. The vocal melodies are tonally contemporary yet accessible. Burry’s use of “Amazing Grace” and “By the Light of the Silvery Moon” add a popular music sentiment. The performances by all the singers are clear and colourful. Eileen Nash is especially outstanding in her performance and childlike vocal tuning of the ten-year-old Rita. The small orchestra, with super pianist John Hess, plays with abandon and colour. Snippets of newscasts, cell phones and other modern day tidbits complete the soundscape. The CBC Radio Metro Morning documentary Baby Kintyre – Part 1 & 2 is included after the opera, pushing the story back into the real world.

Dean Burry has written a clever, thought-provoking and solid opera that requires no visual set to keep the listener enthralled! Oh, the secrets that families hold.

Tina Kilk
This beautiful disc is a pearl indeed. From the lyrical, improvisatory opening of G.B. Fontana’s Sonata 6 to the final exuberance of Bertalli’s Chiaccona, Perla Barocca is a delightful exploration of 17th-century Italian violin repertoire, as interpreted by three luminescent players.

Among my personal favourites on this CD are Pandolfi Mealli’s Sonata 6, in which the composer’s theatrical eccentricity and lyricism are effortlessly captured. Isabella Leonarda’s Sonata 12 is simply gorgeous, and the fiery passagework of Marco Uccellini’s Sonata 2 to a rare degree “and was written in “a complete gloom. These variations tease us to switch from one character to the next. He clearly defines the unique personality and mood of each variation. The extra-musical images and literary allusions of the work come alive in Goodyear’s command of the extreme contrasts and articulation of the musical motifs. He brings to life tender moments and violent, disjointed musical excursions while sustaining a focus from the beginning to the end of the work. The love and joy of playing Beethoven is evident in every nuance and breath of Goodyear’s performance. The sound of the recording, tempo and timing flows naturally in its expressive and colourful journey. This is an excellent recording and is highly recommended. I look forward to Stewart Goodyear recording all of Beethoven’s Variations.

Christina Petrowska Quilico

Beethoven – Complete Works for Cello and Piano
Jean-Guihen Queyras; Alexander Melnikov
Harmonia Mundi HMC 902183.84

Having already collaborated on chamber music by Brahms, Kodály, Debussy and Poulenc, Canadian-born cellist Jean-Guihen Queyras and Russian pianist Alexander Melnikov – two established Harmonia Mundi artists – have now turned their attention to music by Beethoven in this splendid two-disc set featuring the complete works for cello and piano.

The music was composed over a 20-year period, from 1796 to 1815. The two sonatas Op.5, were a result of Beethoven’s association with the musical court life in Berlin which not only included the cello-playing King Frederick Wilhelm II (nephew of, and successor to, the flute-playing Frederick the Great) but also the Duport brothers – both cello virtuosos. The Queyras-Melnikov pairing is a sublime one, their playing elegant and polished, with a wonderful sense of momentum throughout. The first disc also includes the delightful Variations on Mozart’s Ein Mädchen oder Weibschen and Russian pianist Alexander Melnikov – two established Harmonia Mundi artists – have now turned their attention to music by Beethoven in this splendid two-disc set featuring the complete works for cello and piano.

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It was almost 11 years later that Beethoven returned to the cello/piano combination with his Sonata A Major Op.69, long regarded as one of his most renowned in the genre. The mood is dignified and majestic and the equal partnership of the artists results in a wonderful cohesion of sound, with Queyras’ warm rich tone perfectly complemented by Melnikov’s solid performance. Also included on this disc are the variations on Mozart’s Ein Mädchen oder Weibschen from The Magic Flute and See the Conquering Hero Comes from Handel’s Judas Maccabeus.

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– it’s a classic case of outstanding repertoire superbly played, and we can’t ask any more than that.  

Richard Haskell

Chopin – Complete Mazurkas  
Janina Fialkowska  
ATMA ACDZ 2682

Chopin – 24 Preludes  
Alain Lefèvre  
Analekta AN 2 9287

Chopin – Preludes  
Ingrid Fliter  
Linn Records CRD 475

In the ridiculous horror-parody film, *Attack of the Killer Tomatoes!*, the blood-thirsty veggies can only be defeated when shown the sheet music of Donny Osmond. That makes them explode in fear.

In the real world, the truly scary scores are those of Frédéric Chopin. The sheer complexity of the writing, the crowded added lines and bars bursting with fractal notes are enough to send a casual, sight-reading pianist scrambling. Chopin’s music requires a lot of great technique, to be sure. But technique alone is not enough – the best example of that is the pianist that this reviewer calls Bang Bang in obvious reference to his overuse of the forte pedal. Lots of bravado there, but very little heart and soul.

In fact, I would venture to say that the music of Chopin is a lot like wine – it is a result of the terroir, the quality of grapes and the wine-making technique. As for terroir, there is something magical when one hears that music at the Royal Baths Gardens in Warsaw, near the statue of Chopin (wrapped by two bronze weeping willows) or at Chopin’s family cottage in Żelazowa Wola, where his alleged piano is still in working order. Alas, that’s a pleasure not accorded to many. Still, there is something uncanny in the ability of Polish pianists to re-capture that ever-important terroir. Then there are the grapes – the beauty of Chopin’s writing was that no piece, no matter how slight, could be considered minor. The *Minute Waltz*, the *Preludes*, the Mazurkas or songs, regardless of length, command attention equal to that of the *Piano Concerti*. If all his scores are difficult, then the Mazurkas are particularly so, as their intuitive, internal rhythm has tripped up many a virtuoso. There is a reason, after all, for a separate award category for Mazurka interpretation at the Chopin International Piano Competition – a prize so elusive, that on several occasions it was not awarded. Finally we come to the wine-making technique. All three of the pianists in this review are no amateurs and their technique can be vouched for by the international prizes they have garnered – Ingrid Fliter was a silver medalist of the 2000 Chopin Piano Competition, Janina Fialkowska won the inaugural 1974 Arthur Rubinstein competition and Alain Lefèvre scored a JUNO, Prix Opus and ten (That’s ten!) Prix Félix. So, how do they fare?

All three discs are a true delight – so any criticism that follows will be merely an exercise in splitting hairs.

If I were to pick the weakest link, it would be the Argentine-born Ingrid Fliter. Though some would argue that hers is the finest technique of the three, her approach to Chopin is almost too conservative and because of that it seems fearful. No room for fear when playing Chopin – this is a counterphobe’s territory. I would also add that despite her triumph at the Warsaw competition, her recording pays the least homage to the actual terroir of the music. A notable exception is the “Raindrop” Prelude – possibly the best performance I have heard in years.

Lefèvre is fearless and bold, taking no prisoners in his approach and perhaps losing some clarity in the process. However, by leading with the heart, you cannot lose when playing Chopin.

Finally, Fialkowska is in fine form, proving once again that it is the combination of emotional presence, technique and experience of the grapes, terroir and winemaking, that delivers the stunning results. Hers is the crown of Mazurkas, those frustrating, intimidating gems that Schumann called “cannons under flowers” referring to their potent political message dressed as “small” piano pieces.

Robert Tomas

Tchaikovsky; Grieg – Piano Concertos  
Stewart Goodyear; Czech National Symphony; Stanislav Bogunia  
Steinway & Sons Records 30035

These performances of the warhorses by Tchaikovsky and Grieg are on fire. There is an energy and passion from both the remarkable Stewart Goodyear and the incredible Czech National Symphony that makes this a must-listen-to CD for pianists. Goodyear speaks of the collaboration as “dancing” and the performances certainly weave long musical lines and pulsating shapes like dance choreography. I like the tempos in the Tchaikovsky concerto. Both pianist and orchestra reframed from romantic over-indulgence and kept the music flowing in grand, sweeping gestures. This concerto often suffers from affectations and egocentric playing. Goodyear’s impressive technique was used with integrity to interpret the music. He coaxed beautiful tone poems and colours from the piano. He embraced the lush harmonic worlds of Tchaikovsky and made the rhythms dance in balletic forms. His incisive articulation and trills that border on the phenomenal will keep listeners on the edge of their seats. The second movement sparkles effervescently at a quick tempo but the slower sections are tender and carefully nuanced. The concerto ends in a blaze of virtuosic display and fireworks from both piano and orchestra.

The Grieg concerto was impeccable. It sang in lyric colours and the ensemble between pianist and orchestra was exemplary. The tempos and timings breathed and evolved freely while creating naturally flowing phrases. The lyrical and sensitive second movement sang with luminous tone and expressiveness. The third movement was crisp and performed with scintillating precision.

It is so refreshing to hear these often over-done concertos played with such love, mastery and musical integrity. Bravo to Stewart Goodyear and the Czech National Symphony, as well as to Steinway for this excellent CD.

Christina Petrowska Quilico

Bruckner – Symphony No.3  
Orchestre Métropolitain; Yannick Nézet-Séguin  
ATMA ACDZ 2700

This Bruckner Third is another triumph for Montreal’s Orchestre Métropolitain and conductor Yannick Nézet-Séguin. Wisely using the original 1873 version, Nézet-Séguin provides a well-paced, convincing performance of this massive symphony, with subtle tempo variations and shifts, controlled crescendos, and strategic silences. For Bruckner, it’s a good thing that we have learned to accept silence in musical works. In his pauses, I hear space for concert hall reverberation, time to ponder a profound question, or maybe a rest on an alpine hike!

Nézet-Séguin and his recording team have balanced the orchestra admirably, blending seamless strings, organ-like winds and bold but restrained brass. In the sprawling first movement he projects both the opening pathos and the later emotional pastoral song, where the orchestra’s strings are particularly warm and expressive. Some of Bruckner’s most arresting writing happens in transitions and interpolations, as in a passage more than a minute long over an A pedal note, or in a well-played trumpet explosion in the development section.

The strings shine again in the sublime
Strings Attached

TERRY ROBBINS

It’s an idea so obvious that you have to wonder why the market isn’t already flooded: a DVD that features a world-class soloist going through a major concerto almost bar by bar, explaining the problems and challenges, and discussing ways of addressing them. DVDs of masterclasses are occasionally issued, but I don’t know of anything quite like the Learning from the Legends series (learningfromthelegends.com), which has recently started its catalogue with two 2-DVD sets featuring Lara St. John playing and dissecting two of the most popular violin concertos in the repertoire: the Bruch G Minor and the Mendelssohn.

The Bruch set came my way recently, and it’s absolutely fascinating and engaging. DVD1 features St. John playing the concerto with pianist Eduard Laurel, but with the work broken up into short segments, often of only a few bars. The violin music appears at the foot of the screen, and St. John discusses just about everything you can think of before repeating the section: technical challenges and problems; interpretation; performance issues; tips and advice; fingering; bowing; practising and learning the solo part. The first movement dissection takes 45 minutes; the second 33 minutes, and the finale 43 minutes.

DVD2 has the uninterrupted performance of the concerto by St. John and Laurel, a piano-only accompaniment, and a selection of short help sections from St. John: The Importance of Finding a Teacher; Practice Philosophy; and eight short Technical Exercises.

St. John’s relaxed and friendly presentation style is perfect, and her commentary always apposite and perceptive. The camera work is almost entirely close-up, with every possible angle of fingering and hand position shown clearly.

It’s absolutely indispensable stuff for student violinists, and offers fascinating and revelatory insights for anyone interested in how concert performances are built. Sheet music for St. John’s own edition of the solo part is available for download through the publisher’s website.

Quebec’s Quatuor Fandango was formed six years ago as a student ensemble at the Conservatoire de musique in Gatineau. Uiarekena, their debut CD, presents an attractive program of short works and some excellent ensemble playing (ATMA ACD2 2707).

The disc opens with Comme un Tango and closes with Carnaval, two short pieces by Patrick Roux, the quartet’s teacher and mentor in Gatineau. Dušan Bogdanović’s Introduction and Danse was inspired by the music of Eastern Europe and Sérgio Assad’s title track reflects his Brazilian heritage.

Grieg’s Peer Gynt Suite is followed by Leo Brouwer’s Paisaje cubano and Jürg Kindle’s Berimbao, the latter named after the African instrument that consists of a steel string struck with a stick. There are some particularly interesting effects in the Brouwer and Kindle pieces – and yes, you can play the guitar with a pencil!

The recorded sound is warm and resonant, the balance excellent and the playing terrific. The group rightly points out that the guitar quartet is a relatively recent addition to the list of performing ensembles, and the repertoire continues to grow, both in original compositions and arrangements and transcriptions. This CD is a welcome addition to the quartet discography, and a debut disc to be proud of.

Given that the outstanding Hyperion series The Romantic Violin Concerto has mostly highlighted lesser-known composers, the selection of Max Bruch for Volume 17 (CD68050) may, at first glance, seem a bit surprising. The huge popularity of the Concerto No. 1 in G Minor, however, overshadowed the two earlier concertos, both in D minor, which Bruch wrote for the instrument.

The Violin Concerto No. 3, Op. 58 is the main feature here. It’s a long work, with absolutely gorgeous music throughout, and a particularly lovely slow movement. The melodies are perhaps less immediately memorable than those in the G minor concerto, which may help to explain why the work never really established itself, but it’s easy to see why Bruch grew so annoyed and frustrated when violinists always preferred to play the earlier concerto.

If there is a bit of a surprise here, it might be the choice of the Scottish Fantasy, Op. 46 as the accompanying work, instead of the even less heard and perhaps more obvious Violin Concerto No. 2; still, it’s such a lovely and familiar work that it’s hard to complain, and it shows, perhaps, the difference that strong melodies that stay with you after just one hearing can make to a work’s impact.

The English violinist Jack Liebeck is in superb form in both works, with Martyn Brabbins and the BBC Scottish Symphony Orchestra providing excellent support.

Joshua Bell joins the Academy of St. Martin in the Fields as soloist and music director in performances of the two solo violin concertos by J. S. Bach on his latest CD, Bach (Sony Classical 888 439 087 99). The Concerto No. 1 in A Minor, BWV 1041 and the Concerto No. 2 in E Major, BWV 1042 are both given bright, sympathetic readings with beautiful playing from all the participants. The slow movements are heartfelt without ever being overplayed, and the finales have a genuine dance feel to them.

It’s hard to understand now how anyone could ever have felt that any of the Bach solo Sonatas & Partitas needed a piano accompaniment, but in the mid-19th century both Robert Schumann and Felix Mendelssohn did just that, Schumann supplying a piano part for all six works, and Mendelssohn – who was mainly responsible for the revival of Bach’s music in the first place – writing an accompaniment for the great D minor Chaconne. The Chaconne is included here with the Mendelssohn accompaniment, but Bell takes it a step further by using an orchestral arrangement of Mendelssohn’s piano part that he created with the Philharmonia Orchestra violinist Julian Milone. Bell openly admits that the Bach original cannot be improved upon, but appreciates that it does give him another way to experience the work and the opportunity to play it with his friends in the Academy. It’s an interesting experiment, and one that is repeated with the Gavotte en Rondeau from the E major Partita, this time with Schumann’s arrangement getting the Milone treatment. A lovely reading of the Air from the Orchestral Suite in D Major completes an excellent CD.

Strings Attached continues at thewholenote.com with Escape to Paradise: The Hollywood Album, a disc featuring the newly appointed conductor of the National Arts Centre Orchestra Alexander Shelley and violinist Daniel Hope, plus Terra Incognita, a disc by the Colombian-born Canadian guitarist and composer Arturo Parra.
This magnificent production, recorded live in March 1913 replicates the January 1940 Russian premiere of Romeo and Juliet choreographed by Leonid Lavrovsky. The mise-en-scène is delightfully dated but every aspect of this production is as virtually flawless as a live performance can be. Principal Dancer and soloist Diana Vishneva is Juliet with Principal Dancer Vladimir Shklyarov as Romeo. Ilya Kuznetsov is Tybalt and Alexander Sergeyev is Mercutio. The power and energy generated from the pit is astounding and the picture is breathtakingly opulent. Enthusiastically recommended!

The 1940 production had a twisted history. The often stormy encounters between composer and choreographer and others began in November 1934 when Prokofiev visited Leningrad to consider with dramatist Adrian Piotrovsky the subject for a new ballet. Shakespeare’s Romeo and Juliet was selected. By January 1935 Prokofiev had drafted a scenario for a five-act production and offered this to theatre director Sergey Radlov, who suggested some dramatic themes for the production. By May a four-act scenario was agreed upon — with a happy ending! In 1941 Prokofiev wrote that “There was quite a fuss about the reform. There was much panache by Ehnes and pianist Orion Weiss. Leonard Bernstein was still a student at Harvard when he composed his Piano Trio in 1937, its exuberance very much the music of a 19-year-old prodigy. The most familiar

Harrington’s debut recording begins with a bang: literally, with the saxophone screeching and popping whilst the pianist hits the strings with mallets inside the instrument. Fitzell’s Metropolis is a kind of sonic experiment, or lexicon of extended techniques for both instruments; the piece is always in motion, despite its fragmented form and sparse texture. I find the crystalline sound and static drama of Sudbury composer Robert Lemay’s modernism more successful: this composer has written many works for saxophone — and also uses every technique available — but Oran always has a clear motivation.

Harrington and Loewen show their years of collaboration successfully in the more traditional works on the disc: Slrl Irving Glick’s Sonata and Matthews’ The Skin of Night highlight their sensitivity to lyrical passages — his alto saxophone sound has a warm intensity in the middle range and she has a dramatic and articulate touch on the piano.

The only Canadian to place at the Adolphe Sax Competition (in 2006), Harrington is a strong soloist. But it is his collaborative efforts with Loewen that are impressive; the recording (done at the Banff Centre) masterfully captures both instruments in equality. The saxophone and piano repertoire will continue to grow as this duo continues to inspire Canadian composers.

Bruce Surtees

Metropolis Harrington/Loewen Duo Ravello Records RR7889

New Canadian saxophone music is taking flight recently, much as a result of the commissioning efforts of Winnipeg-based saxophonist Allen Harrington. Prairie composers Gordon Fitzell, Michael Matthews and Diana McIntosh are featured on this disc with pianist Laura Loewen.

Bruce Surtees

Prokofiev – Romeo & Juliet Mariinsky Orchestra; Valery Gergiev Mariinsky MAR 0552

Last month I enthused over this group playing the reconstructed score of Le Sacre du Printemps as heard at the riotous premiere in Paris on May 29, 1913 (Actes sud ASM 15). Les Siècles is an orchestra of young musicians culled from the finest French ensembles. They have access to and play instruments from all periods and so are perfectly able to replicate the palette of the Ballets Russes orchestra at that time. We listen with new ears.

To conductor Roth’s credit, as one listens to these Stravinsky scores the acoustic energy, regardless of the tempo, makes it very clear that these are ballet scores. In his later revisions and suites, Stravinsky had his eye on the concert hall. Here we hear exactly what the composer had in his mind over 100 years ago when he was in his late 20s and an enfant terrible in the making with Firebird, although by Le Sacre he was pretty well there. In these performances, we hear for the first time the interplay between instruments, particularly the winds, adding unsuspected nuances to the mix.

To open the program, Roth and Les Siècles are on their mettle with a reconstruction of another Michel Fokine ballet of the day, the exotic divertissement Les Orientales, including music by Glazunov, Sinding, Arensky and Grieg.

An inseparable aspect of these discs is the astonishingly detailed and translucent sound of these vital live performances, truly a “you are there” experience that will ignite the most jaded listeners. You will not hear performances to match these anywhere else. If you care to read the Le Sacre review it can be found at thewholenote.com.

These audiophile recordings belong in every audio dealer’s demo room and of course, in your collection if you have any regard for Stravinsky.

Roger Knox

Stravinsky – Firebird
Various Composers – Les Orientales
Les Siècles; François-Xavier Roth
Actes sud ASM 06

Wallace Halladay

American Chamber Music
James Ehnes; Seattle Chamber Music Society
Onyx 4129

In addition to the great European tradition of chamber music, American composers have also made significant contributions to the genre, beginning with the works of Arthur Foote in the 19th century. American chamber music is alive and well 150 years later, and this recording is a fine representation of repertoire from the 1930s and 40s with music by Copland, Ives, Bernstein, Carter and Barber performed by Canadian violinist James Ehnes and musicians of the Seattle Chamber Music Society.

While some of the music on this CD might not be all that well known, it’s all worth investigating. Copland’s Violin Sonata from 1943 is a study in contrasts, with its buoyant opening movement, a restrained march and the rhythmical finale performed here with much panache by Ehnes and pianist Orion Weiss. Leonard Bernstein was still a student at Harvard when he composed his Piano Trio in 1937, its exuberance very much the music of a 19-year-old prodigy. The most familiar
piece on this recording is surely Barber’s String Quartet, if only because of the famous Adagio, most often heard arranged for string orchestra. Here, the warmly resonant strings further heighten the movement’s elegiac mood. Equally elegiac is the brief Largo for violin, clarinet and piano by Charles Ives. Insurance broker by day and composer on the weekend, Ives was very much an individualist. His approach to music was distinctly American, and I liken the introspective mood of this piece from 1901 to those stark urban landscapes by Edward Hopper created 30 years later. Elliott Carter’s Elegy for viola and piano from 1943 is marked by a romantic conservatism not seen in his later style.

So it would seem that during the 1930s and 40s, there was more going on musically in America than the jitterbug and big bands and this CD proves it admirably. Kudos to James Ehnes and his group from Seattle for bringing to light some treasures that most certainly deserve greater exposure.

*Richard Haskell*

**The Transcendentalist**

Ivan Ilic

**Heresy Records 015**

(heresyrecords.com)

When it comes to new music the average music lover, including myself, is in an unknown territory (or downright ignorant) and that can provoke hostility and aversion at times. This new disc by Ivan Ilic, a distinguished American pianist of Serbian descent, does an immeasurable service to smoothen the road to acceptance by the back door, so to speak.

It’s a masterstroke to devise a program with the likes of Cage, Feldman or Wolffschlegel by tracing them backwards to “fall on branches descending from Frédéric Chopin.” It’s also all the more surprising – says Mr. Ilic – that Scriabin, one of the greatest innovators in the early 20th century, took Chopin as a point of departure. And this is the point at which this remarkable journey begins.

Scriabin’s Prelude Op.16, No.1 indeed sounds a bit like a Chopin Nocturne with a charming little melody developing nicely and it’s over in two minutes. Fine... everyone is happy about that, but our pianist now presents an early piece by John Cage, Dream (1948), and we immediately sense the relationship to Scriabin. The hesitant fragments moving at an even pace like moving in and out of our subconscious, laying out slowly a wonderful oriental landscape, sometimes interrupted by deep and disturbing chords... yes, indeed, we feel the connection, and also experience the departure into a new world with a mesmerizing, hypnotic effect.

“Transcendental meditation?” The phrase here takes on a new meaning under the magic hands of Ilic who is guaranteed to hypnotize you like no other into the mysteries of another universe, but at the same time plays Scriabin’s gorgeous D-flat major Prelude Op. 31, No.1 so beautifully that you can perhaps endure the vicissitudes of this here universe.

*Janos Gardonyi*

**Hosokawa – Orchestral Works 2**

**Royal Scottish National Orchestra; Orchestre National de Lyon; Jun Märkl**

Naxos 8.573276

Toshio Hosokawa is in some way a visual artist disguised as a composer. The three pieces on this collection of orchestral music bear a striking similarity of form; they remind me of St. Exupéry’s descriptions of his childhood drawings of boa constrictors who swallowed elephants. The author never succeeded in conveying how fearsome these images were to him; Hosokawa’s music, on the other hand, delivers moments of awe and terror, bordered by serenity and contemplation.

Each work opens with a sustained unison B flat, shimmering and pulsing; eventually each arrives at a final unison elsewhere. Hosokawa rejects artificial and architecture, preferring the organic. He depicts development, origins, growth. The first piece, Woven Dreams, traces an imaginary passage from the womb. Blossoming II and Circulating Ocean are reflections on the natural world. In the liner notes he describes the signature unison openings as fluid, amniotic or aquatic. One hears birdsong and water droplets, earthquakes and storms.

Though Hosokawa’s forms have curved edges, his orchestral effects often jar. He discovers new dissonances through note bends and microtonal juxtaposition. Deep booming percussion nearly overwhelm. At times his orchestration reminds me of Schnittke, at others of Mahler. He will use the orchestra as a huge macabre organ and then exploit individual instruments for passagework.

Unlike his senior compatriot, Toru Takemitsu, Hosokawa chose to embrace rather than distance himself from his own culture. He often uses canonic melodic entries, often cascades in the treble winds. He refers to this technique as Oibuki, featured in a style of Japanese court music called Gagaku. Where Takemitsu was repelled by the militarism he witnessed as boy, Hosokawa worries his culture is too ready to adopt external models rather than grow from its own roots.

Two different orchestras supply the music, under the able direction of Jun Märkl, whose parents bridge the east-west musical divide, a German violinist for a father, his mother a Japanese pianist.

*Max Christie*

**JAZZ AND IMPROVISED MUSIC**

**Silent Partner**

John MacMurchy (johnmacmurchy.com)

Very often I receive a CD with all original material and it raises a warning flag. Will there be melodic and harmonic content that will stand a lot of re-listening? In this case I have no such doubts. *Silent Partner* is a thoroughly enjoyable program of original compositions played by groups of varying sizes and including contributions by Bruce Cassidy, flugelhorn and EVI, pianist Mark Kieswetter, guitarist Dan Ionescu, Ross MacIntyre, bass, Daniel Barnes, drums, and Alan Hetherington. They all make valuable contributions to the success of this recording.

As I mentioned the songs are all MacMurchy originals. He has a beautiful sound on clarinet and his compositions, whether ballad or up-tempo, are little gems. I particularly enjoyed the somewhat melancholy “The Stars Were Out Of Order” and “A Good Day To Be Happy.” In fact listening to this music helps to make it a good day. A superior recording by superior musicians. I highly recommend this CD.

*Jim Galloway*

**Saloon Standard**

Joe Coughlin & Mark Eisenman indiepool JCJAZZ 008 (joecoughlinjazz.com)

With the release of *Saloon Standard*, veteran BC-based Canadian jazz vocalist Joe Coughlin and skilled pianist/arranger Mark Eisenman have done the near-impossible – created a triumph of a recording that not only celebrates the art of vocal jazz, but honours the symbiotic relationship between piano and voice, all the while thrilling us with 13 tracks that not only venerate the jazz “standard” but break our hearts with almost unbearable beauty and fathomless emotional subtext.

Although Coughlin and Eisenman (who have worked together since their 20s) have created a program of finely crafted ballads, there is no “pearls before swine” posing here. Whether Coughlin is plying his stirring, voluptuous baritone to the rarely performed movie theme, *The Bad and the Beautiful* (a tune that proved too vocally difficult for Tony Bennett, by the way) or plumbing the depths of heartbreak and renewal with Michel LeGrand/Alan and Marilyn Bergman’s *You
Must Believe in Spring, every note and every nuance is totally accessible and eminently satisfying... no gratuitous scat singing and other tasteless vocal grandstanding are welcome in the “Saloon” tradition of Joe Coughlin.

Other tasty tracks include Rogers and Hart’s You’re Nearer from the 1940 film Too Many Girls; a lifting, almost bluesy take on Bernstein/Comden and Green’s Lucky to be Me from the hit Judy Holliday musical Bells Are Ringing; Cole Porter’s romantic Dream Dancing (sung with the rarely performed verse) and Hague/Horwitt’s moving ballad Young and Foolish.

This CD is of such a high level of excellence that it would be well-served with a Part Two!

Lesley Mitchell-Clarke

The Great Lakes Suites
Wadada Leo Smith
Tum Records Tum CD 041-2 (tumrecords.com)

Trumpeter/composer Wadada Leo Smith is one of the most ambitious and engaged creators in jazz. In 2012 he recorded his epic tribute to the American civil rights movement, Ten Freedom Years, a four-CD suite for his jazz quartet and chamber ensemble that had been over 30 years in the making. The same year he recorded Occupy the World, with the 22-member TUMO improvising orchestra. His Great Lakes Suites spans two CDs but the manpower is much more concentrated, a quartet in which Smith is joined by three masters: Henry Threadgill on reeds, John Lindberg on bass and Jack DeLohnette on drums.

Smith’s interest in the Great Lakes focuses on the contrast between their flat surface and their potential turbulence, along with aspects of transportation, communication and wave formation. The music is fittingly spare, at times unfolding with a declarative simplicity. The emphasis on stark solo voices – whether Smith’s trumpet or Threadgill’s saxophone or flute – conveys the drama of great natural forces. We are repeatedly drawn to his subject:

with scrubbing strings and siren-like brass until a rim shot from drummer Tim Daisy pushes the theme into cabaret territory. From then on the piece bounces from broken triplet tones propelled by trumpeter Darren Johnston, a Burlington, Ontario native, backed by string hammering from bassist Anton Hatwich; to surping tonguing from Bruckmann and bass clarinetist Jason Stein; through a folk-like stretch from violist Jen Clare Paulson, finally dissolving into barnyard-like cacophony with moos and caws mixed among instrumental tones. Retreating from tailgate slurs from trombonist Jeb Bishop, the final sequence suggests what would happen if a string duo was lost on the vast prairies. Wack manages to add a contrapuntal taco beat from huffing horns and stolid double bass into “The Crying of Lot 49,” preceding Daisy’s scene-setting drumming with the same finesse exhibited in bass drum thumps, snare paradiddles and cymbal clanks. But it’s V. Pynchon’s best-known book which gets extensive treatment. Complex enough to zigzag through many themes and counter themes, the music reflects the book’s time-dissociated thesis. Highlights include, on the somber side, Bishop’s dark and dirty blues sequence that is accompanied by slap bass and two-beat drumming; and for a lively change of pace, Stein’s hyper-macho descending split tones that are eventually moderated by airy flutter tonguing from English horn and trumpet. In complete contrast is a midsection line that starts off jazz Age processional yet ends up with freilicher-like joyousness propelled by parallel counterpoint from viola and oboe. The exaggerated swing that pops out here and there throughout the tracks, like raisins in cereal, is eventually regularized into a salutary conclusion.

To read how Austrians Franz Koglmann and Michael Lösch individually deal with thematic material, see the continuation of this column at thewholenote.com.

Something in the Air
Mixing Advanced Jazz with Program Music

Creating an entire program of integrated story and sound has long been a hallmark of western music. Just because the 20th and 21st centuries have given science fiction in its many forms intersect in lumbering, gentling marches and cymbal clanks. But it’s V. Pynchon’s best-known book which gets extensive treatment. Complex enough to zigzag through many themes and counter themes, the music reflects the book’s time-dissociated thesis. Highlights include, on the somber side, Bishop’s dark and dirty blues sequence that is accompanied by slap bass and two-beat drumming; and for a lively change of pace, Stein’s hyper-macho descending split tones that are eventually moderated by airy flutter tonguing from English horn and trumpet. In complete contrast is a midsection line that starts off jazz Age processional yet ends up with freilicher-like joyousness propelled by parallel counterpoint from viola and oboe. The exaggerated swing that pops out here and there throughout the tracks, like raisins in cereal, is eventually regularized into a salutary conclusion.

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Cretors

KEN WAXMAN

Wadada Leo Smith's ten-CD suite for his jazz quartet and chamber ensemble that had been over 30 years in the making.

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Cretors
STUART BROOMER

Several Toronto musicians have recently released projects that play creatively with genre expectations. Bassist Michael Herring and guitarist Don Scott formed Peripheral Vision in 2008 as a vehicle for their compositions and a contemporary fusion style that incorporates jazz elements with sometimes rock-derived rhythms and full complement of guitar pedals. They’re joined on Sheer Tyranny of Will (peripheralvision-music.com) by tenor saxophonist Trevor Hogg and drummer Nick Fraser. The interest in composition is real and the concentration on the music’s total effect extends to the judicious use of studio resources: both Herring’s “Wiretap” and the title tune develop complex moods through contrasting segments and Scott’s overdubbed guitar parts. Peripheral Vision may be at its best, though, on simpler material: “Charleston Heston” has a tremendous buoyancy, with Scott and Hogg floating aloft on the rhythmic verve that Herring and Fraser can generate.

Since emerging in the group Chelsea Bridge two decades ago, Nova Scotia-born singer Tena Palmer has not just welcomed new challenges and repertoire but sought them out, whether it’s an expedition into free improvisation, an evening of bossa nova or her own blends of jazz and Celtic music. Holy Heart of Me (TLP002 tenapalmer.net) is a collection of original songs recorded in Iceland with a band called T.L.N.T., or There Is No Them. It would be difficult to corral it into any single genre, whether some subset of folk, rock, pop or jazz, but it’s all imbued with an expressive intensity in which the sensual and spiritual blur into one another. The frameworks, created largely by guitarist Hilmar Jenson and percussionist Matthias Hemstock, tend towards almost hypnotic, minimalistic electronic, spare fields that set Palmer and her songs in stark relief. While Palmer and Jenson might easily carry it all, there are some wonderful guest appearances, among them New Brunswick cornetist Roland Bourgeois on “Golden Rod” and Icelandic Omar Guðjónsson playing burbling sousaphone on the title track.

Named a “trumpeter of the future” by DownBeat magazine a few years ago, Lina Allemano has touched many of the usual bases, from playing with big bands like NOJO to a host of small bands. Her best vehicle has undoubtedly been her own quartet Four, releasing five CDs of increasingly distinguished and distinctive free-bop over the past decade. While that band continues – joyously so – Allemano is also taking other paths, exploring free improvisation in Europe and studying extended trumpet techniques like multiphonics and circular breathing. The fruits of those explorations are apparent in the first release by her new group Titanium Riot. On Kiss the Brain (Lumo Records LM 2014-6 linaallemano.com), Allemano is a central organizing intelligence set free in imaginative soundscapes created by the bleeps and whistles of Ryan Driver’s analogue synthesizer, Rob Clutton’s churning bass and Nick Fraser’s randomizing percussion. She emerges as a trumpeter of the future more clearly than ever before, a probing, thoughtful improviser who can create form with a few well-placed blasts. The music is as surreal as the names of the pieces, the muddy antique organ tones of “Nose-Coloured Glasses” as oddly compelling as the piece’s title.

Meanwhile in Montreal, bassist Nicolas Caloia is responsible for one of the great institutions of current Canadian jazz, the Ratchet Orchestra, a sprawling ensemble of up to 30 musicians that for more than two decades has been defining its own identity while paying tribute to the exotic space music of Sun Ra. It’s hard to imagine Caloia’s vehicle reduced to an all-star quartet, but that’s precisely the case with Tilting in which the bassist is joined by Jean Doreme on baritone and alto saxophones and bass flute, pianist Guillaume Dostaler and drummer Isaiah Ciccarelli. When guests arrive – bass clarinetist Lori Freedman and alto saxophonist Yves Charuest – they too are members of Ratchet Orchestra. On Holy Seven (Barnyard Records BR0336 barnyardrecords.com), Tilting approaches jazz from an oblique angle, from its devotion to low frequency horns, insistent ascending patterns, moderate tempos and lumpy rhythms, all highlighted and exaggerated by Dostaler’s piano which seems to present every chord as equal part speculation and dare. The music is filled with rare emotion, whether it’s a haunted blues or a listing joy, testament to the band’s strong sense of communication and purpose as well as Derome’s singular power on baritone.

The Montreal mainstream is well represented by two very different pianist-composers’ new releases on the Effendi label. On Essences Des Bois (Effendi Records FND131 effendirecords.com), Yves Léveillé puts composition and orchestration solidly in the foreground, crafting strong melodies and moods for a septet that features a quartet of different winds, most of them high pitched. With Roberto Murray on soprano and alto saxophones, François Richard on flute and alto flute, Marjorie Tremblay on oboe and English horn and Simon Aldrich on clarinet and bass clarinet, Léveillé develops ensembles that are both light and distinctive. His work often has the character of chamber music (Les Six come to mind), enhancing its cool jazz dimension with more current modal harmonies. Each of the players is an accomplished soloist, evident here in individual features. While it’s often pleasant enough to drift toward the background, sudden inspired bursts keep a listener engaged.

Working in a more conventional quintet format on Tome 3: Errances (Effendi Records FND132), Vincent Gagnon brings great energy, drive and spontaneity to his work, whether exploring extended ballads or dense up-tempos, often with a Middle Eastern tinge. He has a powerful rhythm section in bassist Guillaume Bouchard and drummer Michel Lambert and a fine saxophonist in the smooth-toned Alain Boies, but it’s really tenor saxophonist Michel Côté who draws the most attention other than the pianist. Côté has a distinctive sound, a rough gauze-like quality that’s especially effective on Gagnon ballads like “Ce qu’il reste de la nuit” and “Parfois l’aube.” Gagnon uses repeated phrases in his solos, building tension and a cumulative energy that presses this music forward. It’s particularly effective on “Baltique Karma.”

an extended passage of rattling percussion in Lake Michigan might simply be a consequence of natural movement. Similarly a dialogue of bass and drums suggests all the creaks and activities of a dockside. There is never any sense here of imitative sound, but analogues keep arising for Smith’s compelling subject matter.

Like his other recent works, Smith’s Great Lakes Suites explores corresponding processes in music, history and geology. By finding musicians who can also sustain this extended meditation, Smith succeeds brilliantly.

Stuart Broomer

STUART BROOMER
Clarity – Music of Clare Fischer
Roseanna Vitro
Random Acts Records RAR1016CD
(randomactrecords.com)

With the passing of gifted Los Angeles-based composer/arranger/keyboards/Clare Fischer, not only did El Lay lose one of its top creative innovators, but the international music community also lost an artist who, since his 1962 LP Bossa Nova Jazz Samba with the late Bud Shank, had consecrated himself to the genres of Afro-Caribbean, Brazilian and a wide variety of Centro-Sul American Musics—notably repre-

senting in his 1981 GRAMMY-winning Clare Fischer and Salsa Picante Present 2 * 2.

With the release of her latest recording, NYC jazz vocalist/educator/composer/arranger Roseanna Vitro (along with producer Paul Wickliffe) has not only framed a gorgeous tribute to the work of Fischer, but has successfully expanded the jazz canon by deftly mining the exquisite, harmonically complex music that is Clare Fischer’s legacy. The CD includes six of Fischer’s never previously sung compositions (some with new original lyrics), and is also the first and only vocal book developed by a solo singer of his music.

Accompanying Vitro on this remark-
able journey are her longtime collaborators, including pianist/arranger Mark Soskin as well as Weather Report percussionist Mino Cinelu. Standout tracks include a fresh, percussive, scat-filled take on “Morning” and also “Life’s Journey,” which features a complex, rhythmic arrangement and dynamic work by violinist Sara Caswell and pianist Soskin. One track stands alone in its perfection—the deeply moving ballad “Sleep My Child,” a flawless musical diamond around which Vitro wraps her rich, luxurious contralto.

Vitro is not only a consumate jazz vocalist, but through the auspices of this important artistic project, she has also emerged as a true conservateur and curator of jazz.

Lesley Mitchell-Clarke

Overheard Conversations
Glen Hall; Bernie Koenig
Slam Productions CD 552
(slamproductions.net)

A reflective and comfortable musical conversation between reeds and percussion, the dozen brief duets by Toronto saxophonist/flutist Glen Hall and drummer/vibraphonist Bernie Koenig from London, Ontario have all the hallmarks of overheard dialogue. Some inter-

jections are predictably of paramount interest to those involved; others, which stretch the capacities of the instruments and music-
cians, are as insightful as discussions from more formally organized sessions. Seemingly

recorded in real time, luckily the discourse intensifies as it evolves.

While Hall gradually defines his parameters with tenor and soprano saxophone slurs and smears via John Coltrane’s influence, Koenig’s drum pulses are a bit more rigid, not really coming into strong focus until – and perhaps because of – “Time for a Stiff Drink.” Mixing martial-like ruffs with supple rolls, he meets Hall’s mellow elaborations head on and effectively. From then on sound snatches capture a wide-ranging conversation. Snaky bass flute timbres countered by off-centre cymbals suggest Arabic music on Trust Me, while rugged reed split tones attain screaming heights on “Things Are Looking Up” though the drummer’s carefully paced beats keep the theme chromatic. Additionally the wrap of sticks on Mylar and wood during “Look at Her!” insinuate two percussionists at work as Hall’s altissimo snarls create a fanciful verbalization of overbearing Buddy Rich strokes backing “Caravan” played by Albert Ayler.

Like old friends winding down their conversation before they part, the reedist and percussionist save their excursions into chamber jazz for the last few duets. With Koenig’s sparkling vibraphone strokes attaining sonorous sweep, the unique multi-colours Hall sources from his flute on tunes such as “I Understand Why You Are So Melancholy” reflect the skills of these sophisticated communicators who can comfortably express emotions instrumentally.

Ken Waxman

Concert Note: Glen Hall’s Rub out the Word: A William S. Burroughs Centennial Event is at The Music Gallery November 7.

POT POURRI

Sanata: Stillness
Kiran Abluwalla
Independent MTM-CD-930 (kiranimusic.com)

The release of Indian-Canadian singer and songwriter Kiran Abluwalla’s sixth album Sanata: Stillness, provides copious confirmation that her songs are “one of global music’s most interesting adventures.” Ever since Abluwalla’s first CD in 2001, it seems each new album marks new regions of personal musical growth, accompanied by evolving instrumentation and stylistic components. Recorded in Toronto, Sanata, as does her touring group, features some of the city’s top world musicians. Among them number percussionist maestro Mark Duggan and bassists extraordinaire Rich Brown and Andrew Downing.

In my September 2014 WholeNote cover feature on Abluwalla, I observed that her geo-musical expansiveness is a result “of her careful listening to yet another [geo-cultural] zone of our world. She has [further] shown a continued eagerness to contest the borders of her musical comfort zones in live performance.”

Sanata provides ample proof of that process of exploration and synthesis at work. We hear Abluwalla’s signature masala of her unique interpretation of Indo-Pakistani ghazal and Punjabi folk song, rendered in her expressive yet unstrained vibrato-less voice. It’s hung on a solid backbone of years of classical Hindustani musical training. Her gift for crafting catchy melodies is evidenced in her songs; I’m guessing a key feature in their audience appeal.

Another significant strand is the addition of pungent echoes of Saharan blues guitar, as in her award-winning 2011 CD Aam Zameen: Common Ground. It grounds the title track and also propels “Hayat” with a swaggering groove at just the right tempo. The superbly supple electric guitar accompaniments are provided by her American husband Rez Abbasi, who is also the album’s arranger and producer. Abbasi gets a chance to show his ample jazz guitarist cred in his “Tamana” solo and elsewhere.

While the album is carefully woven together with jazz-forward and sometimes rock-infused arrangements, “Jhoom” and “Lament,” the two songs in the qawwali tradi-
tion, return the album’s musical topography and transport the listener – via many trans-
continental byways – to the Subcontinent.

Andrew Timar

Animism
Tanya Tagaq
Six Shooter Records (tanyatagaq.com)

This album is a profound exploration of transcultural confrontation and transformation as expressed through the magical qualities and healing power of sound. Featuring the brilliant vocalism of Inuk avant-garde throat singer Tanya Tagaq, Animism synergistically merges her indigenous rights activism with the expressive force of her art. Not simply a typical “wordless protest album” however, its release promptly caused significant critical acclaim. To cap it off, Tagaq won the 2014 Polaris Music Prize, presented annually for the “best Canadian album regardless of genre or sales,” becoming its first indigenous recipient.

To be sure, the involvement of the polished inapproachably musical of her regular accompanists, Toronto drummer Jean Martin and the B.C.-based violinist, producer and arranger Jesse Zubot, is essential to every track. Tagaq’s vocal art lives in zones of layered,
The Originals (Deutsche Grammophon 4793449). 50 CDs in the now familiar compact cube, is a vacation collection of outstanding performances from the second half of the 20th century that are significant in three aspects: repertoire, performance and sound. The composers range from Bach to Orff performed by artists who were acknowledged masters of the works chosen for inclusion in this edition beginning with Bach – the Oistrakhs’ Violin Concertos and Pierre Fournier’s Cello Suites; Beethoven with the Fifth and Seventh Symphonies by Carlos Kleiber; the Sixth from Böhm and Karajan’s 1963 Ninth. Wilhelm Kempff plays the fourth and fifth concertos (BPO/Leitner) and four sonatas.

Throughout the 50 discs, the reality of the remastered sound is a revelation and at times startling. For example, the pianist’s performance of the Mahler First with Rafael Kubelik, taken from his complete edition, is a reminder of this conductor’s always intuitive readings of whatever he conducted, heard here in freshly minted, realistic sound. Carl Orff’s remarkable Carmina Burana received its definitive recording in October 1967 conducted by Eugen Jochum under Orff’s personal supervision with an all-star cast including Gundula Janowitz, Gerhard Stolze and Dietrich Fischer-Dieskau. That recording, heard on disc 33 of this set, is a model of remastering, sounding a tad cleaner than the original Originals single CD. Karl Böhm’s entries include his celebrated versions of Magic Flute, Tristan and Isolde and the late Mozart symphonies. This set is a well-considered collection of close to 100 works of symphonic music, concertos, chamber music, instrumental solos and vocal music of interest to music lovers and audiophiles alike. Check out full contents on the DG site and listen to samples from every track in the set at deutschegrammophon.com/en/cat/4793449.

Extended, still rocking in sections yet musically convincing us without strumming a single guitar chord.

The pop-oriented “Caribou” is an exceptional case here, however. Other songs like Rabbit propose an almost cinematic soundscape. A top field recordings of northern soundscapes by Michael Red, and Zubot’s significant contributions, Tagaq’s vocalise transforms itself effortlessly from human to animal sounds and back.

The music on the innovative Animism, though sonically and emotionally rooted in the arctic, is nevertheless poised to move audiences no matter where they live.

Andrew Timar

Old Wine, New Bottles

Ask the average music lover if they like Rachmaninov and the usual answer is a knowing yes. They mention the Rhapsody on a Theme of Paganini and the Second Piano Concerto and perhaps the Prelude in C-Sharp Minor. Then they are obliged to repeat the usual demeaning put-down about the four piano concertos being merely one concerto orchestrated four times. What a surprise then that Decca could devise a 32 CD set of Rachmaninov: The Complete Works (4786765) performed by top-notch orchestras and conductors, chamber groups, choruses, soloists et al., recorded over the years when the performers were in their prime.

Disc one, track one is, rather appropriately, the aforementioned prelude played by Vladimir Ashkenazy followed by the complete Op.23 and Op. 32 Preludes. Ashkenazy is featured many times in the collection both as pianist and conductor. Some of the works he plays are the four piano concertos and the Paganini Variations all conducted by André Previn; the First and Third Symphonies, the Symphonic Dances, the “Youth” Symphony and The Bells, all with the Concertgebouw Orchestra. The symphonic poems, Prince Rostislav and The Rock and Five Etudes-Tableaux (orchestrated by Respighi), the Scherzo in D minor, and Vocalise are all with the Sydney Symphony Orchestra. On disc 32 Ashkenazy very frankly discusses Rachmaninov and his music.

There are many other artists, of course, Mikhail Pletnev, Sviatoslav Richter, Zoltán Kocsis, Jorge Bolet, Alexis Weissenberg, Martha Argerich, Nelson Freire, Byron Janis, the Beaux Arts Trio, Olga Borodina, Neeme Järvi and many others. Here is the chance to get to hear the entire published works by Rachmaninov including all the operas and not to be missed, the complete songs sung by Elizabeth Söderström. Complete contents and excerpts can be found at deccaclassics.com/en/cat/4786765.

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Old Wine, New Bottles

Eighty-five years after her premature death at the age of 54, Hungarian violinist Johanna Martzy is still an icon among violin aficionados and record collectors. In addition to a spectacular concert career, working as soloist with luminaries such as Bernstein, Szell, Cluytens, Fricsay, Kletzki and Sawallisch, Martzy was featured as a recording artist of two of the world’s leading companies, Deutsche Grammophon and EMI. In addition to these recordings, documents of her live performances are much sought after. DOREMI has issued a third volume of mostly unreleased live performances and radio broadcasts (DHR-8034/5, 2 CDs). Gems include a 1959 radio recital from Johannesburg, preserved in pristine sound of works from Vivaldi to Bartók. A pleasant revelation in these tracks is her empathetic partner, the South African pianist, Adolph Hallis (virtuoso pupil of Theodor Leschetizky). Here is real music making! Also heard are two stylish viewpoints of Mozart’s third violin concerto (both 1961) and an impassioned Bartók’s First Rhapsody with George Szell (Cleveland 1960). The set ends with the finest performance I know of Suk’s Four Pieces for Violin and Piano, Op. 17. In this sparkling performance from 1969 she is partnered by the fine Hungarian pianist, István Hajdu (Arthur Grumiaux’s accompanist).

Similar to the repertoire presented in volumes one and two, DOREMI’s Martha Argerich Volume 3 (DHR-8030) includes her live performances when around age 20. Argerich shot to world fame when she won the 1965 Chopin Competition in Warsaw. She has maintained her status to this day and listening to her early performances, her magic was already in evidence. Over her long career, she came to prefer presenting music with others, playing in chamber groups and as soloist with orchestra. This CD opens with a vivacious rendition of Beethoven’s Piano Sonata No.7 Op.10, No.3 in which the Largo is uniquely introspective and, as they say, worth the price of the disc. Then an elegant Schumann Kinderszene and an animated Scherzo Op.7 and Liszt’s Hungarian Rhapsody No.6. Finally, a brilliant performance of Prokofiev’s Third Piano Concerto accompanied by Carl Melles conducting the Cologne Radio Symphony Orchestra. The sound throughout the disc is first-rate.
BEETHOVEN & NIELSEN CONCERTS

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Beethoven & The Inextinguishable

**WED, NOVEMBER 12 AT 8pm**

Thomas Dausgaard, *conductor*
Jan Lisiecki, *piano*

Mozart: Overture to *The Marriage of Figaro*, K. 492
Beethoven: Piano Concerto No. 4
“*The Inextinguishable*”

Intermission Chats in the Lobby on Nov 12 & 13

**THU, NOVEMBER 13 AT 2pm**

Mozart: Overture to *The Marriage of Figaro*, K. 492
Beethoven: Piano Concerto No. 4
“*The Inextinguishable*”

Intermission Chats in the Lobby on Nov 12 & 13

Beethoven & The Four Temperaments

**SAT, NOVEMBER 15 AT 7:30pm**

Thomas Dausgaard, *conductor*
Jan Lisiecki, *piano*

Beethoven: Piano Concerto No. 3
Nielsen: Symphony No. 2
“*The Four Temperaments*”

Post-concert Party in the Lobby

**THU, NOVEMBER 20 AT 8pm**

Mozart: Overture to *Don Giovanni*, K. 527
Beethoven: Piano Concerto No. 5
“*Emperor*”
Nielsen: Symphony No. 5

6:45pm Free Pre-concert Performance by The TSO Chamber Soloists on Nov 20, visit TSO.CA/ChamberSoloists for details
Intermission Chats in the Lobby on Nov 20 & 22

Beethoven & Nielsen

**SAT, NOVEMBER 22 AT 8pm**

Thomas Dausgaard, *conductor*
Jan Lisiecki, *piano*

Mozart: Overture to *Don Giovanni*, K. 527
Beethoven: Piano Concerto No. 5
“*Emperor*”
Nielsen: Symphony No. 5

6:45pm Free Pre-concert Performance by The TSO Chamber Soloists on Nov 20, visit TSO.CA/ChamberSoloists for details
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Kubrick’s Musical Odyssey continued from page 10

Diverse Penderecki: Of all Kubrick’s films, music was arguably used most effectively in The Shining (1980). Building on the success of A Clockwork Orange, Kubrick continued working with Carlos, who used the Dies Irae melody from the finale of Berlioz’ Symphonie Fantastique as the basis for her music for the first three minutes of the film. In fact she introduced the piece to Kubrick in pre-production; typically he played it more than 100 times before shooting. Carlos added two more themes to the track but the bulk of the score consisted of Ligeti’s Lontano. Bartók’s Music for Strings Percussion and Celesta and selections from nine diverse works by Penderecki, much of which was dissected, reassembled and multi-layered by music editor Gordon Stainforth, whose contribution was essential.

As Christine Lee Gengaro points out in Listening to Stanley Kubrick, her comprehensive guide to the music in his films, music that the characters actually hear in the movie (represented by 1930s popular dance tunes like “Midnight the Stars, and You”) are melodic and friendly while the music that is heard only by the viewer is ominous and a-melodic.

Surfin’ Bird by The Trashmen: Full Metal Jacket (1987) has no classical music in its score. What it does have is popular music evocative of the Vietnam War era, most memorably Sam the Sham and the Pharaohs’ “Wooly Bully” and the ineffable “Surfin’ Bird” by The Trashmen. Kubrick talked about the latter’s effect in a Rolling Stone interview with Tim Cahill: “What I love about the music in that scene is that it suggests post combat euphoria – which you see in the marine’s face when he fires at the men running out of the building: he misses the first four, waits a beat, then hits the next two. And that great look on his face, that look of euphoric pleasure, the pleasure one has read described in so many accounts of combat. So he’s got this look on his face, and suddenly the music starts and the tanks are rolling and the marines are mopping up. The choices weren’t arbitrary.”

No single track serves to exemplify Kubrick’s final film; the underrated Eyes Wide Shut has his most diverse soundtrack. Beginning with Shostakovich’s jaunty Waltz 2 from Suite for Variety Orchestra, it moves through Chris Isaak’s “Baby Did a Bad, Bad Thing” (suggested by Nicole Kidman), original music by Jocelyn Pook, orchestral versions of standards like “I Only Have Eyes for You” and “Strangers in the Night” (which ironically comment on the characters’ relationship), jazz by Oscar Peterson and Brad Mehldau, Nuages Gris by Liszt, “Rex Tremendae” from Mozart’s Requiem and most ominously, the waltz from Ligeti’s Musica Ricercata, with its insistent repetitive semitones, which is used six different times.

Rosenkavalier Waltzes: By now you will have climbed to the fourth floor where Kubrick’s photographic career with Look magazine is on display. After eyeballing a selection of Kubrick’s personal cameras and lenses, you will have reached the part of the exhibition devoted to Napoleon A.I. and Aryan Papers, three projects Kubrick worked on but never completed.

It’s fascinating to see the bookcase with its glass doors barely able to contain the hundreds of books on Napoleon that Kubrick used for research. Even more germane to the nature of the man’s all-consuming fixation on thoroughness is a filing cabinet with cards detailing day by day and year by year every known fact relating to Napoleon and his whereabouts and activities.

While you take it all in, your iPod is playing a waltz from Richard Strauss’ Der Rosenkavalier, the waltz that Kubrick wanted to use in A.I. Artificial Intelligence, a script he had written that was filmed by Steven Spielberg in 2001, two years after Kubrick’s death. John Williams was able to quote it for 30 seconds on top of his own score for the film, a fitting tribute to a man whose approach to cinema was so musical.

Paul Ennis is managing editor of The WholeNote.
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