CONCERT LISTINGS | DECEMBER 2014 & JANUARY 2015

Angela Hewitt
FOR THE RECORD
MESSIAH @ KOERNER HALL

IVARS TAU RINS, DIRECTOR
Dec 17-20, 2014  Koerner Hall
Tafelmusik Baroque Orchestra and Chamber Choir
Lydia Teuscher, soprano
James Laing, countertenor
Colin Balzer, tenor
Brett Polegato, baritone
416.408.0208

ALSO: SING-ALONG MESSIAH
at Massey Hall  Directed by “Herr Handel”
Dec 21, 2014 at 2pm  416.872.4255

HOUSE OF DREAMS
DIRECTED BY
JEANNE LAMON
CONCEIVED, SCRIPTED, AND PROGRAMMED BY
ALISON MACKAY
Feb 11-15, 2015
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Laura Pudwell, mezzo-soprano
Lawrence Wiliford, tenor
Sumner Thompson, baritone

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(Germany)
Viktoria Vizin
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Szabolcs Kádár, buffo (Budapest)

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Roy Thomson Hall

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Cover Photograph MAIWOLF - Eva Maierhofer & Ulrich Wolf
If This Were A Concert...

If this were a concert then, right now, I would be the gent who walks out onto the stage just when you think the show is about to start, to a smattering of applause from those of you who thought I might be the artistic director, until you realized my suit was too expensive for that.

I would have a creased, handwritten piece of paper in one hand and would sidle over to the lectern downstage right; I would tap the microphone until someone came and turned it on for me; I would introduce myself as [INSERT NAME OF IMPORTANT NONPERFORMER] in the organization; I would say say that before I can get to the prepared remarks carefully folded in the pocket of my suit jacket, there are three items of housekeeping to take care of.

One, to remind everyone that this is our COMBINED ISSUE, covering December AND January so do NOT call the office on January 2 except to leave a message after the tone wishing us a Happy New Year.

Two, to point out the revised structure AND ORDER of our listing sections as explained right here on this page (to your left);

Three, to thank the readers whose suggestions have helped us take this step forward in making the new Section C: Music Theatre listings a permanent feature of our coverage, and we welcome further input moving ahead.

If this were a concert I would then crumple up the aforementioned handwritten housekeeping notes and put them in my suit pants pocket; I would take out the carefully prepared, neatly folded, printed notes from my suit jacket pocket; I would put my glasses on, introduce myself again from my printed notes; and I would say that it is my great pleasure to welcome you to this 20th annual COMBINED DECEMBER/JANUARY issue of The WholeNote.

“Before going any further,” I would say, “I wish to thank all those who have not only made this issue possible but have in fact enabled us to reach this memorable 20th December. But that rather than delaying the proceedings any further I simply direct your attention to the staffers, contributors and funders in the masthead at the foot of this page, and to all the advertisers in the index of advertisers adjacent to it. Without their help, their loyalty and their love, none of this would be possible.”

I would then remember to take the microphone with me and would leave the stage to the performers, and you, dear readers, to your pleasure, after reminding you to turn off all pagers, cellphones and electronic devices.

Since it is not a concert however I urge you all to turn ON your cellphones, etcetera, and tweet to the world that the Dec/Jan issue is out.
**If this were your concert,** on the other hand, I would be in the audience hoping that among your resolutions for the New Year would be a couple of things relating to how you address us, the audience from the stage.

Think about this: we all have the goal of attracting new audiences, or to put it another way, audiences to whom what we do is new. If they were guests in our house we would take it as a given that the first thing we could do to set them at ease would be to acquaint them with the rules of the house, by which I mean all the ways we do things that are particular to us rather than generally known.

If applause for example is a natural spontaneous human reflex at witnessing something spectacularly well done, or deep emotion revealed, it makes only slightly more sense to ask people to hold their applause than it does to ask them to hold back their tears.

So if our house rule is that in fact such withholding is required, it is more and more incumbent on us to make that fact known to audiences who are new to our house.

It doesn’t cut it, in my book, to put little asterisks in a program next to sections where one wishes the audience to withhold applause and think that by so doing the job has been done, unless someone, [INSERT NAME OF IMPORTANT PERFORMER], has also called the audience’s attention, from somewhere in the vicinity of the lectern, stage right, to what the artists on stage are hoping the house rules will be.

---

**If I were now to practise** what I have just preached, this is what I would say to you, if you were a new reader of this magazine:

I’d say welcome, and thanks for giving us a try; I’d say if you want to get an idea of what makes us tick, flip quickly through the five listings sections of the magazine – from page 36 to page 68. Everything else around those 33 pages (over 800 individual live events) is also in some way about those 33 pages.

We exist to support the work of the people whose serious love of live music is there for you to see and hear on these days and dates.

If you are reading this in print, you should know that we do 30,000 of these, nine times a year, of which all but a couple of hundred are distributed free of charge at around 800 distribution points in Southern and Southwestern Ontario. And there is a handy map on our website (under the “About Us” tab) which will show you where you can find us.

You should also know that the listings you have just flipped through are also free of charge, so if you feel as though the music you make belongs here, all you have to do is get the dialogue underway is to contact listings@thewholenote.com.

**To all of you, regular readers and new** our best wishes for a happy, hearty and hopeful year end and thank you for your kind attention! You won’t see us in print again until the end of January, so if you haven’t already, sign up for our between-issue e-letter HalfTones. *(For details, see the house ad on page 18.)*

publisher@thewholenote.com

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Angela Hewitt’s 2020 vision

DAVID PERLMAN

As Pamela Margles notes in her review of of Angela Hewitt’s newly released *Bach: Art of the Fugue* in this issue of *The WholeNote* (page 77 of the print edition) “it was four years ago that Hyperion released all of Canadian pianist Angela Hewitt’s recordings of Bach’s solo keyboard works as a 15-disc boxed set. It was a huge project, but it didn’t include Bach’s monumental late work, *The Art of the Fugue*."

“That is when everyone started writing to me of course,” says Hewitt. “You know, why haven’t you done *The Art of the Fugue*.” She hadn’t even performed it before then, she says, let alone contemplated recording it. “Growing up, it wasn’t even really considered a keyboard piece, or even anything you performed much. For one thing it had long been considered something of an academic work – Bach seeing what he could do with fugues, double fugues, triple fugues, mirror fugues. And there was the fact that in the first edition it was written as an open score, one voice per stave, like a string quartet.”

But then, after the boxed set appeared and the letters started, the Royal Festival Hall asked Hewitt to perform two concerts for the 2012/13 season, “one in the autumn and one in the spring, with programs that somehow matched up. I thought this was the moment.”

She played it in its entirety for the first time at her own festival, in Trasimeno, Italy, in the summer of 2013 and then recorded it the following month. “With something like that,” she says, “I would never go into the recording studio without performing first. It’s just too important to have performances as part of the experience.”

As a single performance it’s a massive work, I observe. “It is. It’s 90 minutes, and I play it without an intermission. But in London, two nights ago, the audience was so quiet and it was in a beautiful church with beautiful sound and a Fazioli piano and it was just bliss. I think it’s a special experience when you can hear a piece that’s that long and create a mood and sustain it; and with something like that it’s worth it.”

I remind her of the last time someone from *The WholeNote* interviewed her (Pamela Margles who wrote the aforementioned *Art of the Fugue* review) It was in 2007 in Trasimeno, just before her festival, the
summer before she launched out on a sustained world tour in support of her recording of Bach’s Well-Tempered Clavier (including back-to-back performances in October 2007 at the Glenn Gould Studio in Toronto).

“I think that was something like 110 dates in 26 countries on 6 continents over 14 months” she says. “I’m not the kind of artist who travels with the same recital program all year round. I don’t do that at all. But with the Well-Tempered Clavier’s such a challenge to get up night after night and play it (on most occasions from memory), I always went out on stage thinking okay I’m going to try to get it better tonight. By the end of the 14 months I think I’d had enough but I covered so much of the world and brought that music to so many people. ”

So will there be anything on that scale in support of The Art of the Fugue? I ask.

“Not in the same way. I have been performing it a lot. I performed it two nights ago in London; I’ve played it in Glyndbourne in the opera house, at my festival and other places in Italy, I’ll be playing it in April in Sao Paulo, Wigmore Hall, ... so its something that will remain in my repertoire for many years to come.”

In terms of her assertion that she is not the kind of artist who travels with the same program year round, deeds speak! Her hastily arranged November 12 2014 visit to The WholeNote for this interview came less than two days after Art of the Fugue in Hampstead; the next day she was off to the Aurora Cultural Centre, north of Toronto, for a recital. It’s interesting to me that she still has time and appetite for small venues like Aurora. “I’ve always done that,” she says. “I suppose at the stage I am now I could do away with such things, but it would be a loss for me and for the people in those communities. You know, you can often play a program there that you have to play in Carnegie Hall so it’s very useful in that regard but that’s not the reason.”

So what will her Aurora program be, I ask. “It a big one” she says, “That’s two big programs this week. I’m playing the fifth Partita of Bach, which I haven’t played in many years, but was one I played in my teenage years so I remember it pretty well ... Beethoven, his second last sonata, in A flat major, Op.110 (which of course has a fugue in it in the last movement and which I recorded and will be released next year); then after intermission a group of four Scarlatti sonatas, which I’ll be recording in February; Albeniz, three extracts from the Suite Espagnole, because the links between Scarlatti and Spanish music are very close, ... and then, to finish off, the big “Dante” Sonata by Liszt, which I’ve also recorded and will be out soon after the new year.”

The number of recordings, all with Hyperion, recent and upcoming, is dizzying.”

The relationship with Hyperion started back in 1994, she tells me, and it’s a story with a bit of a twist. “I actually sold them my first recording which was the Bach Inventions. I had done the Deutsche Grammophon record after I won the prize here in 1985, the Bach Competition; that record had done very well but the marketing people, even back then they said unless I made some scandal they didn’t know how to market me – it wasn’t enough just to play the piano well. I waited many, many years before making another record and then wasn’t willing to wait any more. I got my former producer from Deutsche Grammophon (he had retired by then) and he got this young sound engineer Ludger Böckenhoff who was freelancing for Deutsche Grammophon, very brilliant, a wonderful guide, we’ve been together 20 years ...

“Anyway, Hyperion took on that first Bach recording but only if I would record the complete Bach. I said sure! So that was back in 1994 I started with Hyperion, run then by the formidable Ted Perry, now by his son Simon.”

Clearly it’s a good match: “three or four CDs a year which very few pianists do in today’s climate; wonderful repertoire: Beethoven sonatas, Mozart concertos, but also a lot of French music – Chabrier, Couperin, Rameau, Messiaen, the complete Ravel, Debussy, ... incredible discography, and lots of projects into the future.” She could be with a bigger name label now, she says, “but what does bigger label mean these days? I mean I could be with a label that gives you more actual PR, if that’s what you want but I have all the musical integrity of being with Hyperion and doing what I want.” Add an astoundingly
vigorou schedule to the equation and one can see why it is
that Hewitt’s performing and recording plans are mapped out further
into the future than most.

“Do you take your piano with you?” I ask, half joking. She smiles.
“Sometimes,” she says. “I have two concert grands, one here in
Canada which is sometimes in Toronto, sometimes in Ottawa. Right
now it’s in Toronto. It’s a Fazioli concert grand. (I’ll be performing on
it at Koerner Hall January 9 with Anne Sofie von Otter); and then I
have one in Italy, at my home there that I use for my festival and for
concerts in Italy. But I also took it to Finland, can you imagine, by
truck and by boat in January, across the Bay of Finland from Germany,
and arrived safely.”

The occasion, she explains, was for her recording of Messiaen’s
Turangalila with the Finnish Radio Philharmonic Orchestra. “When
I make a recording that’s special I need to have the best piano other-
wise why bother making the recording, it doesn’t make sense. So I
need to have my own pianos for that. My Fazioli pianos are wonderful,
such colour and response and I am really happy playing them. So
sometimes I take it but it’s usually a question of money. If it didn’t cost
anything I would take it everywhere.”

Perhaps not as precious as her beloved nine-foot Fazioli with the
four pedals, but precious enough, tucked into her score of Turangalila
is a letter from Messiaen’s widow, Yvonne Loriod, who sent Hewitt the
letter and score in London some 14 years after their first meeting at
the 1985 Toronto International Bach Competition that set Hewitt on
the road as a concert pianist. Messiaen and Loriod were both on the
jury, and in the semi-final round the young Hewitt pulled out a piece
of Messiaen’s, written for Loriod, to play. “I thought, well he’s sitting
there, why not. I mean he should like to hear his own piece played.
There was a risk of course, but if I could pull it off ... my wonderful
French teacher Jean-Paul Sevilla had taught it to me and so I played
it and, well, they gave me

the prize.”

Hewitt met them both
after the competition at
Roy Thomson Hall (and
laughs lustily recalling
Loriod trying to get
Hewitt to give her some
of the fingerings Hewitt
had used for the piece).
Some 14 years later Loriod
was in London, after
Messiaen had died, and
they met up again. She
remembered every piece
I had played at that competition, Hewitt recalls. Later Loriod sent her
the score for Turangalila “with a wonderful letter I keep tucked in it. I
regret never learning it in time to play it for her.”

Trasimeno, where Hewitt mounts her annual seven day festival, also
plays a key role in the magical web of interconnectedness that Hewitt
seems able to spin for herself. Her upcoming recital at Koerner Hall
January 9 with Anne Sofie von Otter is a case in point. “Was your own
festival the first time you played with von Otter?” I ask. “It was. In fact
it was the first time we had met. I was looking for a singer that year to
do Respighi’s Il Tramonto for mezzo-soprano and string quartet and
I had seen she had recorded it and I knew that she was with my same
agency in London, so I thought well she can only say no so why don’t
I risk it and ask her and we can do a recital together.” The rest, as they
say, is a little bit of history.

Hewitt chooses all the artists for the festival, always some she has
worked with and some she would like the chance to. She plays in
every concert herself. “That’s one of the great pleasures of this festival
for me” says Hewitt. “I don’t think I would do this festival unless I
played. I would let somebody else do it, it’s too much work! So the
playing is my reward.”

A huge repertoire of chamber music (which Hewitt has) makes the
whole thing slightly easier. “I still learn fairly quickly. And also

Continues on page 72
Stewart Goodyear with Canada’s National Ballet School, Ballet Creole, and the Toronto Children’s Chorus
SAT., DEC. 6, 2014 2PM KOERNER HALL FAMILY CONCERT
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John O’Conor & Desmond Hoebig
SUN., DEC. 7, 2014 2PM MAZZOLENI CONCERT HALL
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Marcello Giordani with Bruce Stasyna & Ashley Thouret
SAT., DEC. 13, 2014 8PM KOERNER HALL
Giordani is “arguably the leading tenor of his generation.” (Opera News) Pianist Stasyna and soprano Thouret join in this performance of works by Verdi, Puccini, Tosti, and others.

Adi Braun presents Speak Low
SAT., DEC. 6, 2014 7:30PM CONSERVATORY THEATRE
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cn't have been more wrong.)

Messiah

that when asked to review the recording, his first thought was: Another

of De Groot, after singing the praises of a new CD

other musical options.) Even CD reviewer Hans

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holidays and beyond. Our early music colum-

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then it comes to our December issue,

no topic it seems has the power to

set the pigeon among the cats more

effectively than the perennial popu-

larltry of Handel's Messiah. Our choral column-

nist Ben Stein simply states that he is going to

assume that the readers of this column need no

uring from him to find a Messiah performance

and then goes on to talk about an admittedly

interesting array of other choral events over the

holidays and beyond. Our early music column-

nist Dave Podgorski is slightly less categorical

proffering that from his vantage point, Tafelmusik's sing-along Messiah and Aradia's Dublin Messiah are the only two Messiahs in Toronto he thinks you need to see. (And like Stein goes on to talk about an equally interesting array of other musical options.) Even CD reviewer Hans De Groot, after singing the praises of a new CD of Messiah from the Boston Handel and Haydn Society (liberally laced with Canadian vocal and instrumental talent, I might add) feels it necessary to add the remark that when asked to review the recording, his first thought was: Another Messiah - who needs it? (Before going on to say that in this case, he couldn't have been more wrong.)

Our experts notwithstanding, there's something about Herr Handel's 24-day opus that continues to captivate, year after year. This year we have scoured the listings and come up with 32 performances by 20 organizations. Five period-instrument groups account for ten performances. Nine modern instrument organizations offer a further 14. Two organizations serve up four performances accompanied by organ. And a further four give single performances that include excerpts from the

work.

For myself I can't remember my first performance of the Messiah (or even if it was a full performance). What I do remember is that somewhere in some hall where a lot of singing was going on in the usual “us and them” audience-singer relationship, there was a sudden thunder of scraping chairs as everyone in the audience stood up and starting singing along at what up till then had been the usual. I remember that there were enough repetitions of the word hallelujah that it didn’t much matter whether I hit them all, and that when I sat down again, I was a more joyful listener (for ever and ever) than when I stood up.

I remember hobnobbing with one of the region’s greatest boosters (and presenters) of the Messiah, Grand Philharmonic Choir’s former longtime conductor Howard Dyck in the lobby of the Four Seasons Centre for the Performing Arts (aka the opera house). I think I said something about wondering what the secret was to the enduring popularity of Handel’s Messiah. As best as I can remember, his reply in a stage whisper was “It’s the music, stupid!”

And of course he’s right. It’s the music. And more than that, it’s the music’s ability to shift its shape and the size of its grandeur to accommodate almost any combination of musical forces – the bigger, the better.

So, pace Ben, Hans and Dave, here from the cheerful night crew at The WholeNote is a handy guide to the various incarnations of Handel’s Messiah lurking among the almost 700 listings in this issue.

Happy hunting.

---

**PERIOD INSTRUMENTS**

Dec 06 07 Chorus Niagara. Messiah. A Niagara Holiday Tradition for 50 years.


Dec 20 Aradia Ensemble. Dublin Messiah.

Dec 20 Guelph Chamber Choir. Messiah.

**MODERN ORCHESTRA**

Dec 05 Elmer Iseler Singers. Handel: Messiah.

Dec 06 Grand Philharmonic Choir. Messiah.

Dec 06 Orchestra Kingston. Messiah Sing-Along.

Dec 07 Elora Festival and Singers. A Village Messiah.

Dec 12 Cathedral Church of St. James. Handel’s Messiah.

Dec 15 16 Uxbridge Messiah Singers. 18th biennial rendition of Handel’s Messiah.

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Dec 07 Elora Festival and Singers. A Village Messiah.

Dec 12 Cathedral Church of St. James. Handel’s Messiah.

Dec 15 16 Uxbridge Messiah Singers. 18th biennial rendition of Handel’s Messiah.

**EXCERPTS OR PARTS**

Dec 06 Etobicoke Centennial Choir. Sacred Traditions.

Dec 07 St. Anne’s Anglican Church. Cantate: A Neighbourhood Christmas Concert.


Dec 13 Mississauga Symphony Orchestra. Hallelujah! Messiah and Friends.

**WITH ORGAN**

Dec 12 14 Cellar Singers. Messiah.

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It was a dark and snowy afternoon Wednesday, November 19, 2014. The first significant snowfall of the year blanketed the city sidewalks and the air was decidedly crisp. I subwayed to Hugh’s Room on Dundas West for the launch of Toronto diva Measha Brueggergosman’s new album *Christmas* (Warner Music Canada) and its 19-date Canadian tour. It was a treat to witness the New Brunswick native, so at home in concert recitals and opera, in such an intimate dinner club concert setting. Though only in her 30s, she is that rare breed today: Canadian classical music royalty. Brueggergosman is a glittering diva combining superb vocal and acting chops, a bona fide classical celebrity in a country where the two words don’t usually crop up in the same sentence.

As thrilling as it was to witness the Grammy-nominated, JUNO-winning star deftly working the music – and her fans in the room – I was primarily there to see the singer’s musical director, arranger and pianist Aaron Davis at work. But first, full disclosure: my path crossed Davis’ at York University’s Music Department back in the mid-1970s. He was deeply immersed in jazz then and I in everything but. We did however share some common ground in the study of the music of several West African, Caribbean, and South Asian cultures.

The next morning I spoke to Davis over the phone. This wasn’t meant as throwback Thursday nostalgia, but rather to ask about elements of the “world” in his subsequent music career. What do I mean? The closer I listened to and considered Davis’ music, the more parts of it appeared to be a case study of one vector by which musical features found originally outside the North American vernacular mainstream can enter its commercial core. I wanted to know how rhythms, grooves, feels, modal tonalities and timbres from four decades of world music exploration have inspired and penetrated his prolific and successful band-leading, composing and arranging career. (An example: his scores for more than 100 films have garnered three Genie award nominations and four Gemini awards.)

“In 1979 I co-founded the Toronto world beat-jazz band Manteca, for which I wrote music and played keyboards,” Davis began “In 1981 I formed my own band and a year later released the album, *Nouvelle Afrique.*” The LP, while rich with musicians with solid jazz cred like Toronto saxophonists John Johnson, Alex Dean, Ron Allen, and drummer Mike Sloski, also features the South African singer Vusi Mahlasela on the Davis song “Mandela.” Another track “Calypso Dumpling” has Caribbean affiliations.

Davis is perhaps still best known as the long-time pianist and arranger for jazz singer Holly Cole, with whom he formed a trio along with bassist David Piltch in 1986. “Measha Brueggergosman grew up...”

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listening to the Holly Cole Trio and around 2006 asked me to work with her,” recalls Davis. Then two years ago “when we were at Banff, Measha said ‘let’s make the Christmas album we always wanted to make.’ I’d already produced two different Christmas [jazz] albums with Holly,” so it felt like a natural progression.

But what features of world music – Davis is comfortable with the term – are embedded in his Christmas song arrangements? He went through the set list from the night before, much of it from the new Christmas album. “I arranged ‘Do You Hear What I Hear’ with a contemporary guitar-based folk feel, [but spiced it up] with a Bollywood-style mixolydian modal unison string interlude. On the other hand I gave an Afro-beat treatment to ‘Afrosonic/I Could Have Danced All Night.’ ‘The Most Wonderful Time of the Year’ got a pop arrangement with a gospel breakdown in the middle, and I use several African American genres including 1970s funk in ‘Sleigh Ride’ and ‘If You Can Dig It.’ Yet jazz, in ‘Wade in the Water’ and ‘Our Love is Here to Stay’ is also certainly very present in these arrangements.”

Among the most exciting arrangements is ‘The Christmas Song’ (a.k.a. ‘Chestnuts Roasting’). It “is set in a gentle 12/8 African metric grid, like those I first came across at a 70s Ghanaian music workshop at York U., but counterpointed with a repeated descending, gapped melodic motif imitating a European church bell.” Davis pointed out his intentional transcultural gesture, superimposing the church bell motif onto the West African bell rhythm the shaker is playing in his setting.

Measha Brueggergosman’s tour of Christmas, with Aaron Davis directing his worldly arrangements from the keyboards, continues its way across Canada through the month, wrapping on December 20 in St. John’s, NL.

Andrew Timar is a Toronto musician and music writer, and frequent contributor to The WholeNote. His regular World View column may be found on page 23.
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Eric Paetkau and his group of twenty seven
PAUL ENNIS

Eric Paetkau, tall and lean, appeared confident, serious and enthusiastic on a mid-November visit to The WholeNote’s office as he described the program for group of 27’s January 30 concert “Journey.” He characterized it as “a wonderful mix of music,” from Mozart’s beloved Symphony 35 “The Haffner” to the lyrical Dvorak Romance and Andrew Staniland’s Voyageur, with Beethoven’s rarely performed, delightful 12 Contredanses broken up and interspersed between the three works. Each piece is a kind of journey, he explained, taking you to a different place.

Staniland’s dates from 2007 and was inspired by the adventurous, boisterous spirit the composer believed the early voyageurs must have had as they searched for a water route over the Rocky Mountains to the Pacific Ocean. “Composers at their best embody this very spirit: exploring the new and unfamiliar, charting new courses of statement and expression,” Staniland wrote at the time.

Then there were Mozart’s own travels around Europe and Dvorak’s Romance which went on a specific musical journey, beginning life first as a movement of a string quartet, only to be fleshed out and re-orchestrated when the quartet was discarded.

Paetkau began group of 27 (g27) -- “a supergroup [led by] a freelance violinist with really good friends,” he called it -- with a single concert in 2007. Drawing on a base of TSO and COC orchestral players with a coterie of freelancers – he’s clearly very well connected – to add to the talent pool, he was able to cobble together additional concerts in 2009 and 2011. Two concerts in 2012 were a springboard to four in 2013 and 2014. An added recital series featuring friends or members of the group provided even more programmatic opportunities.

The latest in g27’s recital series takes the form of a holiday party December 10 in the intimate Heliconian Hall. After mezzo-soprano Shannon Mercer, she will lead the audience at this PWYC event in what promises to be a celebratory evening of music, food and fun.

That kind of audience participation offers a hint of Paetkau’s more ambitious outreach aims. Whether it’s working with students from the Regent Park School of Music and Dixon Hall Music School (eight of them played side-by-side with g27 in selections from Grieg’s Holberg Suite at the recent November 7 concert), contemplating pop-up open rehearsals at public spaces or toying with the idea of setting a concert in a bar à la England’s Orchestra of the Age of Enlightenment pub shows, there’s no shortage of innovative thinking when it comes to community involvement.

The group’s first two CDs garnered two 2014 JUNO nominations: Berlioz’s Les Nuits d’été and Norbert Palej’s The Poet and the War and Rorate Coelli, with soprano Shannon Mercer; and the Canadian Concerto Project, Volume One, with bassoonist Nadina Mackie Jackson and trumpeter Guy Few.

The Mercer disc received raves inside and outside Canada. Lynn René Bayley wrote in the February 2013 Fanfare magazine: “I was immediately captivated by Mercer’s singing and could not stop listening or write a single word of comment until the entire cycle was finished. Yes, she’s that good. This is the work of a master artist.

“In some places, it’s almost difficult to realize that it is only being played by 27 musicians, so full and rich are the textures, and Paetkau shows how good he is in shaping and pacing this music. In short, this is a ‘must-get’ item if you are a fan of Les nuits d’été, modern music in a lyrical vein, or just plain outstanding performance quality. With this disc, Shannon Mercer shoots to near the top of sopranos I will be on the lookout for in the future, and Paetkau a conductor I’ll make note of as well.”

Fanfare’s Raymond Tuttle wrote in July 2013: “This CD introduced me to Eric Paetkau, group of 27, Shannon Mercer, and Norbert Palej. I am looking forward to my next encounter with any of them, or with all of them together, and I hope I do not have to wait too long. This is Want List material.”

Paetkau’s methodical route to making g27 viable sprang out of his vast experience as a freelancer himself, from his early days playing viola in the Nuremburg Symphony, TSO, COC, National Ballet of
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Canada Orchestra and Tafelmusik to three years as a conductor in Quebec, most notably 40 dates with the prestigious Les Violons du Roy.

He learned that raising money is difficult. Fortunately his musical integrity, commitment and charm helped make g27 workable.

Conducting had always been in the back of his mind. In the early 2000s he quit Nuremburg, freelanced and made the switch. School in Amsterdam and an 18-month program in the U.S. provided a very intense musical education from the basics to hours in front of an orchestra. This was on top of his earlier viola studies under the guidance of the legendary Lorand Fenyves and the tutelage of Steven Dann.

With g27’s ability to draw on Toronto’s top orchestral professionals, the musicians can do much more than in their normal concerts. In the performers’ minds, Paetkau explained, indie and classical is the same world. They might play with Arcade Fire one day and g27 the next. What matters, says Paetkau, is “the artistic integrity that has to be fantastic.”

“Musical excellence should be anyone’s goal,” Paetkau said. Knowing the score inside out is the first step in bringing out as much of the music as possible and “giving the players the confidence to explore within that realm. “I really love to learn the scores so well you can play the piece in your head the way you want it. It’s also a lot of fun when you’re off hiking or on a plane.”

Paetkau describes conducting as the conduit that translates “what is part of you to what is part of the players.” His excitement is clearly contagious. “I love it when things are really tight; I love that intensity so that every concert is an event, the connectiveness between conductor and orchestra.”

And it’s a two-way street: “The players enjoy the energy, the intensity and the musicianship; we’ve built a bond.”

You could say that g27 is where Toronto’s musicians go to play, on their day off.

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“In Mozart you’re completely exposed – elegant; in Chopin you can play the concerto without the orchestra; in Beethoven you're a member of the orchestra,” he responded.

“My modus operandi is to make the piano sing,” Lisiecki said. Along with a wonderful tone, that’s his approach to every piece he plays.

Kulesha wondered how Lisiecki would characterize the three Beethovens. The Third “has a similar ferocity and darkness as the D minor Mozart K.466 which it parallels”; the Fourth “pushes the boundaries . . . [it] begins from the soul of the piano”; the Fifth “broadens what can be done in a concerto.”

Three days later came a first-rate performance of the Third. It had great cohesion, its architecture proceeding organically from the propulsive Allegro con brio and delicacy of the Largo to the pure joy of the inverted theme after the Rondo’s cadenza. You could feel the composer’s notes straining against classical convention but revelling in it. In the Chopin etude, Lisiecki demonstrated the beauty of tone over technique.

Lisiecki’s playing of the “Emperor” the following Saturday was dynamically diverse yet always controlled, from the wondrously hushed non-cadenza of the Allegro and the magical Adagio which felt as though the piano’s notes were walking on air, to the radical contrasts of the Rondo.

In a conversation with William Littler during intermission, Lisiecki divulged that a teacher in pre-school had suggested that the five-year-old child be given piano lessons. It took most of that year and a generous gift of a 100-year-old upright from a family friend before his parents agreed. Curiously, the Third Piano Concerto was the first piece by Beethoven he can remember as a child. Lisiecki also revealed that if he doesn’t practise he doesn’t feel right: “You don’t want to be around me.”

Talking about his instrument and the fact that every pianist is at the mercy of the venue where he performs, he raved about the piano at Koerner Hall, declined to comment on those at RTH and gushed over the one he played in Hamburg. “Not knowing what to expect forces us to create art in the moment,” he said.

Lisiecki’s Beethoven coincided with a series of three symphonies by the Danish composer Carl Nielsen, all under the enthusiastic baton of Neilsen’s countryman Thomas Dausgaard. Judging by the orchestra’s generous applause and responsive playing, their connection to the guest conductor was genuine. For his part, Dausgaard exudes joy on the podium, which manifests itself occasionally as open-mouthed. And he often lowers his arms and lets the orchestra play on their own, trusting them for bars at a time. He turned away from the audience in his introduction to the final concert and spoke directly to the players: “Can I say to you Toronto Symphony – you own this music.”

Lisiecki too fell under his spell as the two musicians intently locked eyes at the beginning of the finale of the “Emperor,” the young Canadian drawing on the Dane’s energy.

Trifonov Trifecta: Daniil Trifonov, only 23, the 2011 Tchaikovsky Competition multi-award-winner, having already proved his technical prowess at the Arthur Rubinstein International Piano Master Competition earlier that year, seemed intent on establishing his artistic reputation with three programs available to Toronto audiences this season. The first, a dazzling performance of Rachmaninov’s Rhapsody on a Theme by Paganini with the TSO took place in September. An ambitious solo recital December 9 at Carnegie Hall will be live streamed on medici.tv (and available free for 90 days thereafter). Consisting of Bach’s Fantasy and Fugue for Organ in G Minor, BWV 542 (transcribed for piano by Franz Liszt, S. 463), Beethoven’s Piano Sonata No. 32 in C Minor, Op. 111 and Liszt’s Transcendental Etudes, it will likely add to his burgeoning reputation.

Then on January 20 at Koerner Hall, Trifonov turns to chamber music with the great Gidon Kremer. Mozart’s Violin Sonata No. 33 In E-flat Major, K. 481. Schubert’s Fantasy in C Major, D. 760 and Rachmaninov’s Trio élégiaque No. 2 in D Minor, Op. 9 comprise a program that will certainly reveal yet another side of this talented Russian-born phenom.

A Trio of Quartets: Music Toronto presents the latest incarnation of the Juilliard String Quartet January 8 in a program headed by Webern’s shimmering Five Movements, Op.5. Three weeks later the mighty St. Lawrence String Quartet returns for its annual visit to its first home. The exuberant Geoff Nuttall will lead us in a “Haydn Discovery” followed by the father of the string quartet’s Op. 33, No.2 “The Joke.” A major new work by John Adams fills the concert’s second half. On January 6 the New Orford String Quartet treats us to Beethoven’s Op. 95 and Brahms’ Op. 51, No.1 before premiering a new work by Gary Kulesha. The New Orford then teams up with Amici for one of the most interesting programs of the new year, “Bohemian Contrasts.” They join cellist David Hetherington and violinist Teng Li in a performance of Schulhoff’s String Sextet and Joaquin Valdepeñas in Brahms’ unforgettable Clarinet Quintet in E-minor, Op.115. Pianist Serouj Kradjian fills out the rest of the program with piano works by Malcolm Cook.
KWCMS’s 40th: The Kitchener-Waterloo Chamber Music Society has designated the week of November 28 to December 7 to mark its considerable achievement. Over the years the cumulative volume of talented performers who have made their way to Jan and Jean Narveson’s home is astonishing enough, but it is the KWCMS’ penchant for programming complete cycle concerts that really makes one sit up and take notice. [For a glimpse into how they do it, see my October 2013 Classical and Beyond column.] Two cycles over the December-January period caught my eye: Trio Celeste’s complete traversal of Beethoven’s Piano Trios December 12, 14 and 16; and the scintillating Duo Concertante performing Schubert’s complete music for violin and piano January 29 and 31. It promises to be an even more musically satisfying event than the Beethoven. Schubert’s music in this case is consistently of the highest order, charming and melodious; the opportunity to hear all of it should not be missed.

Quick Picks
Dec 6 the prodigious Stewart Goodyear performs Tchaikovsky’s The Nutcracker entirely on the piano joined by dancers from the National Ballet School of Canada and Ballet Creole, and singers from the Toronto Children’s Chorus.

Dec 7 two recent Glenn Gould School appointees, celebrated pianist John O’Conor and former first cellist of the Cleveland Orchestra, Desmond Hoebig, team up for Beethoven’s serene Cello Sonata No.3 in A Major, Op.69. O’Conor will play a selection of Nocturnes by his Irish countryman John Field and by Chopin; Yeohonatan Berick, Cordelia Paw and Barry Shiffman join them for Schumann’s masterful Piano Quintet in E-flat Major, Op.44.

Dec 7 two admirable pianists make their Toronto debut in Mooredale Concerts’ “Piano Dialogue.” Wonny Song will play Beethoven’s Moonlight Sonata and David Jalbert Poulenc’s Les soirées de Nazelles before coming together for duets by Ravel and Schubert and Rachmaninoff’s Suite No.2 in C Major, Op.17.

Dec 12 Anastasia Rizikov brings her already considerable 15-year-old experience to Chopin’s Piano Concerto No.1 accompanied by Sinfonia Toronto before performing a staggering KWCMS solo concert Jan 24. Bach, Chopin and Liszt lead in to Mussorgsky’s Pictures at an Exhibition; then after intermission Chopin and Mozart precede Balakirev’s fiendishly difficult Islamey.

Jan 9 Angela Hewitt, the subject of this month’s cover story, is joined by mezzo-soprano Anne Sofie von Otter in a program rich in songs by Beethoven, Schubert, Brahms, Fauré, Debussy and Chaminade. Interspersed between them Hewitt will play piano music by Schubert, Brahms and Chabrier.

Jan 14, 15, 17 and 18 mark the beginning of the TSO’s Mozart@259 festival curated by Les Violons du Roy’s Bernard Labadie. The impressive young British conductor and keyboardist Matthew Halls leads the orchestra in three varied programs showing Mozart’s range as an instrumental composer.

Jan 22 to 25 will see the Montreal Symphony’s Kent Nagano make a rare foray into the forest of period instruments as he leads Tafelmusik in performances of Beethoven’s Symphony No.5 in C Minor, Op. 67 and his Mass in C Major, Op.67. It will be fascinating to compare this performance of the symphony to that in Nagano’s recent recording [reviewed by Richard Haskell in this issue of The WholeNote].

Feb 7 Pinchas Zukerman makes his final Toronto appearance as music director of the National Arts Centre Orchestra in an RTH program with two of Brahms’ most beloved concertos. Zukerman is joined by NAC principal cellist Amanda Forsyth for the Double Concerto for Violin and Cello in A Minor, Op.102; Yefim Bronfman is the soloist in the Piano Concerto No.2 in B-flat Major Op. 83, the epiphany of 19th century romanticism.

Paul Ennis is managing editor of The WholeNote. He can be reached at editorial@thewholenote.com.
With the climate debate and pipeline protest actions heating up, along with the coming of winter with its potentially destructive storms, we can’t help but feel something is stirring of critical significance that can no longer be ignored. Our very survival as a species is under threat, as we are well aware. Not jolly holiday thoughts to ponder, I know. However, many movements are under way pointing towards a green revolution with a commons-oriented economy and clean energy sources. One of the major voices offering an alternate way comes from the indigenous community with a world view steeped in the traditions of honouring the wisdom of the land and the practices of how to live in a balanced relationship with all creatures and the elemental forces. Music and storytelling is just one of the ways these traditions and knowledge are passed on through the generations.

Manitoulin Island-born Odawa First Nations composer Barbara Croall has risen to the challenge of this cultural moment in her new work titled Manidoog, which translates into English as the spirit beings who dwell in the waters. In this epic work in ten movements, she weaves together ten traditional stories that speak to the importance of our right relationship with water. The work was commissioned by Trio d’Argento and will be premiered on December 11 as part of Music Toronto’s season. I spoke with one of the trio members, flutist Sibylle Marquardt about the work, the upcoming concert, and the trio’s relationship with Croall.

Manidoog opens with a story that summons the presence of the underwater panther. As the piece progresses stories of different creatures and beings weave their presence onto the stage: the spirit turtle emerging from the waters; the rising of the Venus morning star; the pregnant skywoman falling through a hole down onto earth; the winds and a swan catching her as birdcalls fill the air. Stories of the underworld play an important role as well: music brought forth by the guardian of the underworld, the mermaids and mermen luring people disrespectful of the waters down into the underworld; the trickster energies of the little people who live in the forest and along the river banks; the rising and falling of the giant underworld serpent; and, finally, the protective energy of the thunderbird who flies over the world and its waters. Overall, this combination creates something akin to a visionary narrative highlighting a fundamentally different way of living in relationship with the spirit of water and all relations.

The piece is fully staged with lighting design and the players moving from station to station to play out the different characters of the stories. Croall herself is one of the performers, playing traditional instruments and singing and speaking in the Ojibwe language. Trio member Peter Stoll performs on the full family of clarinet instruments, recorder and whistle, while Marquardt performs on the full range of flutes. Pianist Anna Romai performs on the keys while Croall joins her at times playing inside on the piano strings. There is also a recorded soundtrack with environmental sounds to add to the mix.

Marquardt has enjoyed a long relationship with Croall, at one time performing in Croall’s Ergo Ensemble. She is passionate about the
importance of this work and the need for us to rethink our relationship with the earth and in particular, the waters. The rest of Trio d’Argento’s concert that evening blends together a work by Beethoven, a piece by French composer Jacques Ibert and a funky, jazz/world music-inspired piece by Minnesota-based composer Russell Peterson. The evening will also be a celebration of Trio d’Argento’s new CD just being released on the Opening Day label that includes the Ibert piece. To learn more about this rising virtuosic ensemble, I encourage you to check out their website (triodargento.ca).

**Concerts in December**

**New Music Concerts:** On the theme of new music talents named Barbara, the January 20 New Music Concerts joins with Music Toronto January 20 to present a program performed by Halifax-based pianist Barbara Pritchard. In 2009 Pritchard was awarded the Canadian Music Centre’s Music Ambassador title for her work in promoting and performing the music of Canadian composers. This concert includes 11 Canadian works by composers primarily from the Atlantic region, and an aria from Bach’s *Goldberg Variations*. Prior to this event on December 11, New Music Concerts joins up with the Music Gallery to perform the music of Canadian composers. This concert includes 11 Canadian works by composers primarily from the Atlantic region, and an aria from Bach’s *Goldberg Variations*. Prior to this event on December 11, New Music Concerts joins up with the Music Gallery to perform the music of Canadian composers. This concert includes 11 Canadian works by composers primarily from the Atlantic region, and an aria from Bach’s *Goldberg Variations*. Prior to this event on December 11, New Music Concerts joins up with the Music Gallery to perform the music of Canadian composers. This concert includes 11 Canadian works by composers primarily from the Atlantic region, and an aria from Bach’s *Goldberg Variations*. Prior to this event on December 11, New Music Concerts joins up with the Music Gallery to perform the music of Canadian composers. This concert includes 11 Canadian works by composers primarily from the Atlantic region, and an aria from Bach’s *Goldberg Variations*. Prior to this event on December 11, New Music Concerts joins up with the Music Gallery to perform the music of Canadian composers. This concert includes 11 Canadian works by composers primarily from the Atlantic region, and an aria from Bach’s *Goldberg Variations*. Prior to this event on December 11, New Music Concerts joins up with the Music Gallery to perform the music of Canadian composers. This concert includes 11 Canadian works by composers primarily from the Atlantic region, and an aria from Bach’s *Goldberg Variations*. Prior to this event on December 11, New Music Concerts joins up with the Music Gallery to perform the music of Canadian composers. This concert includes 11 Canadian works by composers primarily from the Atlantic region, and an aria from Bach’s *Goldberg Variations*. Prior to this event on December 11, New Music Concerts joins up with the Music Gallery to perform the music of Canadian composers. This concert includes 11 Canadian works by composers primarily from the Atlantic region, and an aria from Bach’s *Goldberg Variations*. Prior to this event on December 11, New Music Concerts joins up with the Music Gallery to perform the music of Canadian composers. This concert includes 11 Canadian works by composers primarily from the Atlantic region, and an aria from Bach’s *Goldberg Variations*. Prior to this event on December 11, New Music Concerts joins up with the Music Gallery to perform the music of Canadian composers. This concert includes 11 Canadian works by composers primarily from the Atlantic region, and an aria from Bach’s *Goldberg Variations*. Prior to this event on December 11, New Music Concerts joins up with the Music Gallery to perform the music of Canadian composers. This concert includes 11 Canadian works by composers primarily from the Atlantic region, and an aria from Bach’s *Goldberg Variations*.

**More in December:** In amongst all the traditional holiday music available in December, the Music Gallery is offering a unique way to tune into the holiday spirit with “Unslient Night,” an outdoor walking event created by Phil Kline on December 19. Audience members are invited to bring their own portable sound system (boom box, etc.) to play back one of four tracks of music, while being led on a guided walk through alleyways, crowded streets or empty spaces. You will experience your own unique mix of the tracks and the specific acoustics of each place visited. (And after the walk, at 9pm, you can return to the Music Gallery for a festive fundraiser with the O’Pears a female a cappella trio performing folk, R&B, celtic, and bluegrass music.)

Up on St. Joseph St., on December 13, the Canadian Music Centre presents festive Canadian music in its 21st century Virtuoso series with tenor Sean Clark. December is also CD celebration time at the Canadian Music Centre on a lighter note with a modern jazz concert on Sunday February 8. Other festival events include concerts on January 30 and February 1 of student operas based on a libretto by Michael Albano and on February 2, works by international emerging composers performed by the Ecouter Ensemble. The festival will finish on a lighter note with a modern jazz concert on Sunday February 8. The full schedule of events will be on the Faculty of Music website early in December.

**Esprit Orchestra:** Esprit’s January 29 concert brings us the world premiere of English composer Philip Cashian’s *the world’s turning* inspired by the sculptures of Stephen Vince. The visual theme continues with Icelandic composer Daniel Bjarnason’s *Over Light Earth* which pays tribute to painters Mark Rothko and Jackson Pollock. The program is rounded out with works by New Music Concerts’ artistic director Robert Aitken, whose *Berceuse* explores the balance of Yin and Yang while commemorating those “who sleep before us” and an Esprit-commissioned new work by Canadian Samuel Andrevey titled *The Flash of the Instant*.

**Overview:** And finally to finish off 2014 and move into 2015, an overview of other noteworthy new music concert events for December and January.

**Canadian Music Centre:** December 18 with the Toronto Guitar Society. Premiere of works by Leggatt, Oickle, Sandquist and Tse. January 13 the CMC’s 21st Century Virtuoso series presents works from Messiaen’s *Catalogue d’Oiseaux* and Gilles Tremblay’s *Musique de Feu* performed by Ryan MacEoy McCullough

**Music Gallery Emergents Series:** December 4 curated by Melody McKiver. Works by Clarinet Panic Deluxx and Cris Derksen, two cellist/composers. January 30 curated by Felicity Williams: Dan Fortin and Robin Dann/Claire Harvie.

**Exultate Chamber Singers:** December 5. Works by Canadian composers in their “A Canadian Noël” concert.

**Spectrum Music:** December 6. Concert titled “Journeys” with works for guitar and string quartet by Alex Goodman and Graham Campbell with the Ton Beau String Quartet.

**Syrinx Concerts Toronto:** December 7. Concert includes *Stillness of the 7th Autumn* by Brian Cherney

**Toy Piano Composers:** January 24. Concert titled “Grit” with works by Brophy, Labadie, Pearce, Puello, Tam and others. Performances by Chelsea Shanoff and Nadia Klein with the TPC Ensemble.

**Wendalyn Bartley** is a Toronto based composer and electro-vocal sound artist. sounddreaming@gmail.com.
My last column, highlighting the music programming at the Aga Khan Museum, noted the concert appearance of Toronto’s award-winning group Autorickshaw at the AKM auditorium on November 15. I attended the show to get an overview of their current repertoire, the range of which is wide and the boundaries fluid.

In addition to arrangements of South Indian classical and folk songs, original songs and numbers based on tala principles (overlapping Carnatic solkattu and Hindustani tabla bols) alternated with good-humoured ironic takes on 1970s Bollywood hit film songs. “Autorickshawified” hybrid adaptations of songs by Joni Mitchell and Leonard Cohen – “Bird on a Wire” rendered in a relaxed 7/4 – and the jazz standard “Caravan” were among my personal favourites. While vivacious vocalist Suba Sankaran, the heart of the group, claimed front stage centre for most of the concert, the skilled band comprised of Dylan Bell (bass/keyboards/beatboxing), Ed Hanley (tabla), with Ben Riley (drum set) and John Gzowski (guitar) stepping in for the night, shone in solos. “Caravan” was a rollicking example.

Well into Autorickshaw’s second decade of genre-blending musicking, summing up its repertoire, which is very often multi-genre and transnational in reach, is not an effortless undertaking; especially so for a persnickety listener like me. Autorickshaw’s website nevertheless helpfully weighs in, situating its music “on the cultural cutting edge, as contemporary jazz, funk and folk easily rub shoulders with the classical and popular music of India.”

That statement makes such hybridization sound like an easy reach. It’s anything but. Anyone who has seriously attempted it, or listened to fusion experiments where genres from across the world “easily rub shoulders,” knows how easy it is to fail to satisfy musical expectations – and for many reasons. In fact it is one of the most difficult forms of musical alchemy to pull off effectively and gracefully. Having persevered as a group for a dozen years Autorickshaw is proof that diligence and perspicacity pay off.

The incentive for the tour initially came from the group’s desire to commemorate, on December 3, 2014 the 30th anniversary of the Bhopal “gas tragedy,” widely considered the world’s worst industrial disaster. Sankaran and Hanley have a personal commitment to the affected people of that city. In 2009 they co-wrote and recorded the song “The City of Lakes.” All proceeds from the song go to the Bhopal Medical Appeal which funds two local clinics offering free healthcare to thousands of survivors. While in Bhopal the Autorickshaw Trio will also appear as the opening act at the Indian premiere of the motion picture about the disaster, A Prayer for Rain, starring Martin Sheen. Another focal point of the tour is the promotion of songs from its strong new album Humours of Autorickshaw, in newly-minted trio arrangements.

As I write this the Autorickshaw Trio consisting of Sankaran, Hanley and Bell is preparing for an unprecedented two-month subcontinent-wide tour of at least two dozen dates in ten projected cities in India and Nepal (in Pokhara and Kathmandu). Departing Toronto on November 28, “we are acting as our own agents, mainly cold-calling our way to India and Nepal” wrote Sankaran in an email interview, building on “contacts [made] the last time we toured India.” She further predicted that “once on the ground, we will likely be approached to do other performances in the various regions we are touring. This happened the last time around as well, so we’re trying to build some buffer time for that.”

I asked about the sort of venues they will be playing. Sankaran commented on their diversity: “We are doing a variety of shows, from soft-seaters to outdoor festivals, from clubs to hotel dates, house concerts, workshops in ashrams, and collaborating with string and choral departments in schools; the majority are performances, but we’re offering some workshops as well.”

The WHOlenote, December 1, 2014 - February 1, 2015
In an email interview with Hanley I wondered how exporting Autorickshaw’s hybrid music to South Asia compared to performing and marketing it domestically. He replied with insight and humour: “There may be weight to the Canadian adage that you can’t ‘make it’ at home until you make it elsewhere. I’m not sure why that seems to be true, but anecdotal it does seem to be the case. We’re not trying to make it in India, but perhaps to lay foundations for future tours … The fact that we incorporate a lot of traditional Indian classical elements in our music seems to be a gateway for South Asian audiences. It’s [also] always nice to represent Canada and Canadian music,” on the international stage, therefore “we’re looking forward to playing some Autorickshawified Joni Mitchell, Leonard Cohen and Canadian folk songs (“J’entends le Moulin” with solkattu and tabla bols anyone?)”

I asked Hanley how he expected the various genres their repertoire explores to resonate with tour audiences. “We will definitely adapt our repertoire to the venue and audience. For example we’re doing some Christmas carols with local musicians in Darjeeling – at their request. That should be fun!” He added: “New audiences are always an adventure. There is magic in performing for people who know, and perhaps like, your music, but there’s a very different kind of magic playing for an audience who has never heard you before, hearing the orchestra, compared to playing solo. And you can record and play for anyone?”

Hanley neatly summed up the music scene in India: “It’s really happening [with] clubs popping up. There are festivals galore, with lots of bands producing original music. What we do might come from a different place simply because we grew up in Canada and have a strong Western foundation in various forms such as pop, jazz etc. And why are Indian presenters eager to present us? I’m not sure. Could it be our [unique] Canadian perspective on our blend of styles?

On one hand Autorickshaw’s two-month tour sounds like a grand adventure in (re)encountering the roots of some of the musical streams it has been exploring throughout its collective career. It will also no doubt expand the awareness among South Asian audiences of a Canadian world music accent. I for one will enjoy reading the trio’s “reports from the road,” vicariously experiencing their musical adventures to resonate with tour audiences. “We will definitely adapt our repertoire to the venue and audience. For example we’re doing some Christmas carols with local musicians in Darjeeling – at their request. That should be fun!” He added: “New audiences are always an adventure. There is magic in performing for people who know, and perhaps like, your music, but there’s a very different kind of magic playing for an audience who has never heard you before, hearing the music … for the first time.”

As for South Asian sales of Autorickshaw music mediated via physical product vs downloads, Hanley noted that they “will take some CDs, and will ship a box ahead. We will carry a lot of download cards, which we can give away as a musical business card, or sell much cheaper than a physical CD. [Plus] all our music is online [and we’ve uploaded] lots of videos onto our YouTube channel.”

Ensemble Polaris: January 18, 2015 at 2pm the Gallery Players of Niagara present Ensemble Polaris in “Definitely Not the Nutcracker” at the Silver Spire United Church, St. Catharines. This fun concert celebrates Tchaikovsky’s popular music for the ballet but with a whimsical twist. Arrangements by the Ensemble alternate with songs and instruments from the Russian folk tradition. The instrumentation gives a hint of what they’re up to. Marco Cera (guitar, jarana barroca); Kirk Elliott (violin, Celtic harp, mandolin); Margaret Gay (cello, guiro); Katherine Hill (voice, nyckelharpa); Alison Melville (baroque flute, recorders); Colin Savage (clarinet, bass clarinet); Debashis Sinha (percussion, birimbao) and Jeff Wilson (percussion, musical saw). This new year why not stretch your musical legs, travel to St. Catharines and experience something other than customary?

Master Shajarian: January 31, 2015 Persian master singer, composer, teacher and instrument innovator Mohammad Reza Shajarian takes centre stage at Roy Thomson Hall. Shajarian has been widely celebrated and decorated at home and internationally. UNESCO in France presented him in 1999 with the prestigious Picasso Award, one of Europe’s highest honours. In 2006 he was decorated with the UNESCO Mozart Medal and he has twice been nominated for the Grammy for Best World Music album. I had the privilege of hearing him sing about a decade ago and was impressed with his mastery of the difficult classical dastgah idiom. His vocal performances are justly savoured for their technical beauty, power and strong emotional presence. This concert is another good way to celebrate your good luck in reaching 2015 in good nick.

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A Non-Shoppers Guide to Carols

BENJAMIN STEIN

The term “Christmas carol” has become a kind of catchall for a multifarious group of songs from many parts the world and about 500 years of history. These songs emerge from hiding once a year, saturate our brains like an aural snowstorm and then retreat to their lairs for another ten months.

Christmas music, much of it beautiful, serene and profound, is commonly used by stores of all types to attempt to move product and it’s not surprising that people’s frustration with the hard sell becomes anger at the music itself. I’m not blaming the businesses, who have their own bills to pay, but carols really ought to be for singing, not for shopping. This is where choirs have a crucial role, because as I’ve written in the past, carol concerts are one of the few areas left in modern life where audiences of non-musicians are invited to participate in music making.

Christmas saturation brings with it musical anachronism, as carol singers hired for the holidays often find themselves wandering through 21st century malls, dressed up in garb that is meant to evoke late 19th-century England, while warbling tunes written by an American composer from Pennsylvania in 1951. Here’s a quick guide to help you differentiate one Christmas song from another.

Carols. Rarer than you’d think, carols are thought to have originated from dances; the words were sometimes cadged from pre-Christian sources and retro-fitted to coincide with Christmas celebrations. There were carols for all seasonal and liturgical occasions of the year, and it is only in the last couple of centuries that carolling became solely associated with Christmas. Carols often tell stories, have lively rhythms and a directness of expression that has actually caused church authorities to ban them on occasion. “The Holly and the Ivy,” with its pagan imagery and dancelike tempo, might be considered a true carol.

Christmas Hymns. Often mistaken for carols, Christmas hymns tend to be grander, statelier, with more ornate and even stuffy language. The classic familiar ones were often written by professional priests and clerics, such as Wesley’s “Hark the Herald Angels Sing.” At their best, such as in the work of John Goss (“See Amid the Winter’s Snow”), Christmas hymns combine brilliant lyrics with pellucid song composition.

Christmas Anthems. Compositions with a Christmas theme, often composed or arranged specifically for choral performance, and not meant for group singing. Benjamin Britten’s Ceremony of Carols and much of the work of John Rutter fall into this category.

Christmas Songs. This is almost an entirely American, 20th-century phenomenon that exploded with the rise of recording technology. Like hymns, Christmas songs tend to tell us what we ought to be feeling, albeit from a secular perspective: excitement, anticipation,
togetherness, as opposed to religious fervour. It’s hard to contest the sentiment, but after weeks of it, you start to feel like you’re being beaten on the head with a soft pillow; it doesn’t really hurt, but you wish it would stop. I wonder if the depressed feelings that many experience around Christmas time has to do in part with the gap between the Christmas song paradigm and the reality of credit bills and feuding relatives? Nonetheless, at their best all four categories of Christmas song contain works of genius. As I pointed out in an earlier column, Christmas has become a big pan-cultural party that can reasonably be enjoyed by people of all backgrounds.

**On the concerts**: I’m going to assume that the readers of this column need no urging from me to find a Messiah performance or a carol singalong this time of year, and so will instead focus on some concerts that take an unusual angle, as well as looking ahead at the post-Christmas concert scene in the new year.

**Trinity Pageant**: There are many pageants and Lessons and Carols services being held this year at churches and civic centres – please check the listings for events in your area. The Christmas pageant mounted by the downtown Church of the Holy Trinity (just behind Eaton Centre) is a cultural event that has proved so popular over the years that the pageant runs into repeat performances, taking place at various times between December 12-21. For information, see holytrinitytoronto.org/thechristmasstory/.

**Briggs’ Snowman**: On December 7 the Bach Children’s Chorus joins Orchestra Toronto for a concert that features the animated film The Snowman, with live musical accompaniment by the orchestra and choir. The film is based on the celebrated book by English illustrator Raymond Briggs. Briggs’ trademark combination of gentle imagery and dark, disturbing themes is a welcome antidote to more sugary Christmas entertainments. The concert also features the premiere of Canadian Dean Burry’s A Hockey Cantata. Burry’s work for children is accessible without being pandering, and this concert is highly recommended.

**Brother Heinrich**: On a similar note, on Dec 20 the Toronto Children’s Chorus will perform A Chorus Christmas: Ceremonial Splendour, a concert that includes John Rutter’s enjoyable choral
Winter Nights

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

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

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

The Children’s Messiah

A beloved classic abridged especially for children.

With soloists and orchestra

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

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

PaxChristiChorale.org
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The whole note.com

December 1, 2014 - February 7, 2015
CAROL SING
SATURDAY, DECEMBER 6, 2:00 PM
With Gord Martineau, Deborah Hay, Ted Dykstra, choirs, brass.
An annual benefit for the Daily Bread/Churches-on-the-Hill Food Banks

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

NINE LESSONS & CAROLS
SUNDAY, DECEMBER 21, 4:30PM
Following the historic tradition of King's College in Cambridge.
FREE ADMISSION
Doors open at 3:30pm.
Child care for children 5 years and under.

Bossin and Hammond are two of the most skilled songwriters to come out of the first wave of the Canadian modern folk music movement. Bossin writes in a deliberately political and historical manner, taking politics and cultural issues as subjects for his clever and amusing songs. Hammond’s work is more introspective, mining her family history, in particular her mixed French and English background, for truths found amidst the conflicts and encounters that are part of the Canadian experience. Hammond is based in Toronto, but Bossin now lives on the West Coast, and any chance to see these two folk legends perform together is not to be missed.

A Grand “Midsummer”: Looking ahead to the new year, on January 16 and 17 the Grand Philharmonic Choir Female Chorus joins the Kitchener-Waterloo Symphony Orchestra for “A Midsummer Night’s Dream,” a concert title which in January is going to seem either like wishful thinking or rubbing it in. But the music selection is excellent: Vaughan Williams’ Serenade to Music; Mendelssohn’s famous incidental music for the above play and selections from Purcell’s The Fairy Queen. Purcell never set Shakespeare’s poetry, but The Fairy Queen has great moments of humour, pathos and the composer’s peerless text settings.

Tafelmusik Orchestra and Chamber Choir present a Beethoven double bill from January 22 to 25. The orchestra plays Beethoven’s Fifth Symphony, and then are joined by the choir for his Mass in C. Guest conducting is the Montreal Symphony Orchestra’s Kent Nagano.

Both pieces were written in the first decade of the 19th century. The Mass in C was composed for the Austrian ruler Prince Nikolaus Esterházy II in 1807, and has the classical structure of liturgical works composed by Mozart and Haydn under similar conditions and royal patronage. At the premiere there was a scene – the prince was not sufficiently appreciative of the piece, perhaps – and Beethoven left the concert venue in a fury, a breach of royal protocol that would have been unthinkable, and professionally fatal, to the older composers mentioned above. Beethoven’s Fifth Symphony captures unforgottably the spirit that led the composer to assert his humanity and freedom against the patronage system to which most European composers had been forced to submit for centuries.

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In deference to holiday tradition, I’ll mention the Messiahs first: Tafelmusik’s sing-along Messiah will be at Roy Thomson Hall at 2pm on December 21 this year, while Aradia’s Dublin Messiah will happen on the December 20 at 7:30 at St. Anne’s Anglican Church. These are the only two Messiahs in Toronto I think you need to see. If a Messiah was all you were planning on catching over the holidays, please turn the page!

Right. Now if you’re serious about music, and you want to find some first-rate medieval, Renaissance, and baroque music this holiday season, or if you’re just looking for an antidote to every saccharine Christmas carol you’ve been subjected to in every shopping mall you’ve been to since the beginning of November, keep reading. You certainly might find something new in the Toronto Consort’s Christmas concert, “The Little Barley-Corne,” a program of Yuletide hits from Renaissance Europe. This program is based on the Consort’s fifth album of the same name, which although, or indeed perhaps because, it included very few tunes that were immediately recognizable as traditional Christmas carols, was a breakthrough hit for the Consort, and quickly established them as a Toronto-based early music group that deserved to be taken seriously. It will certainly be a special treat to revisit this seminal album again after 15 years. The Toronto Consort performs The Little Barley-Corne December 12 to 14 at Trinity-St. Paul’s Centre.

Caprice: Another early music group that deserves our attention is Montreal’s Ensemble Caprice, a recorder-based baroque ensemble that quickly gained recognition on the Montreal scene for their free, and at times bizarre, interpretations of Telemann and Vivaldi. This group can typically be trusted to blow the roof off the concert hall. Caprice will be coming to Ontario to present their Christmas program “Baroque Christmas Around the World,” which features Arcangelo Corelli’s Christmas Concerto, some 17th-century South American songs, traditional carols and music by J. S. Bach and Handel. It also has the potential to be more subdued than a typical Caprice concert – a roof-raising Christmas concert being somewhat blasphemous in the eyes of the concertgoing public – but I can guarantee the group will perform with panache. This all takes place at the Port Hope United Church in Port Hope December 12 at 7:30pm and in Barrie December 14 at Grace United Church on December 14 at 2:30pm.

Poculi Ludique: If you’re looking for something completely out there as an alternative to Christmas carols and the Messiah, or if you’re just something of a medievalist, consider checking out this group of medieval-revival performers and musicians: the Poculi Ludique Societas (or the “Cup and Game Society”). This group will be performing selections from the York Mystery Plays on December 13.
at 7:30pm at St. Thomas’s Anglican Church. The York Mystery plays were a series of performances based on bible stories ranging from the Genesis creation to the Passion of Jesus that were performed in the city of York around the 14th century; some were centred around the biblical story of Christmas. Each guild in town was responsible for a specific performance (based around a Christian divine miracle or mystery, hence the name). The mystery plays seem like a particularly insightful view into what life was like in the Middle Ages, given that the typical medieval European was a devout Christian and a member of a guild of some kind, but couldn’t read the bible (or even his own name) and depended on dramatizations like the York Mystery Plays to understand what he was supposed to be believing. In any case, the Poculi Ludique Societas are all medieval scholars from the University of Toronto and can probably explain all of this much better than I can. Plus, the music is under the supervision of Larry Beckwith of Toronto Masque Theatre, so the musical part of the production is in capable hands. As an unusual form of entertainment that nevertheless captures the original meaning of Christmas, this may be exactly what the Christmas season needs.

**Tafel’s Quest:** But if you’re looking for good live music, there’s no need to limit yourself to holiday-themed entertainment in the coming weeks. For example, Tafelmusik’s musical quest for a new artistic director, featuring the most outstanding violinists they can find, continues in the beginning of December. Amandine Beyer, a virtuoso violinist from France, will lead the ensemble in an all-French program at Trinity-St. Paul’s Centre on December 4 to 7. It looks to be a killer program of French composers, including Rameau, Corrette, Campra and Rebel. Beyer herself will attempt to wow the crowd with a Leclair concerto, and we’ll see once and for all if the orchestra can put on a sublime performance of French baroque repertoire. It’s all very exciting, as you can probably guess.

**Scaramella:** Another Toronto group that’s keeping busy over the holiday season is Scaramella, led by Joëlle Morton. They’ll be playing a concert devoted to the English composer William Lawes on December 6 at Victoria College Chapel at 8pm. As a gamba-based ensemble, doing a concert devoted to Lawes just makes sense – he was great composer of music for everything viol, from duets to consorts of four, five and six gambas. As a figure from music history, he’s even more compelling, living as he did during the period of the English Renaissance and taking the laws of composition (sorry, couldn’t resist) to strange and unusual places. His music is both engaging and intelligent, but his approach to tonality is at times either extremely liberal or extremely strange. If you don’t manage to catch their Lawes concert, Scaramella is also doing a program of 17th-century German composers in Victoria College Chapel on January 31 at 8pm. This time the group will be joined by countertenor Daniel Cabena – this concert could be worth a look as well.

**Out of the ordinary:** If you’re looking for something to do over New Year’s Day, you might want to drop by Heliconian Hall at 2:30, where the Musicians in Ordinary will be playing their annual New Year’s Day concert. They’ll be joined by Christopher Verrette and Patricia Ahern of Tafelmusik as well as Boris Medicky on harpsichord for a mixed program including Scarlatti, Vivaldi and Corelli. The Musicians have put together a solid lineup of players to play some decent repertoire. It’s all very exciting, as you can probably guess.

Of Partnerships, Productions & Other Diversions

The two largest-scale opera productions for the period from December 1 to February 7 are those of the Canadian Opera Company’s winter season. Taken together they provide an example of the two models that the COC is currently following: partnering and production.

From January 24 to February 21, the company presents Mozart’s Don Giovanni, a co-production with Festival d’Aix-en-Provence, Bolshoi Theatre and Teatro Real Madrid. This production is an example of what the COC calls partnering: the company contributes money toward the production, but there is little or no COC input in the design or direction. So, much depends upon choosing one’s partners wisely.

Don Giovanni had its première at the Festival d’Aix-en-Provence in 2010, directed by acclaimed Russian director Dmitri Tcherniakov. The most controversial aspect of the production is that Tcherniakov has replaced Da Ponte’s original scenario with his own. He reimagines Mozart’s characters as the neurotic members of one present-day bourgeois family. Zerlina is now Donna Anna’s daughter from her first marriage, while Leporello is “a young relative of the Commendatore’s, living in his house.” Don Giovanni is presented as unhappily married to Donna Elvira. In the new plot Don Giovanni does not destroy himself, rather, his relatives combine to destroy him. The production has been around long enough that it is already available on DVD and in excerpts on YouTube for anyone who wishes to see whether Tcherniakov’s concept works or not.

For the COC, Russell Braun sings Don Giovanni. Kyle Ketelsen is Leporello, Jennifer Holloway is Donna Elvira, Jane Archibald is Donna Anna and Michael Schade is Don Ottavio. Michael Hofstetter conducts. In terms of COC original productions, from January 31 to February 22 it presents Die Walküre, a production designed and directed by Canadians and owned solely by the COC. This COC production of Wagner’s Die Walküre had its première in 2004 and was revived in 2006 as the second opera of Wagner’s complete Ring Cycle. This will be the first time it has been revived on its own. Atom Egoyan directs, Michael Levine is the designer and Johannes Debus conducts.

Of particular note is that renowned German soprano Christine Goerke will be making her role debut in Toronto as Brünnhilde. Clifton Forbis, who sang Siegmund in this production in 2004 and 2006, returns to sing the role again. Sieglinde, Siegmund’s sister and lover will be sung by Heidi Melton; Wotan is Johan Reuter; Hunding; Sieglinde’s brutal husband is Dmitry Ivashchenko; and Fricka, Wotan’s implacable goddess-wife is Janina Baechle. For more information about both productions, visit coc.ca.

**Crunching the numbers:** At the end of October this year the COC held its Annual General Meeting covering the 2013/14 fiscal year and reported “an impressive average attendance of 94 percent (an increase of 4 percent over last season),” a figure that was duly disseminated in...
the media. By comparison in 2012/13 the COC had 90 percent attendance.

Digging deeper into the numbers is interesting though: in 2012/13 the company presented 61 performances totalling 114,133 tickets sold. In 2013/14 it had 94 percent attendance for 58 performances totalling 111,421 tickets sold. Thus the percentage “increase” of 4 percent at each show had as its corollary a 2.4 percent decline in overall attendance. Worrying is that the number of tickets sold has now declined for the fifth year in a row. Average attendance of 94 percent per show is indeed impressive, but not if the only way to achieve those numbers is by decreasing the number of productions, and the number of performances of those productions.

Other diversions: The COC winter season only begins at the end of January, but there are many operatic diversions in December. The starriest of these is a concert production with orchestra of Gioacchino Rossini’s last, and, many would say, greatest opera, Guillaume Tell (1829). It is based on Friedrich Schiller’s play Wilhelm Tell (1804) about Switzerland’s struggle for independence from the Habsburg Empire in the 14th century. The most famous episode is when the Habsburg tyrant Gessler demands proof of Tell’s skill as a marksman by having him shoot an apple off the head of Tell’s own son. Musically, the opera is best known for its overture, which despite the fame accruing to it from its use in The Lone Ranger and in countless cartoons, in fact provides a précis of the entire action of the opera.

The single performance on December 5 is part of a North American tour of the Teatro Regio Torino with its full orchestra and chorus. The opera-in-concert will be presented in its Italian version (from 1833) with English surtitles and will be conducted by the company’s famed music director Gianandrea Noseda. Featured among the all-Italian cast are baritone Luca Salsi as Guglielmo Tell, mezzo-soprano Anna Maria Chiuri as his wife Edwige, soprano Marina Bucciarelli as his son Jemmy and bass Gabriele Sagona as the villainous Austrian governor Gessler. The running time is approximately four hours. Consult the Toronto Symphony Orchestra website (tso.ca) for more information.

Next in December is another reimagining of Mozart’s Don Giovanni, this time as #UncleJohn by Toronto’s small but feisty Against the Grain Theatre which produced a highly successful Pelléas et Mélisande outdoors earlier this year. Director Joel Ivany’s notion is to change the period to the present and to set the entire action at the reception for the marriage of Zerlina and Masetto. There is no episode is when the Habsburg tyrant Gessler demands proof of Tell’s skill as a marksman by having him shoot an apple off the head of Tell’s own son. Musically, the opera is best known for its overture, which despite the fame accruing to it from its use in The Lone Ranger and in countless cartoons, in fact provides a précis of the entire action of the opera.

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Cameron McPhail sings Uncle John, Neil Craighead is Leporello, Miriam Khalil is Donna Elvira, Betty Wayne Allison is Donna Anna and Sean Clark is Don Ottavio. The design is by Patrick Du Wors and the accompaniment is by a piano quintet with conductor Milos Repicky at the piano. #UncleJohn plays at The Black Box Theatre, December 11, 13, 15, 17 and 19.

December and January also hold offerings for those seeking music theatre written before Mozart or after Rossini. Toronto Operetta Theatre presents Gilbert and Sullivan’s ever-popular The Mikado December 27, 28 and 31, 2014, and January 2, 3 and 4, 2015. The production features Joseph Angelo, Lucia Cesaroni, Adrian Kramer, David Ludwig and Giles Tomkins. Derek Bate conducts and Guillermo Silva-Marin directs.

From January 15 to 17 Toronto Masque Theatre presents a new production of Handel’s Acis and Galatea (1718) at the Enoch Turner Schoolhouse. Lawrence Williford sings Acis, Teri Dunn is Galatea, Peter McGillivray is Polyphemus and Graham Thomson is Damon. Larry Beckwith conducts a seven-member period instrument band from the violin. Daniel Taylor’s Schola Cantorum will be the chorus.

Meanwhile Opera by Request is busy with Humperdinck’s Hansel and Gretel (1893) on December 7, Moreno Torroba’s zarzuela Luisa Fernanda (1932) on December 10, the Canadian premiere of Danish composer August Enna’s The Princess and the Pea (1900) on January 11 and Mozart’s Die Entführung aus dem Serail on January 24. All performances are in concert at the College Street United Church with William Shookhoff as pianist and music director.

Finally, on February 1, Voicebox: Opera in Concert presents Kurt Weill’s Street Scene (1946) with Jennifer Taverner and Colin Ainsworth. Robert Cooper is the conductor and pianist.

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

HANS DE GROOT

he countertenor voice had been prominent in English music in the late 17th century, the time of Purcell, but was only kept alive afterwards in the cathedral choirs. That changed in 1944 when the composer and conductor Michael Tippett plucked Alfred Deller from the choir stalls in Canterbury Cathedral and helped him to develop a solo career. Initially many people found the experience of hearing a man sing in the alto register odd. There is a famous story of Deller being confronted by a woman who asked him whether he was a eunuch. The story goes on to say that Deller did not miss a beat but replied immediately: “I think Madam the word you are looking for is ‘unique’.” Well, si non è vero, è ben trovato, but the very fact that the story rings true even if it isn’t, and has been repeated by many tells us something about the way audiences felt about this high male voice.

Things have changed: now there are many countertenors and only the naïve and inexperienced will be nonplussed by what they hear. The other day there was a very good countertenor, singing Schubert’s something about the way audiences felt about this high male voice.

Countertenor Daniel Cabena will be a new voice for many. I remember hearing him with the Toronto Consort and I was recently listening to the splendid recording by Les Violons du Roy and the Chapelle de Québec of the Mozart Requiem. Cabena sings on that recording too. In 2004 he moved to Montreal, where he studied at the Université de Montréal; since then he has been a student at the Schola Cantorum Basiliensis in Basel and has performed in Switzerland with Musica Fiorita and La Cetra and in France with the Concert Spirituel and Le Parlement de Musique. He recently returned to Canada and now lives in Guelph.

December and January are going to be busy months for him. On December 7 at 3pm he will be performing a free concert with the pianist Stephen Runge at Hart House. The countertenor voice is now largely associated with early music but Cabena has chosen late 16th and 20th century works, mainly British, for this recital: songs by Stanford, Vaughan Williams, Ireland, Finzi, Warlock, Quilter, Howells, Butterworth, Gurney, Britten and William Denis Browne. Of special interest are two songs by Barrie Cabena, Daniel’s father. The elder Cabena was born in Australia, studied in England with Herbert Howells, moved to Canada and taught at Wilfrid Laurier University in Waterloo from 1970 until his retirement.

On December 13 and 14 Daniel Cabena will sing in a concert of sacred music by Bach, with the Nota Bene Baroque Orchestra in Hamilton and Waterloo, respectively. On December 20 he will be the alto soloist in Messiah with the Guelph Chamber Choir at the River Run Centre, Guelph and on January 31 he will sing with the ensemble Scaramella in a program of 17th century German music at Victoria College Chapel.

Tenor Sean Clark is another busy singer. Fresh from his performance of Tamino in Ottawa’s Opera Lyra children’s version of The Magic Flute (set in space), he has begun rehearsals for another Mozart role, that of Don Ottavio in Against the Grain Theatre’s ‘Uncle John, an adaptation of Don Giovanni at the Great Hall’s Black Box Theatre December 11, 13, 15, 17 and 19). He is giving a recital of Canadian and American music that consists of Verlaine settings by Mathieu as well as folk-song arrangements by John Beckwith and John Jacob Niles at the Canadian Music Centre on December 13. He is also the tenor soloist in Pax Christi Chorale’s performance of Bach’s Nun kommst der Heiden Heiland as well as part of the Christmas Oratorio and in Stephanie Martin’s secular cantata Winter Nights at St. John Vianney Church in Barrie on December 5; Grace Church on the-Hill on December 6 and 7. Clark has been a member of the Canadian Opera Company chorus for some time and is continuing in that role. But he is interested in developing a solo career and these concerts may mark an important stage in that development.

Other Events: On December 3 Erin Bardua, soprano, Christina Stelnacovich, mezzo, Charles Davidson, tenor, and Graham Robinson, baritone, sing Bach’s cantata Wachet! betet! wachet! betet! at St. James Cathedral, PWYC.

Miriam Khalil, soprano, and Julie Nesrallah, mezzo, are the singers in a concert of Arab music on December 4 at Koerner Hall.

Two concerts on December 7: Off Centre Music Salon presents Ilana Zarankin, soprano, and Erica Iris Huang, mezzo, singing works from Russia (Glen Gould Studio); Marie-Lynn Hammond will sing with the Echo Women’s Choir at Church of the Holy Trinity.

On December 8: the soloists in the Toronto Masque Theatre Christmas concert are Lizzie Hetherington and Jean Edwards, soprano, Jessica Wright, mezzo, and David Roth, baritone at 21 Shaftesbury Avenue.

The third and final installment of the International Divas series takes place on December 21: the singers are Rita Chiarelli, Maryem Hassan Tollar, Lara Solnicki, Sharlene Wallace, the Ault Singers and Hisaka at Trinity-St. Paul’s Centre.

Whitney O’Hearn, mezzo, and Bud Roach, tenor, will perform songs from the Irving Berlin songbook, with the Tallisker Players at Trinity-St. Paul’s Centre, January 11 and 13.

Nathalie Paulin, soprano, Laura Pudwell, mezzo, Lawrence Williford, tenor, and Sumner Thompson, baritone, will be the soloists in Beethoven’s Mass in C with Tafelmusik. The concert at Koerner Hall, January 22 to 25, also includes Beethoven’s Fifth Symphony; the conductor is Kent Nagano (Koerner Hall, January 22 to 25).

On January 25 Emily Klassen, soprano, and Jean-Sebastien Beauvais, countertenor, will sing Pergolesi’s Stabat Mater at St. David’s Anglican Church.

On February 1 Melanie Conly, soprano, will sing Brodt, Purcell, Berlioz and Schubert at Heliconian Hall.

And beyond the GTA: Marie-Josée Lord, soprano, will perform songs and melodies from Spain and Latin America at (All Saints’ Anglican Church in Peterborough, January 17).

Catherine Carew, mezzo, performs at the Glenn Cymbrie Theatre, Fleming College, in Lindsay. January 18.

Two Postscripts: I enjoyed Opera Atelier’s production of Handel’s Alcina. Most of it was very well sung and Allyson McHardy was spectacular in the role of Ruggiero. I wish though that the company had not advertised it as a Canadian premiere as there was a fully staged and very successful production of the work by the Opera School in the Faculty of Music at the University of Toronto in November 2002. This was with a modern orchestra but Essential Opera also performed the work with a chamber orchestra with period instruments in May 2012.

I have been reading with great pleasure the memoir of Mary Willan Mason, The Well-Tempered Listener: Growing Up with Musical Development. An important stage in that development.

Hans de Groot is a concertgoer and active listener who also sings and plays the recorder. He can be contacted at artofsong@thewholenate.com.
Ever since their inaugural days in Toronto, I have been a keen advocate of the New Horizons Bands in this part of the country. When I was invited to join the senior Toronto New Horizons band and sit in for one of their performances in early November, I was pleased and accepted. I thought that this was to be a typical fall band concert. I couldn’t have been more mistaken.

I had been told that the concert was to be at the nearby Salvation Army Dovercourt location as a thank-you for the many times that the band had been able to rehearse there when their regular rehearsal space was unavailable. Since the title of the event was “A Night to Remember,” and since it was just a few days before November 11, I assumed that it would be a remembrance concert. However, in his planning, director Dan Kapp wanted something more respectful of the pain and suffering at home and with members of the forces during their times of separation.

Kapp’s research on the internet led him to a book titled One Family’s War: The Wartime Letters of Clarence Bourassa, 1940-1944. This is primarily a collection of letters written by Private Clarence O. Bourassa, of the South Saskatchewan Regiment, to his wife Hazel from March 1940 to July 1944, when he was killed, aged 30, in the Battle of Normandy. It was edited by Clarence’s son Rollie. While on leave in England, Clarence had established a friendship with one family, and letters from Dorothy Starbuck to Hazel have been included in this collection. Clarence’s letters reveal the complexity of the emotional life of the Canadian soldier far from his beloved wife and two children. Obviously, it would not have been possible to obtain any of Hazel’s letters to Clarence, but Dorothy’s letters provide much insight.

Once he had read the book, Kapp knew that he had the basis of what he wanted. In his words: “It was clear that this was all I really needed to tie the show together.” It would chronicle, with musical interludes, the many torments of the war for a young soldier and his family. (One extra tie-in was that, while in England, whenever he had the opportunity, Clarence played euphonium in a Salvation Army band.)

After discussion with Salvation Army Major Doug Hammond, the format for the event was agreed upon. Advertised as “A Night to Remember,” there would be no admission charged. Instead, audience members would be invited to donate to a charitable program in Zimbabwe sponsored by this Bloor Central Corps.

During World War I conductor Eugene Goossens put out a call for a fanfare to be played at the beginning of every concert in Britain during the war. It had been very successful. So, shortly after the United States entered World War II, Goossens, now in the U.S., put out a similar call. Of all of the submissions, Aaron Copland’s Fanfare for the Common Man is the only one to have survived. It couldn’t be a more appropriate selection to open this remembrance program. In any war it is the “common man,” not the leader, who must carry on the fight.

The event that followed the fanfare was a multimedia look at the struggles of one such common man from small-town Saskatchewan. Private Clarence O. Bourassa was that common man. As the program progressed, between musical interludes, Ken Hodge, a member of the band, read letters from Clarence to his wife as a wide variety of war scenes and other images were projected on the screen behind. At other times Lisa Kapp, also from the band, read letters from Dorothy Starbuck to Hazel.

Throughout the program no fewer than 120 photos or posters were projected on the screen. From a band member’s vantage point, even with no opportunity to see the images on the screen, it was a very moving evening. On speaking to some audience members who had the benefit of the combination of music, dialogue and images, they indicated that the impact was considerable. This format is one which could well be employed by school teachers when planning remembrance services in future years. Once again Dan Kapp deserves congratulations for making remembrance ceremonies more meaningful.

Wychwood Clarinet Choir: Another recent musical event deserving mention was the “Wind Song” concert offered by the Wychwood Clarinet Choir this past month. Having awarded Howard Cable with the title of conductor-in-residence, or something similar, it was only natural that he would play a significant role in the choir’s recent concert. The name of the concert came from the name of one of Cable’s first compositions for clarinet choir when he was the civilian associate conductor and arranger with the NORAD Command Band in Colorado Springs in 1964. Wind Song was the opener for the second
The orchestra was formed in the summer of 2014, when three violinists and a cellist got together with a plan to form a group that would suit their needs. Specifically, they wished to play a diverse repertoire of music arranged or written for strings, with a group of like-minded, dedicated amateur musicians. While, like other amateur groups, a primary objective is the personal enjoyment of making music, their goal is also to serve the community at large with performances at nursing homes, hospitals and similar venues. Interest in the project grew quickly and Strings Attached now has over 25 members and is growing.

Conductor Ric Giorgi is a Toronto jazz bassist, pianist and singer, with a broad history of composing music for film and television, as well as having conducted various local orchestras and ensembles including the Scarborough and Toronto District School Board Music Camps. Under his baton, Strings Attached meets every Monday from September to June in the Bathurst and Sheppard area.

It is unusual to hear a new group state that some sections are full, but that is the case here. They say that their cello section is full and the viola and bass sections are close to capacity. However, they are currently looking for more violins. Anyone with a background in the viola and bass sections are close to capacity. However, they are but that is the case here. They say that their cello section is full and since being here I have not heard a single zither play the theme from The Third Man.

Is there jazz in this stronghold of Strauss? – this fatherland of Freud? – this Mecca of Mozart? – this city where you can have your Vienna Phil? Yes there is and quite a lot of it at that, although, as anywhere else it is music for a small minority – and a minority that is broken into at least two camps. There are the obvious ones traditional and modern, and it would seem that never – or very seldom - the twain shall meet. (No, not you, Mark!)

The strongbod for the traditional/swing/bop audience – and I include bebop because in the overall picture of what is called jazz today, bebop is pretty traditional sounding – is a club called Jazzland, located in the heart of the old city, underneath what was the wall of the old city. It is, of course, a cellar club, full of atmosphere, with the original walls and vaulted ceiling still in place.

The walls are lined with photos of jazz artists who have played the club and it is quite a Who’s Who ranging from pioneers like Teddy Wilson and Wild Bill Davison to the recently deceased Art Farmer. Artists appearing in November, for example, included Red Holloway, Trevor Richards, Conte Candoli, Melissa Walker and Hal Singer along with some of the leading local players. It is the oldest club in Vienna currently in its 27th year as a jazz haunt and something like its 500th concert missed: By the time this issue is off the press, the annual “Seasonal Celebration” of the Markham Concert Band on Sunday November 30 will be history. Unfortunately the information on that concert wasn’t received in time. One work scheduled for that program was a composition by Louie Madrid Calleja, who came to Canada from the Philippines and holds a master’s degree from York University. The information received does not mention the title of the work. Perhaps it was his Solfêge for Band Op. 40a which was well received at the CBA Community Band Weekend in October. Keep your ears open. We should be hearing more from this young composer in the future.

**Definition Department:** This month’s lesser known musical term is maestro: A person who, standing in front of the orchestra and/or chorus, is able to follow them precisely.

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.
Jazzland Revisited, April 2012: Axel and Tillie Melhardt with Jim Galloway

styles. If you like it New Orleans style, there are The Red Hot Pads who have played the Toronto festival a couple of times A little more towards the Chicago style, in spite of their name, you have The Original Storyville Jazz Band and advancing chronologically in terms of style there are groups like the Stanton Big Band, Together, Koolinger, and The Vienna Art Orchestra. I can’t list everybody and I apologise if I leave out names that deserve to be included, but two of the most impressive musicians I heard were drummer Walter Grossrubatscher and pianist/clarinettist Herbert Swoboda who can easily hold their own in any company.

Jazz in Vienna is not confined to clubs, although it is interesting, in view of some earlier comments in this column, to note that performances in clubs are frequently referred to as “concerts.” The “real” concert hall scene is also quite active. Over the current four week period the line-up is Dave Brubeck Quartet, Manhattan Transfer, The Ron Carter Quintet, and Joe Zwainul in a “Homage to Johann Strauss” if you can believe that one!

So is there a jazz scene here? You can bet your Vienna Woods there is.

It seems to me that more has stayed the same in Vienna jazz life than has changed since mid-November 1999, which is when I wrote this little sketch – Axel Melhardt is still at the helm of a Jazzland, now in its 44th year. The Porgy and Bess and Birdland ventures I mentioned amounted to nothing; places announced in a blaze of glory only to fizzle are a part of the scene’s overall wonderful consistency. Audiences remain a consistent mix of grey and not yet grey, coming to actually listen to music, some of it because it is marvellously new, some precisely because it isn’t.

Incidentally, I rang in that millennial new year at The Montreal Bistro, Sherbourne and Adelaide... performing from the 28th to Jan 1, starting at 0pm each night. “The music will swing,” I wrote, “and so will my kilt on New Year’s Eve.”

So some things do change: the Montreal Bistro and the five-day gig both seem a long time ago.

Here are another couple of excerpts to ponder (both from the following year, the first December of the brave new millennium):

Looking back over the past year I realize just how much good jazz is available in this city. On any given week in Toronto you can hear a wide range of music. the performers are sometimes visiting “names” but the majority are our own artists – and the standards are high. the concentration of good musicians in our own community is astonishing. The number of playing opportunities regrettably small, for it is an unfortunate fact that there is a lot less work for musicians than there used to be.

... And this:

The somewhat unusual contradiction in all of this is the problem that we live in an age where there is not enough work for musicians, while at the same time there is too much music around us!

It’s a personal opinion, but I hold it very firmly, and I know I’m not alone. Music has been devalued or at least the contribution of the people who make the music. Because of its omnipresence – in elevators, in shops, in restaurants, in waiting rooms, in washrooms – incessantly – it is rammed down our throats, well our ears, to be more accurate, day and night, to the extent that it is simply noise in the background and of absolutely no aesthetic value. And silence becomes increasingly golden.

And so I come to the end of another column and another year, with a final quote from that December 2000 column.

“Have an excellent holiday season, and if you need a resolution for the new year, how about making a point of getting out to see more live music. Those of us who toil on stages and in clubs will be grateful.”

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

**Monday December 1**

- **12:30:** York University Department of Music. **Music at Midday: Instrumental Masterclass Concert.** Patricia Wait, conductor. Tribute Communities Hall, Accadame East Building, 4700 Keele St. 467-459-0701. Free.


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

- **8:00:** Corporation of Massey Hall and Roy Thomson Hall. Itzhak Perlman. Vivaldi: Sonata in A for Violin and Continuo Op.2 No.3; Schumann: Fantasiestucke, Op.73; Beethoven: Sonata No.7 in c Op.30; Ravel: Sonata for Violin and Piano No.2 in G. Itzhak Perlman, violin; Rohan De Silva, piano. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $25.90-$129.50.

- **8:00:** Toronto Theatre Organ Society. Dave Wnekhardt, Wurlitzer organ. Casa Loma, 1 Austin Terrace. 416-449-6292. $20.


- **12:10:** Nine Sparrows Arts Foundation/ Yorkminster Park Baptist Church. **Luncheon Chamber Music:** Alheli Pimentela, flute; Adam Sherkin, piano. Yorkminster Park Baptist Church, 1358 Yonge St. 416-241-1298. Free. Donations welcome.

**Tuesday December 2**

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

- **12:30:** York University Department of Music. **Jazz Festival:** Jazz Vocal Workshop. Mike Cadó, conductor. Martin Family Lounge, 219 Accadame East Building, 4700 Keele St. 467-459-0701. Free.

- **1:00:** Cathedral Church of St. James. Organ recitals. Andrew Ager, organist. 65 Church St. 416-364-7865 ext. 245. Free; donations welcomed.

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

- **7:30:** York University Department of Music. **Jazz Festival:** Jazz Combos. Artie Roth and Mark Eisenman, directors. Martin Family Lounge, 219 Accadame East Building, 4700 Keele St. 467-459-0701. Free. Festival runs Dec 1-5 (mat and eve).

- **8:00:** Arraymusic. **Array Session #29.** An evening of improvisation in the tradition of the Columbia U Radio jams or CCMC Music Gallery evenings. Rick Sacks, conductor. Array Space, 135 Walnut St. 416-532-3019. Free/PWYC.


**Wednesday December 3**

- **12:30:** York University Department of Music. **Jazz Festival: Vocal Ensembles.** Mike Cadó, conductor. Martin Family Lounge, 219 Accadame East Building, 4700 Keele St. 467-459-0701. Free. Festival runs Dec 1-5 (mat and eve).


- **2:00:** York University Department of Music. **Ahmed Dickinson Cardenas.** Cuban. William Thomas, conductor. Martin Family Lounge, 219 Accadame East Building, 4700 Keele St. 467-459-0701. Free.

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

- **6:00:** Cathedral Church of St. James. Can- tatas in the Cathedral. Bach: “Wachet! betet! betet! Wachet!” BWV 70. Erin Bardua, soprano; Christina Stelmacovich, alto; Charles Davidson, tenor; Graham Robinson, bass. 65 Church St. 416-364-7865 x245. PWYC.

- **7:00:** Civic Light-Opera Company. **The Judy Garland Christmas Show (That Never Was)!.** Caroline Moro-Dalciano as Judy; Eric Botosan; Mickey Brown; Joe Cascone; David Haines and others. Zion Cultural Centre, 1650 Finch E. 416-755-1717. $28. Also Dec 4, 5, 6, 7, 10, 11, 12, 13, 14 (start times vary).

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


- **8:00:** **MUSIDUELE:** Jonathan Feldman. Jazz. Suite 133 (main floor), 401 Richmond St. W. 416-539-7323. $20.

- **8:00:** Toronto Symphony Orchestra. **Masterworks: Best of Tchaikovsky.** Tchai- kovsky: *Jurisprudence March; Piano Con certo No.1;* The Nutcracker (Act II). Alice Sara
Ott, piano; Cristian Măcelaru, conductor: Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $38.75-$169. Also Dec 6.

**Thursday December 4**

- 7:00: Ross Petty Productions. Cinderella. The rags to riches family musical. Ross Petty (Evil Step-Mother); Danielle Wade (Cinderella); Dan Chameroy (Plumbum); Eddie Glen (Buttens); Jeff Lilloco (Max Charming). Elgin Theatre, 169 Yonge St. 1-855-593-9090. $34–$82. Works by Bach, Beethoven and Liszt. MIchelli and Frank Falco, conductors. Martin Family Lounge, 219 Accadale East Building, 4700 Keele St. 647-459-0701. Free. Festival runs Dec 1-5 (mat and eve).
- 8:00: Civic Light-Opera Company. The Judy Garland Christmas Show (That never was!). See Dec 3; Dec 5, 7, 10, 11, 12, 13, 14 (Start times vary).
- 8:00: Music Gallery. Emergents I, curated by Melody McIver: Clarinet Panic Deluxe Cris Derksen. Cris Derksen, cello, looper, drum machines, keys and vocals; Cory Latkovich, cello; Karen Ng, saxophone; Sebastian Shinwell, guitar; D. Alex Meeks, percussion. 197 John St. 416-961-9594, $12;$8 member.

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**Friday December 5**

- 8:30: Runt Maggie Runt. Frost & Fire: A Celtic Christmas Celebration! Traditional to modern Celtic melodies, jigs and reels, carols and other works. Lindsay Schindler, fiddle; vocals; Glen Dias, vocals, recorders, percussion; Barry James Payne, guitars, harmonica, vocals; Rob Larose, percussion; Steve Clark, bass; Daed Olydale, Irish whistle, Irish flute, accordion. Hugh’s Room, 2261 Dundas St. W. 416-531-6604. $27.50/$25 (adv). Reservations are recommended for dinner.

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**Sunday December 7**

- Patricia Parr piano.
- Melanie Conly soprano.
- Peter Stoll clarinet.

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**Sunday April 12**


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**Sunday May 3**

- Sofya Gulyak piano.

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**ALL CONCERTS 3PM**

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**NOON AT MET**

Free concerts at 12:15 pm.

Dec. 4: Alexa Wing, soprano; Peter Bishop, piano.

Dec. 11: Andre Rakus organist.

Dec. 18: Thomas Gonder organist.

Jan. 8: Andrew Ager organist.

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**SYRINX CONCERTS**

- GIANANDREA NOSEDA, conductor
- WILLIAM TELL: TURIN ROYAL THEATRE (TEATRO REGIO TORINO)
- DEC 5
- TSO.CA/WilliamTell

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**Toronto Symphony Orchestra 2014-2015 Concert Season**

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**Sunday Apr 12**


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**Sunday May 3**

- Sofya Gulyak piano.

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**All Concerts 3pm**

- Heliconian Hall 35 Hazelton Ave tickets: $25 students: $20 purchase tickets syrinxconcerts.ca

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**Sunday May 3**

- Sofya Gulyak piano.

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**All Concerts 3pm**

- Heliconian Hall 35 Hazelton Ave tickets: $25 students: $20 purchase tickets syrinxconcerts.ca

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**Sunday May 3**

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**All Concerts 3pm**

- Heliconian Hall 35 Hazelton Ave tickets: $25 students: $20 purchase tickets syrinxconcerts.ca

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**Sunday May 3**

- Sofya Gulyak piano.

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**All Concerts 3pm**

- Heliconian Hall 35 Hazelton Ave tickets: $25 students: $20 purchase tickets syrinxconcerts.ca


8:00: Civic Light-Opera Company. The Judy Garland Christmas Show (Mamie was never). See Dec 3 Dec 6, 7, 10, 11, 12, 13, 14 (Start times vary).

Handel's Messiah

Friday, Dec. 5, 8:00 pm Metropolitan United Church

8:00: Elmer Iseler Singers. Hadley: Messiah. Guests: Virginia Hatfield, soprano; Marian Newman, mezzo; David Pomery, tenor; Giles Tomkins, bass; Amadeus Choir; Lydia Adams, conductor. Metropolitan United Church, 375 Kingston Rd. 416-217-0537: $55; $50 (sr); $20 (st).

8:00: Exultate Chamber Singers. A Canadian Noël. Works by Canadian composers; Christmas stories from singers in the ensemble; audience carol sing-along. Hilary Bart, director; Moscow State Capella, 400 Yonge St. 416-971-9229: $25 (ch); $15 (child).


8:00: Royal Conservatory. Canadian Brass. Featuring recent CD release: Christmas in the Hearth. Coletti; Bach’s Bells; Dedrick; Angel Choir and the Trumpeter; Kenton: Angels We Have Heard on High and other works. Koerner Hall, 235 Bloor St. W. 416-408-0208. $45-$90.


8:00: Tafelmusik. The French Connection. See Dec 6. Also Dec 7 (mat).

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

8:00: Wendalyn Bartley. Sound Dreaming CD Concert Celebration. Electroacoustic music, live performances and improvisations. Wendalyn Bartley, vocals; Penelope Cookson, vocals; Ian de Souza, electronics; and others. Jacky Sawatzky, video. Array Space, 155 Walnut St. 416-938-3994. $20 (incl. CD).

Saturday December 6

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


2:00: Yorkminster Park Baptist Church. City Carol Sing. Guests: Deborah Hay, Ted Dykstra and Gord Martineau; True North Brass; Toronto Children’s Chorus; Larkin Singers; and others. 1585 Yonge St. 416-822-1167. Free. Donations for Churches-on-the-Hill Food Bank accepted.


3:00: Onstage Productions. Sounds of Christmas... Home for the Holidays. A Christmassical musical celebration. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 416-556-9552. $28; $26 (sr); $19 (youth). Also 8:00, Dec 7 (st).


3:00: Singing Out. Close to the Flame. Holiday Concert. Snider; Midnight Lullaby; Brown (arr.): Chanaukah Suite; Beardsmore: Come to the Flame; and other holiday favourites. Singing Out LGBTQ Chorus; Jody Malone, conductor; Beth Hanson, piano. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. W. 416-859-4248. $25; $15 (ld) and under). Also 7:30.


7:00: Missus Alice Choristers. St. Andrew’s Rugby Christmas Carol Service. Christmas Carols with David Leask, the St. Andrew’s Choristers and the members of the Rugby League Ontario. St. Andrew’s Church, 73 Simcoe St. 416-593-5600 x231. Free will offering. Proceeds in support of Out of the Cold program at St Andrew’s Church.

7:00: Oakville Children’s Choir. Let It Snow. Poetry contest commission premiere: Snowflake. St. John’s United Church (Oakville), 262 Randall St., Oakville. 905-337-7104. $25; $20 (child).

7:00: Cantores Celestes Women’s Choir: An Appalachian Christmas. Walker: Appalachion Carol; Bass; Gloria; Caccini: Ave Maria; and other works. Trillium Brass; Tom Power, banjo and guitar; John Showman, violin; Ellen Meyer, piano; Kelly Galbraith, conductor. Mississauga Festival Church, 4325 Erin Mills Rd. 416-236-1522. $25. Proceeds go towards annual donation of $1,000 to Romero House.

7:00: Coro San Marco. Advent/Christmas Concert. Selection of Christmas songs from around the world. St. Lawrence the Martyr Church, 2710 Lawrence Ave. E. 416-759-3030.

7:00: Counterclock Community Orchestra. A Joyful Noise. New Canadian works; Tchaikowsky: Symphony No.5; Holst: Jupiter, the Bringer of Jollity; Dvořák: Serenade for Strings Waltz. St. Luke’s United Church, 355 Sherbourne St. $20; $15 (students with ID); $12 (under 12). 416-902-7532.

7:00: Ebocicke Centennial Choir. Sacred Traditions. Handel: Messiah (part 1); seasonal carols and songs. Carl Steinhauser, piano; Henry Renglisch, conductor; guests: The King’sway College School Choir: Humber Valley United Church, 76 Anglenesy Blvd., Etobicoke. 416-769-9271. $25.

7:00: Northern Lights Chorus. Welcome Christmas. Guests: Test Drive, Yonge Guns, ‘Shoptimus Prime and others. Metropolitan United Church, 56 Queen St. E. 1-866-744-7464. $26; $16 (st).

7:00: Pax Christi Chorale. Winter Nights. [Saska] Christmas Oratorio Part II; Hunn kommen der Heiden Heiland; Martin: Winter Nights. Michele Bogdanowicz, mezzo; Sean Clarke, tenor; Doug MacNaughton, baritone.

A. Concerts in the GTA
**Sunday December 7**

- **8:00: Tafelmusik.** The French Connection. See Dec 4; Also Dec 6, 7(matt).
- **8:00:** **Toronto Mendelssohn Choir Festival.** Visit www.tcm.mcmaster.ca. conductor: Richard Mindell Hill for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. $40; $35(sr/st). See Dec 3, 6.
- **3:00:** **University of Toronto Faculty of Music.** Choirs in Concert: Gloria! Young Voices Toronto (Zimifra Poloz, conductor), MacMillan Singers, Men's Chorus, Women's Chamber Choir and Women's Chorus; André Heywood, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $30; $20(sr); $10(st). See Dec 3, 6.
- **8:00:** **Toronto Symphony Orchestra.** Masterworks: Best of Tchaikovsky. Tchaikovsky: Jurisprudence March; Piano Concerto No.1; The Nutcracker (Act III). Alice Sara Ott, piano; Cristian Macelaru, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $38.75-$169. Also Dec 3.
- **3:00:** **Harmony Singers.** It's the Holiday Season! Cool Santa, Winter Wonderland, Christmas in Killarney, The Secret of Christmas and other songs. Guest: Etobicoke Symphony Orchestra. Flato Markham Theatre, 171 Town Centre Blvd. $26(sr/youth). See Dec 6, 3:00.

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**Russian Sanctuary: St. Petersburg > Petrograd > Leningrad...**

**We** follow the transformations of this great city with the expert guidance of violinist Marie Béard, clarinetist Collen Cook, soprano Ilana Zararkin, mezzo-soprano Erica Iris Huang and our very own Inna Perkis and Boris Zararkin at the piano, in a program that includes Stravinsky's groundbreaking *L'histoire du soldat* with actor William Webster.

All concerts begin at 2 pm and take place at Glenn Gould Studio, 250 Front Street West.
A. Concerts in the GTA

- **3:00: Syrinx Concerts Toronto.** A Celebration of Canadian Composers. Kodály: Duo for violin and cello; Cherney: “Stillness of the 7th Autumn”; Schubert: Trio No.1 in b for piano, violin and cello. Patricia Parr, piano; Erika Raum, violin; Winona Zelenka, cello. Heliconian Hall. 
- **3:00: Toronto Symphony Orchestra.** Family Christmas Concert: The Bear: Anderson; A Christmas Festival: Delius: Sleigh Ride; Blake: The Bear; Rimsky-Korsakov: The Snow Maiden (Dance of the Tumblers); Tchaikovsky: Suite from The Nutcracker Op.71a; and other works. Alex Hetherington, soprano; Owen McCalusland, tenor; Mark S. Doss, bass; Tom Allen, narrator; Cawthra Park Chamber Choir; The Holiday Dancers; David Amado, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $25-$65; $20-$39(child). Recommended for children aged 5-12. No children under 2. Free intermission art activity with Avenue Road Arts School.
- **3:00: Wesley Mimico United Church.** The Four Men CD Launch. Ballads, Maritime folk songs, Broadway show tunes, jazz and pop hits, songs from CD "Inspired" and Christmas music. Mimico Presbyterian Church, 119 Mimico Ave. 416-251-5811. $20; $15(sr); $10(youth); free(under 7). Fundraising concert for Mission and Service Fund.
- **3:30: Tafelmusik.** The French Connection. See Dec 5; Also Dec 6, 7(mat).
- **4:00: Cathedral of St. James.** Organ recitals. Andrew Ager, organist.

**Sunday December 7 3 pm**

- **Patricia Parr piano • Erika Raum violin • Winona Zelenka cello Heliconian Hall SyrinxConcerts.ca**

**Monday December 8**

- **7:30: Toronto Masque Theatre.** A Very Merry TMT Christmas. An old-fashioned seasonal celebration, masque-style. Lizzie Hetherington, soprano; Jean Edwards, soprano; Jessica Wright, mezzo; Kathleen Kajioka and Larry Beckwith, viols; Christopher Bagan, piano. Shaftsby Stage, 21 Shafsbury Ave.

**Monday December 8, 7:30pm**

- **Riverdale Maestro Brass & Strings.** Featuring the world premiere of “Fantasie” by Robert Stockham. Riverdale Union Church, 119 Mimico Ave. 416-251-5811. $20; $10(youth); free(under 7). Fundraising for Mission and Service Fund.

**Tuesday December 9**


**Concerts in the GTA**

- **3:00: Toronto Symphony Orchestra.** Family Christmas Concert: The Bear: Anderson; A Christmas Festival: Delius: Sleigh Ride; Blake: The Bear; Rimsky-Korsakov: The Snow Maiden (Dance of the Tumblers); Tchaikovsky: Suite from The Nutcracker Op.71a; and other works. Alex Hetherington, soprano; Owen McCalusland, tenor; Mark S. Doss, bass; Tom Allen, narrator; Cawthra Park Chamber Choir; The Holiday Dancers; David Amado, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $25-$65; $20-$39(child). Recommended for children aged 5-12. No children under 2. Free intermission art activity with Avenue Road Arts School.
- **3:00: Wesley Mimico United Church.** The Four Men CD Launch. Ballads, Maritime folk songs, Broadway show tunes, jazz and pop hits, songs from CD "Inspired" and Christmas music. Mimico Presbyterian Church, 119 Mimico Ave. 416-251-5811. $20; $15(sr); $10(youth); free(under 7). Fundraising concert for Mission and Service Fund.
- **3:30: Tafelmusik.** The French Connection. See Dec 5; Also Dec 6, 7(mat).
- **4:00: Cathedral of St. James.** Organ recitals. Andrew Ager, organist.

65 Church St. 416-364-7865 ext. 245. Free; donations welcomed.

- **4:00: Church of St. Mary Magdalen.** Organ music for Advent. Andrew Adair, organ. 477 Manning Ave. 416-531-7955. Free.

- **7:00: Kir Stefano the Serb Choir.** Remembrance. In commemoration of St. Mokranjac. Jasmina Vučurović, conductor, and others. Eglington St. George’s United Church, 35 Lyton Blvd. 868-222-6608. $30; $15(sr)."
6:00: City of Toronto. Christmas Festival of Carols. Performers: The Civic Light-Opera Company; Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828.

8:00: Music Toronto. Schubert: Piano Quintet in A Major, D 667; other works. Toronto Mendelssohn Choir, playing with Marco Stroppa and Benny Sluchin. Ensemble Polaris.的内容。
A. Concerts in the GTA

Vicki St. Pierre, conductor. 65 Church St. 16-364-7865 x245. $40; $35(sr/st).

1:30: Canadian Music Centre. Nicole Lizée Presents: “Bookburners” CD Launch. Nicole Lizée, composer & turntables; Megumi Masaki, piano; Steve Raegele, guitar; Ben Reimer, percussion. 20 St. Joseph St. 416-981-6601 x201. Free. 7:00: Doors open. Light refreshments.


7:30: University of Toronto Faculty of Music. PianoFest. Students from the piano department. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. Free. Also Dec 8, 10.


8:00: Civic Light-Opera Company. The Judy Garland Christmas Show (That never was!). See Dec 3; Dec 13, 14 (start times vary).

8:00: Corporation of Massey Hall and Roy Thomson Hall. Medeski Scofield Martin & Wood. Improvisational jazz, rock, soul, blues and reggae. Massey Hall, 178 Victoria St. 416-872-4255. $29.50-$49.50.

8:00: Elixir Baroque Ensemble. The Annual Elixir Mixer. Three, four and solo violin concertos by Telemann, Valentini, Vivaldi, and Leclair; works for obbligato, harpsichord and more. St. Barnabas Church, Anglican, 361 Danforth Ave. 416-463-1344. $2-$10(st/).

8:00: Flato Markham Theatre. All That Jazz Series: An Evening with Matt Dusk. Songs from CD My Funny Valentine: The Chet Baker Songbook; and holiday favourites. St. Barnabas Church, Anglican, 361 Danforth Ave. 416-463-1344. $2-$10(st/)

8:00: Sinfinia Toronto. Chopin. Piano Concerto No.1 in for Violin and Orchestra (arr. Arman); Pokorny: Flute Concerto in D; Morlacchi: The Swiss Shepherd; Beethoven: Sinfinia Op.18 No.1(arr. Arman); Anastasia Rizikov, piano; Mario Carbolta, flute; Nurhan Arman, conductor. Glenn Gould Studio, 250 Front St. W. 1-866-843-8849. $39; $32(st/); $21(st/).

8:00: Gallery 455. The Path Home. An Evening of Celebration with Lee Pui Ming, piano, Dong-Won Kim, Korean drum; Rob Clot- ton, bass; Mary Ganzon, movement; Randi Helmers, voice/visual art. 345 Sorauren Ave. 416-822-9781. $25; $15(st and art workers).

8:00: Musicium. Stephanie Martin, singer/songwriter. Show 1. Suite 133 (main floor), 401 Richmond St. W. 416-589-7233. $20.


The Christmas Story

thechristmasstory.ca


7:30: St. Thomas’s Anglican Church/ Poculi Ludique Societas. A Medieval Christ- mas: With Song We Seek Our Saviour. Select a Medieval Christ- pretation at selected performances. Also Dec 5, 6, 7(3:00), 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.


Saturday December 13


2:00: Civic Light-Opera Company. The Judy Garland Christmas Show (That never was!). See Dec 3; Dec 14 (start times vary).

2:00: The King Music Collective. Holiday-Themed Series Debut Event. Music of Peter Appleyard and Oscar Peterson; other works. John Sherwood, piano; Paul Novotny, bass; Terry Clarke, drums. TMAC, 17675 8th Concession, King Township. 1-800-838-3006 ext.1. $30. Ticket price includes a beverage and snack.


2:30: St. Thomas’s Anglican Church/ Poculi Ludique Societas. A Medieval Christ- mas: With Song We Seek Our Saviour. See
Dec 12 7:30; Also 7:30.
● 3:00: The Salvation Army. Christmas with The Salvation Army. Guests: singer Robert Pilon; The Toronto Northern Lights Chorus (Steve Armstrong, musical director); The Festival Chorus; The Salvation Army’s Canadian Staff Band (John Lam, bandmaster). Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $20-$30.
● 4:00: Oakville Children’s Choir. Community Carol Concert. Guest: See 1:30.
● 4:30: Church of the Holy Trinity. The Christmas Story. See Dec 12(eve); Also Dec 13(eve), 14(eve), 19, 20(mat/eve), 21(mat/eve).

Saturday, December 13th, 2014

CATHEDRAL BLUFFS SYMPHONY
Norman Reintamm, Artistic Director/Principal Conductor

Saturday December 13th at 8 pm
featuring the Canadian Children’s Opera Company: performing children’s opera excerpts
Mozart, Horn Concerto in E-flat, K417 with Samir Abd-Elmessih, principal horn, CBCSO Victor Holly-Hutchinson, Carol Symphony PLUS: a selection of seasonal favourites!

P.C. Ho Theatre
5183 Sheppard Ave. East, Scarborough
SUBSCRIPTION CONCERT NO. 2
$33 adult, $28 st (under 12 free) Premium $53 adult, $43 st (under 12 free)

The Ontario Trillium Foundation is an agency of the Government of Ontario

cathedralbluffs.com | 416.879.5566

A MEDIEVAL CHRISTMAS:
With Song We Seek Our Saviour. See Dec 12 7:30.
● 8:00: Cathedral Bluffs Symphony Orchestra. Subscription Concert #2. Albano/Gay: Alice in Wonderland (Finale); A Dickens of a Christmas (medley); Burry: The Hobbit ("Far Over the Misty Mountains"); Mozart: Horn Concerto No.2 in E-flat K417; Hely-Hutchinson: Carol Symphony; and seasonal favorites. Canadian Children’s Opera Company; Samir Abd-Elmessih, horn. P.C. Ho Theatre, Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Ave. E., Scarborough. 416-879-5566. $33-$53; $28-$43(st/ st); free(under 12).
● 8:00: Civic Light-Opera Company. The Judy Garland Christmas Show (That never was!). See Dec 3; Dec 14 (Start times vary).
● 8:00: Kindred Spirits Orchestra. A Night with Beethoven. Beethoven: Romance for violin and orchestra No.2 in F; Concerto for piano and orchestra No.3 in c; Concerto for piano and orchestra No.4 in G. Kristian Alexander, conductor; Younggun Kim, piano; Marie-Andrée Gray, violin; Alex Petrenko,
host, Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7483. $15-$35. 7:15: pre-concert talk.

A BARRA MACNEILS CHRISTMAS with special guests Rose Cousins, David Francey and Lennie Gallant
Sat Dec 13, 8pm Massey Hall

TICKETS: 416.408.0208

Saturday, December 13, 8pm
Beethoven: Romance for violin and orchestra in F
Kathia Bozzi, violin; Kristian Alexander, conductor

Sunday December 14
10:30am: Church of the Ascension: An interactive Christmas Pageant and Family Service. 33 Overland Dr. 416-444-8881. Free will offering.

1:30: Oakville Symphony. Family Christmas Concert. Seasonal favourites. Oakville Children’s Choir; Roberto De Clara, conductor. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-815-2021 or 1-888-489-7784. $25; $21(art); $13(st). Also Dec 12(eve).

2:00: City of Toronto Sunday Concert Series.

2:00: Natalia MacKay, piano
2:30: Victoria Hall, St. Andrew’s Presbyterian Church

2:00: City of Toronto Sunday Concert Series. The Royal Regiment of Canada Band. Scarborough Civic Centre, 150 Borough Dr., Scarborough. 416-397-8887. Free.

2:00: Civic Light-Opera Company. The Judy Garland Christmas Show (That never was). See Dec 3.


2:00: Neighbourhood Unitarian Universalist Congregation Christmas Concert Series.

KOERNER HALL

2:00: Toronto All-Star Big Band.
A Swingin’ Christmas. Includes arrangements by Clooney, Gormé & Lawrence, Straight No Chaser, Armstrong and other big band standards.

Milton Centre for the Arts, 1010 Main St. E., Milton. 905-878-6000. $30.

8:00: Toronto Chamber Choir. Beautiful as a Dove: Songs of Mary. A journey through several centuries, from medieval chant to the Afro-American spiritual. Donaldson: Mary, the Rose (premiere). Guest: Julia Seager-Scott, Baroque and modern harps; Lucas Harris, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-733-1893. $30; $25(art); $12.50(under 50). Coffee, tea and home baking follow.

8:00: Toronto Consort. Little barley-Corne: Yuletide Revels from the Renaissance. See Dec 12; Also Dec 14(mat).

8:00: Toronto All-Star Big Band, A Swingin’ Christmas. Includes arrangements by Clooney, Gormé & Lawrence, Straight No Chaser, Armstrong and other big band standards. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7485. $35-$90.

2:00: Pickering Community Concert.
Yuletide for Band: Choruses Roasting on an Open Fire; Gaudette (arr. Hunter); Hark the Herald Angels Sing (arr. Breen); A Christmas Festival; Sleigh Ride; audience sing-along. Forest Brook Community Church, 80 Kearney Dr., Ajax. 905-427-5443. $15; $10(under 18).

2:00: Toronto All-Star Big Band.
A Swingin’ Christmas. Includes arrangements by Clooney, Gormé & Lawrence, Straight No Chaser, Armstrong and other big band standards. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7485. $35-$90.

3:00: MusiAria. Sarah Teitel, Singer/songwriter. Suite 133 (main floor), Richmond Hill Performing Arts, 1411 Living Arts Dr., Mississauga. 905-306-6000 or 1-888-805-8888. $45-$60; $36-$48 (children). Also 7:30.


4:00: ASLAN Boys Choir of Toronto.

4:00: Aurora United Church Chancel Choir and Handbell Ensembles.

Carols by Candlelight: A Quiet Christmas. Trinity Anglican Church (Aurora), 79 Victoria St., Aurora. 905-727-6101, Freewill offering. Also 7:30. Refreshments to follow.

4:00: Cathedral Church of St. James.
Organ recitals. David Briggs, organist. 65 Church St. 416-384-7885 ext. 245. Free; donations welcomed.

4:00: Eglinton St. George’s United Church.
All This Night. Christmas celebration with carols, choir, brass and organ. Works by Daley, Laursen, Rutter; Willcocks and others. Andrew Adair, organ; Shawn Grenke, conductor. Eglinton St. George’s United Church, 35 Lytton Blvd. 416-481-1141. $30; $15(st).

4:00: Oakville Symphony. Family Christmas Concert: See 1:30.

4:00: St. Philip’s Anglican Church.
Christmas Jazz Vespers: Mark Eisenman Quartet.


4:00: Toronto Classical Singers. Vaughan Williams’ Hodie. Sandra Boyes, Adrian Kramer, and James Baldwin, solos; Elora Youth Singers (Emily Petrenko, conductor); Talisker Players Orchestra (Jurgen Petrenko, conductor). Christ Church Deer Park, 1570 Yonge St. 4141 Living Arts Dr. 416-443-1490. $25-$30.

4:30: Yorkminster Park Baptist Church.
Carols by Candlelight. Traditional candlelight choral presentation. Choirs and musicians of Yorkminster Park. 1585 Yonge St.

The Wholenote.com

7:00: Theatre 20. 2nd Annual Holiday Cabaret. Alleycatz, 2409 Yonge Street. 416-847-9227. $20.

7:30: Aurora United Church Chancel Choir and Handbell Ensembles. Carols by Candlelight: A Quiet Christmas. Trinity Anglican Church (Aurora), 19 Victoria St., Aurora. 905-727-6101. Freewill offering. Also 4:00. Refreshments to follow.

7:30: Church of the Holy Trinity. The Christmas Story. See Dec 12(eve); Also Dec 19, 20(mat/eve), 21(mat/eve).


8:00: John Findlay. IN2 The Spirit. Carol of the Bells, Little Drummer Boy, Silent Night, White Christmas and other seasonal works. Jackie Richardson, Barbra Lica and Michael Munton, vocals; Robi Botos, piano; Mike Murray, sax. Gladstone Hotel Ballroom, 1214 Queen St. W. 416-531-4655 x0, $35/$40(res). Proceeds of CD sales go to Covenant House.

8:00: Music Gallery/Kith and Kin. Kith and Kin Holiday Wassail. Featuring medieval carols, rousing sing-alongs, and seasonal music from Appalachia, the British Isles and the shape-note tradition. Kith and Kin trio: Ivy Main, Martha Main, Kathleen McDonnell; choir; Shadowland Theatre. Music Gallery, 197 John St. 416-961-9594. $17/$15(adv); $10(member); free(under 12).

8:00: That Choir. Carols by Candlelight. Runestad: Alleluia; Meador: The Holly & the Ivy; Whitacre: Lux Nova; Lauridsen: O Magnum Mysterium; and other carols. Craig Pike, conductor. Guests: Cawthra Park Chamber Choir (Robert Anderson, conductor; Jeanne Yuen, piano). Metropolitan United Church, 56 Queen St. E. 416-460-1783. $25; $15(sr/arts workers); $5(st).

Monday December 15

7:00: University of Toronto Faculty of Music. Student Chamber Music Concert: The Haydn Challenge. Walter Hall, Edward Johnson Building, 10 Queen’s Park. 416-408-0208. Free.

7:30: Against the Grain Theatre. #UncleJohn. See Dec 11; Also Dec 17, 19.

7:30: Art of Time Ensemble. Madeleine Peyroux with the Art of Time Ensemble. A programme of Peyroux’s favourite songs. Madeleine Peyroux; Art of Time Ensemble. See Dec 11; Also Dec 17, 19.

8:00: Uxbridge Messiah Singers. 18th biennial rendition of Handel’s Messiah. 100-voice choir; professional orchestra; Sasha Liebich-Tait, soprano; Jennifer Neveu, alto; Adam Bishop, tenor; Jonathan Liebich, baritone; Thomas Baker, conductor. Trinity United Church (Uxbridge), 20 First Ave., Uxbridge, On. 905-722-0133. Free ($20 suggested donation). Also Dec 16.

Tuesday December 16


7:30: Nunc Dimittis. A Winter Festival of Carols. Metropolitan United Church, 1585 Yonge St. 416-533-7557. Free. 100% of proceeds go to Covenant House. Also Dec 17.

8:00: Uxbridge Messiah Singers. 18th biennial rendition of Handel’s Messiah. 100-voice choir; professional orchestra; Sasha Liebich-Tait, soprano; Jennifer Neveu, alto; Adam Bishop, tenor; Jonathan Liebich, baritone; Thomas Baker, conductor. Trinity United Church (Uxbridge), 20 First Ave., Uxbridge, On. 905-722-0133. Free ($20 suggested donation). Also Dec 16.

Friday, December 19, at 8 pm

Saint Thomas’s Church. 333 Huron Street. Tickets $20/$14 at 416-978-8449. Information 416-638-9445 or sitemnonimetonorrow@gmail.com
A. Concerts in the GTA

biennial rendition of Handel’s Messiah, 100-voice choir; professional orchestra; Sasha Liebich-Tait, soprano; Jennifer Neveu, alto; Adam Bishop, tenor; Jonathan Liebich, baritone; Thomas Baker, conductor. Trinity United Church (Uxbridge), 20 First Ave., Uxbridge, On. 905-722-0133. Free ($20 suggested donation). Also Dec 15.

Wednesday December 17

AMADEUS CHOIR OF GREATER TORONTO
Make a Joyful Sound
Wed Dec 17, 12pm
Roy Thomson Hall

FREE ADMISSION

THE NATHANIEL DETT CHORALE
AN INDIGO CHRISTMAS

Dec 17-20
416.408.0208
tafelmusik.org

Guest: Jackie Richardson. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-408-0208. $45/$35(sr)/$30(st).

MUSIC OF THE AMERICAS

www.torontochoralsociety.org

Thursday December 18


Friday December 19


4:30: Church of the Holy Trinity. The Christmas Story. See Dec 12(eve); Also Dec 19(eve); Also Dec 20(mat/ eve), 21(mat/eve).

5:00: Tafelmusik. Handel: Messiah. Messiah, Massey Hall(mat).

5:30: Against the Grain Theatre. #UncleJohn. See Dec 11.

Thursday December 25

12:00 noon: Messiah, Massey Hall(mat).

Also Dec 18, 19, 20, and 21: Sing-Along Messiah, Massey Hall(mat).

Also Dec 17, Also Dec 19, 20, and 21: Sing-Along Messiah, Massey Hall(mat).

A Steel Pan Christmas. Caribbean Xmas concert. Solomon Joseph, steel pannist, w multi-instrumentalists Roger Sader and Donald Quan. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323.

$20/$10(children).


Fridays of the Dance Bar.

Dance w/live music. Freedom, piano; Bryant Didier, bass; Mike Clark, guitar; Pierre Mongeon, piano/trumpet; Freedom Forever, voice. Array Space, 155 Walnut St.

Saturday December 26

12:00 noon: Messiah, Massey Hall(mat).

Also Dec 18, 19, 20, and 21: Sing-Along Messiah, Massey Hall(mat).

Soprano-Dec 17; Also Dec 19, 20, and 21: Sing-Along Messiah, Massey Hall(mat).

3:00: Tafelmusik. Handel: Messiah. Messiah, Massey Hall(mat).

$45;$35(sr);$30(st).

7:30 p.m.

Eastminster United Church 31 Danforth Avenue (between Broadway & Cheeser) Tickets: $20 in advance or $25 at the door


4:30: Church of the Holy Trinity. The Christmas Story. See Dec 12(eve); Also Dec 19(eve); Also Dec 20(mat/eve), 21(mat/eve).

5:00: Tafelmusik. Handel: Messiah. Messiah, Massey Hall(mat).

5:30: Against the Grain Theatre. #UncleJohn. See Dec 11.

Thursday December 25

12:00 noon: Messiah, Massey Hall(mat).

Also Dec 18, 19, 20, and 21: Sing-Along Messiah, Massey Hall(mat).

Also Dec 17, Also Dec 19, 20, and 21: Sing-Along Messiah, Massey Hall(mat).

A Steel Pan Christmas. Caribbean Xmas concert. Solomon Joseph, steel pannist, w multi-instrumentalists Roger Sader and Donald Quan. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323.

$20/$10(children).


Fridays of the Dance Bar.

Dance w/live music. Freedom, piano; Bryant Didier, bass; Mike Clark, guitar; Pierre Mongeon, piano/trumpet; Freedom Forever, voice. Array Space, 155 Walnut St.
65 Church St. 416-364-7865 ext. 245. Free.
Birth of the Saviour. David Briggs, organ.

du Seigneur (The Nativity of the Lord or The
Nativité du Seigneur). Messiaen: La Nativité
Christmas at Toronto Centre for the Arts.
Seasonal, old and new. The four choirs of
The Bach Children’s Chorus, Alumni Choir
Sleighbells Ring...
A. Concerts in the GTA

Niyaz with Tanya Evanson
Saturday, December 20, 8 pm
Aga Khan Museum Auditorium

Tickets available at
www.akmahmuseum.org

Khan Museum Auditorium, 77 Wynford Dr.
8:00: Toronto Symphony Orchestra. Special: Messiah. See Dec 16; Also Dec 21(mat).
8:00: York Symphony Orchestra. Holiday Concert. See 3:30.

Sunday December 21

12:00pm: Tafelmusik. Sing-Along Messiah. Handel. Ivana Taurins, conductor. Koerner Hall, 273 Bloor St. W. 416-872-4255. $29-$47. See also Dec 17, 18, 19, and 20(Koerner Hall, eve).
1:00pm: Grand River Chorus. Singalong Messiah. Handel. Grand River Orchestra; Shannon Cracke, soprano; Timothy Wong, countertenor; Shawn Oakes, tenor; Kirk Lackenbauer, baritone. Grace Anglican Church, 15 Albion St., Brantford. 519-841-9708. $25; $15(sr/st).
3:00pm: Mooretown Youth Orchestras. In Concert. Mozart: Symphony No.40 in G; Corelli: Christmas Concerto in “Fatto per la Notte di Natale” Op.6 No.8; Handel: Water Music Suite (La Réjouissance, arr. Herfurth); Purcell: Suite No.5 (Rigaudon); Gluck: Alciste (Caprice in G). William Rowson and Clare Carberry, conductors. Laidlaw Auditorium, Upper Canada College, 200 Lonsdale Rd. 416-3227-3103 x103. $15; $10(sr/st).
3:00pm: Toronto Symphony Orchestra. Special: Messiah. See Dec 16.
4:00pm: Cathedral Church of St. James. Organ recitals. David Briggs, organist. 65 Church St. 416-364-7865 ext. 245. Free; donations welcomed.
4:00pm: Church of the Ascension. Festival of Lessons and Carols. Ascension Choir (Lawrence Green, director); Ashley Tidy, organ. Truro Cathedral (England). St. Barnabas Church, Anglican, 361 Danforth Avenue. 416-463-1344. Freewill offering.
4:30pm: Church of the Holy Trinity. The Christmas Story. See Dec 12(eve); Also Dec 21(eve).

Special Christmas Services at Metropolitan

Sunday, December 21 – 11 am service portions of Cantata #147 by J. S. Bach (“Jesu, joy”) The Metropolitan Choir, soloists, and members of Talisker Players

Wednesday, December 24 – 5 pm Christmas at Queen – the Pageant live on our front steps Wednesday, December 24 – 11 pm Christmas Eve Communion Service

All are welcome to Metropolitan services – freewill offerings

Nutcracker Nouveau Plus
Saturday December 27, 7:30 pm
Ensemble POLARIS:
Margaret GAY | Katherine HILL | Deb SINHA | Kirk ELLIOTT | Colin SAVAGE | Marco CERA | Jeff WILSON | Alison MELVILLE
918 Bathurst St., Toronto
$25 ($15 st/sr, $10 kids)
416-588-4301 ensemblepolaris.com

Special Christmas Services at Metropolitan

Sunday, December 21 – 7 pm Candlelight Service of Lessons and Carols
The Metropolitan Choir with organists Dr. Patricia Wright and Matthew Whitfield
Wednesday, December 24 – 5 pm Christmas at Queen – the Pageant live on our front steps Wednesday, December 24 – 11 pm Christmas Eve Communion Service
All are welcome to Metropolitan services – freewill offerings

Monday, December 22

1:00pm: Cathedral Church of St. James. Organ recitals. David Briggs, organist. 65 Church St. 416-364-7865 ext. 245. Free; donations welcomed.

Wednesday December 24

4:30pm: All Saints Kingsway Anglican Church. Christmas Pageant with Candlelight. 2850 Bloor St. W. 416-233-1125.
4:30pm: Cathedral Church of St. James. Christmas Eve at the Cathedral. 4:30pm: A Festival of Nine Lessons and Carols; 7:30 Choral Eucharist and Procession to the Creche. 65 Church St. 416-364-7865 ext. 245.
5:00pm: Metropolitan United Church. Special Christmas Services. 5pm: Christmas at Queen - the Pageant live on the front steps; 11pm Christmas Eve Communion Service. 56 Queen St. E. 416-363-0331 x26. Free.
7:00pm: All Saints Kingsway Anglican Church. Christmas Eve Services. 5pm - Family Service with St. Nicolas; 8pm – Candlelight Service with Communion. Eglinton St. George’s United Church, 35 Lytton Blvd. 416-481-1141. Free. Religious Service.
7:00pm: Music at Metropolitan. Candlelight Service of Lessons and Carols. Bach: Cantata No.147. Metropolitan Choir; Dr. Patricia Wright, and Matthew Whitfield, organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331. Freewill offering.
7:30pm: Church of the Holy Trinity. The Christmas Story. See Dec 12(eve).
7:30pm: Victoria Scholars. Yuletide on the Cool Canadian Side. See Dec 19(Blessed Sacrament Church).

No Strings Theatre presents
‘SPIRIT OF THE SEASON’
Gian Carlo Menotti’s AMAL AND THE NIGHT VISITORS in concert with other seasonal favourites
SUNDAY DEC. 21, 2014
5pm and 7:30pm
St. Matthews Cathedral, 875 Queen St. E
416-551-2093
Doors open 2:30pm for refreshments and a cash bar
nostringstheatre.com
December 1 2014 - February 7, 2015

Church. Choral Celebration with Candlelight. 2850 Bloor St. W. 416-233-1125. Free will offering.

7:00: Music at St Andrew’s. Lessons and Carols with The Pine Ridge Brass Quintet. St. Andrew’s Church, 73 Simcoe St. 416-593-5600 x231. Free will offering.

10:30: Metropolitan Community Church. 25th Annual Christmas Eve Celebration. Traditional Christmas music. The Choir of MCC; Guests: Thom Allison, singer; Broadway (Heather Bambrick, Julie Michaels, Diane Leah). Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $25. Door open at 10pm Christmas Carols at 10:15.


11:00: All Saints Kingsway Anglican Church. Choral Celebration with Candlelight. 2850 Bloor St. W. 416-233-1125. Free will offering.

Saturday December 27

7:30: Ensemble Polaris. Nutcracker Nouveau Plus. Music from Sweden, Canada, England, Russia, Norway and others. Colin Savage, clarinets/recorders; Kirk Elliott, accordion/violin/bagpipes; Marco Cera, guitar/banjo; Margaret Gay, cello; Allison Melville, recorders, flutes; and others. 918 Bathurst Centre, 918 Bathurst St. 416-588-4301. $25; $15(ser)/$10(child).

8:00: Toronto Operetta Theatre. Mikado. Gilbert and Sullivan. Joseph Angelo (Ko-Ko); Lucia Cesaroni (Yum-Yum); Adrian Kramer (Nanki-Poo); Mia Lennox (Katisha); David Ludwig (Poo Bah); Giles Tomkisns (Mikado); Derek Bate, conductor. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. $72-$95. Also Dec 28(mat), 31, Jan 2, 3, 4(mat).

Sunday December 28

2:00: Toronto Improvisers Orchestra/Arraymusic. Toronto Improvisers Orchestra. Array Space, 155 Walnut St. 416-532-3019. Free.

2:00: Toronto Operetta Theatre. Mikado. See Dec 27(eve); Also Dec 31(eve), Jan 2(eve), 3(eve), 4.

4:00: Cathedral Church of St. James. Organ recitals. David Briggs, organist. 65 Church St. 416-364-7865 ext. 245. Free; donations welcomed.

Wednesday December 31


7:00: Roy Thomson Hall and Attila Glatz Concert Productions. Bravissimo! Opera’s Greatest Hits. New Year’s Eve Celebration, all before 10pm. Music by Puccini, Verdi, Rossini, Offenbach and other composers, from La Traviata, Aida, Carmen, La Boheme and more. Natalia Ushakova, soprano; Viktoria Vizin, mezzo soprano; Andreas Schager, tenor; Brett Polegato, baritone; Opera Canada

CELEBRATE THE SEASON WITH LIGHT & SONG

December 21, 2014 • 4:30pm CANDLELIGHT CHRISTMAS
Lessons & Carols featuring Ceremony of Carols by Benjamin Britten

December 24, 2014 4:30pm CHRISTMAS PAGEANT with Candlelight
7:00pm & 11:00pm CHORAL CELEBRATION with Candlelight

ALL SAINTS KINGSWAY ANGLICAN CHURCH
2850 Bloor Street West • Toronto, ON M8X 1B2 416.233.1125 • allsaintsksingsway.ca •
A. Concerts in the GTA

**Roy Thomson Hall**

**Thursday January 1**
- **2:00: Musicians In Ordinary.** New Year’s Day Baroque Concert. Works by Scarlatti, Corelli, Vivaldi, Pez and others. Hallie Fishel, soprano; John Edwards, lute; Christopher Verrett and Patricia Ahern, baroque violin; Borrys Medickly, harpsichord. Heliconian Hall, 35 Hazelton Ave. 416-535-9856. $30; $20(sr/ st). Also Jan 2(eve).
- **7:00 pm.** Walter Hall, U of T. 

**Friday January 2**
- **6:00: Musicians In Ordinary.** New Year’s Day Baroque Concert. See Jan 1(eve).
- **8:00: Toronto Operetta Theatre.** Mikado. See Dec 27(eve); Also 3(eve), 4.

**Saturday January 3**
- **8:00: Toronto Operetta Theatre.** Mikado. See Dec 27(eve).

**Sunday January 4**
- **2:00: Toronto Operetta Theatre.** Mikado. See Dec 27(eve).

**New Year’s Eve Gala **

**2015!**

**Thursday January 1**
- **2:00: Musicians In Ordinary.** New Year’s Day Baroque Concert. Works by Scarlatti, Corelli, Vivaldi, Pez and others. Hallie Fishel, soprano; John Edwards, lute; Christopher Verrett and Patricia Ahern, baroque violin; Borrys Medickly, harpsichord. Heliconian Hall, 35 Hazelton Ave. 416-535-9856. $30; $20(sr/ st). Also Jan 2(eve).

**Friday January 2**
- **2:30: Roy Thomson Hall and Attilia Glantz Concert Productions.** Salute to Vienna 20th Anniversary Gala Concert. Music from operettas including Die Fledermaus and The Merry Widow; polkas, Strauss waltzes and more. The Strauss Symphony of Canada (Christian Schulz, conductor); Natalia Ushakova, soprano; Katalin Benedekffy, soubrette; Andreas Schager, tenor; Szabolcs Kádár, buffo tenor; dancers from Vienna Imperial Ballet; International Champion Ballroom Dancers: Andreas Schager, tenor; Szabolcs Kádár, buffo tenor; dancers from Vienna Imperial Ballet; International Champion Ballroom Dance Series: Sirocco. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free; donations welcomed.
- **4:00: Church of St. Mary Magdalene.** Organ music for Epiphany. Andrew Adair, organ. Metropolitan United Church, 210 Wilson Ave. 416-363-8231. Free; donations welcomed.

**Monday January 5**
- **8:00: Toronto All Star Big Band.** New Year’s Eve Party. Toronto Don Valley Hotel, 175 Wynford Drive. 416-385-6726. $155. See section E - Galas.

**Tuesday January 6**
- **7:00: Sounds of Sinai.** Not Your Usual Klezmer. Rare klezmer repertoire with jazz, ragas, blues, and chamber arrangements. Jonno Lights The Shaw: Electric Violin and flute; Brian Katz, guitar and piano. Temple Sinai, 210 Wilson Ave. 416-487-4161. $10.

**Wednesday January 7**
- **5:30: Canadian Opera Company.** Jazz Series: Easy to Love: The Cole Porter Songbook. Porter: Just One of Those Things; Night and Day; I've Got You Under My Skin; Easy to Love; All of You; Every Time We Say Good-bye. Amy McMeickel, vocalist; William Sperandei, trumpet; Mark Kieswetter, piano; Ross MacIntyre, bass. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

**Thursday January 8**
- **1:00: Encore Symphonic Concert Band.** In concert: Classics and Jazz. John Edward Liddle, conductor. Wilmar Heights Centre, 963 Pharmacy Ave., Scarborough. 416-346-3910. $10. Incl. coffee and snack. Also Feb 5.
- **7:00: Sounds of Sinai.** Not Your Usual Klezmer. Rare klezmer repertoire with jazz, ragas, blues, and chamber arrangements. Jonno Lights The Shaw: Electric Violin and flute; Brian Katz, guitar and piano. Temple Sinai, 210 Wilson Ave. 416-487-4161. $10.
- **8:00: Music Toronto.** Juilliard Quartet. Webern: Five Movements, Op.5; Ran: Quartet No.2, Vistas; Haydn: Quartet in F, Op.35; Joseph Lin, violin; Ronald Copes, violin; Joel
Krosnick, cello; Roger Tapping, viola. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $55;$50; $10(st); age 18 to 35 pay your age.

Friday January 9


Saturday January 10

8:15: Schola Magdalena. Compline in honour of Marguerite Bourgeoys. Plainchant and motets. Church of St. Mary Magdalene, 47 Manning Ave. 416-531-7955. PWYC.

Sunday January 11


3:00: Li Delun Music Foundation. An East-Meets-West Concert of Favourite Classics. Works by Rossini, Huang, Vivaldi, Puccini, Wang Lue-Bin and others. Tak-Ng Lai, conductor; Hua-Dian Li, tenor; Mary Liu, soprano; Jonathan Mak, piano; Toronto Festival Orchestra. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-733-9388. $28–$88.


3:00: Li Delun Music Foundation. An East-Meets-West Concert of Favourite Classics. Works by Rossini, Huang, Vivaldi, Puccini, Wang Lue-Bin and others. Tak-Ng Lai, conductor; Hua-Dian Li, tenor; Mary Liu, soprano; Jonathan Mak, piano; Toronto Festival Orchestra. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-733-9388. $28–$88.


Tafelmusik Winter Institute Concert
String Orchestra of Baroque England
Jan 10 @7:30pm
Pay-what-you-can

Tafelmusik

Compline in honour of Marguerite Bourgeoys
Friday, Jan.9, 8:15 pm
scholamagdalena.ca

Music at Metropolitan presents
Sei Solo: A Violino senza Basso Accompanato
by J. S. Bach

Violinists: Elyssa Lefurgey-Smith, Cristina Zacharias, Julia Wedman, Valerie Gordon, Aisslhin Nosky and Michelle Odorico

Friday, January 9 at 7:30 pm.
Admission: $20/$10 ages 18 and under
Tickets: 416-363-0331 (ext. 26) or the EStore at www.metunited.org

Metropolitan United Church
56 Queen Street East (at Church Street), Toronto
416-363-0331 (ext. 26) www.metunited.org
Acis and Galatea

By George Frideric Handel

Imagine, on a cold winter’s night, the historic Enoch Turner Schoolhouse lit by candlelight. Imagine experiencing Handel’s masterpiece of love and transformation.

January 15-17, 2015
torontomasquetheatre.com 416-410-4561

Acis and Galatea. Metropolitan Opera, 310 Danforth Avenue.

Concerts in the GTA

Centre, 427 Bloor St. W. 416-466-1800. $35; $25(sr); $15(st). 3:00. Pre-concert chat. Also Jan 11(eve), 13(mat/eve), 15(mat/eve).

• 4:00: Cathedral of St. James. Organ recitals. Trinity Organ Scholar. 65 Church St. 416-364-7865 ext. 245. Free. Donations welcomed.


• 4:30: Christ Church Deer Park. Jazz Vespers. Bob Brough Quartet (Bob Brough, saxophone; Artie Roth, bass; Adreaen Farrugia, piano; Terry Clarke, drums). 1570 Yonge St. 416-820-5211x22. Free will offering.

Tuesday January 13


• 1:00: Cathedral of St. James. Organ recitals. Andrew Agar, organist. 65 Church St. 416-364-7865 ext. 245. Free. Donations welcomed.


• 5:00: Talisker Players. Puttin’ On The Ritz. See Jan 11(mat/eve), 13(mat).

Wednesday January 14


Thursday January 15


Friday January 16


• 1:00: Gordon Murray Presents. Piano Piano. Purcell’s ‘OttAVA’ (All Opera, all music), Bond York, host. Gordon Murray, piano. Trinity-St. Paul’s United Church, 427 Bloor St. W. 416-631-4300. PWYC. Lunch and snack friendly.


Music Toronto
BARBARA PRITCHARD
Pianist

January 20 at 8 pm

Farrell). Barbara Pritchard, solo piano. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 21 Front St. E. 416-366-7723. $55; $50; 18 to 35, pay your age; $10(st).

Monday January 19

● 7:00: Royal Conservatory/Toronto Blues Society. Music Mix: Maple Blues Awards. Featuring guest musicians from across Canada representing the most current blues music, backed by the Maple Blues Band. Koerner Hall, 273 Bloor St. W. 416-408-0208. $28-$65.


Tuesday January 20


● 1:00: Cathedral Church of St. James. Organ recitals. David Briggs, organist. 65 Church St. 416-364-7865 ext. 245. Free; donations welcomed.


● 1:45: New Music Concerts and Music Toronto. Miniature Concerts with Canadian Musician Ambassador Barbara Pritchard. Alwynne Pritchard; Mesarch; Anthony Genge; History and Memory; Daryli Jamieson: mountain/cherry/blossoms; Bach; Aria; and selections from “Variations” (Ross; Genge; Altman; Blais; Crutchley; Gibson; Bauer; Litke; Parker; klein Nachtmostirku. Matthew Hall, conductor; Andrew McCandless, trumpet; Gordon Wolffe, trombone. Roy Thomson Hall, 60 Simcoe St. 416-599-3375. $35-$93. Also Jan 17 (level).

● 4:00: ASLAN Boys Choir of Toronto. Charity concert for Sanctuary Shelter. Works by Joubert, Holman and others. Church of the Transfiguration, 111 Manor Rd. E. 416-859-7864. Freewill offering. All proceeds go to the Sanctuary Shelter.

● 4:00: Cathedral Church of St. James. Organ recitals. Andrew Ager, organist. 65 Church St. 416-364-7865 ext. 245. Free; donations welcomed.

A. Concerts in the GTA

Sharon Wei, viola; Nurhan Arman, conductor. Glenn Gould Studio, 250 Front St. W. 1-866-943-8849. $39; $32(sr); $12(st).

5:00: Hart House Theatre. Jesus Christ Superstar. See Jan 16; Runs Jan 16 to 31 (start times vary).

5:00: Small World Music and Link Music Lab. Mohsen Namjoo. Blend of Persian classical poetry with rock, blues and jazz. Richmond Hill Centre for the Performing Arts, 107269 Yonge St., Richmond Hill. 905-870-8811. $60. $100.

8:00: Tafelmusik. Beethoven No.5. See Jan 22; Also Jan 24, and 25(mat).

Saturday January 24

3:30: Tafelmusik. Beethoven No.5. See Jan 22; Also Jan 24 8:00, and 25(mat).

4:30: Canadian Opera Company. Don Giovanni. Mozart. Jane Archibald, soprano (Zerlina); Jacques Israelievitch, Bellini, soprano (Elvira); Marco Parisotto, Gaetano Donizetti, soprano (Anna); Michael Hofstetter, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $49-$424; $22 (under 30). Also Jan 27, 30, Feb 1, 3, 6, 12, 14, 18, 21 (start times vary).

7:30: Opera by Request. Die Entführung aus dem Serail. Mozart. Abigail Frennan, soprano (Constanza); Marion Samuel-Steves, soprano (Blondchen); Angela Park, piano. Four Seasons Centre for the Performing Arts, Four Seasons Centre for the Performing Arts, 146 York St. W. 416-368-5000. $39.50-$69.50.


8:00: Tafelmusik. Beethoven No.5. See Jan 22; Also Jan 25(mat).

8:00: Tapestry Opera. Songbook 5. Score launch party for Tapestry’s collection of Canadian opera developed over the years in the Llb/Lab, Opera Briefs, Opera2Go, and main-stage productions. Peter Mc Gillivray, baritone; singers from Tapestry’s Opera 101. Ernest Balmer Studio, 55 Mill St. 416-537-6066. $25.

8:00: Toy Piano Composers. Grét. Works by Brophy, Labadie, Pearce, Puell, Tam, and others. CelloPhone Duo; Katherine Watson, flute; Anthony Thompson, clarinet; Wesley Shen, piano; Daniel Murphy, percussion; Sharon Lee, violin; Adam Scime, bass. Hellenic Hall, 35 Hazelton Ave. 416-922-3618. $20/$15 (adv/sr/st).

Sunday January 25


3:00: St. Anne’s Anglican Church. Emerging Voices. Repertoire from lieder to opera. Young artists from the University of Toronto’s Voice Faculty. 270 Gladstone Ave. 416-536-3160. Freewill offering. Proceeds to St. Anne’s Choral Scholar programme.

3:00: Toronto Symphony Orchestra. Mozart: Don Giovanni. See Jan 24; Also Jan 30, Feb 1, 3, 6, 12, 14, 18, 21 (start times vary).

Monday January 26


Monday January 26


8:00: Toy Piano Composers. Grét. Works by Brophy, Labadie, Pearce, Puell, Tam, and others. CelloPhone Duo; Katherine Watson, flute; Anthony Thompson, clarinet; Wesley Shen, piano; Daniel Murphy, percussion; Sharon Lee, violin; Adam Scime, bass. Hellenic Hall, 35 Hazelton Ave. 416-922-3618. $20/$15 (adv/sr/st).
$15.

- 7:30: University of Toronto Faculty of Music. Student Composers Concert. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. Free. Wednesday January 28


- 12:30: York University Department of Music. Faculty Spotlight Series. Mark Chambers, cellist; Patricia Waite, clarinet; Elizabeth Acker, piano. Tribute Communities Hall, Accadale East Building, 4700 Keele St. 647-459-0701. Free.


- 12:30: York University Department of Music. Music TORONTO ST. LAWRENCE QUARTET

January 29 at 8 pm

- 8:00: Music Toronto. St. Lawrence Quartet. Haydn: Quartet in C, Op.76, No.3 “Emperor”. Geoff Nuttall, violin; Mark Fewer, violin; Lesley Robertson, viola; Chris Costanzo, cello. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $55; $50 student tickets; Age 18 to 35 pay your age.

Friday January 30


Saturday January 31

- 2:00: Hart House Theatre. Jesus Christ Superstar. See Jan 16; Runs Jan 16 to 31 (start times vary).

- 2:00: University of Toronto Faculty of Music/Cambridge House Museum. Footsteps in Cambridge House: Opera Student Composer Collective. Museum tour. Librettist by Michael Patrick Alcan. Cambridge House Museum, 160 Queen Street W. 416-597-0227X2. $20. Also 8:00, Jan 30 (eve and mat), Feb 1 (mat).

- 7:30: St. Anne’s Music & Drama Society. Gilbert & Sullivan’s The Mikado. See 7:30; Also Jan 30, Feb 1, 5-8.

- 7:30: Canadian Opera Company. Die Walkuere. Wagner. Christie Goerke, soprano; Brunnhilde; Heidi Melton, soprano; Sieglinde; Clifton Forbis, tenor; Siegmund; Johan Reuter; baritone (Wotan); COC Orchest- ra and Chorus; Johannes Debus, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $49- $424, $22 (under 30). Also 4 Feb 7, 10, 13, 19, 21 (start times vary).

- 7:30: Royal Conservatory. Conservatory. "New Music Advocate New Music". Featuring: Yoko Takebe, violin; Erika Crinò, piano; CS String Quartet: Joyce Lal, violin; Alain Bouvier, violin; Ian Clarke, viola; Andreas Weber, cello. Heliconian Hall, 35 Hazelton Ave. 416-366-7723. $30; $25 (sr); $20 (st).


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- 7:30: University of Toronto Faculty of Music. Choirs in Concert: In High Voice. Galuppi: Dixit Dominus; Randall Stroope: I will lift up my eyes; and other works. Women’s Chamber Choir; Women’s Chorus; Flor- eat with William Brown, conductor. Mac- Millan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. $30; $20 (sr); $10 (st).

- 8:00: Canadian Sinfonietta. Wine and Cheese Concert 2. Martucci; Piano Quintet; Curcino: Piano Trio; Current: Faster. Still Lynn Kuo, violin; Erika Crinò, piano; CS String Quartet: Joyce Lal, violin; Alain Bouvier, violin; Ian Clarke, viola; Andreas Weber, cello. Heliconian Hall, 35 Hazelton Ave. 416-366-7723. $30; $25 (sr); $20 (st).


- 8:00: Toronto Street Flute Choir. Distinctively Canadian. Butler: With This Breath(Toronto premiere); Tsunotumo: Cursor 4 (world premiere); Chan: Ecstasy for Flutes; Tremblay: Acht Flotenfest for Robert Altenik; McIntosh: Blow Them Away(Toronto premiere); and other works. Guest: Mark Takeshi McGregor, flute. Music Gallery, 197 John St. 416-462-9486. $30, $25, $15.


- 8:00: Hart House Theatre. Jesus Christ Superstar. See Jan 16; Runs Jan 16 to 31 (start times vary).

- 8:00: Oakville Symphony. From Vienna with Love. Brahms: Concerto for violin; Beethoven: Symphony No.1; Johann Strauss: Voices of Spring; Emmanuel Vulkovich, violin; Roberto De La Casa, conductor. Oakville Centre for the Performing Arts, 150 Navy St., Oak- ville. 905-915-2021 or 1-888-489-7784. $51; $46 (sr); $26 (st). Also Feb 1 (mat).

A. Concerts in the GTA

Sun. 1st Feb. at 4 p.m.
Choral Evensong with Schola Ecclesiae
plus Candlemas Tea and CAROLS THEN AND NOW

On the Eve of Candlemas (which marked the end of the Christmas season in ancient times) Clem Carelse directs the choir in anthems by Eaccard, Warlock and Howells. He then discusses the carol’s evolution from folk idiom to quasi-anthem.

St. Olave’s Church
Bloor and Windermere
416-769-5686  stolaves.ca


- 4:00: University of Toronto Faculty of Music. New Music Festival. New works by Sophie Dupuis and Shelley Marwood, Sistema Toronto. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. Free.

Monday February 2

- 7:30: University of Toronto Faculty of Music. New Music Festival: Evocator Ensemble. Chamber music by Anthony Green, Cristina Spinelli, Daniel Naas, Luci Holland, John Winiars and others. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. Free. 6:00: Pre-concert chat.

Tuesday February 3


- 12:10: University of Toronto Faculty of Music

Celebrating Women in Classical Music. Brott: Songs of Contemplation; Purcell: Bess of Bedlam; The Blessed Virgin’s Expostulation; Berlioz: La Mort d’Ophélie; Schubert: Shepherd on the Rock; and other works. Melanie Conly, soprano; Emily Rho, piano; Peter Stoll, clarinet, Heliconian Hall, 315 Hazelton Ave. 416-922-3618. $25; $20(st).

Free.

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Free.

7:00: University of Toronto Faculty of Music. New Music Festival: Presentation No.2. Works by visiting composers. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. Free.

7:30: Canadian Opera Company. Don Giovanni. See Jan 24; Also Feb 6, 12, 14, 18, 21 (start times vary).

Wednesday February 4


7:00: Canadian Opera Company. Die Walküre. See Jan 31; Also Feb 7, 10, 13, 19, 22 (start times vary).


Friday February 6


7:30: Canadian Opera Company. Don Giovanni. See Jan 24; Also Feb 6, 12, 14, 18, 21 (start times vary).

7:30: St. Anne’s Music & Drama Society. Gilbert & Sullivan’s The Mikado. See Jan 30; Also Feb 6-8.

7:30: University of Toronto Faculty of Music. New Music Festival: Chamber Music Concert No.3. Works by visiting composers from China. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. Free.

8:00: Toronto Symphony Orchestra. Mozart@259: Mozart and Chopin. Schubert: Impromptu; Mozart: Piano Concerto No. 14, K.449; Chopin: Grande Polonaise; Rachmaninoff: Symphonic Dances. Peter Oundjian, conductor; Emanuel Ax, piano; Pavel Kolesnikov, piano. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $33-$145. 6:45: Pre-concert Performance featuring pianists Pavel Kolesnikov and Orion Weiss.

Saturday February 7


Sunday February 8

7:30: St. Anne’s Music & Drama Society. Gilbert & Sullivan’s The Mikado. See Jan 30; Also Feb 7, 8.

7:30: Toronto Symphony Orchestra. What Makes It Great?® Beethoven Piano Concerto No. 4. Rob Kapilow, conductor and host; Emanuel Ax, piano. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $29-$79.

7:30: University of Toronto Faculty of Music. Symphony Orchestra. Sibelius: Finlandia; Debussy: Nocturnes; Stravinsky: Petrushka. David Briskin, conductor; Women’s Chamber Choir with Hilary Apfelstadt, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. $30; $20 (sr); $10 (st).


Feb 6 8:00: Toronto Consort. Splendors of the Emperor’s Chapel. A concert of music from the Viennese court and chapel of Holy Roman Emperor Leopold I. Works by Schmelzer, Biber, Tartini and Leopold I for cornettos, sackbuts, strings, keyboards, and voice. Toronto Consort; guest director: Lucas Harris, theoro. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-864-6331. $23-$84. Also February 7.


418-888-3277. $15; $10(sr/st/arts).

3:00: Toronto Consort. Splendors of the Emperor's Court. A concert of music from the Viennese court and chapel of Holy Roman Emperor Leopold I. Works by Schmelzer, Biber, Bertali and Leopold I for cornettos, sackbuts, strings, keyboards, and voice. Toronto Consort; guest director: Lucas Harris, theorbo. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-5537. $23-$54. Also February 8.

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; Pendericki Quartet; Lafayette Quartet. KWCM Music Room, 57 Young St. W., Waterloo. 519-886-1673. $95(very limited). Reception following.

Tuesday December 2

12:00 noon: Brock University Department of Music. RCC Foundation Music Noon/Recital: Piano Students. Sean O’Sullivan Theatre, Centre for the Arts, Brock University, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3817.


7:00: Brock University Department of Music. Music History Ensemble. Zoltan Kalman, conductor. Sean O’Sullivan Theatre, Centre for the Arts, Brock University, 500 Glenridge Ave., St. Catharines. 905-688-5550 x2357. 88.85.

Wednesday December 3

8:00: Kitchener-Waterloo Chamber Music Society. 40th Anniversary Week Concert: Robert Silverman, piano. Late Brahms piano works: Up.76, 118, 119. KWCM Music Room, 57 Young St. W., Waterloo. 519-886-1673. $35; $20 (sr/12 and under). Also Dec 4.

8:00: The ARTS Project. Stephen Harper: The Musical or How to Survive and Thrive in the Dying Days of the Empire of Oil. See Dec 3; Also Dec 6.

Friday December 5


7:00: Northumberland Centre of the Royal Canadian College of Organists. Christmas Music in Millbrook. Christmas carols, popular Christmas music and seasonal readings. St. Thomas’s Anglican Church (Millbrook), 16 Centre St., Millbrook. 705-932-2233. Free.


7:30: Melos Choir/Perioud Instruments. Sur La Naissance. Advent and Christmas Music of Marc-Antoine Charpentier. Traditional French Noëls; Oratorio On the Nativity; and other works in French Baroque style. St. George’s Cathedral (Kingston), 270 King St. E., Kingston. 613-676-7245. $15-$25.


7:30: Pax Christi Choir. Winter Nights. J.S.Bach: Christmas Oratorio Part II; Nun komm der Heiland Heiland; Martin: Winter Nights. Michele Bogdaniez, mezzo; Sean Clark, tenor; Doug MaNaughton, baritone; St. John Vianney Parish, 13 Baldwin Ln, Barrie. 705-726-8007. $35; $30(sr); $25(st/12 and under). Also Dec 6 (see GTA).

7:30: Woodstock Fanfawe Singers. Come Colours Rise. Angus Sinclair, organ; Randy Persson, baritone; Robert Silverman, piano; Penhale Barber, mezzo; Cory Knight, tenor; Daniel Lichti, bass-baritone; Kitchener-Waterloo Orchestra (KWO), 190 Springerbank Ave. N., Waterloo. 519-537-6846. $25 ($20(sr/st)); $15(eyeGo).

Saturday December 6

11:00am: Kitchener-Waterloo Symphony Orchestra. Youth Orchestra Program Concert 1. Preludium Strings; Youth Strings; Canada Conducts: a Family Christmas. St. George’s Cathedral (Waterloo), 36 King St. W., Kitchener. 519-745-4711 or 888-745-4717. $15 ($11 child). Also 2:30 (Youth Orchestra and Band).

7:00: Woodstock Fanfawe Singers. Sleigh Bells Ring!: A Family Christmas Concert. Woodstock Youth Choir; Angus Sinclair, organ; Janet Robbins, piano; Evan Mitchell, conductor. St. David’s United Church (Waterloo), 190 Springerbank Ave. N., Waterloo. 519-537-6946. $15 ($10(sr/st)); free(under 14). Also Dec 5.

2:30: Kitchener-Waterloo Symphony Orchestra. Youth Orchestra Program Concert 2. Youth Orchestra and Youth Concert Band: The Singer of the Sea. St. George’s Cathedral (Waterloo), 36 King St. W., Kitchener. 519-745-4711 or 888-745-4717. $15 ($11 child). Also 11:00am (Youth Strings and Sinopha).


7:00: Pax Christi Choir. Joyeux Noel. Blend of song, film, meditation and poetry to mark the 100th anniversary of the WWI Christmas Truce. Kingston City Hall, 216 Ontario St., Kingston. 613-583-2569. Pay What You Can.

7:00: Chorus Niagara. Messiah: A Niagara Holiday Tradition for 50 years. Calvin Church, 89 Scott St., St. Catharines. 1-866-617-3257 or 905-688-5550 x2575. $33sr ($25 under 14); $15 (sr/st); $5(eyeGo).

Sunday December 7

2:00: Kitchener-Waterloo Chamber Music Society. 40th Anniversary Week Concert: Pivot Choral Soloists. Beethoven: Te Deum, Perpetual Flamel and Cathedral of Time. Minghuan Xu, violin; Soo Bae, cello, Romy de Guise, clarinet; Winston Chi, piano. KWCM Music Room, 57 Young St. W., Waterloo. 519-886-1673. $35; $20 (sr/st). Also Dec 5.

2:30: Chorus Niagara. Messiah: A Niagara Holiday Tradition for 50 years. Calvin Church, 89 Scott St., St. Catharines. 1-866-617-3257 or 905-688-5550 x2575. $33sr ($25 under 14); $15 (sr/st); $5(eyeGo). See Dec 6 (Geely, Grimsby). Donations welcome of non-perishable food items in support of Community Care.

2:30: Kawartha Concerts. Encore Children’s Chorus. Chasers. Toronto All-Star Big Band. Swingin’ Christmas. Includes arrangements by Clooney, Gormé & Lawrence; Straight No Chaser; Armstrong and other big band standards. Regent Theatre, 224 Picton Main St, Picton. 613-476-8418 x29 or 1-877-471-4761. $29.


7:30: Toronto All-Star Big Band. A Winter Fantasy. Holiday classics and other songs. Lioana Boyd, guitar; Michael Savona, baritone; Rob Larose, percussion; Steve Clark, vocals, harmonica; Janet Robbins, piano; Evan Mitchell, conductor. St. David’s United Church (Woodstock), 190 Springerbank Ave. N., Waterloo. 519-537-6846. $25 ($20(sr/st)); free(under 14). Also Dec 5.

7:30: Toronto All-Star Big Band. A Winter Fantasy. Holiday classics and other songs. Lioana Boyd, guitar; Michael Savona, baritone; Rob Larose, percussion; Steve Clark, vocals, harmonica; Janet Robbins, piano; Evan Mitchell, conductor. St. David’s United Church (Woodstock), 190 Springerbank Ave. N., Waterloo. 519-537-6846. $25 ($20(sr/st)); free(under 14). Also Dec 5.
Thursday December 11

12:15: St. George's Cathedral (Kinston). Advent Concerts. Celtic Strings (Sharon McLaughlin, Caitlin h, Mary Kennedy, violin; Brent Schneider, guitarist). 270 King St. E., Kingston. 613-548-4617. Freewill offering.


Jennifer Tavener, Jennifer Enns Modolo, Joseph Levesque and Benjamin Covey, vocals; Mitchell Pady, artistic director; Blair Bailey, organ. St. Joseph's Church (Bracebridge), 118 McMurray St., Bracebridge. 705-817-7604. $30; $15(st). Also Dec 12(eve).


3:00: Peterborough Singers. Handel’s Messiah. Pamela Birrell, soprano; Laura Pudwel, mezzo; Colin Ainsworth, tenor; Michael Adair, bass; Paul Otway, trumpet; and others. Sydney Birrell, conductor. George Street United Church, 55 George St. N., Peterborough. 705-745-4180. $20; $30; $10(st). Also Dec 15(eve).

8:00: Kitchener-Waterloo Chamber Music Society. Trio Celeste. Beethoven: Complete Trios, second of three programs (Trio in E-flat Op.1 No.1; Variations for Piano in G “Kakadu Op.121a; Trio in E-flat Op.70 No.2). Iryna Khrekovskyy, violin; Ross Gasworth, cello; Kevin Kwan Loucks, piano. KWMSC Music Room, 57 Young St. W., Waterloo. 519-886-1673. $35; $30(st); $20(st).


Monday December 15


Tuesday December 16


8:00: RanT Maggie Rant. Frost & Fire: A Christmas Celebration! Traditional to modern Celtic melodies, jigs and reels, carols and other works. Lindsay Schindler, fiddle; vocals, Dinis, vocals, recorders, percussion; Barry James Payne, guitars, harmonica, vocals; Rob Larose, percussion; Steve Clark, bass; Dave Clysdale, Irish whistle, Irish flute, accordion. Knox Presbyterian Church (Stratford), 142 Ontario St., Stratford. 519-271-0373. $25. Benefit for Knox.

Sunday December 14


3:00: Cellar Singers. Messiah. Handel.

December 19

Wednesday December 31


Sunday January 4

- 2:30: Attilla Glatz Concert Productions. Salute to Vienna New Year’s Concert. Music from operettas including Die Fledermaus and The Merry Widow; polkas, Strauss waltzes and more. The Strauss Symphony of Canada (Christian Schulz, conductor); Natalia Ushakova, soprano; Katalin Benedekffy, soubrette; Andreas Schager, tenor; Szabolcs Kadar, buffo tenor; dancers from Vienna Imperial Ballet; International Champion Ballroom Dancers, Hamilton Children’s Choir; Hamilton Place Theatre, 10 MacNab St. Hamilton. 855-872-5000. $51-$108. Complimentary Viennese Strudel and Cafe Reception.

Wednesday January 7

- 12:00 noon: Midday Music with Shigeru. Tabitha Johnson. Piano. Works by Bach and Chopin. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $5 (free).

Friday January 9

- 8:00: New Music Kingston. Kingston Pianist/Composers. John Barr, Matthew and Michel Szczesiak; Szczesiak; Scherzos Nos. 1 and 2; Vocalise; White Keys Nos. 2 and 3; Introduction, Ballade and Burlesque; Burge: Twenty-Four Preludes (first complete performance). The Isabel, 390 King Street W. Kingston. 613-533-2424. $20/$15($5, 10-17).

Saturday January 17


Sunday January 11

- 2:00: Chamber Music Hamilton. Ying Quartet. Prokofiev: Quartet No.2 in F Op.92; Zhou: Song of the Ch’in; Fun; Pizzicato; Liang: Gobi Gloria; Schumann: Quartet in F Op.15 No.2 in A. Art Gallery of Hamilton. 350 King Street W., Hamilton. 905-525-7429. $30; $27($5, 10-17). $10 (includes Gallery admission).

- 2:30: Queens University: Faculty Artist Series. Beethoven, Brahms & Tchaikovsky. Tchaikovsky Piano Trio in A op.50; violin sonata by Beethoven; cello sonata by Brahms. Wolf Tormann, cello; Cynthia Tormann, piano; Corey Gemmell, violin. The Isabel, 390 King Street W. Kingston. 613-533-2424. From $10 up.

- 8:00: Kitchener-Waterloo Chamber Music Society. Ménage à Six String Sextet. Picht: Duo for Viola and Cello; Martinini: Duo No.2 for Violin and Cello; Dvorák: Terzetto in C (two violins and viola); Sextet Op.48 in A. Yehonatan Berick and Csaba Koczko, violino; Caitlin Boyle and Theresa Rudolph, violins; Robert Deezer and Tickle, violin; Glen Fast, conductor. KWCMC Music Room, 57 Young St. W., Waterloo. 519-886-1673. $35; $30 (senior); $20 (student).

Tuesday January 13

- 12:00 noon: Brock University Department of Music. RCC Foundation MusicNoon: Music Ed Plus ensembles. Sean O’Sullivan Theatre, Centre for the Arts, Brock University, 50 Glenridge Ave. St. Catharines. 905-688-5550 x3257. $15; $12 ($5, 10-17).

Wednesday January 14


Thursday January 15

- 9:00: Kitchener-Waterloo Chamber Music Society. Kristof Barati, violin; Bach, Partita in E; Bartok: Sonata for Solo Violin. Nancy Dahn, violin; Timothy O’Shee, piano. KWCMC Music Room, 57 Young St. W., Waterloo. 519-886-1673. $30; $25 (senior); $20 (student).

Friday January 16

- 8:00: Kitchener-Waterloo Chamber Orchestra. A Midsummer Night’s Dream. Purcell: Selections from The Fairy Queen; Vaughan Williams: Serenade to Music; Mendelssohn: A Midsummer Night’s Dream. Grand Philharmonic Choir Female Chorus; Scott Belluck, countertenor; Carl Huthanen, soprano; Mervon Mehta, and Brigit Wilson, actors; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 888-745-4717. $19 and up. Also Jan 16.

Monday January 19


Tuesday January 20

- 12:00 noon: Brock University Department of Music. RCC Foundation MusicNoon: Recital: Voice students. Sean O’Sullivan Theatre, Centre for the Arts, Brock University, 50 Glenridge Ave. St. Catharines. 905-688-5550 x3257 or 1-866-617-3257. $49.

Thursday January 22

- 7:30: Centre for the Arts, Brock University. La Bottine Souriante. Folk band from Quebec. Sean O’Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3257 or 1-866-617-3257. $49.

Friday January 23

- 8:00: Kitchener-Waterloo Chamber Orchestra. MW: Music of the Western World. Robert Weiss, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 888-745-4717. $19 and up. Also Jan 19.
## MUSIC THEATRE

**MUSIC THEATRE** covers a wide range of music types: from opera, operetta and musicals to non-traditional performance types where words and music are in some fashion equal partners in the drama. These listings have been sorted alphabetically. Some information here is also included in our GTA and Beyond The GTA listings sections, but readers whose primary interest is MUSIC THEATRE should start their search with this section. This section is still in development. We welcome your comments and suggestions at publisher@thewholenote.com

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<tr>
<td><strong>Saturday February 7</strong></td>
<td>2:00pm: Peterborough Symphony Orchestra. Dark Passion. Mozart: Sinfonia Concertante; Tchaikovsky: Symphony No.6. Jerzy Kaplanek, violin; Christine Vlajk, viola; Michael Newingham, conductor. Showplace Performance Centre, 290 George St. N., Peterborough.</td>
<td>705-742-7469. $30; $15 (st).</td>
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### Against the Grain Theatre, **a** Uncle John.
A modern interpretation of Don Giovanni with a new English libretto. Cameron McPhail (Uncle John); Neil Craighead (Leopoldo); Miriam Khalil (Elvira); Betty Wayne Allison (Anna); Miles Repicks; guest music director; Joel Ivan; director. The Black Box Theatre, The Great Hall, 1037 Queen St. W. 416-792-1288 againstthegraintheatre.com. $40. Runs Dec 11 – 19, 7:30.

### Annex Singers. The Ice Storm. Choral drama; works by Purcell, Elgar, Taverner and Lightfoot; and other seasonal works. Vickie Papas, Richard Partington and Murray Farrow, actors; Maria Case, music director. Bloor Street United Church, 300 Bloor St. W. 416-888-1979. $20; $15 (sr/st); free (under 13). Dec 13 7:30.

### Canadian Opera Company. Die Walküre.
Wagner. Christine Goerke, soprano [Brünnhilde]; Heidi Melton, soprano (Sieglinde); Clifton Forbis, tenor (Siegmound); Johan Reuter, baritone (Wotan); COC Orchestra and Chorus; Johannes Debus, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $49-$424; $22 (under 30). Jan 24 - Feb 22, start times vary.

### Canadian Opera Company. Don Giovanni.
Mozart. Jane Archibald, soprano (Donna Anna); Jennifer Holloway, mezzo (Donna Elvira); Michael Schade, tenor (Don Ottavio); Russell Braun, baritone (Don Giovanni); Kyle Ketelsen, bass-baritone (Leporello); COC Orchestra and Chorus; Michael Hofstetter, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $49-$424; $22 (under 30). Jan 31 - Feb 22, start times vary.

Annette Studios
566 Annette St. 416-870-8378
anettenstudios.com


D. In the Clubs (Mostly Jazz)

The following contains only the listings for the month of December 2014. To be notified of the January “In The Clubs” listings follow us on Twitter (gtgewholenote), like us on Facebook (facebook.com/likethewholenote) or sign up for Halftime’s, our mid-month newsletter, at thenetholome.com.

120 Diner
120 Church St. 416-792-7725
102diner.com (full schedule)

80 Gladstone
80 Gladstone Ave. 416-516-7199
80gladstone.com (full schedule)

Alleycat
2409 Yonge St. 416-481-6685
alleycat.ca

All shows: 8pm unless otherwise indicated. Call for cover.

Every Mon 8pm Salsa Night w/ Frank Bischun

Every Tue 8:30pm “Tresor Otshudi”: R&B Soukous

Every Wed 8:30pm “Tresor Otshudi”: R&B Soukous

Every Thu 8:30pm “Tresor Otshudi”: R&B Soukous

Every Fri 8:30pm “Tresor Otshudi”: R&B Soukous

Every Sat 8:30pm “Tresor Otshudi”: R&B Soukous

Every Sun 8:30pm “Tresor Otshudi”: R&B Soukous

Every Mon 8pm Night Bird Vocal-JAZ Jam Session with the Kayla Rayum Quartet. December 3, 10, 17 and 24, 8pm “Tresor Otshudi”: R&B Soukous and French Cabaret Music. December 5 10pm Over funk’d – James vs. Fela DJ. December 8 8pm Sonny Aimey. LazoRussuan December 14 8pm Turbo Street Funk. December 14 8pm Clifton Joseph presents: Negus and the Platinum Records Crew. December 18 8pm Harry Vetro Trio. December 19 8pm Janel Jones Quartet. December 20 27 8pm YX Project.

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

All shows: no cover/PWYC

Blakbird, The
812b Bloor St. West 647-544-7225
theblakbird.com/ (full schedule)

Toronto Operaette Theatre. The Mikado. Gilbert and Sullivan. Joseph Angelo (Ko-Ko); Lucia Cesaroni (Yum-Yum); Adriano Kramer (Nanki-Poo); Mia Lennon (Katisha); David Ludvig (Poo Bahl); Gils Tomkins (Mikado); Derek Bate, conductor. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754 torontooperetta.com. $72-$95. Runs Dec 27 – Jan 4, start times vary.


Taste of Motown with The Barrymores.

Castro’s Lounge
2116 Queen St. E 416-699-8272
castroslounge.com (full schedule)
All shows: No cover/PWYC
Every Wed 6pm The Mediterranean Stars. Every Saturday 4:30 Big Rude Jake.

C'est What
67 Front St. E (416) 867-9499
c'estwhat.com (full schedule)
December 6, 20 3pm The Boxcar Boys No cover/PWYC. December 13 5pm The Great Depression. December 10 5pm

Chalkers Pub, Billiards & Bistro
247 Marlee Ave. 416-789-2531
challkerspub.com (full schedule)
Every Wed 8pm - midnight Girls Night Out Jazz Jam w/ host Lisa Particelli. PWYC.
Saturday Dinner Jazz Series. All shows 6pm
December 6 Dave Young Quartet. December 13 Robi Botos Trio. December 20 Brian Chal- key Quartet. $15 Artist Fee.

Classico Pizza & Pasta
2457 Bloor St. W 416-763-1313
classicopizza.com (full schedule)

DeSotos
1078 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
themerrymay.com (full schedule)
All shows: No Cover/PWYC.
December 4 5pm, John Wayne Swingtet: Alexander Tikhonov (clarinet), Wayne Naka- mura (guitar), Abbey Sholberg (bass), John Farrell (guitar).

Flying Beaver Pubaret, The
488 Parliament St. 647-347-8567
flyingbeverpubaret.com (full schedule)

Free Times Cafe
320 College St. 416-967-1078
freetimescave.com (full schedule)

Gate 403
403 Roncesvalles Ave. 416-588-2930
gate403.com All shows: PWYC.
December 1 5pm Mike Daley Jazz Trio; 5pm ChloéWatkinson Jazz Band. December 2 5pm Chris Platt Trio; 5pm Danny Marks and Alec Fraser Duo. December 3 5pm How- ard Willett Blues Duo; 5pm Julian Fauth Blues Night. December 4 5pm Robert Hunt Jazz & Blues Band; 5pm Mélanie Brûlé’s Band. December 5 5pm Annie Bonsignore Jazz Duo or Trio; 5pm Tevlin Swing Band. December 6 5pm Bill Heffernan and His Friends; 9pm Donné Roberts Band. December 7 5pm Carter Brooksok Jazz Quintet; 9pm Ken Kawashima: Sugar Brown Blues Band. December 8 5pm Mason Victoria Jazz Trio; 9pm Rob Davis Blues Duo. December 9 5pm Jazzforia feat. Clarie Riley; 9pm Danny Marks and Alec Fraser Duo. December 10 5pm Paul O’Conner: Concord Jazz Quintet; 9pm Julian Fauth Blues Night. December 11 5pm Roger Chung Jazz Band; 9pm Kevin Laiderta: Jazz & Flamenco Trio. December 12 5pm Doc. Bar- rister Jazz Band; 9pm Denielle Bassells Jazz Band. December 13 5pm Bill Heffernan and His Friends; 9pm Sweet Derrick Blues Band. December 14 5pm EJay; Motovun/Soul/R&B/ Funk Band; 8pm Roots Down Trio. December 15 5pm Ashley St. Pierre: Jazz Band; 5pm The Sleaper Group. December 16 5pm Leigh Graham Jazz Duo; 9pm Danny Marks and Alec Fraser Duo. December 17 5pm Danny B and Brian Gauci Blues Duo; 9pm Julian Fauth Blues Night. December 18 5pm G Street Jazz Trio; 9pm Annie Bonsignore Jazz Duo or Trio. December 19 5pm Whitney Ross-Barris: Jazz Band; 9pm Fraser Melvin Blues Band. December 20 5pm Bill Heffernan and His Friends; 9pm Juno Award Winner: Brownman Akous- tic Trio. December 21 5pm The Gypsy Rebels; 9pm Cyndi Carlton: Jazz & Swing Band. December 22 5pm EverKol: Jugband; 8pm Bruce Chapman Blues Duo. December 27 5pm Felix Wong, Jazz; 9pm Lisa Hut- chinson Blues Quartet. December 28 5pm David Buchbinder Jazz Band; 9pm Makmaw- syim Jazz Trio. December 29 7pm Cheryl White Rhythm & Blues Band. December 30 5pm Lawrence Cotton Jazz Duo; 5pm Danny Marks and Alec Fraser Duo. December 31 9pm Fraser Melvin Blues Band.

Grossman’s Tavern
370 Spadina Ave. 416-977-7000
grossmantavern.com (full schedule)
All shows: No cover (unless otherwise noted.)
December 1 10pm No Band Required. December 2 8:30pm Ms. Debbie & the Don Val- ley Stompers. December 3 9:30pm Bruce Domoney.

Habits Gastropub
928 College St. 416-533-7272
habitsgastropub.com (full schedule)
December 4 5pm Wonderfest PWYC ($10 suggested). December 6 9pm Jessica Blake & the Dinner Club. $10.

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

Hirut Cafe and Restaurant
2050 Danforth Ave. 416-551-7560
All shows: PWYC / $5 / $10
Every Sun 3pm Open Mic with Nicola Vaughan: folk/country/jazz/world/R&B. December 2, 23 8pm Finger Style Guitar Association. December 3 8pm The Original Singer/Songwriter/Spoken Word Competition.

Home Smith Bar – See Old Mill, The

Hugh’s Room
2261 Dundas St. W. 416-531-6604
hughsroom.com
All shows: 8-11pm (unless otherwise noted.)
December 1 Holly Days – Luke McMaster $20(adv)/$25(door). December 2 10am

All Over the Place

ORI DAGAN

**Mainly Clubs, Mostly Jazz!**

Pianist Steve Amirault is a welcome addition to the Toronto music scene. The critically acclaimed Acadia-born musician has been based in Montreal for most of his career; he also lived in New York City from 1990 to 1993 where he worked with Dave Liebman, Sheila Jordan, Eddie Henderson, Joe Chambers and Eddie Gomez. In this country he has had the pleasure of working with Ingrid Jensen, Christine Jensen, Kirk MacDonald, Mike Murley, Seamus Blake and countless others; and since September of 2014 he has been happy to make Toronto his new home, already having performed at Jazz Bistro, The Rex, as well as the Savoury Sweet restaurant in Niagara Falls and the Jazz Room in Waterloo.

“I love it here and have found the scene, fans and musicians very welcoming,” says Amirault.

Known primarily as a pianist with an energetic, thoughtful style, in the past decade he has added vocals to his act, revealing a smooth and sensitive vocal instrument.

“I sang a lot of pop and rock music in high school, but when I went to the University of St. Francis, I put singing aside and concen- trated on the piano. Then in my early 30s I became interested in vocal music and I started writing lyrics. It seemed natural to put words to my music and I have always thought myself to be more of a songwriter than jazz composer. I wasn’t planning on becoming a singer, but about seven years ago I started singing one song per set on my shows, to see how it felt, and fell in love with it. I recorded my first vocal CD, One Existence, a few years ago, and I’m now preparing a standards recording.”

On December 11 at 8pm Steve Amirault will perform a solo show at Toronto’s most intimate venue, Musideum.

“T’ll play a mix of original pieces, both vocal and instrumental, and some new arrangements that will be on my next recording. I’m really looking forward to playing my music in this lovely space.”

There’s no mistaking that soulful vocalist Sacha Williamson sings directly from her heart, taking listeners on a journey that is frequently spiritual and always expressive. While one can hear jazz, blues and R&B in her delivery, Williamson’s original sound mixes contemporary traditions including new soul, hip hop and electronics. On Sunday December 7 at Hugh’s Room, Williamson celebrates the release of her latest collection of originals.

“I’m all over the place but I think it blends nicely,” she says. “One song is a down tempo soul tune that goes into a bossa nova...another one starts with hip hop beats with Billie Holiday-esque vocals on top. It’s called Love Life and these songs are all about elements of my love life and places I’ve been in love – everything from the joy and the heat
of it, to anger and the uncertainty of a relationship.”

With music that often relies on extensive production, one of Williamson’s challenges is in translating it into a live performance.

“You need to have a very highly skilled band – and my thing is with this kind of music I need to have a pianist who definitely knows more than one kind of genre – he needs to know Odyssey Arp and 808 sounds – synth sounds – you can say he needs to have gone through the Herbie Hancock school.”

Joining Sacha Williamson at Hugh’s Room on December 7 will be keys wiz Michael Shand, along with bassist Andrew Stewart and drummer Maxwell Roach.

Trombonist Chris Butler keeps himself busy with a variety of projects these days, including the Heavyweights Brass Band, The Lula All Stars, Changui Havana, Roberto Linares Brown, as well as his own quartet, which just wrapped up a residency at the Bellwoods Brewery. This month he is excited about playing a gig with Jay Douglas and his All Stars featuring the patriarch of Jamaican jazz, 82-year-old Ernest Ranglin, who was Bob Marley’s guitar teacher as well as one of the most prolific record producers in Jamaica’s history.

“The last time he was in town he played the main stage of the Luminato Festival on the week of his 80th birthday,” remembers Butler. “Age has not slowed him down and he is still a pervasive and individual voice on the guitar.”

Ranglin, along with Jay Douglas and his All Stars, will perform an afternoon Sunday Jam at Seven44 (formerly the Chick’n Deli) on December 14 at 4pm. Tickets are $50 at the door or $40 in advance and can also be purchased at Henry’s Records in Scarborough, 130 Shorting Road, or at Crasher and O’Neil Barbershop at 169 Eglinton Ave. W.

In addition to Butler’s busy performance schedule he hosts Dig! On CIUT 89.5FM every Wednesday from 12 to 2pm.

“The show is largely geared as a jazz show but I have an eclectic taste and deep love for many styles of music so expect to hear anything I’ve been digging on lately. I try and keep the show very connected to the Toronto scene on the ground level. That means you’re going to hear tracks by local artists or people coming to town before they’re released and before the big radio boys in town are playing them. I also have artists in for interviews and features at least on a weekly basis. This means you may hear a renowned musician with an international following like Elizabeth Shepherd or Adonis Puentes or you may hear a local guy like James McEleney, the bassist in my quartet, down playing tracks and talking music. You can tune in worldwide at ciut.fm.”

Speaking of James McEleney, he just let me know of an exciting weekly residency he has been enjoying with The Breakemen Trio for the past few months in Toronto’s west end, Thursday nights at the Passenger located at 2968 Dundas West Street.

The Breakemen Trio is chordless: Bobby Hsu on saxophone, James McEleney on bass and Sly Juhas on drums.

“I have an affinity for this formation,” says McEleney, “because of classic Sonny Rollins recordings like Way Out West and Live at the Village Vanguard, Toronto’s own Time Warp (which is now a quartet but still without chords) and as I player I find it feels very open and free.”

Of his sidemen, McEleney says: “I work in a variety of settings with Bobby Hsu including his group A Sondheim Jazz Project. He and I have very similar tastes in music and he is well-versed in the world of chordless trios, in particular the aforementioned Sonny Rollins records. Sly Juhas is a no-brainer for this gig. He swings, he has very focused ideas and has a way of pushing everybody’s playing up to a higher level. In the past year or so the three of us started to get together regularly to play tunes and work out some musical ideas so we’ve been really excited to share our work. Any day where I get to play music with these two is a great day.”

The Passenger is an intimate space with a cool vibe, great food including some late night snacks, a special cocktail menu and a wide selection of craft beer. There’s no cover for this series, which they call “The J-Train.” Join the Breakemen Trio at The Passenger on a Thursday night for some jazz in the Junction.

Ori Dagan is a Toronto-based jazz musician, writer and educator who can be reached at oridagan.com.
and his Trio $15; 7pm Sam Broverman Presents: "A Jewish Boy's Christmas": Sam Broverman (voice), Peter Hill (piano), Jordan O'Connor (bass), featuring Whitney Ross-Barris (voice) and members of the Toronto Mendelssohn Choir $15. December 18 8pm The Woodhouse "Home for Christmas" CD Release: Jenna Barry (voice), Kevin Dunn (saxophone), James Ervin (trumpet), Matt Giffin (piano), Soren Nissen (bass), Will Fisher (drums) $15. December 19, 20 5pm Eisenman Piano Quartet with Kelly Jefferson (saxophone), Neil Swainson (bass), Morgan Childs (drums) $15. December 21 “Sundays in New York” Brunch with Micah Barnes and his Trio $15; 7pm Sunday Cabbaret: Rita’s Parlor: Rita di Ghent (voice, piano), Mike Daley (guitar), Rich Brisco (drums) $15. December 27 9pm Chris Gale (saxophone) Quartet with Amanda Tossoff (piano), Jon Mahraj (bass), Joel Haynes (drums) $15. December 28 12pm “Sundays in New York” Brunch with Micah Barnes and his Trio $15; 7pm Sunday Cabaret: hisaka: hisaka (voice), Mark Kieswetter (piano), George Koller (bass), Dave DiDomenico (drums) $20. December 31 New Year’s Eve at Jazz Bistro with Soul Stew $15 with (voice), Mark Kieswetter (piano), George Koller (bass), Dave DiDomenico (drums) $20. December 31 8pm New Year’s Eve Gala Party with The L寻常 Stars $35 (includes champagne and dance lesson).

Jazz Room, The

Located in the Huetner Hotel, 59 King St. N., Waterloo. 226-476-1655 kwjazzroom.com (full schedule)


KAMA

214 King St. W. 416-589-5262 kamaandia.com (full schedule)

All shows: 5-8pm. December 11 Steve McDade (trumpet, flugelhorn) with Lorne Lofsky (guitar), December 13 Bob DeAngelo (clarinet, saxophone) with John Sherwood (piano).

Paintbox Bistro

555 Dufferin St. W. 416-748-0555 paintboxbistro.ca (full schedule)

Painted Lady, The

218 Ossington Ave. 416-213-2539 thepaintedlady.ca (full schedule)

and his Trio $15; 7pm Sam Broverman Presents: "A Jewish Boy's Christmas": Sam Broverman (voice), Peter Hill (piano), Jordan O'Connor (bass), featuring Whitney Ross-Barris (voice) and members of the Toronto Mendelssohn Choir $15. December 18 8pm The Woodhouse "Home for Christmas" CD Release: Jenna Barry (voice), Kevin Dunn (saxophone), James Ervin (trumpet), Matt Giffin (piano), Soren Nissen (bass), Will Fisher (drums) $15. December 19, 20 5pm Eisenman Piano Quartet with Kelly Jefferson (saxophone), Neil Swainson (bass), Morgan Childs (drums) $15. December 21 “Sundays in New York” Brunch with Micah Barnes and his Trio $15; 7pm Sunday Cabbaret: Rita’s Parlor: Rita di Ghent (voice, piano), Mike Daley (guitar), Rich Brisco (drums) $15. December 27 9pm Chris Gale (saxophone) Quartet with Amanda Tossoff (piano), Jon Mahraj (bass), Joel Haynes (drums) $15. December 28 12pm “Sundays in New York” Brunch with Micah Barnes and his Trio $15; 7pm Sunday Cabaret: hisaka: hisaka (voice), Mark Kieswetter (piano), George Koller (bass), Dave DiDomenico (drums) $20. December 31 New Year’s Eve at Jazz Bistro with Soul Stew $15 with (voice), Mark Kieswetter (piano), George Koller (bass), Dave DiDomenico (drums) $20. December 31 8pm New Year’s Eve Gala Party with The L寻常 Stars $35 (includes champagne and dance lesson).

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Paintbox Bistro

555 Dufferin St. W. 416-748-0555 paintboxbistro.ca (full schedule)

Painted Lady, The

218 Ossington Ave. 416-213-2539 thepaintedlady.ca (full schedule)
D. In the Clubs (Mostly Jazz)

3:30 Jerome Godbooo; 7:30pm Nick Teehan Group; 9:45 Jake Chisholm. December 21 12pm Excelsior: Dixieland Jazz; 9:30pm Dr. Nick & the Rolleroasters; 7pm Brian de Lima Quartet; 9:30pm James Brown. December 22 6:30pm Jake Koffman Groups; 9:30pm Mike Malone & The Writers Jazz Orchestra. December 23 6:30pm Richard Whiteman Group; 9:30pm Classic Rex Jam hosted by Chris Gale. December 25 12pm Danny Marks & Friends; 3:30pm The Sinners Choir; 7:30pm Nick Teehan Group; 9:45 Leyland Gordon. December 28 12pm Excelsior: Dixieland Jazz; 9:30pm Freeway Dixieland; 7pm Brian de Lima Quartet; 9:30pm Jake Wilkinson’s Xmas Jazz. December 29 6:30pm Jake Koffman Groups; 9:30pm Terry Lukieski’s Crusader Rabbit. December 30 8:30pm Richard Whiteman Group; 9:30pm Classic Rex Jam hosted by Chris Gale. December 31 9:30pm The Rex’s Annual New Year’s Eve R&B Bash: GROOVEYARD.

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

Sauce on the Danforth
1376 Danforth Ave. 647-748-1576 sauceontheDanforth.com
All shows: No cover.
Every Mon 8:30pm The Out Of Towners: Dirty Organ Jazz. Every Tue 6pm Julian Fauth

Seven44
(Formerly Chick n’ Del/The People’s Chicken)
744 Mount Pleasant Rd. 416-489-7931

seven44.com (full schedule)
December 1 7:30pm Advocats Big Band No cover. December 2 7:30pm Bob Cory & Band No cover. December 5 7:30pm George Lake Big Band No cover. December 22 7:30pm Mega City Swing Big Band No cover.

Toni Bulloni
156 Cumberland St. 416-967-7676 tonibulloni.com (full schedule)
No Cover. Saturday shows: 5pm. $30 food/drink minimum. Sunday shows: 6pm. $25 minimum.

Tranzac
292 Brunswick Ave. 416-923-8137 tranzac.org (full schedule)
3-4 shows daily; various styles. Mostly PWYC. Every Mon 10pm Open Mic Mondays. Every Thurs 7:30pm Bluegrass Thursdays: Hounds-tooth. Every Fri 5pm The Foolish Things (folk). This month’s shows include: December 2 10pm Peripheral Vision. December 3 10pm John Russon (guitar) with Chris Gale (saxophone), Tom Richards (trombone), Mike Milligan (bass) & Silly Juhas (drums). December 7, 21pm Monk’s Music. December 9 7:30pm Autohochs: All Berkok (keyboards), Pete Johnston (bass), Jake Oelrichs (drums); 10pm Stop Time. December 14 10pm The Lina Alenano Four. December 16 10pm The Ken McDonald Quartet. December 24 7:30pm Trevor Giancola. December 26 10pm The Ryan Driver Sextet. December 30 10pm Nick Fraser Presents.

Galas and Fundraisers

● Dec 7 6:00pm: The Minstrel Foundation for Music & Arts Advancement. Sp. Savor & Celebrate. 16th annual fundraising event to fund music lessons, Christmas, March Break and summer music camps and scholarships for advanced education, for the benefit of youth in inner city and new immigrant communities across Toronto. Wine tasting, hot and cold appetizers and holiday cocktails. Entertainment by the Humber College Community Jazz Band, Minstrel graduate Thomsen Egbo-Egbo and the Minstrel student award winners for 2014. Canada’s National Ballet School, 400 Jarvis St. 416-944-8244. minstrelfoundation.org $150.

● Dec 31 9:00pm-11:59pm: Toronto All-Star Big Band. New Year’s Eve Gala. Featuring a buffet dinner; party favours, a sweets table at 11pm, and a champagne toast with truffles at midnight, with live big band music by TABB until 1am. Toronto Don Valley Hotel & Suites, 175 Wynford Drive. 416-385-6726. $155 (plus tax) per person; overnight packages are also available.

E. The ETCeteras

Lectures, Salons, Symposia

● Dec 2 to Dec 16 (Tuesdays), 10:00am-12:00 noon: Royal Conservatory of Music. The Glorious Music of Christmas: A 3-week course. Delve into the rich treasury of music from all ages, from Handel’s Messiah, to J.S. Bach’s Christmas Oratorio, favourite carols, and more! 273 Bloor St. W. 416-408-2825. $160.

● Jan 5 2015: Toronto Mendelssohn Choir. Deadline for applications for OBSERVERS, Toronto Mendelssohn Choir Choral Conductors’ Symposium. The Symposium brings five emerging choral conductors together to work for five days with the Toronto Mendelssohn Choir, the Elora Festival Singers, and Noel Edison. Observers are welcome at all sessions. Yorkminster Park Baptist Church, 1585 Yonge St. tmchoir.org/emerging-choral-conductors-symposium/2015/ $20/session or $50/day.

● Jan 13 to Feb 3 (Tuesdays), 1:00-3:00: Royal Conservatory of Music. Opera in the City: A 4-week course. Lectures on the OOC’s winter operas, Don Giovanni and Die Walküre. 273 Bloor St. W. 416-408-2825. $195. rcmusic.ca/MusicAppreciation.

● Jan 15 12:10: University of Toronto Faculty of Music/Jackman Humanities Institute.
Thursdays at Noon: Composing Comedy. Explore the treatment of humour, play and games in new music and new media. Organized by doctoral student Paolo Griffin, with support by Prof. Norbert Palej, the presentation will draw on the archive of film music developed by the students of Eric Robertson. Walter Hall, Edward Johnson Bldg., 80 Queen’s Park. 416-978-3744. Free.

Jan 17 1:00-4:00: University of Toronto Faculty of Music (OCD). The Opera Exchange: “Directors Take the Stage: Debating Regie-opera.” Walter Hall, Edward Johnson Bldg., 80 Queen’s Park. 416-363-8231. $20; $15 (university faculty); $10 (full-time students with ID); free (for U of T Faculty of Music faculty and full-time students with ID).

Jan 21 to Mar 11 (Wednesday), 10:00 am–12:00 noon: Royal Conservatory of Music. How Music Works: An 8-week course. Enjoy the music you hear with new understanding through this guided introduction to melody, rhythm, tonality, intervals, basic notation, chords, and more! 273 Bloor St. W. 416-408-2825. $395. rcmusic.ca/MusicAppreciation

Jan 24 9:00am-5:00: University of Toronto Faculty of Music/York University/ Ryerson University. Digital Media at the Crossroads. A national conference for experts and students on the future of digital media content. Features panels on subscription streaming and a “dragon’s den” on alternative business models. Walter Hall, Edward Johnson Bldg., 80 Queen’s Park. music.utoronto.ca. Registration information to follow.


Jan 28 5:30: University of Toronto Faculty of Music. Lecture by Richard Bellis, Louis Applebaum Distinguished Visitor in Film Composition. An award-winning Hollywood composer, Bellis is also past president of the Society of Composers & Lyricists; served on the faculty of U of Southern California where he lectured for 11 years in the Scoring for Motion Pictures and Television program; served on the Board of Governors for the Academy of Television Arts and Sciences; currently serves on the Board of Directors of ASCAP. Walter Hall, Edward Johnson Bldg., 80 Queen’s Park. 416-978-3744. Free.

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35 Hazelton Avenue, Heliconian Hall 416-922-3618 rentals@heliconianclub.org

Dec 6 3:00: Arraymusic. Udo Kasemets - Uncompromising Experimentalist - Day One. A tribute to one of Toronto’s most respected thinkers and composers. Features a screening of Kasemets’ piano concerto, written for Array’s pianist Stephen Clarke and performed by Toronto’s New Music Concerts. This DVD contains the definitive performance of the work and an interview with Kasemets. Then, a film by Mani Mazinani puts together this fine multimedia artist and Kasemets’ solo piano work. During the afternoon an animated video that accompanies Kasemets’ Calendar Round, based on the Mayan calendar, will play. The Array Space, 155 Walnut Street (2nd floor). 416-532-3019. $10.

Dec 8 8:00: Small World Music Centre. Film Screening: The Stirring of a Thousand Bells. Two films take viewers on a visual / musical tour of life in Indonesia. Sekaten - Java’s most cosmic music festival where the old world and the new are colliding, creating captivating images and sound; Srimpi Muncar - Enchanting melodies and meditative dance from Mangkunegaran Palace, with arresting

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**The ETChoruses**

**Ensemble. How to Handle Messiah.** In this workshop/singalong, director Stéphane Potvin will present examples of different interpretations of some key selections, discuss their appeal and merit, and let you discover the secrets hidden in the music. In addition, there will be a chance to sing some of the majestic choral selections from Handel’s masterpiece, and some solos too! Grace Lutheran Church, 304 Spruce St. Oakville. 905-825-9740, musikay.ca $30.

• Dec 7 7:30: Musikay Early Music Ensemblle. How to Handle Messiah. See Dec 6. Grace Lutheran Church, 1107 Main Street West, Hamilton.

**Spoken Word, Performance Art**


**Workshops**


• Dec 5 7:30: CAMMAC Recorder Players’ Society. Renaissance and Baroque Workshop for recorders and other early instruments. Mount Pleasant Road Baptist Church, 527 Mount Pleasant Rd. 416-480-1853. $15(guests); $5(members). Refreshments included.

• Dec 6 2:00: Musikay Early Music Ensemble. How to Handle Messiah. In this workshop/singalong, director Stéphane Potvin will present examples of different interpretations of some key selections, discuss their appeal and merit, and let you discover the secrets hidden in the music. In addition, there will be a chance to sing some of the majestic choral selections from Handel’s masterpiece, and some solos too! Grace Lutheran Church, 304 Spruce St. Oakville. 905-825-9740, musikay.ca $30.

• Dec 7 7:30: Musikay Early Music Ensemblle. How to Handle Messiah. See Dec 6. Grace Lutheran Church, 1107 Main Street West, Hamilton.

**Singsalongs, Jams, Circles**

• Dec 2 8:00: Arraymusic. Evening of improvisation. With artistic director Rick Sacks, some of Toronto’s finest musicians, friends and out-of-town guests, heralding a return to the Columbia U Radio jams or the great tradition of CCMC Music Gallery evenings. The Array Space, 155 Walnut Street (2nd floor). 416-532-3019. PWYC.

• Dec 5 7:30: CAMMAC Recorder Players’ Society. Renaissance and Baroque Workshop for recorders and other early instruments. Mount Pleasant Road Baptist Church, 527 Mount Pleasant Rd. 416-480-1853. $15(guests); $5(members). Refreshments included.

• Jan 17 10:30 am-1:00 pm: Toronto Mendelssohn Choir. Singalong Saturday. Join Canadian Opera Company chorus master Sandra Horst to sing through some well-loved opera choruses. Sandra is also head coach/conductor and chorus director for the Opera Division of UofT’s Faculty of Music. Bring your diva and join us for what is always a popular Singalong! Yorkminster Park Baptist Church, 1585 Yonge St. 416-598-0422. $10.

**List your non-concert music-related events in the ETChoruses. Deadline for February 2015 is January 8, 2015.**

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**2014 Blue Pages - Supplement**

**Aga Khan Museum**

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Address: 77 Wynford Drive, Toronto. Please visit our website for a full events calendar.

Allison Kenzle 416-646-4077
information@agakhanmuseum.org
Website: agakhanmuseum.org

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**Our Other Directories**

**Blue Pages**

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

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The Benefits of Music Education

PAUL ENNIS

Leaving a recent recital at Koerner Hall, as I passed a table devoted to The Royal Conservatory’s educational programs, my attention was caught by a colourful folded-up glossy info sheet in the form of a poster with an intriguing sentence coated in two colours under a headline which is also the headline of this article: “The Benefits of Music Education.”

“Neuroscientists have demonstrated that learning to play an instrument or sing leads to changes in a child’s brain that make it more likely they will reach their full cognitive and academic potential,” it stated. As I read further, the message continued connecting music education to cognitive development, promising stronger connections between brain regions, more grey matter, improved brain structure and function, better memory and attention. Even a higher IQ.

“Speech and reading skills dramatically improved in young children taking music lessons after only four weeks of music training.” I kept going. “Elementary school students in higher quality music education programs had 20 percent improvement in standardized tests of English and math.”

This was heady stuff and gratifying to behold offering further confirmation of the undeniable benefits of music on the developing brain.

The cognitive benefits of music education were then broken down into IQ, Working Memory and Creativity. It was fascinating seeing scientific evidence of increased IQ scores among children who take music lessons compared to children in drama classes or those who did neither. Additionally, individuals who are musically trained show better working memory abilities than those who are not, something that is crucial to mental arithmetic and reading comprehension. Scientists also found a marked difference in communication between the right and left sides of the brain (which fosters creativity) in individuals with musical training than in those without.

I was already eager to learn more by visiting rcmusic.ca/resources when I noticed the quotation on the lower right of the poster:

“The theory of relativity occurred to me by intuition, and music is the driving force behind this intuition. My parents had me study the violin from the time I was six. My new discovery is the result of musical perception.”

Below the text were the words Albert Einstein.

If you are looking to expand your music education, search no further than our online Orange Pages Directory of music teachers at thewholenote.com/orange. Teachers are always welcome to join for free. Contact education@thewholenote.com for more information.
December’s Child
Lawrence Wiliford
MJ BUELL

Lawrence Wiliford lives in the Woodbine/Danforth area of Toronto with his wife Prof. Katherine Larson and their miniature schnauzer Hermes. When not performing or thinking about the Canadian Art Song Project, Lawrence can often be found gardening, landscaping and doing light renovations of their home.

American-Canadian tenor Lawrence Wiliford’s 2014/15 season includes concert engagements with major symphony orchestras, choral and early music groups in the U.S. and Canada. You may have heard him in Toronto this past November with the Bach Consort as The Evangelist in Bach’s Christmas Oratorio, or with The Niagara Symphony in Britten’s Serenade for Tenor, Horn and Strings. Perhaps you saw Wiliford make his Canadian Opera Company leading role debut in Mozart’s Cosi Fan Tutte as Ferrando (on five hours’ notice, your earliest memories of hearing music is, but I wonder what my earliest memory was). I remember playing in my room making up songs when I was very young. I also remember my younger brother and I playing Beatles records and pretending to sing those songs for my mom. We were very surprised she knew that it wasn’t us playing and singing.

Where did hearing music, both formal and informal, fit into your life as a child? I listened to a lot of music in the car riding with my father from church to church on Sunday mornings and on road trips. The soundtrack of my early childhood included John Denver; Peter, Paul & Mary; The Kingston Trio; Neil Diamond; Kenny Rogers; etc. When I was about 8 or 9 I saw the movie Amadeus and became enthralled with Mozart’s music. I began purchasing recordings of his symphonies, concertos and choral works. That was my introduction to classical music and I never looked back. I sang in choirs at church when I was very little and had piano lessons. I went to The American Boychoir School from age 9 to 14, where I was exposed to music in the broadest way, performing across the U.S. and internationally with astounding conductors and musicians.

Do you remember that childhood photo being taken? Yes – it reminds me of the wonderful opportunity and education I received while at The American Boychoir School.

Your earliest memories of music? I’m not sure what my earliest memory of hearing music is, but I was surrounded by music when I was young – hymns being sung or my mom and dad singing 60s folk-songs. My early memories of music are vocal and intimate.

First memory of making music? I remember playing in my room making up songs when I was very young. I also remember my younger brother and I playing Beatles records and pretending to sing those songs for my mom. We were very surprised she knew that it wasn’t us playing and singing.

A longer interview with Lawrence Wiliford can be read at thewholenote.com

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

**Messiania**
- at Roy Thomson Hall. Hallelujah! for the combined forces of the Toronto Symphony Orchestra and the Toronto Mendelssohn Choir, with soloists Jane Archibald, soprano; Allyson McHardy, mezzo-soprano; Lawrence Wiliford, tenor; Philippe Sly, bass-baritone. Grant Llewellyn conducts while your heart soars. (Dec 16, 17, 19, 20, 21) A pair of Dec 16 tickets each for Doug Mccrory and Joan Rosenfeld

**Beethoven Symphony No. 8**
- at Koerner Hall. Kent Nagano (Orchestre symphonique de Montréal), directs the Tafelmusik Baroque Orchestra in Beethoven’s revolutionary Symphony No. 8, later joined by the Tafelmusik Chamber Choir for Beethoven’s lyrical and joyous Mass in C Major, with Nathalie Paulin, soprano; Laura Podewell, mezzo-soprano; Lawrence Wiliford, tenor; Sumner Thompson, baritone (Jan 22 to 25). A pair of tickets for Annie Odom

**Acis and Galatea**
- Toronto Masque Theatre in the candle-lit Enoch Turner Schoolhouse. A perfect love, a spurned giant, an enduring memorial by George Frideric Handel. Featuring tenor Lawrence Wiliford as Acis, soprano Teri Dunn as Galatea, baritone Peter McGillivray as Polyphemus and tenor Graham Thomson as Damon. A period ensemble is led by Larry Beckwith (violin 1), with chorus (Schola Cantorum, Faculty of Music U of T) directed by Daniel Taylor. (Jan 15 to 17) A pair of tickets for Anne-Marie Pennanen

**Ash Roses**
- (Centrediscs 2014) This inaugural CD release by the Canadian Art Song Project (CASP) celebrates Canadian composer Derek Holman and a 20-year prolific period of writing art songs. The featured artists are also known for their dedication to song and chamber repertoire: tenor Lawrence Wiliford, soprano Mireille Asselin, pianist Liz Upchurch and harpist Sanya Eng perform works all previously unrecorded. A copy for you. Sabrina Keyes!

Music’s Children gratefully acknowledges Lawrence & Terry Sue, Teri, Alison, Juliet, and John.

**NEW CONTEST!**

**Who is FEBRUARY’s CHILD?**

Leading from the first chair (at right) in dad’s study: Summerhill Gardens, Toronto, 1969

- Toronto’s masqued marvel un-settles old scores.
- Where he’ll next appear as conductor; singer or baroque violinist?
- Sightings include Tafelmusik, Exultate, Elora, Soundstreams, Toronto Operetta Theatre
- But some lucky high schoolers know he’s keeping time for them.
- Proud son of his favourite composer; proud husband and father of three favourite singers.
- Former producer in the heyday of CBC Radio Music.

see pages 30, 31, 40, 52

Know our Mystery Child’s name? WIN PRIZES! Send your best guess by January 24, to musicchildren@thewholenote.com.
Editor's Corner

DAVID OLDS

It has been a hard choice this month winnowing down the plethora of new and exciting discs that have crossed my desk to the few that will fit in my allotted space. The top of the pile is a recent release on the Naxos Canadian Classics label, *When Music Sounds (9.70126)*, featuring cello and piano music by some of this country’s most significant pioneers. I first heard rumours of this recording five years ago when I was preparing the discography for *John Weinzweig: Essays on His Life and Music* edited by John Beckwith and Brian Cherney (Wilfrid Laurier University Press, 2011). Noted pianist and musicologist Elaine Keillor notified us that she had just recorded Weinzweig’s *Sonata for Cello and Piano “Israel”* (1949) with cellist Joan Harrison and although the disc was not available in time to be included in the book I have been looking forward to its release ever since. Although I did not realize how much time would pass before the disc would be in hand, I must say that seeing it released by Naxos with its global distribution has been worth the wait. Weinzweig’s sonata, dedicated to the newly established state of Israel, blends his use of 12-tone technique, which he had been developing over a decade at that point, and Jewish-influenced melodies, with the cello acting as the voice of a cantor.

The disc is bookended by two works by Jean Coulthard, *When Music Sounds*, a short and very lyrical, if somewhat contemplative work dating from 1970 making it by far the most recent composition to be found here, and the *Sonata for Cello and Piano* (1946) which I must confess is my favourite selection with its shades of Debussy and cascading melodies. Violet Archer is represented by another work in traditional form, the four-movement *Sonata for Cello and Piano* (1956, rev.1972). Again a lyrical work, but with an edge, especially in the driving toccata-like finale. There is one delightful surprise on the disc, the charming *Chants oubliés et Danse* (1916) by someone whose name is very familiar, but not as a composer. Evidently Alberto Guerrero (1886-1959), likely best known as Glenn Gould’s main (only?) piano teacher, was highly regarded as a composer, pianist and pedagogue in his native Chile before settling in Toronto. If this work is any indication we can only regret that he gave up composing, although we certainly have to be thankful that he did not abandon pedagogy since through nurturing the remarkable talents of Gould, Guerrero left an indelible mark on this country and the musical world.

Regarding the sound of the disc I do have a few qualms, mostly with the sound of the cello. Recorded in City View Church in Ottawa by Anton Kwiatkowski’s Audio Masters I am surprised to find the cello quite harsh, a characteristic of the particular instrument itself rather than the playing I suspect. It works quite well in the Archer, but I would like a warmer sound in the more lyrical works. That thought notwithstanding, this is still a significant release. The recordings of the title track and the Guerrero are world premieres, the Archer has not previously existed on compact disc as far as I can tell and the Weinzweig and Coulthard sonatas have had only one iteration each on CD. Now, if we could have a recording of Barbara Pentland’s cello sonata from 1943 please...

I grew up with the understanding that Weinzweig, Archer and Coulthard were the first generation of Canadian composers and they were already in the late stages of their careers as I was coming to musical consciousness. But the works presented by Harrison and Keillor are the creations of young(ish) composers, the most senior being Archer at the ripe old age of 43 (although she did revisit the work almost two decades later). In another *Naxos Canadian Classics* release, *Sounds of Our Time (9.70122)*, we are given the opportunity to hear a new generation of composers, ranging in age from 22 to 35 at the time of composition. Again the works are for cello and piano, in this instance performed by the *Mercer-Park Duo* (Rachel Mercer and Angela Park), themselves emerging artists at the beginning of blossoming careers, who perform together in a variety of contexts including this duo, the Seller Piano Trio, the Kang-Mercer-Park Trio and the piano quartet Ensemble Made In Canada. They have each received innumerable distinctions, perhaps most notably Mercer’s being awarded the loan of the 1696 Bonjour Stradivarius cello from the Canada Council Instrument Bank from 2009 to 2012 which is heard in all its glory on this recording. I said the works were for cello and piano, but in one...
instance this is not the case and we get to hear the Strad in duet with itself as Mercer plays both parts in Ex Animo for Two Cellos, a 2010 composition by 22-year-old Hunter Coblenz. Producer Norbert Kraft says the process of overdubbing was a new one for him as a classical recording engineer, where the norm is one player per instrument, but the end result is entirely convincing with no hint of prestidigitation in the warm and well-balanced performance.

Coblenz is just one of the names new to me here. The disc starts with William Rowson's (b.1977) Sonata for Cello and Piano (2012) and finishes with I Thirst (2008) by Mark Nerenberg (b.1973), both composers I was unaware of. Rowson's opens with belling harmonies that range from violin, cello, banjo and autoharp through a variety of electric strings and keyboards to percussion instruments, ranging from violin, cello, banjo and autoharp through a variety of electric strings and keyboards to percussion instruments, resulting in some unusual sounds. This work is extensive, some four dozen in all, with nearly 100 being the basis of “an audacious melting of sound that the composer says, contains no borrowed material. Storring also points out that there is no special effects processing involved in the production of the somewhat otherworldly sounds which all have their origins in live instrumental performance. The list of instruments is extensive, some four dozen in all, ranging from violin, cello, banjo and autoharp through a variety of electric strings and keyboards to percussion instruments, recorders, flutes, pan pipes and kazoo, plus a number of exotic sounding things the nature of which I can only imagine. All are played by Storring himself. The overall effect is vaguely dreamlike, at times reminiscent of Brian Eno’s ambient experiments with touches of Indonesian gamelan textures, Ry Cooder or perhaps Bill Frisell guitar slides, bagpipe-like drones (although I don’t see pipes listed) and bell-chime melodies suggesting Rippper’s haunting soprano voice. All in all it must be heard to be believed. Certainly the seed money provided by the emerging composer award has come to full blossom on this disc.

I first heard the music of Gordon Fitzell when New Music Concerts (of which, in the spirit of full disclosure, I will admit to being the general manager) presented Generation 2000, the first of what would become a bi-annual cross country tour by the Ensemble contemporain de Montréal (now ECM+) as part of the second Massey Hall New Music Festival. In the intervening years New Music Concerts and the Music Gallery have been the Toronto hosts for each of the subsequent tours, which feature four young composers selected by jury from across Canada, most recently this past November with Generation 2014. That occasion was also the launch of Magister Ludi – Music of Gordon Fitzell, the latest CD by ECM+ and their first on the Centredisc label (CMCCD 20414).

Manitoba-born Fitzell studied at the Universities of Brandon and Alberta before completing his doctorate at UBC, and now teaches at the University of Manitoba. As mentioned, his relationship with ECM+ dates back a decade and a half and as director Véronique Lacroix relates in the liner notes, it has been something of an ongoing affair and a rewarding one at that. In addition to Flux, written for that first “Generation” tour, ECM+ commissioned the title track – a work for flute octet and solo cello – and premiered Pangaea Ultima, for bass clarinet, percussion, piano, electric guitar, violin and double bass. All of these are featured on this disc, along with violence, a work commissioned and previously recorded by the renowned American contemporary sextet eighth blackbird, and Evanesce for small ensemble (dubbing on crystal glasses and ceramic bowl) with interactive electronics. This latter is actually based on the former work and was premiered by eighth blackbird at The Kitchen in New York in 2007. Since that time Evanesce has received nearly 100 performances (including one in Toronto by the New Music Concerts ensemble under the direction of Robert Aitken in 2011) and was the centrepiece of an ECM+ concert of the same name in 2014.

Fitzell’s work is often inspired by extra-musical ideas – Hermann Hesse’s Glass Bead Game being the basis of “an audacious expression of the fundamental and seemingly ethereal presence of the universe” in Magister Ludi, “exploring the phenomenon of perceived variances in the flow of experiential...
time" in Flux and reflecting on the "hypothetical supercontinent that is expected to form over the next several hundred million years as the result of a merging of the Earth's landmasses" in Pangaea Ultima. His sound world involves extended instrumental techniques and extra-musical effects – the electronic processing and crystal glasses mentioned above and a prominent musical saw in Pangaea Ultima to name a few. The language is firmly based in the “hard core” school of contemporary composition with no hint of the neo-Romanticism so prominent among many younger composers, without however being particularly abrasive. There is a warmth and welcoming in the music that belies the fact that you won’t come away from the listening experience humming any catchy tunes.

Like so much of what ECM - takes on, this is challenging repertoire and a brave undertaking. The ensemble proves itself once again well up to the task with its virtuosity and fluency in contemporary idioms. This disc is a testament to the vision and determination, not to mention the consummate musicianship, of Lacroix who has been at the helm since founding the ensemble in 1987.

If there’s one genre I like above all others it is the string quartet, and it doesn’t get any better than late Beethoven. This is not to say it doesn’t get as good as that in for instance Bartók and Shostakovich, just that Beethoven is hard to beat. So it was with pleasant anticipation that I took up the latest release from the Penderecki String Quartet – Beethoven String Quartets Opp.132 & 135 (Marquis MAR 81449).

There is of course no shortage of recordings of Beethoven’s quartets: a quick search of the Atelier Grigorian website resulted in 95 to choose from, including complete cycles of all 16 by most of the major quartets of the 20th and 21st century. In a strange way this is why it is in a sense refreshing to have a single release from one of Canada’s premiere ensembles, encouraging focus on just a couple of great works rather than immersion in an entire oeuvre. These final two offerings (although as the liner notes point out No.15, Op.132 was in fact composed before No.13, Op.130) stand alone in the canon and are surprisingly different from each other. Op.132 in A minor is extremely dark, but never lugubrious, over most of its 45 minutes, with a central Molto Adagio-Andante movement lasting more than a quarter of an hour. A stately, but at times still mysterious Alla Marcia provides a bridge to the uplifting Molto agitato-Andante finale providing light at the end of the tunnel. The final quartet in F major, is relatively light-hearted with its Allegretto opening and scherzo-like Vivace second movement in which, in the words of annotator Jan Narveson, “the lower three instruments play the same slightly mad figure over and over (48 times!) while the first violin cavorts insanely above them." A darker Lento assai is then followed by a finale that starts out Grave with Beethoven’s own question “Must it be?” but soon resolves into a sunny and ebullient response: “It must be!” The Penderecki Quartet is in fine form throughout, with its nuanced inflections capturing the various moods of these mighty works. This release confirms that the PSQ is as at home in the standard repertoire as it is in the realm of the modern and contemporary where they are most often found. Known for their interpretations of such modern masters as Szymanowski, Bartók, Lutoslawski and their namesake, the quartet also champions the work of Canadian composers including Harry Freedman, Alice Ho, Gilles Tremblay, Piotr Grella-Mozejko, Glenn Buhr and Marjan Mozetich to name a few. The PSQ website lists 30 CD titles (some unfortunately out of print) including half a dozen on the Centrediscs label, as testimony to its myriad activities since being founded in Poland in 1986 (where it won the Penderecki Prize at the National Chamber Music Competition in Łódź, and with that the right to use the composer’s name). The PSQ has been in residence at Wilfrid Laurier University since 1991 and an integral part of creative life in Southern Ontario throughout the past two decades.

I began this article by saying that there was just too much of interest to actually cover in the allotted space. A couple of other quartet titles that caught my attention but which I will dutifully pass on to Terry Robbins for Strings Attached in the next issue, after enjoying them for a while longer, were the first installment of the Alcan Quartet’s Beethoven cycle (ATMA ACD2 2491) and the Ying Quartet’s complete Schumann (Sono Luminus DSL-92184). I mention them as more than worthy of note in case you don’t want to wait for Terry’s endorsement. Also received too late for assignment this month, an intriguing DVD and CD release from Centrediscs, Bookburners – Music by Nicole Lizée (CMCCD 2034). The DVD includes the multi-media works Hitchcock Études (a re-mix of Hitchcock scores replete with images from his films) and the title track for turntables and solo cello (featuring Stéphane Tétreault). Stay tuned for full reviews in February.

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

Handel – Messiah
Gillian Keith; Daniel Taylor; Tom Randle; Summer Thompson; Handel and Haydn Society; Harry Christophers COR016125

The Boston Handel and Haydn Society has had a long and distinguished history. It was founded in 1815 (these recordings mark its 200th anniversary), at a time when Handel represented the old and Haydn the new. Messiah has been important for many years: the Society performed excerpts in 1815, gave the first American performance of the complete work in 1818 and began its annual performances in 1854.

On this recording the soprano (Gillian Keith) and the alto (Daniel Taylor), both Canadians, are superb. I also liked the baritone, Summer Thompson, who is imposing in exactly the right way. I have reservations about the tenor, Tom Randle, who sings with great involvement but also with a great deal of vibrato. The very good orchestra of the Society is now led by “our own” Aisslinn Nosky, who in the past has given us so much pleasure as a member of Tafelmusik, I Furiosi and the Eybler Quartet. Harry Christophers conducts with real momentum and the choir is terrific (just sample them in All we like sheep).

High points: there are many, but I especially enjoyed the soprano’s precision in Rejoice greatly, the alto’s He was despised (beautifully decorated in the return of the opening section in a way that never obscures the vocal line) as well as the alto- soprano duet He shall feed his flock. Handel originally wrote the duet as a soprano aria and his revision was well judged: the entry of the soprano is magical. When I was asked to review these discs, my first thought was: another Messiah – who needs it? I couldn’t have been more wrong.

Hans de Groot

Concert Note: There is a plethora of live performances of Messiah to be found in our December listings elsewhere in these pages.

St. Petersburg
Cecilia Bartoli; I Barocchisti; Diego Fasolis
Decca 478 6767

With celebrity comes responsibility, at least it should in the arts. That is why many celebrated soloists, now having established themselves with the standard repertoire, seek new or forgotten gems to create
their legacy. After all, Maria Callas opened our ears anew to the music of Cherubini and Bellini.

Cecilia Bartoli, a mezzo, whose impact on the musical scene was in my opinion at times overestimated, has researched and recorded a fascinating disc of largely forgotten music. In stark contrast to 2014, Russians of the 1700s desperately tried to emulate and get closer to Western Europe. Peter the Great, he of St. Petersburg and the infamous “beard tax,” started a cultural trend that continued until the outbreak of the Bolshevik Revolution. A large part of this Europeanization of Russia was a musical development, encouraged and supervised by three Tsaritkas – Anna, Elizabeth and Catherine the Great. The course chosen by those powerful women was to import Italian opera wholesale, including Italian composers and Italian musical sensibilities. Famously, Porpora refused to be seduced by the “Third Rome” (as the Tsars referred to their capital, suggesting that they had continued with the Byzantine tradition). This opened the way for lesser talents such as Francesco Domenico Araia and Vinzengo Manfredini. Alas, even Cimarosa contributed to this “Russian renaissance,” which came to an abrupt halt when Catherine the Great turned her attention to the stage plays of Voltaire and Diderot.

Found in the archives of the Martinsky Theatre, the works recorded here are restored to life in a lavishly illustrated edition, played with great sensitivity by I Barocchisti. Kudos to Bartoli for this find, although the arias themselves at times tax her stubbornly small mezzo.

Robert Tomas

**Strauss – Arabella**

Renée Fleming; Thomas Hampson; Dresden State Opera; Christian Thielemann

Cmajor 717208

Fleming – Hampson – Thielemann. Salzburg Easter Festival certainly did well by getting this team for a new Arabella for the Strauss anniversary season. Director Florentine Klepper overcame the challenge for something new and different yet in immaculate taste by traversing the scene into the 20th century, the Art Deco period with a gorgeous, panoramic set fitting nicely onto the wide stage of the Grosses Festspielhaus. Being a woman, she had the right feeling and empathy for the female characters; so important in this opera.

Not that she had a difficult time. For the title role, Renée Fleming has been the reigning diva of Straussian heroines. Her uncanny ability to delve her entire self into the character has been legendary and her soprano voice has all the delicacy and nuance for this very demanding role. Arabella is in the midst of a difficult decision of choosing a husband from a trio of rich, bumbling suitors and hopes for the right man to miraculously appear, and he does.

The right man, American baritone Thomas Hampson (Mandryka) is having some difficulty in becoming this gauche, shy provincial fellow, but his handsome physique, stamina and vocal power amply compensate. The two fall into each other’s arms and the opera would be over, but unfortunately that’s where all the trouble begins, caused by the younger sister and her lover, who provide a lot of sparkle to the story.

Highest praise goes for Thielemann who conducts with beautifully sustained broad tempi, relishing in the beauties of the score, keeping it as an undercurrent, but coming to the fore just at the right moments and towards a ravishing finale.

Janos Gardonyi

**Vienna at the Turn of the Century – A Recital with Renée Fleming**

Renée Fleming; Maciej Pikulski

Arthaus Musik 102 196

In an age of instant gratification and overnight (YouTube) success, enduring artists like Renée Fleming are a rare breed. The singer, currently in her mid-50s, epitomizes the slow-burn. At the age when many sopranos are considering retirement, Fleming is in peak form, defying any tarnishing of the upper register as well as the visual impact of middle age. I was not always a fan. In fact, some two decades ago I dismissed her as a lightweight. What I did not recognize then was that this was a singer on her way to greatness. The proof came a few seasons ago, at the Met, where she conquered the role of Marschallin in Der Rosenkavalier. Immediately inviting (and challenging) comparisons with Elisabeth Schwarzkopf, her erstwhile teacher, Fleming has firmly established herself as the pre-eminent soprano of our times.

This glittering concert at the acoustically perfect Golden Hall of the Musikverein hall Vienna is a virtual compendium of lieder over almost 50 years. From Mahler and Zemlinsky to Korngold and Strauss, Fleming’s recital tells in music the story of the Golden Age of the great city on the Danube. Polish pianist Maciej Pikulski offers sensitive, Gerald Moore-like piano support. This beautiful disc may prompt listeners to get dressed in their Sunday best before pressing the start button.

Robert Tomas

**Milhaud – L’Oreste d’Eschyle**

Soloists; University of Michigan Symphony Orchestra, Chorus and Percussion Ensemble; Kenneth Kiesler

Naxos 8.660349-51

Aeschylus’ Orestes trilogy was transformed by Paul Claudel and Darius Milhaud into two plays with music and one opera. For L’Agamemnon (1913), Milhaud created one notable imitative chorus with dramatic interpolations by Clytemnestra, who had just murdered her husband. From her entering high B onward, soprano Lori Phillips sings Clytemnestra splendidly. Modal harmony over long pedal notes, repetitive elements and insistent rhythm become an early manifestation of minimalism.

In Les Choéphores (1915–16) Orestes returns to avenge his father Agamemnon’s death. Milhaud’s choral magic continues in the funeral chorus underpinned by his characteristic orchestral parallel chords in different keys, and in the weeping Libation chorus “Go away my tears, drop by drop.” Dan Kempson’s baritone is lustrous in his compelling portrayal of Orestes. As the slave women’s leader Sophie Delphis is thrilling in her rhythmically spoken solo (spoken word poetry is not new!), amply propelled with no less than 15 percussionists in the “kitchen.”

Completing the trilogy is the three-act opera Les Euménides (1917–23) where Orestes is on trial. Presiding goddess Athena emerges as complex, awe-inspiring and three-voiced! Her hair-raising trios sung magnificently by Brenda Rae, Tamara Mumford and Jennifer Lane contain some of Milhaud’s most adventurous vocal writing. Throughout, the Michigan choirs and orchestra set a professional standard in this tremendous project initiated by Milhaud-taught composer William Bolcom. There’s much more to say, about the choruses and orchestra, about Milhaud’s Brazilian influences – a disc recommended for the intrigued.

Roger Knox

**Galicians I: The Art Songs**

Pavlo Hunka et al.

Ukrainian Art Song Project

For the past decade the British-born bass-baritone Pavlo Hunka has made it his life’s work to share the art songs of his Ukrainian heritage with the entire world. In partnership with Roman Hurko, composer, opera director and...
producer, he has previously recorded three CDs of this repertoire and has recently unveiled a 6-CD collection of music from the Galician (Western) region of Ukraine with even more yet to come.

The first disc in this set also serves to introduce us to the team of celebrated Canadian vocal artists that has given life to this ambitious project. In addition to Hunko’s own powerful voice, they include sopranos Monica Whicher, Nathalie Paulin and mezzo-soprano Krsztina Szabó, tenors Benjamin Butterfield and Colin Ainsworth, and baritone Russell Braun, with additional support from pianists Carolynn Maulie and Serouj Kradjian. This initial volume is devoted to the art songs of Denys Sichynsky (1865-1909) which date mainly from the twilight of romanticism. They are typically declamatory, earnest minor key laments with often quite elaborate keyboard parts, dispatched with panache by the expert pianist Albert Krywolt, who accompanies the lion’s share of the songs in this anthology.

The long life of Stanyslav Liudkevych (1879-1979) requires two CDs to tell his story. Though the majority of the 28 songs on offer date from the early 20th century, the composer was still active into the mid-1960s. His harmonic language is often daring and freely modulatory and the ingenious textures of his piano accompaniments suggest an orchestral conception. Eclecticism aside, it’s nonetheless clear that a major talent is on display here. The first CD is so totally dominated by male voices that the sole exception sung by Nathalie Paulin comes as quite a relief. Fortunately the second CD is more judiciously shared between the genders.

A tragic figure, Vasyl Barvinsky (1888-1963) was the director of the Lysenko Institute of Music and its successor institution the Lviv Conservatory and maintained a commanding profile both locally and internationally. In 1948 however, political intrigues brought him crashing to earth. He was arrested, his musical scores were publicly burned in the Conservatory courtyard and he was sentenced to spend the next decade toiling at a labour camp in the backwaters of Mordovia. He spent the remainder of his life attempting to reconstruct his musical legacy, which is stylistically indebted to Debussy yet always strikingly lyrical. Fortunately compositions he had considered lost forever are slowly coming to light from Western sources. The majority of the selection of 17 songs are shared between Hunka and the excellent soprano Szabo and include some beautifully rendered violin passages by Annalée Patipatanakoon.

Though described as a “modernist,” there is little to fear from the passionate and often deeply autobiographical music of Stefania Turkewich (1898-1977). Stylistically it does not go far beyond the extended tonality of the earliest works of Alban Berg. A pupil of Barvinsky, she went on to study with Schoenberg and Schreker in Berlin in the 1920s and subsequently worked in Lviv. Acclaimed as the first Ukrainian woman composer, she emigrated to England in 1948, where she sought recognition in vain within the intensely insular post-war British musical establishment. Hunko and company make just emends for her neglect in this extensive selection of 20 songs, including two winning and resolutely tonal English-language nursery rhymes.

A sixth compilation disc completes the set. The recordings are accompanied by a lavish booklet with texts and translations in four languages. Seamless and consistent audio editing throughout is credited to veteran producer Doug Doctor at the helm in Glenn Gould Studio. A most welcome and innovative aspect of the project includes making newly engraved editions of the scores of these neglected gems freely available through ukrainianartsong.ca. The album may also be ordered there as well as through iTunes.

**EARLY MUSIC AND PERIOD PERFORMANCE**

**Metamorfosi – Impressions Baroques Suzie LeBlanc; Constantinople Analekta AN 2 9142**

Featuring the music of Barbara Strozzi and her mentors and contemporaries (Monteverdi, Kapsberger, Rossi, Merula and Landi), the incomparable soprano Suzie LeBlanc has teamed up with a most remarkable ensemble. In this recording, Constantinople looks to the early baroque with its well-established technique of infusing early and contemporary Western music with Persian musical traditions. And the repertoire of 17th-century Venice lends itself very well to the fusion, with its own tradition of highly ornamented stylization, resulting in an intricate and marvellous interpretation. Joining the Tabassian brothers Kiya (setar) and Ziya (percussion) are Enrique Solinis (baroque guitar/theorbo), Pierre-Yves Martel (viola da gamba) and Miren Zeberio (baroque violin). Unique exchanges abound amongst the instrumentalists, particularly in the Kapsberger selections, ever shifting in rhythmic nuance. It is a delight to hear LeBlanc interpret the songs of Barbara Strozzi, a singer and composer known as much for her intellect, learning and wit as her talent and beauty. LeBlanc skilfully captures her spirit. Her profoundly moving performance of Monteverdi’s Si dolce é il tormento bears witness to a wide range of emotion encapsulated in its simple strophic form.

**La Veillée de Noël Suzie LeBlanc ATMA ACD2 2523**

This has proven to be a particularly prolific year for LeBlanc. A scholar in her own right, she has also been busy of late researching rare Christmas tunes from France and Acadia, resulting in the release of a lovely collection on her latest CD, *La Veillée de Noël.*

**Giovanni Felice Sances – Complete Arias, 1636 Bud Roach Musica Omnia mo0611**

Bud Roach started his professional career as an oboist (he played in several American orchestras) but more recently has concentrated on singing and conducting. He is the director of Capella Intima, which in recent years has given us performances of the anonymous Giuseppe and of Gagliano’s Dafne. Both as a singer and as a director he specializes in Italian work of the early 17th century. His first recording as a tenor was of songs by Alessandro Grandi and he has now followed this up with a CD of arias by Giovanni Felice Sances, music first published in 1636. On both recordings he accompanies himself on the baroque guitar. I heard him perform these works at the Boston Early Music Festival Fringe in July 2013 and it gave me pleasure to renew my acquaintance with them. The final song on the disc (Accenti queruli) is not part of the 1636 edition: it is a chacunno which was such a prominent and influential form in the early baroque.

Roach’s voice is light but clear and distinctive: he has no problem with the high tessitura of many of the songs. Throughout he sings with real expressiveness. These songs can be seen as part of a Petrarchan tradition of erotic poetry but at the same time they show an affinity with popular song. They are now little-known and under-performed. Roach deserves credit for bringing this repertoire back to life.

**Couperin – Apothéoses Gli Incogniti; Amandine Beyer Harmonia Mundi HMC 902193**

It is crystal clear that this recording is a labour of love and full of vibrancy and personality. The six instrumentalists of Gli Incogniti throw themselves into Couperin’s
music, infusing it with youthful vigour and airy spontaneity.

The program is bookended by sonatas – La Superbe and La Sultane – both played with exquisite attention to detail and “French” virtuosity, i.e. a wide vocabulary of fresh ornamentation that gives one the idea that everything is being improvised. Violinists Amandine Beyer and Alba Roca are perfectly matched and dance around each other with great subtlety. Equally impressive is the continuo team: solid as a rock and adding heft and/or tenderness where needed.

The major pieces – Couperin’s Apothéoses de Lulli et Corelli – are works of tremendous scope, based on Couperin’s intended philosophical desire to reunite the tastes and styles of Italian and French instrumental music. They are programmatic, multi-movement masterpieces and the performances on this disc are very fine. My only argument is with the tempos of some of the more transparent movements. There is a driving quality to the group’s playing that is immensely attractive most of the time; however, some of the ethereal, transparent movements need more dreamy air and space – and could simply be slower.

Special mention must be made of the gorgeous, sensuous gamba playing of Baldomero Barciela and Filipa Meneses in La Sultane. Their performance of this sonata is worth the price of the CD alone.

Larry Beckwith

Concert Note: Gli Incogniti’s leader, violinist Amandine Beyer, is the latest guest leader with Tafelmusik this month, in a French program – including a violin concerto by Jean-Marie Leclair – with performances December 4 to 7 in Jeanne Lamon Hall at Trinity-St. Paul’s Centre.

Stradella – Duets

Susanne Rydén; Emma Kirkby; Sergio Foresti; Harmonicons Mundi; Claudio Astronio

Brilliant Classics 94343

Alessandro Stradella’s private life has created a wave of speculation although it is clear that he was killed in Genoa in 1682. His untimely end deprived Italian music of an exceptional composer. On this CD, however, we enjoy the voice of the singer who is for many both the face and the voice of early music, Dame Emma Kirkby. She appears on eight duets, commencing with the lively Cara labbra che d’amore. More intense is Pazienza, finirà l’influenza with its sombre stringed introduction and continuo. Here Susanne Rydén and bass Sergio Foresti convey a message of hope, even though Foresti’s bass and the continuo still combine to produce a certain overshadowing darkness. Kirkby displays a real intensity with her interpretation of Ahi, che posar non puote, a duet with Foresti, where her skills are at their finest.

For Rydén, one of the most testing pieces must be Fulmini, quanto sa quel sembiante severo – the musical elements portraying the arrows of emotion are clearly recognizable. For Kirkby the test of how to demonstrate pictorial qualities in music comes in Ardo, sospiro e piango, where dissonance is used to evoke musical sighs. Dietro l’orme del desio is another highly demanding duet. Many of the classic Italian devices are employed to great effect; for example, in one passage, in addition to difficult notes, pauses underline the meaning and rhythm of words.

There is no doubt that listening to this recording confirms the loss to music when we think what Stradella might have gone on to compose and also Dame Emma Kirkby’s place in early music.

Michael Schwartz

Bach – The Art of the Fugue

Angela Hewitt

Hyperion CDA67980

Four years ago, Hyperion released all of Canadian pianist Angela Hewitt’s recordings of Bach’s solo keyboard works as a 15-disc boxed set. It was a huge project, but it didn’t include Bach’s monumental late work, The Art of the Fugue. Hewitt has now tackled this set of 18 fugues and canons, which she describes in her detailed booklet notes as “completely overwhelming, both intellectually and emotionally.”

Hewitt’s stylistic trademarks are here – dancing rhythms, nuanced touch and sparkling clarity. She colours each voice so distinctively, you can hear right into the complex textures. But her greatest achievement is to reveal the spiritual depth that suffuses this work. It becomes not just an exploration of all the things counterpoint can do, but an exploration of just about everything that music can possibly do – and then some.

Bach never specified the instrumentation for this work. Hewitt makes as convincing a case for performing it on a modern piano as any I have heard, especially with an instrument as responsive as her Fazioli. Bach’s score ends, enigmatically, part way through the final fugue. Most performances either stop there, or add on a completion in Bach’s style. Following the original edition, Hewitt stops mid-fugue, pauses, then plays Bach’s “deathbed” chorale prelude Wenn wir in höchsten Nöten sein (When in the hour of utmost need), which C.P.E. Bach copied into the score after his father’s death. It makes for an intimate and moving finale.

Pamela Margles

Concert note: Angela Hewitt appears with soprano Anne Sofie von Otter in a recital of songs and solo piano works by Beethoven, Schubert, Brahms, Fauré, Debussy and others at Koerner Hall on January 9.

CLASSICAL AND BEYOND

Hummel – Piano Trios 1

Gould Piano Trio

Naxos 8.573098

Johann Nepomuk Hummel (1778-1837) was an influential composer, virtuoso piano performer and a well-known teacher during his lifetime. He was a student of many famous teachers: Clementi, Mozart, Albrechtsberger, Salieri and Haydn. His friends included Beethoven, Schubert and Goethe. He wrote beautiful music, mostly for piano, but also explored other less popular instruments (such as trumpet and guitar), and made Weimar a European musical capital while he was active there. Hummel’s musical aesthetics were founded on a classical model of clean lines and balanced melodies, at a time that was giving birth to a new wave of bravura piano players and general discontent with musical conventions. The world’s obsession with the romantic ideals could be the main reason why Hummel’s music was forgotten after his death.

The piano trios on this recording were written over the span of 15 years and feature all the elements of the classical style but also offer a wealth of melodies and fresh musical ideas. Each trio, for example, features a Rondo as the concluding movement, but each Rondo comes with its own style, whether borrowing motifs from Turkish or Russian musical traditions or introducing scherzo elements and surprising modulations.

The Gould Piano Trio (Lucy Gould, violin, Alice Neary, cello, and Benjamin Frith, piano) clearly enjoys bringing this somehow-forgotten music to life. Most impressive are the nuanced articulation in the violin and balanced phrasing of the ensemble. This recording will be greatly appreciated by fans of the classical period who just might discover a new voice.

Ivana Popovic

Beethoven – 9 Symphonies

Orchestre Symphonique de Montréal; Kent Nagano

Analekta AN 2 9150-5

Has it really been nine years since Kent Nagano took over the podium of the Montreal Symphony? Never mind the mop of waving hair or the animated conducting style, he is a musician par excellence, and has maintained
the high standards set by his predecessor, Charles Dutoit. For their newest release, the orchestra has issued a complete set of the Beethoven symphonies, having presented them singly during the past six years. Six of them were recorded live between 2008 and 2014 and along with excerpts from Egmont and the Creatures of Prometheus, it’s a handsome collection on the Analekta label.

There are innumerable recordings of Beethoven’s complete symphonies, so what makes this one stand apart from the others? For one thing, it’s Nagano’s lack of sensationalism. Despite this conductor’s sometime exuberant persona, his interpretations are known for their intelligence and clarity, and this is nowhere more evident than in this collection. The Symphony No.1 is a case in point. From the first hesitant measures, the listener immediately senses that indeed, this is what Beethoven would have wanted. This groundbreaking work is presented in an energetic and articulated manner, the phrasing always carefully nuanced.

On the other hand, Symphony No.3 is suitably heroic, my only quibble being a slightly brisker tempo in the opening movement than I’m used to. When comparing this to the more measured interpretations by European conductors it may come across as too hurried. But this is a minor point, and the careful phrasing coupled with the exemplary performance by the brass and woodwinds make more than up for it.

The much-beloved “Pastoral” is all gentleness, the strings demonstrating a particular warmth and resonance.

What more can be said about the great Symphony No.9? This particular performance was recorded for the inaugural concert in the new Maison Symphonique de Montréal in September, 2011 and features sopranos Adrienne Pieczonka and Erin Wall, mezzo Mihoko Fujimura, tenor Simon O’Neill and bass Mikhail Petrenko along with the OSM Chorus and the Tafelmusik Chamber Choir. While the approach is noble and confident, to my ears, it doesn’t break any new ground in interpretation – but this is not necessarily a bad thing, and the soloists all deliver solid performances.

But how do they handle my favourite symphony, the glorious No.7 written in 1812? Not surprisingly, Nagano and the OSM live up to expectations. The performance is magnificent – energetic and robust – at all times displaying a wonderful cohesion of sound particularly evident in the joyful finale.

Bravo to Maestro Nagano and the musicians of the Montreal Symphony Orchestra. You have proven that there is indeed room for yet another set of the complete Beethoven symphonies – and the rousing applause at the conclusion of the live performances is a clear indication that others felt the same.

Richard Haskell

Mahler – Symphony No.9
Gewandhaus Orchestra; Riccardo Chailly
Accentus Music ACC 20299

This is the sixth of Chailly’s live performances of Mahler symphonies thus far released on Blu-Ray video discs (and DVD). Each release (since the Second and Eighth) contains a discussion of the particular symphony, together with selected rehearsals and concert excerpts to illustrate Chailly’s rethinking of performance practices and where he believes Mahler’s intentions were misunderstood.

We observe Chailly and Mahler scholar and author Henry-Louis de le Grange discussing the work and weighing all the clues that led to their considered opinion that this symphony is not one of resignation and farewell as Leonard Bernstein, for one, would have it. In this performance, Chailly’s first movement reflects the metre of the first movement of the Fourth Symphony; the second movement is faster than usual with a sense of fantasy and the third, Rondo-Burleske, is pleasingly brisk. His last movement is for listeners who are weary of the hand-wringing performances, especially those of Bernstein who helped resurrect Mahler in the 1950s, that treat the symphony as a tragic resignation, another Abschied. Chailly’s is a mighty performance, very positive and life-affirming.

These are Chailly’s own insights and after several listening sessions I am inclined to agree. There is no positive right or wrong, simply different points of view. This is a brilliant performance, exceptional on every level, and deserves to be heard and reheard.

Bruce Surtees

Invocation
Herbert Schuch
Naïve discoveries V 5362

Since he first attracted attention by winning three important competitions – the Casagrande, the London International Piano Competition and the International Beethoven Competition in Vienna, Romanian-born pianist Herbert Schuch has been regarded as an artist less focussed on flash and pizzazz and more on thoughtful and sensitive interpretation. This is certainly the case with his newest CD, Invocation. As a basis for the recording – his tenth – he used his fascination with bells and their sonorities, reflected in the inclusion of three 20th-century works: Tristan Murail’s Cloches d’adieu, Messiaen’s Cloches d’angoisse and La vallée des cloches by Ravel. Apart from Bach transcriptions by Ferruccio Busoni and Harold Bauer, the other compositions are all by Franz Liszt, resulting in a most intriguing program.

What makes this disc particularly appealing is the juxtaposition of musical styles. It opens with a Busoni transcription of Bach’s chorale Ich ruf zu dir, her Jesu Christ BWV639, music of quiet introspection. In total contrast is the short piece by Tristan Murail from 1992, music showing distinct influences of Messiaen with its tone clusters and use of polymodality. We’re then back in the 19th century for three movements from Liszt’s set of Harmonies poétiques et religieuses.

The third and seventh, Benédiction de dieu dans la solitude and Funérailles are large-scale canvases that should be undertaken by only the most capable of Liszt players, but Schuch handles the technical requirements with apparent ease, achieving a wonderfully sonorous tone throughout. The pieces by Messiaen and Ravel are moody and mysterious, and Schuch’s refined interpretation demonstrates a compelling sense of rhythm and nuance.

Eclectic and thoughtfully programmed, Invocation is a tribute to a wide range of piano music performed in a manner that combines sensitivity with brilliance – and as such, it is a most welcome addition to the catalogue.

Richard Haskell

MODERN AND CONTEMPORARY

The Transfigured Nightingale – Music for Clarinet and Piano
Jerome Summers; Robert Kortgaard
Blue Griffin Records BGR339
bluegriffin.com

Clarinetist Jerome Summers has completed his “Nightingale” trilogy of recordings, a project he began in 1994. This one, Transfigured Nightingale, comprises mostly works transcribed for clarinet, with the exception of Brahms’ Sonata in E-flat Op.120, No.2. Included on a mere technicality (it was transcribed for viola by the composer), it’s really here because Mr. Summers loves it, and why not? Late Brahms is balm to the soul of those who play the nerdiest of woodwinds, the exploding cigar of the orchestra.

Summers handles the instrument with ease. His tone on most of the material is smooth and velvety. Michael Conway Baker’s Canticle for Ryan (originally for violin) and Marek Norman’s Just Think (originally

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a setting of a poem by Robert Service) are effective if sugary vehicles for Summers’ fluid cantabile. Two Shostakovich symphonic extracts offer an austere counterpart to these selections. I particularly like hearing the scherzo from the Ninth presented as a solo piece with piano. Taking it at just under full-on Russian March Hare tempo, Summers sounds like he’d fit in with any orchestra in the country.

Pianist Robert kortgaard provides agreement, support and bundles of musicality. He and Summers agreed to a stately set of tempi for the Op.120, playing the part of elder gentlemen rather than impersonating the young Richard Mühlfeld, Brahms’ “nightingale.” Also included is Rachmaninov’s cello sonata, in Summers’ own transcription. At a hefty 36-plus minutes, it argues better for the cello than the Brahms does for the viola.

Max Christie

Brian Current – Airline Icarus Huhtanen; Szabò; Thomson; Dobson; Sirett; Ensemble; Brian Current

Naxos 8.660356

Airline Icarus

by composer Brian Current and librettist Anton Plattigorsky was initially commissioned in 2001 and underwent a series of developments in the ensuing decade. This intense, 45-minute chamber opera transports the listener through an emotional journey as it depicts the reactions of passengers and crew on a doomed commercial flight. The work was inspired by the tragic crash of a Korean airliner that was struck by a Soviet missile in 1983 and descended for nearly 15 minutes before impact.

The opera’s award-winning composer, conductor and music director, Brian Current, presents a cohesive vision for this impressive, multi-layered work that incorporates the myth of Icarus, whose wings melted after flying too close to the sun. It serves as a reminder that our technological advances can have devastating results.

The idea for Music from Armenia for Cello and Piano, a Divine Art CD (divineartrecords.com) featuring Newfoundland cellist Heather Tuach and the Armenian-Canadian pianist Patil Harboyan, began with a 2012 recital by the duo in Newfoundland that included Alexander Arutunian’s Improptu, the short work that opens this disc. The enthusiastic audience reaction to the piece encouraged the performers to search the Armenian cello and piano repertoire for music that would make for an appealing and informative CD. They certainly succeeded.

Armenia was under Soviet Russian rule from 1920 to 1991, and the music here is essentially what you would expect from that background (Arno Babajanian’s ‘Vocalise’ (made in 2012) and offers humorous observations of their effect on the human condition. Composers’ Reminiscences is a suite for solo violin written in 2000, but substantially revised for this recording. The seven short but challenging pieces are described as “impressions” (and not imitations) of the styles of Bartók, Puccini, Paganini, Webern, Corelli, Ives and Haydn, but to be honest it’s difficult to differentiate between the two approaches. The Sonata for Violin and Piano, “Celtic Wedding” is another work that has been extensively revised, this time from the 1991 original, for its publication in 2007.

The CD ends with the all-too-brief Holiday Suite, three very short pieces celebrating Thanksgiving, Christmas and New Year’s; the latter features Auld Lang Syne mixed with the soul of Dave Brubeck’s Take Five. “This is good-time music,” says Reale, “melody driven, and devoid of pretension.”

That’s also a pretty good description of the entire CD. This is immediately accessible music written with craft, bite, intelligence and humour, and given outstanding performances. Surprisingly, only the Celtic Wedding is available in sheet music form. It’s a pity; this is music that cries out for – and would be greatly appreciated by – a much wider audience.

Strings Attached continues at thewholenote.com with new discs by Anne Akiko Meyers, Julian and Jiaxin Lloyd Weber, the Ensō String Quartet and Nigel Armstrong.
Piatigorsky’s insight into human nature exposes a glimpse of humanity at its most vulnerable as the libretto juxtaposes mundane conversations with the characters’ introspective thoughts. This dramatic fluctuation is sustained, quite extraordinarily, by the chamber chorus and soloists Carla Huhtanen (Ad Exec), Kaitlin Mavromatis (Flight Attendant), Graham Thomson (Scholar), Alexander Dobson (Worker/Pilot) and Geoffrey Sirett (Business Man).

Current’s depiction of turbulence is frighteningly realistic until an eerie stillness, beautifully performed by the instrumental ensemble, underscores the Pilot’s aria, providing an impression of suspended time and space. Superbly sung by Dobson, it ironically describes his joy of flying as the plane descends. The disturbing Epilogue closes the opera with a prolonged, final silence.

Dr. Réa Beaumont

áltaVoz Composers
JACK Quartet
New Focus Recordings FCR150

In this latest release by the JACK Quartet, four Latin American composers are featured, each of whom are members of the composer consortium known as áltaVoz. Members of áltaVoz see it as their mandate to promote cutting edge contemporary music concerts, workshops, symposia and interdisciplinary projects with the intention of providing a provocative forum for artists, institutions and the community at large.

The four quartets on this recording represent the confluence of its members’ willingness to embrace a wide spectrum of aesthetics and influences. First on the disc, composer Felipe Lara’s Trans(slate) invites us into a world of daring gestures, pops and slides, that charmingly evoke playful otherworldly sonic landscapes. The vast array of extended playing techniques is masterfully orchestrated and elevates the composer’s language. Next, José Luis-Hurtado’s L’ardito e quasi stridente gesto creates an unsettling mood as quiet meandering dissolves explode with jagged interruptions. Throughout Mauricio Pauly’s Every new volition a mercurial swerve, process-driven swells and pulses propel the listener into a swarm of rhythmic activity. An ethereal contrast is created with a luminous harmonic lightness before the blistering climax bombards the ear. In Jorge Villavicencio Grossmann’s String Quartet No. 3 “música fúnebre y nocturna,” the only multi-movement work on the disc, we receive the clearest allusions to the tradition of the string quartet. The influence of Bartók is quite clear and reminiscences of tonal centres are unmistakable. This, matched with lively groove-driven passages, secures this work as the most accessible of the lot.

The JACK Quartet has approached each work with a passionate virtuosity and impressive attention to detail. The punchiness and clarity of gesture throughout is a fine example of the quartet’s expressive capabilities. The JACK Quartet is known for impassioned interpretations of contemporary works, and this recording certainly lives up to that expectation.

Adam Scime

Satie Slowly
Philip Corner
Unseen Worlds UW12

I was impressed with the program notes written by Philip Corner in what was really a small book. His writing was extremely entertaining and informative. The written words really gave a sense of the wit and brilliance of Satie. For example: “Satie is not as great as John Cage would have us believe. Who could be? Certainly not Bach or Beethoven.” My favourite quote has to be: “If his piano pieces are so easy why are they so badly played? [...] They resist all added expressivity; they make those who indulge sound ridiculous. Yet nothing is lacking in them.” Corner’s written analysis of each piece reflects the personality of Satie’s music. Critics during the time slandered Satie and called him a “petit maître” alongside Debussy and Ravel. He was not revolutionary in a flamboyant way but cloaked his visions in traditional forms reflected in the more obscure repertoire chosen for these CDs.

A medieval theme is reflected in the selections which are the Ogives, The Feast Given By the Norman Knights to Honour a Young Girl, Preludes of the Nazarene, The Gothic Dances, Fanfares of the Rose + Cross, Chorales. These were all played in a very slow tempo but represented the nature of the music. Gnossienne No. 1, Gymnopedies (1,2,3) and the Empire’s Diva didn’t fit the rest of the program but were played in the same tempo. I would have liked to hear more swing in the Gnossienne and Gymnopédies and definitely a more up-beat tempo for the Empire’s Diva, who was a stripper in a music hall. However, I could see a Satie wink in this unique double CD.

Christina Petrowska Quilico

Reconnect
Diane Roblin
Independent (dianeroblin.com)

Following a more than 20-year intermission, talented keyboardist and composer Diane Roblin has made a strong re-emergence into the jazz world with the release of her new independent recording Reconnect. The well-produced CD is comprised of ten original compositions by Roblin that run the gamut from funk and fusion to soul and jazz.

Roblin has also surrounded herself with creative and dynamic musicians (Jeff King on tenor, Howard Spring on guitar, Russ Boswell on bass and Roger Traversos on drums) who easily and intuitively fit into her eclectic and invigorating musical vision.

Reconnect kicks off with In the Beginning – a vigorous funk exploration that calls to mind electric-era Herbie Hancock. There is nothing dainty about Roblin’s attack. She is a facile and deeply emotional keyboardist who establishes her musical territory with a muscular performance on the Fender Rhodes and technical skill on the acoustic piano. Her pianistic virtuosity is clearly evident on Suspend Yourself – a complex piece of work in 7/4, involving a trip to the ethereal realms, as well as a brash dose of fusoid and progressive jazz. Of particular beauty and depth is Ballad In 3/4. The haunting melodic line and King’s sonorous tenor work are an evocative treat.

On Reconnect, Roblin also includes Tune for Fraser – a stunning acoustic piano solo piece dedicated to her late musician husband, Fraser Finlayson. This brave composition seems to emotionally expose the artist as she transcends, through her music, all of the stages of grief and finally arrives at ultimate redemption.

Lesley Mitchell-Clarke

Bones Blues
Pete Magadini
Delmark/Sackville CD2-4004 (delmark.com)

Recently reissued with an added track, this 1977 Toronto-recorded gem is nearly timeless since it’s an unpretentious session by a consummate professional that could have been taped any time after 1954 … or tomorrow. Unlike contemporary bop-era emulators however, the participants in Bones Blues were around as mainstream jazz was being forged and played this mixture of blues, standards and rhythm tunes almost daily in nightclubs. Bones Blues has added value as well because it initially gave Toronto pianist/singer humanoid Wray Downes one of his first chances to stretch out on record. On the intro to What a Time We Had, for instance, his sympathetic elegance is notable; as is his innate command of the blues sensibility in the title tune. In 1977, Massachusetts-born leader, drummer...
Pete Magadini, had just begun his 28-year Canadian residency as teacher and performer; while on the disc Buffalo-born tenor saxophonist, Don Menza, consistently demonstrates his mastery of both bop and swing that gave him featured status in big bands like Buddy Rich’s. Buoyant even when assaying assertive 1950s classics like Solar and Freddie the Freeloader, the saxophonist’s skillful balance is a highlight. Note how his caressing of Poor Butterfly’s melody parallels Downes’ two-handed, near-boogie-woogie exposition, and how both lines are underscored by Magadini’s subtle brush work. Amplifying the others’ work with powerful strokes and decorative cadenzas is bassist Dave Young, who has in the intervening years become a local legend, habitually busy with club and concert work in a variety of contexts.

Overall, ballads and finger-snappers are treated with the same respect and performed at the same high level on this CD. Listening to how the disc’s eight tracks evolve and gratify, confirms why this session, unlike many pretentious, highly vaulted projects of the same era, has stood the test of time.  

Ken Waxman

New
Alex Pangman
Justin Time JTR 8557-2

There can be no doubt that that Alex Pangman – Canada’s own “Sweethart of Swing” – is a national treasure and a true original. Feisty, authentic and a fully realized music historian, Pangman has continued to delight with New; her latest recording on Justin Time Records. For this project (and not unlike Aretha heading to Muscle Shoals, Alabama), Pangman has bravely stepped outside of her musical and experiential comfort zone by recording in the historic Algiers section of New Orleans – accompanied by the popular local depression-era swing band, the Cottonmouth Kings. It seems apparent that an important part of this creative process was Pangman’s collaborator, producer/engineer (and Canadian ex-pat) Andrew “Goat” Gilchrist.

New is a mature album, and Pangman’s voice – while still maintaining her clear, luminous sound – now reflects the depth and subtex of her own life experience. She is fearless in her emotional openness – imbuing each of the ten tasty tracks with large dollops of confidence, sensuality, joy, irony and maybe even a certain ennui. Thoroughly enjoyable tracks include Fit as a Fiddle (and Ready for Love), which features rambunctious, Joe Venuti-esque violin work by Matt Rhody. The popular Tin Pan Alley tune also has special meaning for Pangman, who recorded this track only seven months following her second double-lung transplant, and was finally feeling “Fit as a Fiddle.” Canadian composer Ruth Lowe’s I’ll Never Smile Again is a beauty – performed with a languid, Crescent City feel which suits Pangman’s sultry alto, and she also swings it sweet and low on You Let Me Down.  

Lesley Mitchell-Clarke

Guitar in the Space Age
Bill Frisell
Okeh 88843074612 (okeh-records.com)

In a career spanning four decades, Bill Frisell (born 1951) has taken the idea of jazz guitar in very different directions, emphasizing sonic architecture and sustained tones feel as the four prove themselves on both spirited and sorrowful tunes. The Spell is one of the latter as Chancy’s facility emphasizes not only melancholic cries, but animates the tune through steady pacing. With verbal interjections from Moholo Mongezi is another standout since tough vibrations from the horn and Floridis’ saxophone reed bites work up to freneticism as pulsating power from the bass and percussion keep the narrative snappy. Even better is CD4 from 1997 where Floridis on alto and soprano saxophones, clarinet and bass clarinet, Kowald and German percussionist Günter Baby Sommer – featured with the bassist on a long improvisation on CD1 – turn out 26 brief “Aphorisms.” Ranging from less than one minute to almost two and a half, the concise motifs express everything that others would need greater length to do. A track like Aphorismus III for instance features Kowald strumming what sounds like telephone-wire thick strings, Sommer pinging gamelan-like bells and Floridis’ smooth soprano sax surmounting both. Aphorismus XI is pure jazz with mountaineering thumps from the drummer, spiccato bass strokes and reed bites; while Aphorismus VI paral-lels clarinet tongue-slaps with bagpipe-like tremolos from the bass. Floridis’ alto saxophone tone can be as sharp as any bopper’s as it is on Aphorismus XVII; while percussion clip-clops are sophisticatedly smoothed into a connective exposition on Aphorismus XIX. The program ends with Sommer affectionately mocking Kowald’s chamber music-like sweeps and Floridis' delicate clarinet lines with obtrusive Jew’s harp twangs.

To read about interesting multi-disc sets from German pianist Hans Lüdemann, American cornetist Taylor Ho Bynum and Belgian jazz-rock-experimental big band Flat Earth Society, see the continuation of this column at thewholenote.com.  

**Something in the Air**  
Outstanding and Unusual Boxed Sets

KEN WAXMAN

**Peter Kowald**

Discography (Jazz Werksstatt JW 150 jazzwerksstatt.eu), a four-CD collection of sessions from the 1980s and 1990s by German bassist Peter Kowald (1944-2002). Someone who began his career in the 1960s ground zero for European Free Jazz, over the years Kowald interacted with those playing mainstream and contemporary jazz as well as making forays into cross-cultural improv with non-Western players. His recorded career, with disc cover pictures and personnel, is outlined in the 210-page booklet included with the set. Still the focus of Discography is Kowald’s Free Jazz achievements. Right off the bat, Solo Improvisation Music on CD1 is a 35-minute tour-de-force from 1981 that captures his unvarnished inventiveness. Showcasing equal facility with fingers or bow, he moves seamlessly from strident smacks and slashing strums to a collection of spiccato rubs and rasps producing avairy-like shriills as well as mellow continuum. Discography also highlights the talents of Greek clarinetist/saxophonist Floros Floridis, a frequent Kowald playing partner. Compare how the two reacted without prevarication in different settings. A 1989 Athens session, for instance, emphasizes the music’s bop and blues roots, due to the iminitil time-keeping of American drummer Andrew Cyrille. At the same time as Kowald’s doubled strokes steady the beat alongside Cyrille, jocular intensity on tunes. As the availability of music on different media continues to proliferate, the focus of the durable box set has become equally diverse. No longer does a multi-disc collection have to be definitive or far-ranging. As a matter of fact some of the best, like the ones discussed here, concentrate on certain sequences in an artist’s career. Case in point is Discography (Jazz Werksstatt JW 150 jazzwerksstatt.eu), a four-CD collection of sessions from the 1980s and 1990s by German bassist Peter Kowald (1944-2002). Someone who began his career in the 1960s ground zero for European Free Jazz, over the years Kowald interacted with those playing mainstream and contemporary jazz as well as making forays into cross-cultural improv with non-Western players. His recorded career, with disc cover pictures and personnel, is outlined in the 210-page booklet included with the set. Still the focus of Discography is Kowald’s Free Jazz achievements. Right off the bat, Solo Improvisation Music on CD1 is a 35-minute tour-de-force from 1981 that captures his unvarnished inventiveness. Showcasing equal facility with fingers or bow, he moves seamlessly from strident smacks and slashing strums to a collection of spiccato rubs and rasps producing avairy-like shriills as well as mellow continuum. Discography also highlights the talents of Greek clarinetist/saxophonist Floros Floridis, a frequent Kowald playing partner. Compare how the two reacted without prevarication in different settings. A 1989 Athens session, for instance, emphasizes the music’s bop and blues roots, due to the iminitil time-keeping of American drummer Andrew Cyrille. At the same time as Kowald’s doubled strokes steady the beat alongside Cyrille, jocular intensity on tunes such as Nice Ending Folks! and Points Slashes Etc. is expressed by Floridis’ fluid clarinet. Kowald’s sultry alto, and she also swings it sweet and low on You Let Me Down.
in explorations ranging from free improvisation and noise music to traditional blues and folk, country and western and mainstream pop. Guitar In the Space Age is a direct invocation of the music that first influenced Frisell, the world of electric guitar instrumentals of the late 1950s and 1960s, spanning country, rock and its own genre, surf music.

Pedal steel guitarist Greg Leisz extends Frisell’s fondness for bending, reverberant tones, suggesting the period song that’s key to this project may be one that’s not here: Santo & Johnny’s 1959 hit Sleepwalk. This is a sonic dreamscape, in which melodies like Surfer Girl are slowed down and magnified, with sound so rich and dense that Sputnik-era nostalgia (pedal steel virtuoso Speedy West’s Reflections from the Moon – almost C&W Sun Ra in its original form – and The Tornado’s Telstar) assumes cathedral-like dimension.

Frisell both reimagines this music and restores it, along the way touching on the fundamental synthesis of jazz and country in pieces like Merle Travis’ Cannonball Rag and Jimmy Bryant’s Bryant’s Boogie as well as invoking the broad sweep of the moral compass of the times, from the Byrds’ ringing as invoking the broad sweep of the moral compass of the times, from the Byrds’ ringing as invoking the broad sweep of the moral compass of the times, from the Byrds’ ringing as invoking the broad sweep of the moral compass of the times, from the Byrds’ ringing as invoking the broad sweep of the moral compass of the times, from the Byrds’ ringing as invoking the broad sweep of the moral compass of the times, from the Byrds’ ringing as invoking the broad sweep of the moral compass of the times, from the Byrds’ ringing as invoking the broad sweep of the moral compass of the times, from the Byrds’ ringing as invoking the broad sweep of the moral compass of the times, from the Byrds’ ringing as invoking the broad sweep of the moral compass of the times, from the Byrds’ ringing as invoking the broad sweep of the moral compass of the times, from the Byrds’ ringing.

Jack MacQuarrie

Pampa Blues

Tango Boreal

ATMA ACD2 2706

Bandoneonist/composer Denis Plante cunningly equates the music of Pampa Blues with an aural musical journey of a horse travelling north to south across the Americas. Plante’s tongue-in-cheek wit catches one’s attention with his opening liner notes sentence “Tango is dead.” Start to listen, and Tango Boreal begins to prove the statement wrong. Plante’s compositions are rooted in the tango tradition with touches of different styles abounding. His performances with double bassist Ian Simpson and guitarist David Jacques gallop into an exciting treat of tight ensemble playing, strong writing and heart-warming lyricism.

The tracks are grounded in themes. Highlights are the great car-beeping sound performance of Ciudad (City), an extract from Piazzolla’s Noche de Tango, while two of Plante’s own stylistically similar exciting works pay homage to the Argentinian great. In contrast, Plante’s four works dedicated to his family members are introspective and stirring. The trio plays with sensitivity to nuance resulting in breathtaking musicality. I love Plante’s idea of writing the world’s longest phrase for the bandoneon in his Tango Romance. The long phrase with no bellow change is executed with agility and surprising tonal control at the end of the line for both the beautiful melody and the completely extended bellows!

The musicianship is superb. The tonal expertise of Plante’s bandoneon is unmatched. Simpson drives the bass rhythm with colour and bounce. Jacques is equally great in both guitar lead melody and supporting roles. Together they are keeping more than just tango alive!

Tiina Kilk

Delicate Paths – Music for Shō

Sarah Peebles; with Evan Parker, Nilan Perera, Suba Sankaran

unsounds 42U (unsounds.com)

For some quarter century the Toronto-based American composer, improver and installation artist Sarah Peebles has conducted a musical love affair with the shō, the Japanese mouth organ. Ever since studying its foundational repertoire embedded in the music of the antique gagaku, performed by the orchestra of the Japanese court, she has sought to explore the shō’s sonic strengths.

She has particularly identified with its ability to produce microtonal and psychoacoustic effects reifying sound, often unfolding leisurely over time.

There is yet another key element on this album. Bees. Peebles’ installation art practice explores the lives of wild bees, pollination ecology and biodiversity, a branch of BioArt. This concern not only explains some of the titles of the works here – i.e. Resinous Fold – but it is also reflected in the synergistic relationships between mouth organs and the resinosum production of bees. Tropical stingless bees secrete a resin which has been gathered from wild nests for millennia and applied to many human artifacts, including mouth organs. The shō is no exception. You can view a number of fascinating photos, of both bee habitats and the delicate shō reeds for which their products are an essential ingredient, on the web page for Delicate Paths hosted by the “unsounds” label.

Peebles’ music employs both improvisation and composition, embracing acoustic as well as digitally processed performance. While shō is clearly featured, the album invites other musicians into the music making. On Delicate Paths she has included three star improvisers: a familiar reed instrument, a string, and a voice. Free jazz-rooted saxophonist Evan Parker, prepared electric guitarist Nilan Perera and multi-genre vocalist Suba Sankaran join Peebles. They are canny choices. Each effectively supports, contests and offsets her shō’s melodic long tones and clusters, providing welcome musical tensions, cultural reframings, as well as textural and timbral richness.

Slipping the CD out of its handsome black trifold case I was delighted by its striking, subtly translucent honey-coloured appearance. Repeated listening revealed music of refinement, occasionally graced with a gentle aural sweetness, which in my imagination at least, resonates with a key component of the shō’s inner workings.

Andrew Timar
There’s evidently sufficient saxophone talent in Canada now that we export it with some regularity. Three émigré reed players have recently released CDs of interest.

Toronto-born Andrew Rathbun has spent the past decade playing and studying in New York City, recently joining the Jazz Studies department at Western Michigan University. On Numbers & Letters (Steeplechase SCCD 31781 steeplechase.dk), Rathbun is an adroit stylist on tenor and soprano, composing memorably playful lines (the compositions here are inspired by his two young children) and developing them with fleet, sometimes abstracted, sometimes effervescent lines. The interval leaps of Etude can suggest the influence of the late Kenny Wheeler with whom Rathbun has recorded, and there is a similar lyricism and facility in developing complex, ambiguous moods. Rathbun has put together a superb band for the recording, building upward from the mobile, shifting drumming of Bill Stewart and the bass of Jay Anderson to virtuosic pianist Phil Markowitz, the three creating ongoing stimulation for Rathbun’s forays.

Anna Webber is a young composer, flutist and saxophonist who has already become a presence in forward-looking circles in Brooklyn and Berlin. Her latest recording, Simple (Skirl 027 skirlrecords.com), was composed during solitary days on Bowen Island off the coast of her native British Columbia. While the music sounds inspired, you’ll listen in vain for mimetic sea sounds and easy tranquility: Webber’s music is complex, angular and sometimes downright spiky; her inspirations funneled through her own edgy sensibility and the creative processes of her playing partners here, pianist Matt Mitchell and percussionist John Hollenbeck. The results are episodic pieces that are never less than structurally sound and loaded with sudden turns, whether composed or improvised. Webber’s tenor saxophone twists with compound emotion through the taut 1994, while her flute weaves through Simplify, Simplify with scintillating precision.

Saxophonist Peter Van Huffel has followed a similar path from Kingston, Ontario to New York and on to Berlin. On Bite My Blues (Clean Feed CF302CD cleanfeed-records.com), he leads his Berlin-based band Gorilla Mask in performances at Toronto venues Emmett Ray and Tranzac, recorded during a 2013 Canadian tour. While Van Huffel often works in chamber-like textures, Gorilla Mask is a visceral band driven by pounding, industrial polyrhythms and electronics provided by Roland Fidezius on electric bass and effects and Rudi Fischerlehner on drums. Van Huffel uses the dense undergrowth and his truncated, machine-gun themes to propel furious alto saxophone improvisations, spiraling across registers with blistering intensity, creating varied, complex lines. Within this assault, some fascinating changes of pace that reveal Van Huffel’s specific roots: on the lyrical Broken Flower, his keening saxophone wall invokes Albert Ayler’s ballad performances, while Fast and Furious shows roots in Ornette Coleman.

That saxophone emphasis continues with two new releases on Toronto’s Addo Records. Alto and soprano saxophonist Tara Davidson’s Duets (Addo Records AJR026 addorecords.com) explores what may be the most challenging of improvising formats with six different collaborators. There are two pieces with each partner, one a Davidson composition, the other her collaborator’s. Davidson combines forthright with an ability to work keenly in the moment. What’s surprising is both the variety of approaches and the sustained creativity. Interests in unusual modes link cellist/bassist Andrew Downing’s Kontrbas Semaist to pianist David Braid’s two-part Leke’s Tune, while Davidson’s duets with tenor saxophonists Mike Murley (her first saxophone teacher) and Trevor Hogg possess subtleties of harmony, timbre and line that suggest affinities with the fertile saxophone partnership of Lee Konitz and Warne Marsh. Turning from her usual alto, Davidson’s most lyrical moments come on soprano saxophone, including the exchange of glassy, wispy sounds with guitarist David Occhipinti on his Silver Skates and the melodic effusion of For Glenda with pianist Laila Biali.

Eli Bennett is a 25-year-old Vancouver-raised tenor saxophonist who has been piling up awards for several years while attending Toronto’s Humber College jazz program. He arrives with the endorsement of numerous senior saxophonists, including Chris Potter, Cory Weeds and the producer of his debut CD, Kirk MacDonald. The enthusiasm is understandable given the general level of Breakthrough (Addo Records AJR024). His key influence is apparently John Coltrane, evident in the beautiful metallic tone and gauzy highs of the reflective Forever as well as a run-through of Coltrane’s Giant Steps. It’s tempered by Bennett’s enthusiasm for R&B-flavoured soul jazz, bringing a quotient of funky licks and sonic grit to originals like Let’s Roll and the highlight of the CD, the majestic and earthy title track, where all of his virtues come together. He’s ably accompanied by an excellent Toronto rhythm section of D’Arcy Myronuk on piano and Fender Rhodes, bassist Jon Maharaj and drummer Fabio Ragnelli.

Carol McCartney has been a vocalist to seek out since her 2007 debut A Night in Tunisia, declaring with its title a devotion to jazz more demanding than many singers will risk, stretching from standards and ballads to the demands of bop. The breadth of her repertoire and the quality of her soaring alto voice are evident on her latest CD, Be Cool (Moxy 014, carolmccartney.com) where she stretches from the Joni Mitchell-composed title track to Duke Ellington’s T unp or Turnup and Wes Montgomery’s West Coast Blues. She’s joined by stellar musicians, including guitarist Lorne Lofsky, drummer Terry Clarke, bassist Kieran Overs and tenor saxophonist Chris Robinson, with pianist Brian Dickinson and Rick Wilkins providing arrangements. McCartney’s scatting on Almost Twelve makes the bossa nova a standout.
In 2000 Testament issued four CDs of orchestral music by Richard Strauss, recorded by Decca in the Großer Saal of the Musikverein by the Vienna Philharmonic Orchestra conducted by Clemens Krauss. My excited review of them at the time found these uniquely inspired performances to be incomparable in every respect. **Decca** has gathered them all together in a compact 5-CD set, **Clemens Krauss – Richard Strauss The Complete Decca Recordings (4786493)**, together with the still talked about 1954 recording of *Salome* with Christel Goltz, Julius Patzak, Anton Dermota et.al. The Vienna-born Krauss, although he worked through the Nazi era, was not a Nazi. These Strauss performances, writes Nigel Simeone, reveal an interpreter “who understood the importance of transparent orchestral textures, intelligent pacing, a natural sense of line, a fine ear for detail and a clear sense of trajectory.” These qualities are abundant in each of all nine works: *Don Juan, Ein Heldenleben, Zarathustra, Don Quixote, Symphonie Domestica, Le Bourgeois Gentilhomme Suite, Aus Italien, Till Eulenspiegel and Salome.*

Early in the 1950s when these recordings were made, English Decca’s FFRR LPs had already achieved a level of recording excellence unsurpassed by the other companies, thriving in the new, world-wide enthusiasm for classical music, an enthusiasm well supported by the press and dedicated periodicals. People no longer had a record player... they had a hi-fi. Victor Olof, Decca’s head recording producer led the team that documented these Strauss recordings that awed and delighted the music lovers of the day. The inspired and inspiring recordings now find their ultimate realization in this dynamic little set that is the icing on the cake honouring this 150th anniversary year of Strauss’ birth.

With **Karajan 1980s,** DG completes its decade by decade re-issue program of their entire library of Herbert von Karajan’s orchestral recordings (4793448, 78 CDs). In that decade Karajan became separated from his orchestra, the Berlin Philharmonic and returned to the Vienna Philharmonic to conduct and make recordings, both audio and video. Which was Karajan’s best decade? The 1960s (DG 4790559, 82 CDs) the 1970s (DG47915775, 81 CDs) or the 80s? The 1960s box witnessed the emergence of Karajan the Superstar and contents include a vast repertoire of Beethoven including his now legendary second complete Beethoven symphonies cycle, a Brahms symphony cycle, Haydn symphonies... let’s forget the Pachelbel *Canon* and the Albinoni *Adagio.* The 70s box had new repertoire and also another Beethoven cycle, a Tchaikovsky cycle, another Brahms cycle, a Second Viennese School collection and some fine Mahler. This new big box of recordings from the 80s contains some daring excursions into new repertoire together with tried and true Beethoven, Brahms, Haydn and the usual suspects. Here we may judge performances of some of these 154 works against Karajan’s own acclaimed versions and I must say that they face some formidable standards. I am informed that the entire production of this limited edition has shipped and is in the hands of dealers around the world. Full details at deutschegrammophon.com/en/cat/4793448.

In her book *On and Off the Record,* a memoir of her late husband Walter Legge, Elizabeth Schwarzkopf relates an example of conductor Otto Klemperer’s perverse sense of humour. In the autumn of 1958 Klemperer was too ill to conduct a Beethoven *Ninth* in London. Against his better judgment, Legge took Klemperer’s earnest pleading to heart and engaged Hindemith as replacement. The performance was a disaster. Legge: “It’s your fault; you insisted that I engage him. I’ll never take your advice about artists again.” Klemperer: “You have been in the music business long enough to know that gloating over the misfortunes of colleagues is the only joy left in life.” Months before that London performance, on June 24, Paul Hindemith had conducted a vital performance of the *Bruckner Symphony No.7* with the Stuttgart Radio Symphony in Saxony. Remastered from the original SWR tapes, **Hänssler** has issued an immaculate recording of that event which clearly demonstrates that Hindemith was more than at home with Bruckner (CD 94.222). It is gratifying to hear that Hindemith had well-defined views and a sense of overriding control of arguably Bruckner’s most beautiful symphony. His reading is at least comparable with any of the strong performances from the 50s including Furtwängler and Jochum, although his sober control is closer to Jochum even though in places where we expect a pause, there is none. The long lines are beautifully spun out and never overindulged. Indeed, the final coda which is usually handled as a blazing apotheosis is achieved in subdued manner so the moment of arrival is realized with a great sense of serenity. The performance is lean which better reveals the structure and sinew of the symphony without sounding at all undernourished.

The late highly esteemed conductor, **Carlos Kleiber**’s sole performance of any Mahler work took place on June 7, 1967 in the Konzerthaus in Vienna. On the Vienna Symphony Orchestra program was the Mozart Symphony No.33 followed by **Das Lied von der Erde** with alto Christa Ludwig and tenor Waldemar Kmentt. The orchestra now has its own label on which they have released this *Das Lied* in quite good mono sound (WS007). We can only bewail that Kleiber’s recorded legacy is so very small due to his famously temperamental approach. He was easily offended and capable of scraping a well-rehearsed and consummately prepared production in a fit of pique. So it is all the more valuable to have this salvaged and restored archival tape from this source. He brings his vaunted objectivity and clarity of approach to this final word of Mahler’s. It is not usual to describe a performance of this work as refreshing but this is what it is, while doing full justice to the unsparing subject matter.

“And now for something completely different.” After listening to an endless stream of basic and not-so-basic repertoire, a new disc from **Doremi** had me sitting up and paying fresh attention to some really stimulating off-beat repertoire played by the legendary pianist **Sviatoslav Richter** (Volume 23 DHR-8037). The music of **Szymanowski** is by no means a simple affair. His scores are complex and rich in unique post-Romantic originality which may seem initially foreign to many ears and yet here we have music that is full of surprises and unexpected turns. From our point of view this exciting excursion into new repertoire is actually very rewarding. Heard complete is a recital in Warsaw on November 26, 1982 to commemorate the centenary of the composer’s birth where Richter played the *Second* and *Third* piano sonatas and was joined by the great violinist Oleg Kagan playing the exquisite three *Mythes Op.30*. The stereo sound is of studio quality. I am eager to know these pieces better.
Purchase a gift certificate and let them choose from these shows and more!

**A Barra MacNeils Christmas**
with special guests Rose Cousins, David Francey and Lennie Gallant

DEC 13, 8PM
MASSEY HALL

**David Myles**
It’s Christmas

DEC 17, 8PM
HARBOURFRONT CENTRE THEATRE

**Roch Voisine** with special guest Amy Sky
Movin’ on Maybe and some Holiday Classics

DEC 19, 8PM
MASSEY HALL

**Toronto Children’s Chorus**
A Chorus Christmas: Ceremonial Splendour
With a special appearance by Canadian acting legend Gordon Pinsent

DEC 20, 2PM
ROY THOMSON HALL

**Pink Martini**

JUN 30, 8PM
ROY THOMSON HALL

**Jim Brickman**
The Platinum Tour: Celebrating 20 Years

FEB 11, 8PM
WINTER GARDEN THEATRE

**Evgeny Kissin**
Piano

MAY 1, 8PM
ROY THOMSON HALL

**Bobby McFerrin**
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MOZART@259 FESTIVAL
An exquisite array of masterworks!

Mozart as Performer
WED, JAN 14 AT 6:30pm
THU, JAN 15 AT 8pm
Matthew Halls, conductor
Jonathan Crow, violin & leader (JAN 15 ONLY)
Benedetto Lupo, piano
Patricia Krueger, organ (JAN 15 ONLY)
Tom Allen, host (JAN 14 ONLY)
Mozart: Serenade No. 6, K. 239
“Serenata notturna” (JAN 15 ONLY)
Mozart: Piano Concerto No. 23, K. 488
Mozart: Sonata No. 15 for Organ and Strings, K. 336/336d (JAN 15 ONLY)
Mozart: Symphony No. 31, K. 297/300a “Paris”
Intermission Chat in the Lobby on Jan 15

Mozart Family Ties
SAT, JAN 17 AT 7:30pm
SUN, JAN 18 AT 3pm
Matthew Halls, conductor
Andrew McCandless, trumpet
Gordon Wolfe, trombone
Mozart: A Musical Joke, K. 522
L. Mozart: Concerto for Alto Trombone
L. Mozart: Concerto for Trumpet
Haydn: Symphony No. 60, “Il distratto”
Peter Schickele: Eine kleine Nachtmusik
Intermission Chats in the Lobby on Jan 17 & 18

Mozart Mass in C Minor
THU, JAN 22 AT 8pm
SAT, JAN 24 AT 7:30pm
SUN, JAN 25 AT 3pm*
Paul Goodwin, conductor
Hélène Guilmette, soprano
Julie Boulianne, mezzo-soprano
John Tessier, tenor
Jean-Philippe Fortier-Lazure, tenor
Gordon Bintner, bass-baritone
Amadeus Choir & Elmer Iseler Singers
Mozart: Lo sposo deluso, K. 430
Mozart: Selections from Zaide, K. 344
Mozart: Mass in C Minor, K. 417a/427
*Concert at George Weston Recital Hall, Toronto Centre for the Arts. For tickets, call Ticketmaster at 1.855.985.2787
6:45pm Free Pre-concert Performance featuring
The TSO Chamber Soloists on Jan 22. For details, visit TSO.CA/ChamberSoloists
Intermission Chats in the Lobby on Jan 22 & 25
Post-concert Party in the Lobby on Jan 24

TICKETS FROM $33 | 416.593.4828 | TSO.CA/Mozart

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Lawrence Willford, tenor
Philippe Sly, bass-baritone
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