DON'T MISS YOUR FIRST CHANCE TO HEAR THE AWARD-WINNING TAFELMUSIK CHAMBER CHOIR IN THE BEAUTIFUL NEW ACOUSTICS OF OUR REVITALIZED HALL!

PURCELL & CARISSIMI: MUSIC FROM LONDON & ROME

NOV 6-10
TRINITY-ST. PAUL’S CENTRE
JEANNE LAMON HALL

Suzie LeBlanc, soprano
Charles Daniels, tenor
Directed by Ivars Taurins
Tafelmusik Baroque Orchestra and Chamber Choir

Superb soloists join the choir and orchestra in a journey to baroque London and Rome, including a suite of enchanting airs and choruses from Purcell's Fairy Queen and Carissimi's moving setting of Jephtha.

SUBSCRIBE TO OUR WEDNESDAY SERIES

Save up to 15%

For an earlier evening out, this special series includes concerts at 7pm, informal Talkbacks after each performance, and a stellar lineup of concerts including:

Purcell & Carissimi | Nov 6
Intimately Bach | Jan 29
The Four Seasons: A Cycle of the Sun | Mar 12
The Rival Queens with Isabel Bayrakdarian | Apr 9
A Celebration of Jeanne Lamon | May 14

BUY NOW—5 CONCERTS FOR ONLY $169!
Handel Messiah
AT KOERNER HALL
DEC 18-21 AT 7:30PM
An all-star cast of soloists joins Tafelmusik this holiday season – get your tickets today!
Call 416.408.0208

Sing-Along Messiah
AT MASSEY HALL
DEC 22 AT 2PM
A Toronto festive tradition, directed by "Herr Handel" – let your voice ring out with 2,700 fellow sing-alongers!
Call 416.872.4255

MESSIAH
AT KOERNER HALL
Emma Kirkby, soprano
Laura Pudwell, mezzo-soprano
Colin Balzer, tenor
Tyler Duncan, baritone
Directed by Ivars Taurins
Tafelmusik Baroque Orchestra and Chamber Choir

Get your holiday gifts early this year with Tafelmusik Media's MESSIAH

Also stay tuned for brand new recordings on the Tafelmusik Media label in November – including our beautiful House of Dreams DVD and Beethoven Symphonies Nos. 1-4.

For more titles, visit our friends at L'Atelier Grigorlan (70 Yorkville Ave), or visit music.tafelmusik.org

416.964.6337 | tafelmusik.org | facebook | twitter
<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
<th>Performances</th>
</tr>
</thead>
</table>
| New Era Launch       | Thurs Oct 24.13 | Samy Moussa: Gegenschein, study #3 for large orchestra & Zodiakallicht, study #4 for large orchestra  
                        |             | R. Murray Schafer: No Longer Than Ten (10) Minutes  
                        |             | Claude Vivier: Zipangu for 13 strings  
                        |             | Alfred Schnittke: Concerto for Viola and Orchestra  
                        |             | Featuring Teng Li viola |
| O Gamelan            | Sun Nov 17.13 | José Evangelista: O Gamelan* for orchestra  
                        |             | Chan Ka Nin: Éveil aux oiseaux for gamelan & ensemble  
                        |             | André Ristic: Projet «Peuple» for gamelan & ensemble  
                        |             | Lou Harrison: Threnody for Carlos Chavez for viola & gamelan  
                        |             | Alex Pauk: Echo Spirit Isle for orchestra  
                        |             | Claude Vivier: Pulau Dewata (arr. for orchestra by Scott Good)  
                        |             | Featuring Evergreen Club Contemporary Gamelan; Douglas Perry viola |
| Strange Matter       | Sun Jan 26.14 | Samy Moussa: New Work*  
                        |             | Peter Ruzicka: Satyagraha (version for small orchestra)  
                        |             | Zosha Di Castri: Strange Matter for ensemble  
                        |             | Gabriel Prokofiev: Cello Concerto (3rd movement)  
                        |             | Unsuk Chin: Graffiti  
                        |             | Featuring Samy Moussa: guest conductor, Gabriel Prokofiev: guest composer; Bryan Cheng: cello |
| Mysteries            | Sun May 25.14 | Zosha Di Castri: New Work*  
                        |             | Christopher Mayo: New Work*  
                        |             | Mark-Anthony Turnage: Out of Black Dust  
                        |             | Louis Andriessen: Mysteriën |

All concerts take place in KOERNER HALL, The Royal Conservatory of Music.  
8:00pm Concerts;  
7:15pm Pre-concert talks  
*Esprit Commission and World Premiere
FALL NEW RELEASES

Janina Fialkowska

Cellist Denise Djokic and pianist David Jalbert

IN THIS ISSUE

Cover Photograph NICOLA BETTS

FOR OPENERS
6. Rainbow Chasing | DAVID PERLMAN

FEATURES
8. Mervon Mehta’s Royal Mandate | PAULA CITRON
10. Viva Verdi | JANOS GARDONYI
12. Lasting Legacy: Lotfi Mansouri | PAMELA MARGLES

BEAT BY BEAT
15. In the Clubs | ORI DAGAN
16. Art of Song | HANS DE GROOT
18. Classical & Beyond | SHARNA SEARLE
21. Choral Scene | BEN STEIN
24. Early Music | DAVID PODGORSKI
25. In With the New | WENDALYN BARTLEY
27. World View | ANDREW TIMAR
28. Bandstand | JACK MACQUARIE
31. Jazz Notes | JIM GALLOWAY
32. On Opera | CHRISTOPHER HOILE

LISTINGS
34. A | Concerts in the GTA
48. B | Concerts Beyond the GTA
51. C | In the Clubs (Mostly Jazz)
54. D | The ETCeteras

MUSICAL LIFE
57. Seeing Orange
57. We Are All Music’s Children | MJ BUELL
57. Remembering... Larry Lake | DAVID JAEGGER

DISCOVERIES: RECORDINGS REVIEWED
58. In Memoriam Richard Truhlar | DAVID OLDS
55. Vocal
61. Early Music & Period Performance
62. Classical & Beyond
62. Modern & Contemporary
63. Strings Attached | TERRY ROBBINS
64. Jazz & Improvised
65. Jazz, Eh? | STUART BROOMER
66. Something in the Air | KEN WAXMAN
67. Old Wine, New Bottles | BRUCE SURTEES

MORE
6. Contact Information & Deadlines
33. Index of Advertisers
56. Classified Ads
Last month’s “Priceless” pitch in this page 6 spot asked that you take the time to look at our Reader Survey (middle of the September issue) and either mail it in or complete it online at thewholenote.com/survey. We want you to know (a) that HUNDREDS of you when you log on. In the case of the Reader Survey, the very fact that we offered no prizes or incentives for participating adds incalculably to the credibility of the exercise.

Registering on the website by contrast offers galore in its wake. That’s because September 23 we launched our mid-month e-letter, HALFTONES, and people who register on our website will be the first in line for all it has to offer. Next issue of HALFTONES is Wednesday October 16.

PEOPLE WHO HAVE watched this magazine grow and change over the decades have seen us add other strands to our core commitment: to paint as a comprehensive picture as we can of live local music as it happens. Our BLUE PAGES came first—this month’s is the 14th iteration. A couple of years later we added our CANARY PAGES every May—an attempt to give choirs and prospective choristers an opportunity to find each other and new audiences. (Bit of trivia, we started out calling it the Choral YELLOW pages but a kindly lawyer advised us not to play with fire.) Our GREEN PAGES came next—not so much a commitment to things ecological as a nod to the verdant fact of summer music making.

And now, as we chase some rainbow ideal of full spectrum usefulness, it is music education, in all its forms, that has us choosing ORANGE as a colour to symbolize this brave new quest. First installment of our ORANGE PAGES came in March, second comes next issue. Whereas in the first we tried to get a bit of a feel for who’s out there in the world of continuing education—private teachers, studios, community music schools—this time round we’re planning to start looking at the topic of full-time music-centred education at the secondary and post-secondary level.

Here’s the twist: this is a quest like no other before it. Because its starting point will not be what schools choose to say about themselves, but rather the questions that you, the prospective student, should have the confidence to ask.

All a bit cryptic? Never mind. All will be revealed.

And meanwhile, speaking of chasing rainbows, this is an issue of The WholeNote that sparkles like a prism in the autumn sun. Great writing, lots of candour, much as always to do and hear. We are happy to have you along for the great musical ride!

—publisher@thewholenote.com
**MARIINSKY ORCHESTRA**

Valery Gergiev, conductor

**Sunday, October 6  2pm**

Stravinsky: *The Firebird* (complete)

Stravinsky: *Pétrouchka* (1911)

Stavinsky: *The Rite of Spring*

**Sponsored by**

**24TH ANNUAL**

**MASSED MILITARY BAND SPECTACULAR**

**New Beginnings, Honoured Traditions**

With a very special appearance by Col. Chris Hadfield

**Sunday, October 27  2pm**

Doors and Military displays open at 12:30pm

Co-presented with the Royal Canadian Military Institute

---

**YO-YO MA, cello and KATHRYN STOTT, piano**

**Friday, November 22  8pm**

**Sponsored by**

**RBC Wealth Management**

---

**THE PRIESTS**

with featured guest Patricia O’Callaghan

**Saturday, November 16  8pm**

---

**Call 416-872-4255**

**roythomson.com**
KOERNER HALL is celebrating its fifth anniversary this season. During these years, the beautiful recital hall has become an integral part of Toronto’s cultural life. The man who oversaw the launch of the hall, and who is responsible for its programming, is Mervon Mehta, the Royal Conservatory’s executive director of performing arts.

Mehta, 53, comes from music royalty. He’s the son of famed conductor Zubin Mehta and soprano/voice teacher Carmen Lasky Mehta. Grandfather/conductor/violinist Mehli Mehta was the founder of the Bombay Symphony Orchestra, uncle Zarin Mehta was executive director of the Montreal Symphony, Ravinia Festival and the New York Philharmonic, while cousin Bejun Mehta is an internationally acclaimed countertenor. There are also many Mehta cousins scattered around the world who are engaged in music activity of some sort. Mervon Mehta himself is a man of many talents, first as an actor and later as an arts administrator.

Mehta sat down with Paula Citron for a wide-ranging and candid interview that lasted for over two hours. The following Q&A reflects the who, what and where of Mervon Mehta.

Mervon Mehta’s Royal

Yo u certainly had a peripatetic early life that included Vienna, Liverpool, Saskatoon and Philadelphia, before finally settling in Montreal where you grew up. Why all the travelling? My parents met as music students at Vienna’s Hochschule. We left when I was six months old. My dad was appointed assistant conductor of the Royal Liverpool Philharmonic after winning an international conducting competition there. Because my parents had no job prospects and no money when that appointment ended, we went to live with my mother’s parents in Saskatoon. When it was clear that Saskatoon wasn’t going to jumpstart a career, we moved to Philadelphia to be with my father’s parents. We slept on their couch. My grandfather was a member of the Curtis String Quartet and taught at the University of the Arts. My dad got a lucky break when he was called to replace a conductor at the Montreal Symphony, which led directly to his becoming the music director of the MSO. Maybe the board thought that an Indian conductor was exotic and sexy.

Your uncle Zarin, Zubin’s brother, is also your stepfather. After my parents divorced, my mother married Zarin. It was like Hamlet, only no one got killed. I adored my uncle so it didn’t feel strange when he moved in. I have one full sister and two half-siblings.

What is it like growing up in a musical family? My family is in the classical music business, so for me, normal was going to a lot of concerts, and being exposed to many different genres of music. My mother taught her students in the house, so I was surrounded by music, but I never thought my life was special.

And yet, when it came to a career, you avoided music. I did take violin and piano lessons, but I had no musical talent. I went in a different direction by engaging in sports. I played hockey, soccer and tennis. I went to Colgate University in upstate New York to get away from Montreal. That’s where I fell in love with drama, although I was studying Russian and political science. I did everything relating to theatre—acting, directing, writing and producing. I introduced the drama department to the plays of Michel Tremblay. It was my Colgate theatre prof who said I should go to theatre school.

So that took you to New York, and Sanford Meisner and the Neighborhood Playhouse. His training was based on Constantin Stanislavski. Is that what attracted you? I liked his organic way of teaching. Like doing scales in music, his basic training was grass roots, honing in on the body, mind and instincts. It was all about theatre and acting. He was terrifying, always shouting at us that we had no idea about life, which was true. I studied with him for two years.

How did your career as an actor take form? I spent six years in New York, doing soap operas, Off-Broadway and summer stock. I was a singing waiter for three years, which helped pay my way. I came to Toronto in 1985, because I had some high school friends here, and I was looking for a new experience. I got an agent, which led to two glorious years at the Stratford Festival. When I came back to Toronto, I couldn’t get any work because of the belief that once you did Stratford, you couldn’t do TV or stage. So I looked to the States and went to Chicago. There was a lot of acting work, but it paid nothing.

And Chicago led to Ravinia which led to Philadelphia’s Kimmel Center. My uncle Zarin had left the MSO to become the executive director of the Ravinia Festival. He asked me to babysit the pop concerts. It was supposed to be a temporary position, but then I was asked to program the pop series. I had produced concerts at Stratford and I knew my way around an IATSE contract. I was an expert in nothing, but was knowledgeable about lots
of things relating to performance. Eventually I became
director of programming, and then director of produc-
tion. That’s where I got experience programming clas-
sical, jazz, world music, country, pop and music theatre
artists. I made the move to the Kimmel Center for the
Performing Arts in 2002 when I was offered the position
of first vice-president of programming and education. I
really opened up the programming to all kinds of diverse
artists and musical genres.

And then the Royal Conservatory headhunters came
calling. I wasn't interested in a school at all. I had hated
music school when I was there, but because my mother
had graduated from the RCM, I gave her a call. I also
contacted Janice Price who was head of the Luminato
Festival. She had been CEO of the Kimmel Center. In
fact, I was her first hire. Both of them told me the RCM
deserved looking at. It was Janice who introduced me to
Peter Simon, the RCM’s president.

You had married Carey Suleiman who was in
marketing at Ravinia. How did these moves affect her
career? She was able to get marketing jobs in every
city. She’s currently vice-president of marketing and
communications for the Toronto Symphony.

I’m curious about your son’s name, Zed. Because there
was Zubin and Zarin, we were looking for a name that
began with “Z.” We finally decided, why not Zed? Other
names are alphabet letters.

Do you have an overriding vision for your role at
the RCM? Before I got here, Peter Simon and the board
had envisioned that they were building a palace for
music—that they were going to create a great musical
dialogue with the audience. That is the mandate I
inherited, and I absolutely believe in it. They certainly
had their priorities straight by... continued on page 70
Verdi was, in a word, the fellow born in the same different from that other energy and shrewd busi-
ness, coupled with great age of 70). This tough-
ill health throughout his 88 years (unlike W agner
tough and stubborn, Italian peasant stock and W agner? V erdi was from less fortunate. Italy who shared his supporter of a unified
thrift like W agner, but no egotist, womanizer wary of publicity . He was
parents and his wife, was also a pleasant man the talk of his nation,
the age of 40 he became
house in Italy; and by
for each major opera
in just seven years, one
for each major opera
house in Italy; and by
the age of 40 he became
the talk of his nation,
rich and respected. He was also a pleasant man who was kind to his
parents and his wife, but also a bit shy and wary of publicity. He was
no egotist, womanizer or debt-ridden spend-
thrift like Wagner, but rather a patriot and great supporter of a unified Italy who shared his wealth generously and was charitable to the less fortunate.

B orn october 10, 1813. Verdi was, in a word, the right man for the right time. Italy had been a very musical nation from time immemorial. As early as the 16th century opera was “invented” by an Italian, Monteverdi, albeit in a primitive form, but it continued to be developed by a succession of composers who glorified the singing voice through a style called “bel canto.” By the early 19th century there were masters like Bellini and Donizetti and countless lesser composers, now forgotten, who became great celebrities providing the finest musical theatre entertainment the Italian public craved. They were followed by Gioachino Rossini, a musical wunder-
kind who took the helm and became enormously rich with some 60 very successful operas. However, after the death of his wife in 1845, Rossini retired from the opera scene, Bellini was dead and Donizetti in an insane asylum, so there was a vacuum ready to be filled. And it was this country boy, this Giuseppe Verdi who filled it.

Not all were big successes, but Verdi always tried something new and different and even his worst effort was better than some other composers’ best. By 1847 he was ready to tackle Shakespeare whose plays he had admired since childhood. For Florence he wrote Macbeth based on the play but with much more complex characters and the misty, ghost-ridden milieu of Scotland, altogether a new challenge for Verdi. Although he succeeded with wonderful music well-adapted to his characters and their obsessed ambition and murderous cruelty, especially with Lady Macbeth, the star soprano, Italians were not ready for the opera, nor even for Shakespeare’s plays at this time. But Verdi was not concerned. By then he had bigger fish to fry.

While Verdi was working with the Grand Opera in Paris in 1848, revolutions broke out all over Europe, reached Milan and Rome and the grand patriotic move-
called the Risorgimento (Resurgence) began in earnest. The story goes that Verdi’s name soon became an acronym and a rallying cry (although some recent research views this as apocryphal): Vittorio Emanuele Re D’Italia, based on the name of the King of Piemonte (Piedmont), the only state that was independent at the time, in whom the Italians laid their hope for a united Italy. The prime minister of Piemonte was Count Cavour, a brilliant statesman who became the architect of a long, laborious process that finally succeeded around 1865. Verdi was nowhere near the fighting since he was not suited to be a foot-soldier, but supplied a rousing, patri-
ocric opera instead, La Battaglia di Legnano, perfect for the occasion, for Rome in 1849. It was earth-shatteringly successful. Although the movement failed at this time, all the excitement must have given the composer new inspir-
ation because he scored a triple whammy with three new operas written in a quick succession, all masterpieces. Rigoletto (Venice 1851), Il Trovatore (Rome 1853) and La Traviata (Venice 1853) suddenly crystallized his style and his experimentation (including his trials and errors) into a brilliant new synthesis where everything just clicked. Verdi was on the road to world fame.

All of Europe wanted him now and he soon became very wealthy, but he was shrewd and invested his money wisely. Thinking of his retirement, he bought a large property at St. Agate in the countryside of his birthplace and started farming, his favourite hobby. He also built a mansion house where he settled with his newly wedded wife, a beautiful opera star, the soprano Giuseppina Strepponi, his steady companion since his years in Milan. As the world took notice, orders were pouring in. First for Paris he wrote Les vêpres siciliennes (1855, translated to Italian as I Vespri Siciliani in 1861), a grand opera with ballet, over five hours long. Then back to Venice with Simon Boccanegra (1857), a scaring drama of a Genoese Doge of lowly origins and the murderous infighting between social classes ending with the tragic assassination of the hero. This |

continued on page 68
UTSO
David Briskin conducts the U of T Symphony Orchestra in works by Grieg, Nielsen, Vaughan Williams and Britten.
THURSDAY, OCTOBER 3
7:30 PM, MACMILLAN THEATRE

Martin Scherzinger
Kenneth Peacock Visitor
GRADUATE COLLOQUIUM
THURSDAY, OCTOBER 10
3:30 PM, ROOM 130. FREE

U of T Wind Symphony
Featuring works by Wagner, Applebaum, Dello Joio and others.
FRIDAY, OCTOBER 11
7:30 PM, MACMILLAN THEATRE

UTJO
Gordon Foote directs the U of T Jazz Orchestra in concert with saxophonist Mike Murley, marking the launch of the UTJO’s new CD.
THURSDAY, OCTOBER 24
7:30 PM, WALTER HALL. FREE

Film Screening:
A Late Quartet
Admission with the Oct 28 Brentano Quartet concert ticket.
FRIDAY, OCTOBER 25
7:00 PM, WALTER HALL

Celebrating Alice Parker
U of T and guest choirs perform the works of Alice Parker.
SUNDAY, OCTOBER 27
3:00 PM, MACMILLAN THEATRE

Brentano String Quartet
Featuring Beethoven’s Opp. 95 and 131 quartets.
MONDAY, OCTOBER 28
7:00 PM, WALTER HALL

Music Care Conference
SATURDAY, NOVEMBER 9
EDWARD JOHNSON BUILDING
INFO: 905-852-2499
www.musiccareconference.ca

Nimmons ‘N’ 90
A musical bash to celebrate the 90th birthday of Phil Nimmons, featuring the UTJO, David Braid and Nimmons.
THURSDAY, NOVEMBER 14
7:30 PM, WALTER HALL
ADMISSION BY DONATION

Vijay Iyer
The Grammy-nominated composer/pianist/bandleader is the Wilma and Clifford Smith Visitor in Music
THURSDAY, NOVEMBER 21
7:30 PM, WALTER HALL. FREE

Putu Evie Suyadnyani and Vaughan Hatch
World Music Visitors in Concert
THURSDAY, NOVEMBER 25
7:30 PM, WALTER HALL. FREE

Opera:
Don Pasquale
Faculty of Music Premiere
NOVEMBER 28-30, 7:30 PM
DECEMBER 1, 2:30 PM
MACMILLAN THEATRE

WESTON FAMILY BOX OFFICE
416.408.0208

The Faculty of Music gratefully acknowledges the generous support of our presenting sponsors.

UNIVERSITY OF TORONTO, FACULTY OF MUSIC, 80 QUEEN’S PARK. WWW.MUSIC.UTORONTO.CA
Lotfi Mansouri, who led the Canadian Opera Company from 1976 until 1988, died in San Francisco on August 31 of this year. He left an indelible mark on the COC. When I interviewed him for The WholeNote seven years ago, he said right at the start of our conversation, “Opera really is the most wonderful art form in the world!” That passion for opera shaped his work, and his life. In the international opera world Mansouri will be best remembered for inventing Surtitles. The idea of projecting a translation of the libretto during an opera performance, like subtitles on a television broadcast, came to him while he was at home in Toronto with his wife Midge, watching an opera on TV. His idea revolutionized opera-going. It allowed audiences to understand what singers were singing while they were singing. The first outing for Surtitles was on January 21, 1983, during Mansouri’s staging of Elektra for the COC, when they appeared on a screen above the proscenium at the O’Keefe Centre (later renamed the Hummingbird Centre, now the Sony Centre). Opera history was made in Toronto that evening.

Mansouri gave Toronto opera audiences much more than Surtitles. It’s his work as a stage director that had the most immediate influence on Toronto audiences. In Toronto alone he directed 44 productions, 30 of which were new productions. He had started out in opera as a tenor, and he brought everything he had to offer as a musician as well as a director to his productions. For him it was all about the music, the words, the story, the singers, the chorus, the musicians in the pit and their conductor, and, above all, the audience—not his personal vision. His direct approach resulted in some exciting productions, especially in modern repertoire. His remount of Wozzeck for the COC’s final performance in the Hummingbird was stunning in its clarity, stylishness and sheer poignancy—he got right to the heart of the piece.

When I talked with Mansouri, he had retired as general director of the San Francisco Opera four years earlier, and was working on his memoirs. I expected a follow-up to the warm-hearted brief memoir he had published during his Toronto years, Lotfi Mansouri: An Operatic Journey, offers a fascinating description of his early years in Iran, and a controversial look at the difficulties of his final years with the San Francisco Opera. The second, True Tales From the Mad, Mad, Mad World of Opera, offers a sharp, funny collection of anecdotes from his extraordinary career.

Here is a very truncated version of the story I wrote seven years ago. The unabridged version is available on The WholeNote website and is well worth a look for the insights it gives into Mansouri’s own view of what has proven to be a lasting legacy.
COC OPERATOURS FOR THE 2013/2014 SEASON
Revel in magnificent opera and song in scenic Switzerland and Austria!

GENEVA:
May 12 – 19, 2014
A unique blend of myth, stage and music that leaves one changed forever.
A complete performance of Der Ring des Nibelungen is a once-in-a-lifetime opportunity not to be missed.

Grand Théâtre de Genève
WAGNER
Der Ring des Nibelungen
n.p.
c. Ingo Metzmacher, d. Dieter Dorn
Orchestre de la Suisse Romande
Presented with French and English surtitles

AUSTRIA:
August 23 – 31, 2014
SCHUBERTIADE
Experience Europe’s leading song recital and chamber music festival held in the Alpine village of Schwarzenberg, with its acoustically superb, all-wooden, 600-seat concert hall.

Singers: Pavol Breslik, Elisabeth Kulman, Michael Volle, Soile Isokoski, Ian Bostridge, Adrienne Pieczonka, Benjamin Bruns
Pianists: Arcadi Volodos, Till Fellner
Quartets: Belcea, Modigliani, Minetti, Hagen and more!

For up-to-date information (including tour changes and newly announced tours), please visit our website at coc.ca/Operatours. For full booking information e-mail operatours@golden.net OR send a SEPARATE, self-addressed, stamped envelope (#10 business-size) for each tour that interests you to: COC Operatours c/o Merit Travel 114 – 101 Cherryhill Blvd. London ON N6H 4S4

coc.ca

THE ART DECO
The Spirit of the Age
Exuberant, chic and modern with a strong design sense - perfect for your living room.

THE LIMITED EDITION.

STEINWAY PIANO GALLERY
TORONTO

MARKHAM: (905) 940-5397
8 - 2651 John Street
MISSISSAUGA: (905) 822-9000
29A -1900 Dundas Street West
www.steinwaypianogallery.ca

THE TORONTO CONSORT PRESENTS
SWEDISH FOLK BAROQUE

A delicious smörgåsbord of rarely-heard songs, ballads, chorales, dance tunes and herding music!
Friday, October 18 & Saturday, October 19, 8pm
Trinity-St. Paul’s Centre, 427 Bloor St. West

TICKETS $19-854 • CALL 416-964-6337
ONLINE AT TORONTOCONSORT.ORG

The WholeNote
You see what I mean? You’re not a hot dog stand serving just hot dogs. If you were running a restaurant, you wouldn’t only serve what you liked...
O n the surface, it is the sound of her voice—an instrument of astonishing depth—that might take your breath away. But her ability to bring an audience to its feet is rooted in so much more. Jackie Richardson is an acclaimed actress who has won Gemini and Dora awards, with a musical versatility that extends from her roots in gospel to musical theatre, jazz and everything she touches. Whether breathing life into a familiar ballad or wailing the blues like nobody’s business, there is an unflinching honesty behind Richardson’s every word, sung through big eyes that sparkle with passion. And beyond all this, a genuine humility that puts this lady in a league of her own.

This month promises to be memorable for Richardson: on October 19 she performs at Koerner Hall as part of the Royal Conservatory’s tribute to Dinah Washington and Sarah Vaughan, with Joe Sealy on piano and fellow vocalists Arlene Duncan and Ranee Lee. Two days earlier she will have received a great honour: the Ken Page Memorial Trust lifetime achievement award for contribution to the arts in Canada, which will be presented on Thursday, October 17, at the Old Mill as part of the Ken Page Memorial Trust Gala. How does it feel to receive such an honour? She searches for the right words:

“It takes my breath away... I know when I think of my idols, I want my idols to be recognized. I want people to never forget Peter Appleyard. And that people would honour me with an award that they might have given Peter Appleyard, it blows me away, it truly does,” she says. “I am such an admirer of other people in the field, and I am such a fan. There are people in the field that I consider myself their groupie. So that anybody else would feel that way about me... It just doesn’t fit in my day! (laughs) To me, I’m on such a learning curve, there’s so much more I have to learn and do! I know in my head how I want to sound. I want my breath to be better. I want to be able to phrase more. I’ve got all these goals, and I hear a sound in my head that I want to—well, I want to put that sound in my head that I want to use more, and all that stuff is yet to come.”

She grew up in a musical family (“I was always on the bottom”) and had many musical idols, but a few stand out.

“I loved Aretha—we all sang our share of Aretha, but as far as where I lived in Toronto and who I listened to and who I wanted to sound like, that was Dianne Brooks. She could sing anything—she could sing the R&B, she could sing the jazz, she could sing the country, she could knock you out with gospel, her voice was so unique and she was so soulful,” Richardson recalls, and reflects. “I don’t know why, but for whatever reason the universe decided that she wasn’t going to be known like Aretha Franklin or Nancy Wilson, but that was the calibre of Dianne Brooks. But all of us—in Toronto in that era—we all wanted to sound like Dianne Brooks. She ruled.”

On paying tribute to Dinah Washington and Sarah Vaughan at Koerner Hall:

“When you want to study, when you wanna go to masterclass, that’s who you put on. People like Sarah and Dinah and Ella and Carmen. That’s masterclass every single time you put it on. There are still those incredible times even if I played it 100 times, listening to Sarah do songs and the way she just in a blink jumps up two octaves and then hits that lower octave like it was twiddling her thumbs—the effect of it is so absolutely amazing. And what I love about all those singers, they did these incredible things with their voices, but they never lost the sense of what they were singing about. It wasn’t about the technical—the acrobatics of the voice—it was “This is my point of view, and me singing it like this, me picking these notes, I hope you understand where I am coming from.” And it’s the same with Aretha—every note comes from such a true place—and what singers today don’t get that are trying to do Aretha is they don’t hear the story or they don’t put any value in the story, it’s all about the notes and the riffs and how high can I go—it can bore you to tears.”

That being said, there is one young singer that Richardson calls “a mesmerizing performer with musicality way beyond her years.” Cuban sensation Daymé (pronounced “Dimey”) made a memorable Canadian debut on May 30 at the Jane Mallett Theatre, as part of “Funny Girls and Dynamic Divas,” a fundraiser for the Sistering foundation. Jackie Richardson was in the audience that night to witness Daymé’s triumphant set of three original tunes and an arrangement of a traditional Cuban song; at the end of her set, the audience erupted into a rousing standing ovation.

Since graduating from Cuba’s prestigious music schools and studying piano, voice and percussion at the Amadeo Roldan Conservatory, Daymé has been causing a stir on the Cuban jazz scene, melding together classic jazz, soul and Afro-Cuban sounds into a fresh new sound. Canadian jazz luminary Jane Bunnett and her husband Larry Cramer | continued on page 52
Beat by Beat | Art of Song

Britten, Bintner and Beyond

HANS DE GROOT

This is the centenary year of the birth of Benjamin Britten and we have already had the opportunity of hearing a great deal of his music, notably in the mini-festival with which the Aldeburgh Connection ended its final season. This month we can see Peter Grimes, Britten’s breakthrough opera, in a production by the Canadian Opera Company (the first night is October 5). The opening concert of the Elmer Iseler Singers “Saint Cecilia Sings” will include music by Howells, Schubert, Vaughan Williams and Daley as well as Britten (October 20). The Toronto Symphony Orchestra will perform the Serenade for Tenor, Horn and Strings, with Nicholas Phan, tenor, and Neil Deland, horn (October 31 to November 2). The November 5 concert by the Orpheus Choir includes the 1938 pacifist cantata, World of the Spirit.

The free lunchtime performances in the Richard Bradshaw Amphitheatre at the Four Seasons Centre include five concerts in October with music by Britten. Of these several are vocal concerts: a selection of his songs and song cycles on October 9; an afternoon of English song on October 22; highlights of Albert Herring on October 23.

Gordon Bintner: The bass-baritone Gordon Bintner will perform in the October 9 recital at the Four Seasons Centre. He will sing Tit for Tat, a cycle that Britten wrote as a teenager but did not put together until 1968. The texts are by Walter de la Mare and they explore the mental world of the child.

I only know of three earlier occasions in which Bintner sang in Toronto: in 2012 he was one of the Art of Song fellows in the Toronto Summer Music program; he sang Schubert with the Aldeburgh Connection last spring; he won both the jury prize and the audience prize at the competition for entrance to the COC Ensemble Studio last year. But he has a great deal of experience elsewhere. He studied at McGill and it is in Montreal that he gave many of his performances: he sang Lescaut in Massenet’s Manon for l’Opéra de Montreal. As a student he sang Don Giovanni as well as the Speaker in Handel’s Rinaldo for Opera McGill. In 2011 he performed Figaro in Le Nozze di Figaro for Opera NUOVA (Edmonton). In 2012 he was a Merola fellow in San Francisco and performed the role of Nardo in Mozart’s La finta giardiniera there. He also sang Mozart and Donizetti with the San Francisco Opera Orchestra.

This year he has small parts in the COC productions of La Bohème and Donizetti’s Roberto Devereux. He will also be covering the roles of Swallow in Peter Grimes, Don Alfonso in Mozart’s Così fan tutte and Sancho in Massenet’s Don Quichotte. He will sing Don Alfonso in the COC Ensemble Studio performance of Così in February. And there are going to be other engagements: Messiah in Okanagan, a recital and a masterclass in Yellowknife and Mozart’s Coronation Mass with the Toronto Symphony Orchestra. While it may be a bit early to talk about an international career, it is worth mentioning two events: Bintner has sung Colline in La Bohème in a production by Angers Nantes Opera in France and this November he will perform in Berlin in Leonard Bernstein’s A Quiet Place with the Ensemble Modern under Kent Nagano.

Bintner is clearly at home in song, in opera and in oratorio. He says that he loves the three genres equally and that given the right opportunities he will sing all three!

OTHER EVENTS

- October 6: Bernie Lynch sings “Tenor songs through the ages.” (St. Anne’s Anglican Church).
- October 11: A Wagner program will include scenes from Die Walküre, Tristan und Isolde and Götterdämmerung; the singers are Susan Tsakaris, soprano, Ramona Carmelly, mezzo, and Stuart Graham, baritone (First Unitarian Church).
- October 15: Robert Pomakov, bass, will sing a new work by Bohdana Frolyak based on a text by Taras Shevchenko (Richard Bradshaw Amphitheatre).
- October 24: Miriam Khalil, soprano, and Julien LeBlanc, piano, will perform a recital of French and Spanish art songs (Gallery 345).
- October 25 to 27: Katherine Hill is the soprano soloist in a program based on Aubrey’s Brief Lives (Young Centre).
AND BEYOND THE GTA

- **October 3**: At the Colours of Music Festival in Barrie Jennifer Krabbe, soprano, and David Roth, baritone, will sing works by Mozart, Mendelssohn, Brahms, Britten, Barber and Duke (Burton Avenue United Church).
- **October 6**: Michele Bogdanowicz, mezzo, Ernesto Ramirez, tenor, and Rachel Andrist, piano, will perform works by Chopin, Viardot, Pale and Grever (Gallery 345).
- **November 1**: Michele Bogdanowicz, mezzo, Ernesto Ramirez, tenor, and Rachel Andrist, piano, will perform works by Chopin, Viardot, Pale and Grever (Gallery 345).
- **November 2**: Francesco Pellegrino is the tenor soloist in a program of traditional Italian music and Mediterranean jazz (Koerner Hall).
- **November 6**: Adi Braun sings Kurt Weill (Richard Bradshaw Amphitheatre).

**Dance and Music in the Park**

- **October 26**: Stanislaw Vitort, tenor, and Zhenya Yesmanovich, piano, perform a program presented by the Neapolitan Connection (Montgomery’s Inn).
- **October 26**: Maryna Svitasheva, mezzo, and Brian Stevens, piano, perform works by Schumann, Montiuszko and others (Bloor Street United Church).
- **October 27**: Lindsay Kesselman is the soprano soloist in a program of works for clarinet, piano and voice (Gallery 345).
- **October 31**: Alexa Wing, soprano, and Peter Bishop, piano, perform (Metropolitan United Church).

**October 26**: Presented by JAZZ.FM91 Station’ and supported ‘Canada’s Premiere Jazz Artists across Canada ...

**Ken Page Memorial Trust**

- **October 26**: Hans de Groot is a concert-goer and active listener who also sings and plays the recorder. He can be contacted at artofsong@thewholenote.com.
A quick glance at last month’s column could lead a person to conclude (erroneously) that there were only men making music on the “classical and beyond” scene. If, as the old adage goes, a picture—in this case more than one—is worth a thousand words, then, indeed, we (inadvertently) told a skewed story.

So, dear readers, I intend to rectify the picture with this, my last installment, after two years on the Classical & Beyond beat.

Of saints and season starters: And what better way to do so than to start things off with concerts featuring the Cecilia String Quartet (CSQ)—four formidably talented women whose namesake is none other than that patroness of musicians, herself, Saint Cecilia. Apparently it was the group’s coach at the time, Terry Helmer, who suggested “Cecilia” and the name stuck. While the quartet’s cellist, Rachel Desoer, “confesses” that the saint connection isn’t all that important to them, she does admit that “it is a fun bit of trivia.”

Asked about when the group gelled, founding violist, Caitlin Boyle, says that “at the very first rehearsal [in 2004, when the original CSQ members met as classmates in the University of Toronto’s Faculty of Music chamber music program] there was a sense that there was a very dynamic chemistry to our group, and it felt like we just ‘clicked.’ After that, many things just fell into place, and we were fortunate that the many opportunities that came our way led us down this magical quartet path.”

Currently ensemble-in-residence at U of T, the much-lauded CSQ launches Mooredale Concerts’ 25th season—Bravo, Mooredale!—on October 6, with two concerts at Walter Hall. The first, Mooredale’s always entertaining and educational series, Music & Truffles, offers an early afternoon interactive concert for young audiences ages 6 to 15. The second, starting two hours later at 3:15pm, is the extended concert Mooredale presents to its more adult patrons. These concerts will also mark the CSQ’s first Mooredale Concerts appearance, though violinist Min-Jeong Koh tells me that both she and fellow CSQ violinist, Sarah Nematallah, have played on the series several times over the years and that Koh is married to the ASQ’s cellist, Adrian Fung, and the two groups have performed together a number of times. In 2010, the CSQ won first prize at the Banff International String Quartet Competition, with the ASQ coming in second. Closer to home, the CSQ was the first recipient of the Royal Conservatory’s Glenn Gould School Quartet Residency Fellowship in 2010, and the ASQ the second in 2012. They performed the Mendelssohn Octet at the Festival of the Sound this summer and, earlier in the spring, at Stanford University’s Bing Concert Hall during its inaugural season. Interestingly, both quartets were first introduced to the Stanford campus by the university’s resident ensemble, “our” St. Lawrence String Quartet, who, just last month, awarded the CSQ the 2013 John Lad Prize (now in its third year), named in honour of the SLSQ’s dear friend John Lad (Stanford ’74), a violinist and ardent chamber music lover who died in 2007.

In presenting the prize, the SLSQ’s violist and co-founder, Lesley Robertson, stated: “This award recognizes the Cecilia Quartet not only for the extraordinary impact this young ensemble has made already on the world’s concert stages but perhaps more significantly for the impact off stage—for their dedication and generous contributions as...
chamber music ambassadors in the greater community." Nicely done, CSQ! (I figure the ASQ’s got to be the sho-in for next year.)

All speculation aside, you can be sure that Mooredale’s 25th anniversary season openers will be a winning combination with these two exceptional quartets!

From Saint to ST: Continuing with this business of “saints” and season launches, powerhouse Canadian-born violinist Lara St. John has been invited by Sinfonia Toronto (ST) to open the ensemble’s 15th season, the evening of October 26, at the George Weston Recital Hall. 

Some things never change, and sometimes that’s a good thing. St. John’s first (and only) concert with ST was five years ago, almost exactly to the day (October 23, 2009). John Terauds, former music critic for the Toronto Star and now Toronto’s best-known classical music blogger, interviewed St. John for the Star in 2009, reporting that the program allowed her to “show off her wide-ranging repertoire.” Well, ST music director, Nurhan Arman, has done it again, with a wonderfully varied program that we’re told “dances from Bach to the vivid melodies of Nino Rota,” affording the six-foot-tall St. John significant opportunity to strut her stuff.

A skilled, prolific and thoughtful interpreter of Bach, St. John will perform Bach’s exhilarating and beloved Violin Concerto in E Major and then skip a few centuries to play the North American premiere of Australian composer Matthew Hindson’s evocative Maralinga for violin and string orchestra, which St. John co-commissioned and premiered in 2011. St. John has high praise for Hindson and this work, which she calls an “about-to-be” classic piece: “It was pretty amazing to play a piece called Maralinga in South Australia, for sure...Every part of the world with such a story [think secret, nasty, nuclear testing] should be so lucky as to have Matthew write a piece about it.”

The program also includes Grieg’s Holberg Suite for string orchestra and Rota’s Concerto for Strings. I asked if she might join the ST in the Rota and her answer was classic St. John: “I think I’ll be leaving the Rota to the fabulous Sinfonia, seeing as I wouldn’t be there for enough rehearsals. Also, I am a terrible sight reader (everyone thinks I am joking until they actually see/hear this, at which point they try to leave the room).”

Other examples of her refreshing candour, humour, energy, passion and intelligence: in July, 2010, St. John was interviewed for an NPR special series titled, “Hey Ladies: Being A Woman Musician Today,” during which a few of her earliest CD covers, deemed by some to be "sexually suggestive," ended up being the main topic of discussion. Somewhere in the middle, she said, teasingly, “I suppose I could have had a picture of a babbling brook on the front, but what would have been the point?” And toward the end, she simply told it like it was, and is: “Music is all about life and passion and love and death...And if it takes sexuality to exude that visually, then so be it. It makes more sense for us, as women musicians, to express ourselves any damn way we want.”

St. John also expresses herself, exuberantly, through the record company she founded in 1999, where she gets to call all the shots (any damn way she wants), including naming the company Ancalagon, which I learned (and she confirmed) was in memory of her pet iguana. “Ancalagon, who I named after a dragon from Tolkien’s...”
I decided to keep him alive in a way. Now, I have another iguana... named Cain.”

The woman definitely has a thing for reptiles. Which brings us marching full circle, back to the saints. Turns out, St. John has maintained an online WordPress page for years, under the name “sauriansaint.” And guess what? Saurian, in case you missed that evolutionary biology class, is defined as being “any of a suborder (Sauria) of reptiles including the lizards.”


Who wouldn’t want to invite Lara St. John to their gala—with or without her pet iguana? It will be thrilling to see and hear her, as Sinfonia Toronto ushers in its 15th year with grand gusto!

I’d love to fill several more pages with stories of successful women musicians but, unlike St. John, I don’t get to call the shots. For one final time, though, I can leave you with these:

**QUICK PICKS**

More women (and a few good men) to watch for this month:

**Women’s Musical Club of Toronto**
- Oct 17, 1:30: Music in the Afternoon: Bax & Chung, piano duo.
- Nov 2, 8:00: Leslie Ting, violin, and Sarah Hagen, piano.
- Nov 3, 2:00: András Schiff, piano.

**University of Toronto Faculty of Music**
- Oct 18, 8:00: The Art of the Piano: Beatriz Boizan.
- Oct 31, 12:10: Thursdays at Noon: Debussy and Ravel. Shauna Rolston, cello; Erika Raum, violin; Lydia Wong, piano.
- Oct 27, 3:00: Yuja Wang, piano.
- Oct 28, 8:00: The Art of the Piano: Beatriz Boizan.
- Nov 3, 2:00: András Schiff, piano.

**Royal Conservatory**
- Oct 18, 8:00: Triple Forte Trio. Jasper Wood, violin; David Jalbert, piano; Yegor Dyachkov, cello.
- Oct 23, 8:00: Ang Li, piano.

**Kitchener-Waterloo Chamber Music Society**
- Oct 18, 8:00: Heroic Exploits. Vivian Chon, violin. Also Oct 20 (Richmond Hill).

**Toronto Symphony Orchestra**
- Oct 20 and 21, 8:00: Masterworks: James Ehnes, Violin, Plays Britten.

**York Symphony Orchestra**
- Oct 19, 8:00: Heroic Exploits. Vivian Chon, violin. Also Oct 20 (Richmond Hill).

These last two years as Classical & Beyond columnist have been rich and rewarding. I don’t know that I’m any closer to answering that always-niggling question, “Beyond what?” and that’s okay. Above and beyond all else, the journey toward trying to figure it all out has been a true joy. To the music!

Sharna Searle trained as a musician and lawyer, practised a lot more piano than law and has just wrapped up a three-year stint as listings editor at The WholeNote. Comments on and items of interest for the column should continue to be sent to classicalbeyond@thewholenote.com.
T hose of you dropping in on this column for the first time will have missed the start of a discussion of modern music begun here last month, revolving around the question: why did composers start writing music that sounded so weird?

Short answer: It’s a complex subject that touches on global economics, cultural history, evolutions in class and ethnic mobility, the changing nature of music education and concert-going, religion in society, European nationalism, industrialization and technological progress in instrument building.

So let’s move on. In practical terms, 1) choral audiences sometimes want to hear music they haven’t heard before and 2) choral composers want to keep composing new repertoire. So how do we bring the two parties together to meet on the dance floor? Like any healthy relationship, it takes a leap of faith and a bit of compromise.

So, to the audience member who runs for the doors at the hint of an unfamiliar or apparently unpleasant sound: you have to be willing to give these new musical experiences not just a first, but a second and third chance. The first time you went up on a two-wheel bike you probably wobbled and fell. But you persevered, ’cause you had some sense that on the other side of the challenge were new vistas of excitement, freedom and enjoyment.

And to those composers who write in a way that ignores the two reasons why the vast majority of people listen to music—pleasure and solace: you will simply lose your audience—a principled but self-destructive path that many mid-20th-century composers chose.

The musician who wants to connect with listeners must be willing to meet them at least part of the way. This means being open to musical elements that have appeal to non-musicians—traditional tonal harmonic systems, melodic contour that has a comprehensible arc and graspable structure, rhythmic grooves that are anchored in movement and dance, and other elements of popular, folk and indigenous music.

If you think this is the kind of pandering to which no artiste should stoop, go back and listen to pretty much every composer of note from the last 500 years—they knew their dance numbers and their folk songs, their pub cheers and theatre numbers and children’s lullabies and they infused their compositions with these elements, even as they extended the boundaries of where music could go and what it could express. They knew that to both thrive and survive, they had to consider the needs of the people around them as much as their own.

The point I made in last month’s column is that many modern composers are already doing this. The mid-20th century experiments of atonality and serialism, Musique concrète, aleatoric music and...
spatialization—I know, I know, even the names are off-putting—have almost been entirely abandoned. Or, they are being combined with an aesthetic that does not insist on purging music of the elements the non-specialist listener identifies as music.

English composer Thomas Adès writes very much in this conciliatory mode. His *Dances from Powder Her Face* is being performed on October 31 and November 1 and 2 by the Toronto Symphony, the Toronto Mendelssohn Choir and Toronto Children’s Chorus. The concert also includes Benjamin Britten’s *Serenade for Tenor, Horn and Strings* and Carl Orff’s choral favourite *Carmina Burana*.

*Carmina* was a hit when it was first performed in Frankfurt in 1937, and has never waned in popularity. Orff wrote in a manner that wedded the varied and complex sonorities of the modern orchestra to music of deceptive simplicity. In some ways Orff’s music can be seen as the distant ancestor of the groove-based compositions of postmodernists Glass and Reich. Adès’ music also shares certain qualities with Orff’s, combining fun with edginess and possessing an earthy, sensual quality that seems to evoke bar fights and assignations rather than concert halls.

*Dances from Powder Her Face*, a Canadian premiere, is presumably a suite of music from Adès’ chamber opera of the same name. The piece may or may not involve choir, but if not, and you want to hear some of his vocal music, take a chance and listen to the opera from which the *Dances* is derived. I think many listeners ought to be intrigued by some of the arresting vocal and instrumental writing that illustrates the scandal-ridden story of the Duchess of Argyll.

Britten’s *Serenade* is also a brilliant work. Many ensembles will be programming Britten’s works this year—2013 being his birth centenary—and if you are willing to take a leap into unfamiliar 20th-century music, Britten is a very good place to begin.

Britten worked throughout his career almost entirely within the framework of “extended tonality.” What is this, exactly? Extended tonality is to traditional tonality as X-Man Wolverine is to pocket knives—that is, more dangerous but cooler.

On October 19 the Grand Philharmonic Choir performs Britten’s *War Requiem*, considered to be one of the 20th century’s masterworks. Premiered in 1962, it blends the traditional requiem mass text with poems by Wilfred Owen. Owen perished in the First World War, but not before writing poetry that ripped the veils of piety and patriotism away from the gruesome reality of WWI trench combat.

On October 20 the Elmer Iseler Singers will perform *St. Cecilia Sings! A Tribute to Benjamin Britten*, a concert that also includes music by Howells, Schubert, Vaughan Williams and Canadian Eleanor Daley, who has amassed a body of choral music that is becoming part of the standard repertoire of many Canadian choirs.
On November 6 at Grace Church on-the-Hill, and again on November 15 at Temple Sinai synagogue, the Temple Sinai Ensemble Choir, Toronto Jewish Folk Choir and Upper Canada Choristers join forces during Holocaust Education Week to perform music that addresses the same theme as the Britten requiem—war’s destruction.

The evening includes an original composition by cantor/composer Charles Osborne titled I Didn’t Speak Out, based on the famous indictment of apathy in the face of evil attributed to German theologian Martin Niemoeller. The concerts are free. More information can be found at holocaustcentre.com/programs/holocaust-education-week-2013.

Finally, modern composition reaches back to ancient tradition, as the Pax Christi Chorale hosts the Great Canadian Hymn Competition on October 6. PCC has fashioned itself the sponsor of new works in an area that is notoriously conservative—hymn singing. As with concert music, the continued vitality of the tradition depends on new works. Hosting the event is one of Canada’s greatest singers, Catherine Robbins. More information can be found at paxchristichorale.org/category/2012-2013-season/2013-14-season.

Ben Stein is a Toronto tenor and theorist. He can be contacted at choralscene@thewholenote.com. Visit his website at benjaminstein.ca.

---

Ben Stein is a Toronto tenor and theorist. He can be contacted at choralscene@thewholenote.com. Visit his website at benjaminstein.ca.
I SHOULD PROBABLY just come out and say, before I describe the concerts I’m looking forward to hearing this month, that I’m starting to have high hopes for the future of culture in Toronto; and the classical musicians I meet are giving me good reason to be an optimist. There are a few artists performing in Toronto this month who are giving this city a flavour that’s a little more cosmopolitan and a little less conventional. We’re now an important enough destination that at least a few lesser-known artists are performing in the city hoping to make it big-time, while the musicians that currently call Toronto home are continually coming up with new ideas that are every bit as innovative—if not more so—than concerts I’ve heard on the best European and American stages.

One artist that Toronto audiences will be happy to welcome back is Hank Knox, one of the leading lights of Montreal’s music scene and one of the founding members of Montreal’s Arion Baroque Orchestra. Knox has only occasionally performed in Toronto, in joint concerts with Arion and Tafelmusik. Never content to be heard behind the orchestra, Knox has struck out on a cross-Canada tour that includes dates in Thunder Bay, Ontario, and Flin Flon, The Pas and Balmoral, Manitoba, as well as a stop in Toronto. The whole trip will amount to some 3,600 kilometres by car, which is impressive enough as a road trip without even factoring in the concerts after each drive. This sounds like a truly punishing concert schedule, as Knox is making the trip halfway across Canada alone.

Apparently he doesn’t mind. “It’s good, every so often, to blast your mind out of the usual rut it’s been in,” Knox answers when I ask him how he copes with the hours of driving. “I actually enjoy the solitude of long drives, and it’s very peaceful to just sit back and focus on the road for hours without any distractions.”

Knox will be at the Canadian Opera Company for a free noon-hour concert on October 3, and will be playing a mixed program for, as he puts it, “people who don’t know anything about the harpsichord,” which one can safely claim is well above 90 percent of the Canadian population. Knox’s program includes the trance-like La Poule by William Byrd, Frescobaldi’s gloriously perverse Fantasy on a relic from the medieval era—a keyed fiddle known as the nyckelharpa.

The nyckelharpa was actually fairly common throughout Europe in the Middle Ages, Hill says, “but it’s only been preserved in Sweden. It’s becoming more popular in Germany and France and there are makers producing instruments now, but because no instruments have survived from the 14th century and the instrument kept changing, there’s no real way to tell what the original instrument looked and sounded like.”

Hill will be playing the nyckelharpa together with the Toronto Consort in a program of music from Sweden from the 16th to the 19th centuries, but that doesn’t mean it will be all Swedish composers—17th-century Sweden was still a very multicultural country. “There was a huge international influence in Sweden in the 16th and 17th centuries,” Hill explains. “The Swedish court heard and loved music from England, France, Italy and Poland, too, and wanted to import the best musicians from all over Europe.” So a cosmopolitan

Knox says, “if you don’t like what you hear, wait five minutes and something completely different will come along for you to listen to.” Sounds like a concert with something for everyone, and maybe even a possible ride to Montreal in it for you if you offer to pay for gas.

One Toronto-based artist who’s ventured off the beaten path to pursue her musical passions is Katherine Hill, who moved to the Netherlands and eventually Sweden to study medieval music. Hill is mainly known as a singer and viola da gambaist, and is the proud holder of a master’s degree in medieval studies from the University of Toronto. Together with Ben Grossman and Alison Melville, Hill is also a member of Ensemble Polaris, a group which specializes in the folk music of circumpolar countries—Arctic fusion they call it. Hill’s deep and abiding love for the traditional folk music of Sweden led her to spend a year studying Swedish folk music at the Eric Sahlstrom Academy in Tobo, Sweden, and she came back with a unique knowledge of a relic from the the medieval era—a keyed fiddle known as the nyckelharpa.

The nyckelharpa was actually fairly common throughout Europe in the Middle Ages," Hill says, “but it’s only been preserved in Sweden. It’s becoming more popular in Germany and France and there are makers producing instruments now, but because no instruments have survived from the 14th century and the instrument kept changing, there’s no real way to tell what the original instrument looked and sounded like.”

Hill will be playing the nyckelharpa together with the Toronto Consort in a program of music from Sweden from the 16th to the 19th centuries, but that doesn’t mean it will be all Swedish composers—17th-century Sweden was still a very multicultural country. “There was a huge international influence in Sweden in the 16th and 17th centuries,” Hill explains. “The Swedish court heard and loved music from England, France, Italy and Poland, too, and wanted to import the best musicians from all over Europe.” So a cosmopolitan

**Beat by Beat | Early Music**

**Have Harpsichord...Will Travel**

*DAVID PODGORSKI*

**A Frosty Christmas Eve**

**In Terra Pax – Gerald Finzi**  
*The Mystery of Bethlehem – Healey Willan*  
*Legend of the Bird – Stephanie Martin*

**Shannon Mercer, soprano & Trevor Bowes, baritone**

N ovember 30, 7:30pm  
December 1, 3:00pm  
**Grace Church on-the-Hill, Toronto**

**PAXCHRISTICHORALE.org**  
416-491-8542
Swede could possibly have heard, besides music from his own country, the music of the English composer Tobias Hume (a soldier in the Swedish army), tunes from John Playford’s The Dancing Master (a hit in 17th-century Sweden), compositions by Heinrich Isaac, and traditional Lutheran chorales—and that’s exactly what the Toronto Consort will be playing at Trinity-St. Paul’s on October 18 and 19.

Incidentally, Hill will also be playing along in Toronto Masque Theatre’s production “Brief Lives: Songs and Stories of Old London,” based on the collected biographies by John Aubrey. Aubrey’s Brief Lives is a who’s who of famous Londoners from the 17th century, and includes William Shakespeare, Thomas Hobbes, John Dee, Ben Jonson and Sir Walter Raleigh as its subjects. Even more interesting than the history lesson is the gossip: Aubrey dished the kind of dirt on his subjects that would get a modern biographer sued for libel if he published that kind of information today. Toronto Masque Theatre’s production features William Webster of Soulpepper and includes ballads and popular music from Aubrey’s London of the 17th century. The show will be at the Young Centre for the Performing Arts from October 25 to 27.

If you’re looking for more conventional concert-going fare (or you’re just an opera fan or Italophile) be sure to welcome a group of young players who are making their Toronto debut for Moorderead Concerts on Sunday October 20. Il Giardino d’Amore will be performing a concert of Italian baroque music in Walter Hall at 3:15 pm. The founders, Polish violinist Stefan Plewniak and Italian harpsichordist Marco Vitale, met when they joined Le Concert des Nations, the orchestra led by gambist and early-music superstar Jordi Savall, and decided to form their own band—since only the best players in Europe get to play with Savall it’s a safe bet these are some top-notch players. Their concert features Italian cantatas sung by the Polish soprano Natalia Kawalek, and compositions by Scarlatti, Corelli, Locatelli, Geminiani and Vivaldi. Il Giardino d’Amore will also be performing an interactive concert aimed at children ages 6 to 15 at 1:15 pm at Walter Hall. It’s a pared-down version of the same concert meant to last only an hour; tickets for the early performance are only $13.

I’m glad to see that Toronto is becoming a destination for foreign artists like Il Giardino d’Amore, and I’m always grateful for a chance to hear something new from familiar artists on the Toronto music scene. Be sure to check The WholeNote blog to see what I have to say about the early music concerts I actually manage to get out to in the weeks ahead.

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

**Hank Knox, harpsichordist**

**Beat by Beat | In With the New**

**Urban Abstractions**

**WENDALYN BARTLEY**

**BACK IN MY June column, I was suggesting that with the upcoming warm weather of summer and the ending of the concert season, this more casual atmosphere was the perfect scenario for concerts that offered a blurring of boundary lines between musical genres and art forms. Now just two months into the fall season, I’m already seeing that something else of an overall direction is unfolding in the world of “the new,” and it’s not because of warm weather. In September, the Guelph Jazz Festival went beyond the jazz borders to include improvisation from a variety of musical traditions, including composed/notated music. Now, in October, there is an entire festival produced by Toronto’s Music Gallery that is all about this blurring of genres. The theme of this year’s X Avant New Music Festival—This Is Our Music—is a reference to Ornette Coleman’s 1960 album of the same name. Running from October 11 to 20, the festival celebrates all streams of experimentation, and the innovations that Coleman introduced certainly would fit right in. Organizers have identified their mix of experimental genres and traditions as “urban abstract music.” And adding to this boiling hothouse of innovation, they are presenting two works that in the past had been the cause of both a riot and a mini-scandal.

Let’s begin with Igor Stravinsky’s The Rite of Spring, a ballet score that premiered on May 29, 1913, in Paris. These days it’s become a well-loved work, but 100 years ago, its asymmetric rhythms and clashing dissonances caused such an uproar that the police were called in to calm the audience. But the rioting continued and got so intense that Stravinsky himself left before the performance was over. Wow…passionate audiences who know what they do and don’t like! A century later in the city of Toronto, this work has already received one performance I can remember (by Esprit Orchestra in January) and will be featured in the Mariinsky Orchestra’s Roy Thomson Hall all-Stra-vinsky program on October 6.

But things will definitely take a different turn on October 11 at the X Avant Festival when the Montreal-based group Quartetski reinterprets this classic using unusual orchestration and free improvisation to bring out what they feel is implicit in the original. And that’s just what this exceptional group is dedicated to: a revisionist approach to classic works of the “great” composers achieved by mixing various traditions and techniques to discover new possibilities, ultimately creating a new type of chamber music. I suspect there won’t be a riot this time around, but rather enthusiastic ears welcoming the daring move into
the somewhat sacrosanct territory of the musical masters.

Quartetski is a perfect example of what I’m sensing is becoming more and more standard—music that defies being pigeonholed into neat and tidy categories. And interestingly, the Canada Council for the Arts is getting in on the discussion. On October 13 there will be an interview and Q&A with one of their music officers (Jeff Morton) to discuss the new priorities and criteria for funding this music that is increasingly happening along the edges of traditional boundaries, a direction they describe as “genrelessness.”

But back to the second scandal-associated work that has been programmed. On October 12, Morton Feldman’s six-hour long String Quartet No.2 will be performed by New York’s incredible FLUX Quartet. So what’s the scandal? The piece was originally commissioned by New Music Concerts in 1983 and was broadcast live on CBC, performed by the then-unknown Kronos Quartet. But as the hours went by, CBC had to make a decision whether to cut it off to make way for the news broadcast. They decided to stick it out and no riots ensued. The piece ended just before the 1am blackout. The physical and mental rigours of performing such a long work demand extreme dedication by the performers.

FLUX, who take their name from the 1960s’ Fluxus movement, perform the work about once a year, making it into a bit of a speciality. No doubt they are so dedicated because of what they receive from performing it. Feldman’s music offers a truly intimate encounter with the substance of sound, unfolding subtly, calling out for your attention. It’s been said that you don’t really listen to the music, but rather you live through it, breathe with it. In other words, it is truly an immersive bodily experience. To create a sensitive listening environment, the Music Gallery will be transformed into two chill out rooms, with accompanying food vendors and installations in the nearby OCADU student gallery. Added to that, CIUT-FM will be broadcasting the entire performance as a nod to the original premiere. You can create your own unique listening environment if you live within radio signal range. It will be a “slow-motion rave.” Feldman himself called it “a fucking masterpiece.”

Other festival highlights include a rare appearance by the legendary minimalist Charlemagne Palestine on October 13, renowned for his high voltage piano-changer music, and music by composers Rose Bolton (October 13) and Scott Good (October 20). Improv duo Not the Wind Not the Flag will partner with bassist William Parker on October 17; and the festival’s ensemble in-residence—Ensemble SuperMusique from Montréal—will perform their revolutionary Musique Actuelle on October 18. The following night, A Tribe Called Red lets loose their version of urban abstract. Mixing Pow Wow sounds with pan-global influences, their beats have roared onto the scene and opened up new territories in the conversation around cultural exchange. Partnering with this concert is the ImagineNATIVE Film Festival, which will be screening images from all aspects of First Nations life. Closing the festival on October 20 will be Hamilton-born tabla player Gurpreet Chana, whose influences stretch from DJ culture to classical South Asian. He will be transforming his tablas into a digital interface controlling an array of hardware and software to extend the sound of this much-loved instrument into unknown waters.

**SEASON OPENERS**

October is full of season openers for many of our local new music presenters. In Waterloo, NUMUS is offering two events in October quite different from each other. On October 4, the exceptional Gryphon Trio and guest clarinetist James Campbell will perform the epic Quartet for the End of Time, a 50-minute work by Olivier Messiaen, written while the composer was imprisoned during WWII. This will be partnered with Alexina Louie’s Echoes of Time which was inspired by Messiaen’s piece, along with music by the Ukrainian composer Valentin Silvestrov. All three pieces are on the Trio’s latest CD release For the End of Time. And on October 25, NUMUS contributes to the genrelessness orientation with a cabaret featuring the 13-piece Slaughterhouse Orchestra performing ten songs in a wide range of styles. Each song explores various novels written by the American writer Kurt Vonnegut.

Esprit Orchestra launches their “new era” on October 24 with Claude Vivier’s shimmering Zipangu, R. Murray Schafer’s tongue-in-cheek No Longer than Ten (10) Minutes, and two orchestral works by Montreal-born Samy Moussa, who now enjoys a career as both composer and conductor in Europe. The program rounds out with Russian composer Alfred Schnittke’s Viola Concerto.

New Music Concerts’ season begins on October 6 with a concert that received extensive coverage in September’s WholeNote. On November 1, they will present an electric evening of interactive works, highlighting two by David Eagle and others by Canadians Jimmie Leblanc, Anthony Tan and Anna Pidgorna, and German composer Hans Tutschku. Interactive compositions are like a great sonic playground where the acoustic sounds of the live instruments are transformed in real time with the aid of the technology.

October also heralds the beginning of a new chamber ensemble with the delectable name of Dim Sum, a group dedicated to presenting new compositions for Chinese instruments. Their debut concert, “Xpressions,” on October 27 features several world premiers by local composers. Another recently founded ensemble, the Thin Edge New Music Collective, will be performing works by John Zorn, Allison Cameron and others on October 25, while the Toy Piano Composers celebrate the beginning of their fifth season on October 12 at Gallery 345.

The Canadian Music Centre continues its concerts of contemporary piano works on October 3 and 13, as well as hosting “A Touch of Light” with piano music and visuals during Toronto’s Nuit Blanche on October 5. And to finish off, this month sees a number of concerts celebrating Benjamin Britten’s 100th anniversary. The Canadian Opera Company will be presenting two noon-hour concerts of his vocal music on October 9 and 23. His Violin Concerto will receive a performance by the Toronto Symphony Orchestra on October 10, while his War Requiem will be performed by several Kitchener-Waterloo area choirs in a concert presented by the Grand Philharmonic Choir on October 19.

The experimental pot is stirring and I encourage you to get out and support the blossoming of the new sounds of urban abstraction, wherever they may show up. Also, check out the WholeNote’s online blog for up-to-the-minute reports for some of these events.
The Beat Goes On

ANDREW TIMAR

Fall has already made its chilly presence known in Southern Ontario and not just in terms of the weather. Sad news greeted me on September 17. My friend, the composer and veteran radio music broadcaster Larry Lake, passed away; more on his career elsewhere in this issue. Larry had a hidden side. He was an “early adapter” of world music in a few of his compositions, a little-known engagement I may write about in a future column.

As is almost always the case I’ve had to omit, with regret, a number of concerts on my short list. This column could easily have been twice as long.

12TH ANNUAL SMALL WORLD MUSIC FESTIVAL CONTINUES

Last issue I wrote about the 12th annual Small World Music Festival which began September 26, and continued October 2 at Lula Lounge with what was billed as a “one-of-a-kind musical mashup,” featuring the award-winning jazz and hip-hop Toronto trumpeter Brownman, playing with the Cuban rappers Ogguere and Telmary best known for their ground-breaking Cuban genre fusions of mambo, cha cha cha and rumba, underscored by hip-hop and reggaton.

October 4 the group Mashrou’ Leila, Arabic for “an overnight project,” plays Lee’s Palace in their Toronto debut. Acclaimed as “the voice of Arabic youth” and “one of the most significant young bands in the Arab world,” the six-musician Lebanese group use politically charged lyrics and absurdist videos to ride the wave of youthful optimism generated around the Arab spring. Hamed Sinno, the group’s leader and main lyricist, addresses the current social revolution with positive social messages and art-school ironic detachment. Their instrumentation of violin, bass, two guitars, keyboard and drum set doesn’t betray the ethnic Middle Eastern origins of the band but rather serves to connect their audiences to the familiar transnational popular culture they feel part of.

October 6 DakhaBrakha closes the Small World Music Festival with a concert at the Revival Bar. The Kyiv quartet has invented a kind of world music which infuses their theatrical interpretative reworking of Ukrainian village music—folk costumes and all—with a rock-and even at times a trance-like sensibility. Their core instrumentation of rhythmically miked cello, floor tom, djembe, darabuka, harmonica and Jew’s harp, along with occasional keyboard synth lines, support the group’s soaring village-inflected vocal solos and powerful close harmony refrains. I attended their 2012 North American debut concert at Luminato. Their songs were in turn emotionally intense, chilled out, but then delightfully stylistically odd-ball. Moreover you don’t have to understand DakhaBrakha’s Ukrainian lyrics to appreciate the sheer quirky emotive force of their music making.

MORE PICKS

October 5, at the First Baptist Church in Barrie, at 2:30pm, the Colours of Music Festival showcases the music of banjo virtuoso Jayne Stone and his band in “The Incredible Banjo.” I have written admiringly of Stone’s music before in this column. I suspect therefore that many readers—and of course his fans—have a good feel for the vast range his music projects encompass, including Bach, Appalachian covers, a banjo concerto and explorations of the banjo’s Malian connections. Sidemen trumpeter Kevin Turcotte, cellist Andrew Downing, Joe Phillips on bass and drummer Nick Fraser provide the deliciously dexterous musical backing.

October 8 at noon “Sketches of Istanbul” performed by the Anahat Project graces the Canadian Opera Company’s World Music Series at the Richard Bradshaw Amphitheatre. For his Anahat Project, award-winning composer and cellist Andrew Downing has booked percussionist Debashis Sinha and clarinetist Peter Lutek. The three Canadians are joined by the Turkish oud virtuoso and composer Guc Basar Gulre in a cross-cultural collaboration. Inspired by the mosaic of cultures and people of the ancient city of Istanbul, audiences can expect explorations fusing Turkish-Ottoman classical makam music with Western performance sensibilities and musical forms. Jazz procedures are also prominent. Here’s some tantalizing insider news: the group will be “playing challenging and beautiful compositions by Andrew Downing and Guc Basar Gulre.”

October 10 the COC’s World Music Series continues with “Hibiki! Echoes of Japan” performed by Toronto’s favourite daiko group Nagata Shachu at the Richard Bradshaw Amphitheatre. Celebrating its 15th season, Nagata Shachu is one of our city’s musical treasures, hailed by the Toronto Star as “...one of the world’s most interesting Japanese taiko drumming ensembles.” Its music includes not only a wide range of heartbeat-quaking Japanese drums but also various bamboo flutes, stringed instruments and voices. I’ve seen the group, led by Canadian-born taiko master Kiyoshi Nagata, several times over its history and its performances are invariably filled with a high level of ensemble musicianship coupled with mental and corporeal discipline.

UMA NOTA FESTIVAL OF TROPICAL EXPRESSIONS

Running from October 17 to 20, the third annual Uma Nota Festival of Tropical Expressions is the biggest yet. The festival features AfroBrazilian, Caribbean, Latin, funk and soul music performed by both live acts and DJs from Brazil, U.K. and New York in addition to the cream of the local scene. Out of four days chock full of events, I have space here only to dip into its engaging family-friendly “Community Cultural Fair.” For the rest of the concerts check The WholeNote listings, or the festival’s website which offers detailed information.

Sunday, October 20 the Uma Nota Festival offers an ambitious daylong Community Cultural Fair at the Lula Lounge. It begins with live music performed by Toronto’s Tio Chorinho, a choro ensemble led by mandolin player Eric Stein. Choro, a melodically and harmonically adventurous instrumental genre from Brazil which came of age in Rio de Janeiro in the 1920s, has been described as “the New Orleans jazz of Brazil.” The highly regarded Brazilian “fingerstyle” guitar master Rick Udler, one of Brazil’s first-call guitarists, follows. If you had any doubt that the brass band form is making a comeback in jazz just listen to the Heavyweights Brass Band featuring five young Toronto musicians taking the stage next. This favourite among the Uma Nota and local jazz audiences plays New Orleans style jazz, but also funk, Latin, soul, and reggae favourites which are guaranteed to inspire impromptu dancing. The sets continue with Forkillstar, the Uma Nota Festival-produced “super band,” comprised of the city’s top Brazilian forró players led by singer/guitarist Carlos Cardoso. DJ Mogpaws closes the concert spinning recordings of Brazilian soul, funk, jazz, reggae and electronica from the studios, fairs and streets of Rio and Sao Paulo, plus the states of Bahia and Pernambuco.

At 2:30pm talks and workshops take the Lula floor. A few sessions of interest: son jarocho and other Mexican folk dances and music led by the Café Con Pan duo, and Coco de Roda, a Northeastern Brazilian dance/game led by Maracatu Mar Aberto and Professor Sapo of Capoeira Camara. BTW, while it may be a bit early in the day, I’m tempted to take in the Caipirinha-making workshop.

TWO MORE CONCERTS

Back at the Richard Bradshaw Amphitheatre on November 5, the
COC’s World Music Series presents “Meditations for Bass Veena” by the Toronto group Monsoon: Synthesis. The bass veena, a remarkable new instrument, was designed in 2010 by bassist Justin Gray along with Canadian luthier Les Godfrey. They adapted and extended the fretless electric bass making it into an instrument suitable not only for Hindustani classical but also for Indo-jazz music. Gray, the first musician to perform North Indian classical music on the electric and acoustic basses, leads Monsoon: Synthesis on bass veena. He is accompanied by Ed Hanley on tabla and Derek Gray on Tibetan bowls and percussion. The trio references both North Indian ragas and original compositions by Justin Gray, conjuring a sound world that promises to take the downtown audience on a sub-continental musical journey.

Wrapping up this issue, on November 7 the Ger Mandolin Orchestra, performs at the George Weston Recital Hall at the Toronto Centre for the Arts, produced by the Ashkenaz Foundation. It was a photograph of a pre-WWII Jewish mandolin orchestra in the Polish town of Gora Kalwaria (Ger in Yiddish) and the realization that most of its members perished in the Holocaust that originally inspired Israeli-American Avner Yonai to re-form just such an ensemble. The Ger Mandolin Orchestra, led by the Grammy Award-winning multi-instrumentalist Mike Marshall, is the result of Yonai’s unique memorial to his own family and the original orchestra members. This is an all-star international group of ten mandolinists recreating a musical form that in the first half of the 20th century was among the most popular forms of Jewish community music making both in Eastern Europe and in immigrant communities of North America. The group’s repertoire embraces klezmer and Yiddish music along with Russian, Ukrainian, Polish, Czech, Italian and classical selections. This concert would be one eminently fitting way to observe Remembrance Day (November 11) with music reborn.

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.
between the time he landed on Juno Beach on June 6, 1944, and his return to civilian life after WWII. Everywhere we turned we were greeted by enthusiastic men, women and children dressed as they might have been 200 years ago. Tradition was certainly on display everywhere, but with an occasional modern twist. When I see the pipes and drums on parade, I usually expect to see the traditional husky drum major and pipe major. Not so with the Cobourg Legion Pipes and Drums. Their pipe major is a petite woman named Mary Ito.

On Saturday evening the Concert Band of Cobourg was featured in a concert in the beautifully restored 1920s-vintage Strand Theater. It was a full house with a mix of local residents, band members' families and friends from Cobourg, Peterborough, Toronto, Montreal and elsewhere.

Conductor Paul Storms and his team did a wonderful job so that, as far as any spectator could tell, everything went off without a hitch. Personally I am indebted to Paul Storms for providing all the information I needed before the trip and even reserving a hotel room in Plattsburgh. We walked into the hotel, stated names and were immediately recognized as members of the Cobourg contingent. The town of Plattsburgh was fully involved with a wide variety of associated attractions. Among other things, to acquaint us with all that was planned for this commemorative week, we received a 74-page book detailing all events. Personal chats with the mayor of Plattsburgh near the reviewing stand and with the mayor of Cobourg in his hospitality suite at the hotel certainly made us feel right at home. Next year will be the 200th anniversary of the Battle of Plattsburgh and we are already making plans to be there.

The evenings in the hotel provided a great opportunity to renew acquaintances with at least eight Cobourg band members with whom I had played in various groups over the years. In those conversations, many reminisced about their former conductor Roly White and their former drum major Tom MacMillan who just passed away on July 31 of this year. Not only did I hear about the pleasures of playing in this band, but as is common at such events I also heard stories of why people had left other bands—tales of discontent with repertoire, parting of ways with conductors, and many other issues, some avoidable and some probably not. Hmm, I feel another column coming on! All in all a memorable weekend where I came away feeling like an honorary band member. If I lived closed to Cobourg, I would be knocking at their door to become a member.

Uxbridge Revisited: Speaking of well-organized happy bands, it’s time to revisit the Uxbridge Community Concert Band. This is a summer-time-only band, operating at a time when many members are liable to have conflicting demands on their time. Nevertheless, this band has managed to overcome obstacles by having all volunteer non-musical positions well filled without grumbling. Early in the season a list of jobs to be undertaken is posted and members are asked to select the job of their choice. These range from the mundane, such as carrying percussion equipment and stage setup, to producing art work and program notes. I have not heard of any other band that played a concert on a Saturday and had CDs of that concert complete with very attractive cover art available free for every band member four days later at their Wednesday “Music Sorting Party.” Yes, the band members have a party with refreshments to sort all of the music. It’s
If you are a band member, do your members pitch in for that job? **Legend:** The term legend is grossly overworked in the world of music. However, if there is anyone on the local musical scene that deserves such an epithet, it is certainly appropriate for Eddie Graf. At the age of 92, Eddie still loves to play his alto sax and clarinet and is still actively working as one of the most respected musicians and arrangers in his field. From his days as a band leader entertaining troops in Europe during WWII, through his half century of CBC work, Eddie has been a tireless player, composer, arranger and band leader. By his side since her days as a dancer with Eddie’s Army Show band, his wife, lovely Bunnie has been part of the team. Now we have learned that plans are in the works to produce a documentary for television on the life and music of Eddie Graf dating back to his days with the Canadian Forces where he met Bunnie, also 92 years young.

The fall musical season is certainly in full swing now. Last month we were grasping for information on band activities. Not so now. We have been inundated. The Brampton Concert Band, under the direction of music director, Vince Gassi, begin their season with “Lights, Camera, Action: The Music of Jerry Goldsmith and Friends,” with performances by the Brampton Youth Concert Band and special guests, the Pipes and Drums of the Lorne Scots. For those not familiar with the name Jerry Goldsmith, he’s the one responsible for the musical scores for such films as *Star Trek*, *Papillon*, *Chinatown*, *King Solomon’s Mines*, *Basic Instinct*, *Alien* and *Planet of the Apes* among others.

That’s Saturday, October 19 at 8pm. The Hannaford Street Silver Band launches their 30th anniversary season with “Strike Up the Band,” on Sunday afternoon, October 20. This will feature Gregson’s monumental piece *Of Men and Mountains* and a new “cutting edge” commission by Vivian Fung.

On Sunday, October 20 at 2pm, the Markham Concert Band, with conductor Doug Manning, will present “October Pops” at the Flato Markham Theatre. Get ready for marches, show tunes, jazz and light classical selections featuring special guest vocalist Sharon Smith.

We hadn’t heard from them for some time, but we’re pleased to hear that the Scarborough Society of Musicians has started up its fifth year. The group rehearses alternate Saturdays from 11am to 1pm at Dr. Norman Bethune C.L., 200 Fundy Bay Blvd., Toronto. We haven’t heard of any concerts yet. For information, contact them at ssm@continuingmusic.ca.

In last month’s column I mentioned attending a very special event in support of trumpeter Carlo Vanini. Unfortunately, I have to report that Carlo Vanini passed away peacefully on the morning of August 30 with his family at his side. Over the many years that I knew Carlo I had the pleasure of playing in many groups with him. Looking at the many photographs at the visitation, I learned one other connection that I had not been aware of: Carlo’s high school music teacher had been my cousin. One event I remember fondly was when I was in the audience for the year-end concert of his daughter’s high school band. His daughter performed as conductor for one special number, her teachers played in the band and Carlo was the trumpet soloist. He will be missed.

**DEFINITION DEPARTMENT**

This month’s lesser known musical term is **bar line**: what musicians form after the concert.

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.
There’s an ad somewhere year to enjoy a star-studded DeFranco, and in more recent years there has been something of a Ed Hall (the hottest clarinet player I ever heard) and Pee Wee Russell Reg Schwager (guitar), Kelly Jefferson (sax), Paul Novotny (bass) and Mark McLean (drums), in an evening featuring songs associated with Dinah Washington and Sarah Vaughan.

Richardson, as noted by fellow columnist Ori Dagan, will just have received the Ken Page Memorial Trust lifetime achievement award two evenings earlier, on October 17, at the annual KPMT fundraising gala at the Old Mill. As a long-time organizer of and participant in the event, modesty and journalistic protocol prevent me from describing it as your best opportunity of the year to enjoy a star-studded evening of jazz that swings. (So the heck with modesty.) There’s an ad somewhere in the issue if you want to see the line-up. Included is clarinetist Ken Peplowski, perhaps the best you’ll hear anywhere these days.

This got me to thinking about the rise and decline of that instrument in jazz. After all, Benny Goodman, Artie Shaw and Woody Herman were household names from the 30s into the 40s. There were a few special players too, who, although lesser known, made significant contributions to the music—individualists such as Jimmie Noone, Ed Hall (the hottest clarinet player I ever heard) and Pee Wee Russell (the most eccentric clarinet player I ever knew), just a few of the great players who didn’t get the same accolades as the big three. With the passing of the big band era, the clarinet faded into relative obscurity; passing of the big band era, the clarinet faded into relative obscurity; and it goes by in a total flash and you don’t know what it’s about… The same thing applies to modern jazz. The best players are doing things that require an enormous amount of attention. Somebody asked me, ‘What would you tell an audience…if you had the right to influence the music business, what would you say?’ I would say two words: ‘Pay attention.’ We don’t pay attention, we just let things go by.”

And a favourite of mine—he told about an occasion when somebody asked him to listen to a band, possibly either Glenn Miller or Jimmy Dorsey. He didn’t seem to be enthusiastic and was asked if he didn’t like it, to which he replied, “Yeah, they’re okay, but they never make a mistake!” going on to explain that if you never make mistakes you are playing it safe and that’s not what jazz is about—jazz is about being on thin ice and sometimes you break through—and what you do as a result becomes the essence of your performance. He then went on to say it was his strong belief that as far as a performance of jazz is concerned it’s not how many notes one can play in a bar, that sometimes more is worse, more is less. Less sometimes is more.

This in turn reminds me of a Benny Goodman story: when in the middle of a performance he turned to the piano player and said, “Play less, play less.” So the pianist did as he was told and Goodman turned to him and complained, “Play more.” Whereupon the pianist said, “But you just told me to play less!” “Yes,” said Benny, “Play less, but play more!”

There’s a mountain of music in the magazine’s club listings starting on page 51. So make some of your listening live! It’s where the music truly lives.

Jim Galloway is a saxophonist, band leader and former artistic director of Toronto Downtown Jazz. He can be contacted at jazznotes@thewholenote.com.
It is not very often that southern Ontario’s three biggest opera companies launch their seasons in the same month, but that is exactly what is happening this October. The Canadian Opera Company, Opera Atelier and Opera Hamilton all begin their 2013/14 seasons this month making this an unusually strong month for large-scale opera productions.

The Canadian Opera Company opens the new season with a new production of Puccini’s La Bohème running October 3 to 30. This co-production with Houston Grand Opera and the San Francisco Opera is directed by John Caird, who is perhaps most famous as the co-director of the original English version of Les Misérables. Some may ask why the old production with sets by Wolfram Skalicki and costumes by Amrei Skalicki is being replaced. This production premiered in June 1989 and has been revived five times since then. I asked COC media relations manager Jennifer Pugsley whether the considerations related to the physical decay of the production or were purely aesthetic. She responded that the decision to mount a new Bohème involved both. Twenty-five years of use had taken their toll in wear and tear on the old production. But Houston Grand Opera and San Francisco Opera were looking to create a new Bohème and gave the COC a chance to partner with them. The resulting collaboration is still set in the late 19th century but David Farley’s design will provide “a refreshed aesthetic.”

The 12-performance run will necessitate the use of two casts of principals. Mexican tenor David Lomeli had been listed as the Rodolfo for eight of the performances, but in September it was announced he had to withdraw for health reasons. He has been replaced by Americans Dimitri Pittas and Michael Fabiano, two of the most exciting young tenors in opera today. Pittas will sing on October 3, 6, 9 and 12 while Fabiano will sing on October 16, 19, 27 and 30. There is also a third Rodolfo, American Eric Margiore who will sing October 18, 22, 25 and 29.

Two sopranos share the role of Mimì—Italian Grazia Doronzio and Canadian Joyce El-Khoury. Doronzio sings on October 3, 6, 9, 12, 18, 22, 25 and 29 and El-Khoury on October 16, 19, 27 and 30. El-Khoury, who was born in Lebanon but whose family moved to Canada when she was six, will also take on the role of Musetta. She sings that role on October 3, 6, 9, 12, 18, 22, 25 and 29 while Canadian Simone Osborne sings it on October 16, 19, 27 and 30. Famed Italian conductor Carlo Rizzi conducts all performances.

In repertory with La Bohème will be Peter Grimes (1945) by Benjamin Britten (1913-76), to mark the centenary of the composer’s birth. Running from October 5 to 26, this will be the opera’s third staging at the COC and its first since 2003. In one of his signature roles, Ben Heppner stars as the vilified fisherman Grimes with Ileana Montalbetti as Ellen Orford, the one woman in the village who stands by him. Alan Held, last seen as Jochanaan in Salome and Kurwenal in Tristan und Isolde earlier this year, sings Captain Balstrode, the only male villager concerned about Grimes. Denni Sayers recreates Australian Neil Armfield’s direction of this co-production between Opera Australia, Houston Grand Opera and West Australian Opera. The COC has mounted two previous Armfield productions of Britten operas—Billy Budd in 2001 and A Midsummer Night’s Dream in 2009. Johannes Debus conducts.

### Bloor Hot Docs Cinema

**MUSIC ON FILM: A Celebration of Music in Four Acts**

Pairing inspiring music documentaries from around the world with Q&As by special guests.

**Tickets:** [www.bloorsch.com](http://www.bloorsch.com)

**Co-presented with The Royal Conservatory**

**WAGNER & ME**

Guest: Johannes Debus, Music Director, Canadian Opera Company

**THE LAST SONG BEFORE THE WAR**

Guest: Indo-Canadian singer Kiran Ahluwalia

**JAZZ ON A SUMMER’S DAY**

Guests: Jazz pianist Joe Sealy and singer Jackie Richardson

**PIANOMANIA**

Guests: RCM piano tuner Damon Groves and James Anagnoson, Dean of The Glenn Gould School

**506 Bloor St. W. @ Bathurst, Toronto**

**MON, OCT 21 6:30 PM**

**MON, OCT 28 6:30 PM**

**MON, NOV 4 6:30 PM**

**MON, NOV 11 6:30 PM**
Abduction from the Seraglio will try to rescue Belmonte’s beloved Konstanze (Ambur Braid) and would be set in Elizabethan England as Verdi intended. The Magic Flute Baroque Orchestra. Like thewholenote.com her servant Blondie (Blondchen), played by Carla Huhtanen, from the Dofasco Centre is more in line with that of opera companies of a whole. Operation begins the new season, its 40th, this month. On October 6 Concert also begins its new season, its 40th, this month. On October 6 it presents Massenet’s Manon (1884) at the Knox Presbyterian Church in Waterloo. On October 18 it has Adriana Lecouvreur (1902) by Francesco Cilea and on October 27 Tales of Hoffmann (1881), both at College Street United Church in Toronto.

Anyone wishing to venture further afield should know that the Gryphon Trio will be performing Christos Hatzis’ highly acclaimed Constantinople (2004) at the Grand Theatre in Kingston on October 9. The multimedia music theatre piece, sometimes called a chamber opera, incorporates projections, stage movement, costumes, choreography and lighting, and sets texts for two sopranos from both the Western and Eastern sides of the only city in the world located on two continents.

Christopher Holle is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
The WholeNote listings are arranged in four sections:

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

**B. BEYOND THE GTA** covers many areas of Southern Ontario outside Toronto and the GTA. In the current issue, there are listings for events in Barrie, Brantford, Cobourg, Guelph, Hamilton, Kingston, Kitchener, London, Niagara-on-the-Lake, Peterborough, St. Catharines, Stratford, Waterford and Waterloo. Starts on page 48.

**C. IN THE CLUBS (MOSTLY JAZZ)** is organized alphabetically by club. Starts on page 51.

**D. THE ETCETERAS** is for galas, fundraisers, competitions, screenings, lectures, symposia, masterclasses, workshops, singalongs and other music-related events (except performances) which may be of interest to our readers. Starts on page 54.

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

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

**LISTINGS DEADLINE.** The next issue covers the period from November 1 to December 7. All listings must be received by 6pm Tuesday October 8.

**LISTINGS** can be sent by e-mail to listings@thewholenote.com or by fax to 416-603-4791 or by regular mail to the address on page 6. We do not receive listings by phone, but you can call 416-323-2327 x27 for further information.

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

---

**MUSICAL THEATRE**

The following long-run musicals appear only once in our daily concert listings on the date of the first performance falling within the date range covered in this issue.

**A. Concerts in the GTA**

**Tuesday October 1**

- 5:00: St John the Baptist Catholic Church of the Resurrection, 1 Resurrection Rd., Etobicoke. 416-233-0621. $25.

**Thursday October 3**

- 8:00: Angelwalk Theatre. tick, tick... BOOM! See Oct 1.

**Wednesday October 2**

- 9:00: Nine Sparrows Arts Foundation/Christ Church Deer Park. Lunchtime Concert. "Concert of Curiosities." Soprano focus; all Sat, Sun and Wed. 10 a.m. to 12 p.m. Christ Church Deer Park, 850 Yonge St. 416-241-1298. Free. Donations welcome.
- 12:15: University of Toronto Faculty of Music. Thursdays at Noon: Ancora Quartet. Dubois: Quatuor pour flutes; Brown: The Baths of Caracalla; Jongen: 2 Paraphrases sur des Noel wallons; Fiday: Slow Dance II

Mozart: Quartet in B-flat, D570.

Also 1:00. See Oct 1.

BOOM!

$10 (sr/st).

Cardassi, piano. Contemporary works for piano by Canadian and Brazilian composers. 80 Queen's Park. 416-408-0208. $30; $20 (sr); $10 (st).


56 Queen Street E., Toronto

http://www.metunited.org

Music Toronto.

Quartet Series: Jerusalem Quartet.

8:00: Angelwalk Theatre. tick, tick... BOOM! Also 1:00. See Oct 1.

8:00: Canadian Music Centre.


11:30: Trinity-St. Paul's Centre. 427 Bloor St. W. 416-964-6337. $37-$87; $29-$78 ($5 over); $15-$78 ($5 under). Also Oct 4, 5, 6, 8* (*George Weston Recital Hall). Start times vary.

Friday October 4

7:30: Noriko Yamamoto Presents. The Theory of Emotionwave (Mime... Dance... Music). Park; Spiegel im Spiegel; Shumans: Tree In The Sky; Positive Force; Lotus Sandals; Bach; Concerto for Two Violins in d. Linda Shumans, piano; Ezra Azmon and Alexandra Popp. Kaufmann Auditorium, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-365-8231. $12-$365.


Michael Das-sios, clarinet; David Briskin, conductor.

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

Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-968-7723 or 1-800-708-6754. $50-$55; $10 (st); pay-your-own-fee. "For eligible concerts & experiences offered by the following organisations:

ARRAY MUSIC CONTINUUM
CONTEMPORARY MUSIC COLLECTIVE
ESPRIT ORCHESTRA
JUNCTQIN KEYBOARD COLLECTIVE
THE MUSIC GALLERY
NEW MUSIC CONCERTS
ROYAL CONSERVATORY
SOUNDSTREAMS
THIN EDGE NEW MUSIC COLLECTIVE
TOY PIANO COMPOSERS

PASSPORT PURCHASE INCLUDES A FREE ISSUE OF MUSICWORKS MAGAZINE.

For eligible concerts & pass information, visit newmusicpassport.ca

October 1 – November 7, 2013 | 35
A. Concerts in the GTA

Berland, violin; Joe Nadurata, viola; Meredith Wrede and Noriko Yamamoto, dancers. Heliolarian Hall, 35 Hazelton Ave. 416-458-9298. $25/$40(adv).


8:00: Angelwalk Theatre. tick... tick... BOM! See Oct 1.


7:30: Concerts in the GTA. Canadian Opera Company. Peter Grimes. Britten. Ben Heppner, tenor (Peter Grimes); Ileana Montalbetti, soprano (Ellen Orford); Alan Held, bass (Captain Balstrode); Roger Honeywell, tenor (Bob Boles); Peter Barrett, baritone (Red Keene); and others; CDC Orchestra and Chorus; Johannes Debus, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-893-8231. $12-$30. Also Oct 11, 17, 20(mat), 23 and 26(mat).


8:00: Angelwalk Theatre. tick... tick... BOM! See Oct 1.

8:00: Gallery Series. Story/songs/Songpaintings. Soozie Schlangen solo CD release and art exhibition. Guests: Colleen Allen, saxophone; Emily Stamp, piano and fiddle; Tony Quarrington, guitar; Holly Tredenick, aerial performing artist. 345 Sorauren Ave. 416-531-8910. $25(adv). 7:30.

8:00: Greater Toronto Philharmonic Orchestra. Autumn Classics. Featuring winners of North York Music Festival. Wagner: Siegfried’s Idyll; Beethoven: Symphony No.7; Bruch: Scottish Fantasy; Mozart: Concerto in D; Beethoven: Violin Concerto. Rachel Li, violin; Alexander Volkov, violin; Charissa van Dikas, piano; David Fallis, conductor. Cahini Presbyterian Church, 26 Delisle Ave. 647-478-6122. $25(adv). 7:30.

8:00: Kawartha Concerts. Ovation and Bravo Series. Gryphon Trio with James Campbell, clarinet, Glenn Crombie Theatre, Fleming College, 200 Albert Street S., Lindsay. 705-822-5021 or 1-888-563-4078. $35; $5(st).

8:00: Tafelmusik. Baroque Austria: Salzburg and Vienna. See Oct 3.

8:00: Hugh’s Room. David Frayne, singer-songwriter, CD Tour: So Say We All. 2261 Dundas St. W. 416-532-1598. $30/$20(adv).

8:00: Kawartha Concerts. The Stressed-Out Impresario. A spoof based on Mozart’s one-act satire. Leigh-Ann Allen, Christina Campbell, Lisa-Maher, Rachel Brakha, Guillermo Silva-Marin (The Impresario) and others; Nicole Bellamy, piano. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-906-7054. $40. 7:30.


9:00: Kawartha Concerts. The Stressed-Out Impresario. A spoof based on Mozart’s one-act satire. Leigh-Ann Allen, Christina Campbell, Lisa-Maher, Rachel Brakha, Guillermo Silva-Marin (The Impresario) and others; Nicole Bellamy, piano. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-906-7054. $40. 7:30.


Saturday October 5

7:00: Canadian Music Centre. Scotiabank Nuit Blanche - A Touch of Light. LaWuweb Projects’ A Touch of Light provides visual accompaniment to live piano performances taking place throughout the night. Works by Palej, Southam, Mozetich, Burge, Evangelista and others. 20 St. Joseph St. 416-961-6601 x 201. Free. Event continues to Tam Oct 6.

7:30: Canadian Opera Company. Peter Grimes. Britten. Ben Heppner, tenor (Peter Grimes); Ileana Montalbetti, soprano (Ellen Orford); Alan Held, bass (Captain Balstrode); Roger Honeywell, tenor (Bob Boles); Peter Barrett, baritone (Red Keene); and others; CDC Orchestra and Chorus; Johannes Debus, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-893-8231. $12-$30 (includes a chocolate sculpture at the conclusion). 7:30.

7:30: Angelwalk Theatre. tick... tick... BOM! See Oct 1.

8:00: Canadian Opera Company. La Bohème. See Oct 3.


8:00: Angelwalk Theatre. tick... tick... BOM! See Oct 1.

8:30: Royal Thomson Hall. Marilyn’s Orchestra. Stravinsky: Firebird (complete); Pētruchka (1911); The Rite of Spring. Valley Gorge; Bach: Brandenburg Concerto No. 3; Beethoven: Symphony No. 7; Stravinsky: Firebird (complete). 60 Simcoe St. 416-868-7255. $49.50-$169.50. 7:30.

8:30: Recitals at Rosedale. A New Vocal Series: The Seven Virtues. Works by Purcell, Mozart, Schumann, Strauss, Brahms, Vaughan Williams, Duparc and others. Leslie Ann Bradley, soprano; Alysson McCrady, mezzo; Peter Barrett, baritone; Rachael Andrist and John Greer, piano. Rosedale Presbyterian Church, 129 Mt. Pleasant Rd. 416-921-1931. $35. 7:30.

3:00: VOICE-BOX: Opera in Concert. The Stressed-Out Impresario. A spoof based on Mozart’s one-act satire. Leigh-Ann Allen, Christina Campbell, Lisa-Maher, Rachel Brakha, Guillermo Silva-Marin (The Impresario) and others; Nicole Bellamy, piano. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-906-7054. $40. 7:30.


Sunday October 6


4:00: Cathedral Church of St. James. Twilight Recitals. Andrew Aitken, organ. 65 Church St. 416-364-7865 x231. Freewill offering.


7:00: St. Anne’s Anglican Church. Bernie on Book. Tenor songs through the ages. Bernie Lynch, tenor; Matthew Otto, piano and organ. 270 Gladstone Ave. 905-867-1194. By donation. Proceeds to St. Anne’s Organ Fund.
Music Toronto

October 8 at 8 pm

 Arnaldo Cohen

Brown and Ric Ferrari, 171 Town Centre Blvd., Markham. 905-305-7469. $49-$54.

Thursday October 10


12:10: University of Toronto Faculty of Music. Thursdays at Noon: Oaps, Hatzi! Hatzi’s Byzantium, for Soprano Saxophone and Piano; Kenzo Kiyokawa, piano; Soprano Saxophone and Piano; Apergari: Rasch, for Soprano Saxophone and Viol. Wallace Halladay, soprano sax; Teng Li, viola; Ryan Scott, percussion. Walter Hall, Edward Johnson Building, 80 Queen Park’s Centre. 416-978-3750. Free.


Wednesday October 9


7:30: Canadian Opera Company. La Bohème. See Oct 3.

8:00: Halifax Markham Theatre. All That Jazz: Billy Cobham’s Spectrum 40. Billy Cobham, drums; with Gary Husband, Dean Brown.

Friday October 11

11:00am: York University Department of Music. Guest recital. Faculty members from Memorial University, St. John’s, Newfoundland. Works by Barab, Previn, Greer and Rachmaninoff. Jane Leibel, soprano; Vernon Regehr, cello; Maureen Volp, piano. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-738-2100 x22926. Free.


5:00: Atelier 5. Wagner’s Festival. Celebration of the 200th anniversary of Wagner. Die Walküre (Act I Scene 1 and 2: Wotan’s Abschied); Tristan und Isolde (Liebestod); Götterdämmerung (Höre mit Sinn); Susan Tsakiris, soprano; Ramona Carmelly, mezzo; Stuart Graham, baritone; Christopher Burton, piano. First Unitarian Church, 175 St. Clair Ave. W. 416-927-9105. $25/40(2 tickets); $20(sr/st)/$35(2 tickets).

8:00: Gallery 345. New Songs and Rever-


8:00: Music Gallery. X Avant New Music Festival VIII: This is Our Music – Morton Feldman’s String Quartet No. 2. FLUX Quartet. 197 John St. 416-204-1080. $30/$20(ad).

Five Shakespeare Sonnets; Vibrate; and other works. With Melody Moore, soprano; Joyce Ogren, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $29.75-$130.50.

5:00: Winchester Centre. In Con-

cert: David Roxics, singer-songwriter. SBS Cranbrooke Ave. 416-789-5502. $20/$15(ad).


Saturday October 12

4:30: Canadian Opera Company. La Bohème. See Oct 3.


8:00: Music Gallery. X Avant New Music Festival VIII: This is Our Music – Quartetski. Straussvinsky: The Rite of Spring (rewritten by Quartetski). Plus Gordon Grdina Trio. 197 John St. 416-204-1080. $20/$15(ad); $100(all-access pass).

8:00: Musicians in Ordinary. The Glori-

ous Mysteries. Belfast: Rosary Sonatas for violin and continuo; 17th century 100 works by Monteverdi, Grandi, Merula, Rigatti and others. Hallie Fishel, soprano; Christopher Verrettte, baroque violin; Philip Fournier, organ; John Edwards, theorbo. Madden Hall, Carr Building, St. Michael’s College, 100 St. Joseph St. 416-533-9886. $25; $20(ar/st).

7:30: pre-concert talk.

8:00: Toronto Symphony Orchestra. Rufus Wainwright In Concert. Wainwright: Prima Donna (Overtures to Acts I and II; Les feuux d’artifice; Quand j’étais jeune étudiante);

Tickets $25, students & seniors $20 at the door.

Music in Ordinary for the Lutes and Voices

8:00PM October 11, 2013

Madden Hall, St Michael’s College

100 St. Joseph St. near Queen’s Park’s Circle

~ The Glorious Mysteries ~

Sonatas from Biber’s Rosary Sonatas for violin and continue with Baroque motets on the Mysteries of the Rosary

Christopher Verrettte, Baroque violin, Hallie Fishel, Soprano, Philip Fournier, organ, John Edwards, theorbo

Tickets $25, students & seniors $20 at the door.

Thursday October 10

Toronto Symphony Orchestra.

Markham and Windermere United Church.

9:00PM October 11, 2013

Madden Hall, St Michael’s College

100 St. Joseph St. near Queen’s Park’s Circle

I FURIOSI Gets Old

Saturday October 12th, 8pm

Windermere United Church

356 Windermere Ave, Toronto

ifuriosi.com
A. Concerts in the GTA

$100 (all-access pass).

● 8:00: Toronto Symphony Orchestra. Masterworks: James Ehnes Plays Britten. See Oct 10.


Sunday October 13

● 4:00: Cathedral Church of St. James. Twilight Recitals. Greg Couture, organ. 65 Church St. 416-364-7865 x231. Free.


Tuesday October 15


Pops: Cirque de la Symphonie. Also 8:00. See Oct 15 (eve).

● 7:30: Canadian Opera Company. La Bohème. See Oct 3.


● 8:00: Toronto Symphony Orchestra. Pops: Cirque de la Symphonie. Also 2:00. See Oct 15.

Thursday October 17


● 7:30: Canadian Opera Company. La Bohème. See Oct 3.

● 7:30: Opera by Request. Adriana Lecouvreur. Olesa, Deena Nicklefork, soprano (Adriana); Sarah Hicks, mezzo (Principessa); Pablo Benitez, tenor (Maurizio); Marco Petracci, baritone (Michonnet); William Parker, tenor (Abate); and others; William Shookoff, piano. College Street United Church, 452 College St. 416-465-2365. $20.

Friday October 18


● 7:30: Canadian Opera Company. La Bohème. See Oct 3.

● 7:30: Opera by Request. Adriana Lecouvreur. Olesa, Deena Nicklefork, soprano (Adriana); Sarah Hicks, mezzo (Principessa); Pablo Benitez, tenor (Maurizio); Marco Petracci, baritone (Michonnet); William Parker, tenor (Abate); and others; William Shookoff, piano. College Street United Church, 452 College St. 416-465-2365. $20.

8:50: Exultate Chamber Singers. On the Wings of Song.

Purchase a passport for $153 and see Ensemble Supersymphonie on Oct 18 for only $55.

newmusicpassport.ca

Saturday October 19

2:00: Gallery 345. The “Almost” Complete Sonatas of Brahms. Sonata in e Op.58 (transcribed from the cello sonata by Mil- ton Katims); Sonata in F Op.120 No.1; Sonata in E-Flat Op.120 No.2. Jacques Israelievich, violin and viola; Benjamin Smith, piano. 345 Sorauren Ave. 416-822-9781. $20; $35(both concerts); $15(st); $70(family). Also Oct 20 (Mary Mother of God, Oakville).

2:00: Walmer Road Baptist Church Organ Committee. Fall Organ Recital. Irme Olah, organ; Scott Vernon, marimba. Walmer Road Baptist Church, 188 Lothlorien Dr. 416-924-1121. Free. Offering invited.

3:00: Cantoabile Choir of York Region. 40th Anniversary Gala Concert. Robert Rich- ardson, conductor; Lora Richardson, accom- panist; Guest: Mark Ruhnke, organ. Thornhill Presbyterian Church, 271 Centre St., Thorn- hill. 905-731-8318. $20.

5:00: Gallery 345. The “Almost” Complete Sonatas of Brahms. Sonata No.1 in G Op.78; Sonata No.2 in A Op.100; Sonatensatz (Scherzo) in c opp.87; Sonata No.3 in d Op.108. Jacques Israelievich, violin and viola; Benjamin Smith, piano. 345 Sorauren Ave. 416-822-9781. $20; $35(both concerts); $10(st); 2:00: Concert 1 of 2.

6:30: York University Department of Music. G.I.V.E. Gospel Inter-Varity Explo- sion. Individual and massed choir performance. Works by Pace, Walker and Franklin; York U gospel choir; Karen Burke, conductor; U of T gospel choir; Lisa Toussaint, con- ductor; McMaster gospel choir; Corey But- ler, percussion section leader. Guest: Resident Outreach Choir. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416- 736-5888. $5. 7:30: Canadian Opera Company. La Bohême. See Oct 3.


8:00: Music Gallery. X Avant New Music Festival VIII: This is Our Music – The Beatles. A Tribe Called Red. Plus Nelson Taggona; MAMA (opening at 9pm). Black Box The- atre, 1087 Queen St. W. 416-204-1080. $25/$20(adv); $10(all-access pass).

Sunday October 20


2:00: Canadian Opera Company. Peter Grimes. See Oct 5.

2:00: Jazz in the Kitchen. The Picture of Happiness. See Oct 19(eve).

8:00: Toronto Thursdays. Piano Concert No. 5 in A; Beethoven: Sym- phony No.3 in E-flat “Eroica.” Vivian Chon, viol- in; Denis Mastromonaco, conductor. Trinity Anglican Church, 79 Victoria St., Aurora. 416- 410-0680. $26; $23(st); $15(rt). Also Oct 20 (Richardson Hall).


2:00: Richmond Hill Centennial Pipe Band.

Markham Concert Band

Sunday, October 20, 2pm

in downtown Markham

featuring guest vocalist

Sharon Smith


2:00: Richmond Hill Centennial Pipe Band.

Markham Concert Band

Sunday, October 20, 2pm

in downtown Markham

featuring guest vocalist

Sharon Smith

2:00: Markham Concert Band. Octo- ber Pops. Doug Manning, conductor. Guest: Sharon Smith, vocals. Flato Markham Thea- tre, 171 Town Centre Blvd., Markham. 905- 305-7469. $22; $17(st/rt).

Sunday, October 20, 2pm

in downtown Markham

featuring guest vocalist

Sharon Smith

2:00: Markham Concert Band. Octo- ber Pops. Doug Manning, conductor. Guest: Sharon Smith, vocals. Flato Markham Thea- tre, 171 Town Centre Blvd., Markham. 905- 305-7469. $22; $17(st/rt).

39

October 1 – November 7, 2013
A. Concerts in the GTA

Band. Memories of Scotland – An Afternoon of Scottish Delight. Pipes and drums, Scottish country dancing, highland dance, Celtic singing, fiddle music. Cladhidhmo; Caledonian Dancers; Breck School of Highland Dance; Liam McGlashon, fiddle. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. $20. Intermission: refreshments and chats with performers. Raising funds for the youth teaching program.

● 3:00: University of Toronto Faculty of Music. Choirs in Concert: Choral Collage. Bach: motet, Komm, Jesu, Komm BWV229; and other works. Men’s Chorus, André Heywood, conductor; Women’s Chorus, Melissa Morgan, conductor; MacMillan Singers, Hilary Apfelstedt, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. $30; $20(sr); $10(st).

● 2:00: Musikay. Vivaldi: Gloria. Vivaldi: Gloria; Mozart: Ode to Tallis; Bach: Harpsichord Concerto; and other works. Stephen Potvin, conductor. Mary Mother of God Church, 2745 North Ridge Tr., Oakville. 905-825-9740. $35; $20(sr); $15(st); $70(family). Also Oct 19 (St. John’s United Church, Toronto).

● 3:00: Hannaford Street Silver Band. Strike Up The Band: 30th Anniversary Celebration. All-Canadian program. Gregson: Of Men and Mountains; Vivian Fung: new commissioned work; and other works. Wallace Haldaday, saxophone; James Gourlay, conductor. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-425-2874. $50; $40(sr); $35(under 35); $15(child).

● 3:00: Orchestra Toronto. Musical Diamonds. Works by Dvořák, Jenkins, Brahms and others. Guest: Shalom Bard, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-250-3708 or 1-855-885-2787. $39-$43; $34-$37(sr); $19(15-29 youth); $15(child).

● 3:00: Toronto Symphony Orchestra. Light Classics: From Dvořák to Tchaikovsky. See Oct 19(eve).

Band. Memories of Scotland – An Afternoon of Scottish Delight. Pipes and drums, Scottish country dancing, highland dance, Celtic singing, fiddle music. Cladhidhmo; Caledonian Dancers; Breck School of Highland Dance; Liam McGlashon, fiddle. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. $20. Intermission: refreshments and chats with performers. Raising funds for the youth teaching program.

● 3:00: University of Toronto Faculty of Music. Choirs in Concert: Choral Collage. Bach: motet, Komm, Jesu, Komm BWV229; and other works. Men’s Chorus, André Heywood, conductor; Women’s Chorus, Melissa Morgan, conductor; MacMillan Singers, Hilary Apfelstedt, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. $30; $20(sr); $10(st).

● 2:00: Musikay. Vivaldi: Gloria. Vivaldi: Gloria; Mozart: Ode to Tallis; Bach: Harpsichord Concerto; and other works. Stephen Potvin, conductor. Mary Mother of God Church, 2745 North Ridge Tr., Oakville. 905-825-9740. $35; $20(sr); $15(st); $70(family). Also Oct 19 (St. John’s United Church, Toronto).

● 3:00: Hannaford Street Silver Band. Strike Up The Band: 30th Anniversary Celebration. All-Canadian program. Gregson: Of Men and Mountains; Vivian Fung: new commissioned work; and other works. Wallace Haldaday, saxophone; James Gourlay, conductor. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-425-2874. $50; $40(sr); $35(under 35); $15(child).

● 3:00: Orchestra Toronto. Musical Diamonds. Works by Dvořák, Jenkins, Brahms and others. Guest: Shalom Bard, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-250-3708 or 1-855-885-2787. $39-$43; $34-$37(sr); $19(15-29 youth); $15(child).

● 3:00: Toronto Symphony Orchestra. Light Classics: From Dvořák to Tchaikovsky. See Oct 19(eve).
Tuesday October 22

Wednesday October 23
12:00 noon: Canadian Opera Company. Vocal Series: 50 Operatic Years at the MacMillan Theatre. Artists of the University of Toronto’s Opera Division give a preview of their season. Highlights from Donizetti: Don Juan Pasquale; Britten: Albert Herrling; and other works. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231.
1:30: Canadian Opera Company. La Bohème. See Oct 3.
Ghosts, Goblins and Brahms
Venturing into the realm of the macabre with Night on Bald Mountain, Totentanz, Danse Macabre, Don Giovanni... Brahms’ Symphony #2 will take us back into the land of the living!

Friday, Oct. 25, Martingrove Collegiate
Martingrove and Eglington • Concert 8 pm • Pre-concert chat 7:40 pm
Adult $25, Senior $20, Student $10  416-239-5665 www.eporchestra.ca

Phantoms of the Organ
A free Halloween organ Concert
Metropolitan United Church
56 Queen Street East, Toronto
Friday October 25
at 10:00 pm
FREE ADMISSION
Come hear some of the spookiest and most famous organ works performed on Canada’s largest pipe organ.
AT NIGHT ~ IN THE DARK!
Co-sponsored by Toronto Centre Royal Canadian College of Organists

WHAT IS SACRED
Afro American spirituals, music by Gregorio Allegri, Steve Earle, Olivier Messiaen, Arvo Pärt, Jeff Tweedy, and the choreography of David Earle.
6 degrees of separation
Friday, October 25th 2013, 8 pm, Gallery 345, 345 Sorauren Ave.
Tickets: $15, students/seniors/arts workers $5 (at the door).
www.newmusiconline.com


Sinfonia Toronto: Nurhan Arman, conductor.


Sunday October 26

10:00: Metropolitan United Church/RCCO Toronto. Phantoms of the Organ. Annual Halloween concert. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free; donations accepted.


October 26, 7:30 pm, Heliconian Hall, 273 Bloor St. W. 416-408-0208. 35 and up.

2:00: Canadian Opera Company. La Bohème. See Oct 3.

2:00: Roy Thomson Hall/Royal Canadian Military Institute. 24th Annual Massed Military Band Spectacular. $15, students $5, seniors $10, children free.

Saturday October 26, 8 pm, George Weston Recital Hall, sinfoniatoronto.com

Gala Concert Saturday, October 26, 8 pm, George Weston Recital Hall, sinfoniatoronto.com


Koerner Hall, 273 Bloor St. W. 416-408-0208. $35 and up.

Mozart: Don Giovanni. Toronto Symphony Orchestra. 7:30 pm, Koerner Hall, 273 Bloor St. W. 416-408-0208. $35 and up.

Sunday October 27


8:00: Royal Conservatory/Ashekenaz Festival. David Feldman, singer-songwriter; and Yemen Blues. Israéli, Yeminite funk and North African inspired music. Koerner Hall, 273 Bloor St. W. 416-408-0208. $35 and up.

8:00: Death From Above. 77. See Oct 1.

8:00: Q28. See Oct 1.

8:00: Beachgoers. See Oct 1.

8:00: Be Good Tanyas. See Oct 1.

8:00: Aidan Carry. See Oct 1.

8:00: Alanna Silk. See Oct 1.

8:00: Anna Lukayus Matthews. See Oct 1.

8:00: Angel Olsen. See Oct 1.

8:00: Aucklander. See Oct 1.

8:00: Andrew W.K. See Oct 1.

8:00: Andes. See Oct 1.

8:00: Vinet. See Oct 1.

8:00: Vincent. See Oct 1.

8:00: Virtuosi. See Oct 1.

8:00: Vaci. See Oct 1.

8:00: Valvd. See Oct 1.

8:00: Valvd. See Oct 1.

8:00: Vأسية. See Oct 1.

8:00: Vأسية. See Oct 1.

8:00: W&G. See Oct 1.

8:00: W&B. See Oct 1.

8:00: W&G. See Oct 1.

8:00: W&B. See Oct 1.

8:00: W&G. See Oct 1.

8:00: W&B. See Oct 1.

8:00: W&G. See Oct 1.

8:00: W&B. See Oct 1.

8:00: W&G. See Oct 1.

8:00: W&B. See Oct 1.

8:00: W&G. See Oct 1.

8:00: W&B. See Oct 1.

8:00: W&G. See Oct 1.

8:00: W&B. See Oct 1.

8:00: W&G. See Oct 1.

8:00: W&B. See Oct 1.

8:00: W&G. See Oct 1.

8:00: W&B. See Oct 1.

8:00: W&G. See Oct 1.

8:00: W&B. See Oct 1.

8:00: W&G. See Oct 1.

8:00: W&B. See Oct 1.

8:00: W&G. See Oct 1.

8:00: W&B. See Oct 1.

8:00: W&G. See Oct 1.

8:00: W&B. See Oct 1.

8:00: W&G. See Oct 1.

8:00: W&B. See Oct 1.

8:00: W&G. See Oct 1.

8:00: W&B. See Oct 1.

8:00: W&G. See Oct 1.

8:00: W&B. See Oct 1.

8:00: W&G. See Oct 1.

8:00: W&B. See Oct 1.

8:00: W&G. See Oct 1.

8:00: W&B. See Oct 1.

8:00: W&G. See Oct 1.

8:00: W&B. See Oct 1.

8:00: W&G. See Oct 1.

8:00: W&B. See Oct 1.
Sunday Oct 27 2pm

Chung, 452 College St. 416-455-2365. $20. $10(st).

4:30: Monday evening concert. Symphony Orchestra of South Africa. See 4:00.
8:00: Talisker Players. City of the Mind: the beauty and the madness of cities, ancient and modern. Songs from from Tchaikovsky’s Pathétique for mezzo soprano, baritone, clarinet and string quartet; Bernstein: songs from On the Town (arr. Laura Jones); Blumenthal: Venetian Boat Song for soprano, viola and piano; folk/anonymous: traditional Viennese songs (arr. Laura Jones); Tomaso Giordani: Adido di Londa; and other works. Erin Bardua, soprano; Laura Tucker, mezzo; Joel Allison, baritone; Graham Abbey, actor/reader. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-978-3750. Free.


October 30 at 8 pm


12:00 noon: Canadian Opera Company. Piano Virtuoso Series: Keyboard Conjurers: Talisker Players. Toronto Mendelssohn Choir; Toronto Symphony Orchestra; Canadian Opera Company. Metropolitan United Church. 7712. $25; $20(sr/st).


8:00: Roy Thomson Hall. 60 Simcoe St. 416-593-8500. $20; $15(sr); pay-your-age (for ages 18-35, plus $6 facility and handling fees and HST).

Friday November 1

7:30: Gallery 345. A New Heritage. Poulenc: Polish songs; Chopin: Polish songs; Mazurkas (transcribed to French song by Pauline Viardot); Palej: Polish songs (world premiere); Grewer: Mexican songs. Michele Bogdanowicz, mezzo; Ernesto Ramirez, tenor; Rachael Andrist, piano. 345 Sorauren Ave. 416-822-9781. $25.

7:00: Opera Atelier. Abduction from the Seraglio. See Oct 26.


Saturday November 2


8:00: Gallery 345. Leslie Ting, violin, and Sarah Hagen, piano. Mozart: Sonata in E-flat K380; Fauré: Sonata No.1 Op.13 in A; Schumann: Sonata No. 2 Op.121 in d; and other works. 345 Sorauren Ave. 416-822-9781. $20; $15(sr/arts worker); $10(st).

8:00: NYCO Symphony Orchestra. Power & Passion. Mussorgsky completed and orchestrated by Rimsky-Korsakov. Night on Bald Mountain; Beethoven: Symphony No.7 in A; Tchaikovsky: Piano Concerto No.1 in b-flat. Asher Armstrong, piano; David Bowser, conductor. Centre for the Arts, St. Michael’s College School, 1515 Bathurst St. 416-965-8915. $30/$26(adult); $25/$21(sr); $10(st).


8:00: Peter Toller Presents. Music to the Light. Xin Wang, soprano; Rachel Mercer; cello; Katelyn Clark, harpsichord; Julia DeSerio, harpsichord. 3750. Free.
A. Concerts in the GTA

Remember Dance. Mississauga Big Band Jazz Ensemble; Little Peter and the Elegants. Port Credit Legion, 35 Front St. N., Port Credit. 905-274-8131. $20. Concert runs to 1am.

8:00: Royal Conservatory, Vesuvius Ensemble and the Sicilian Jazz Project. Traditional Italian music and Mediterranean jazz. Francesco Pellegrino, tenor; Michael Occhipinti, guitar; Roberto Occhipinti, bass; Dominic Mancuso, vocals; and others. Koerner Hall, 273 Bloor St. W. 416-408-0208. $35 and up.

8:00: Toronto Symphony Orchestra. Masterworks: Carmina Burana. See Oct 31.


Tuesday November 5


Robert Cooper, Artistic Director
Edward Moroney, Accompanist
John Freund, guest memoirist
Courtney Ch’ing Lancaster, Paolo Santalucia; narrators (Souleppe Artists)
North Toronto C I Women’s Chorus, Carol Woodward Ratzlaff, conductor
Talisker Players

7:30 p.m. Tuesday, November 5, 2013
Grace Church on-the-Hill, 300 Lonsdale Road

In commemoration of the Britten centenary, Orpheus presents the Canadian premiere of his rarely heard 1938 pacifist cantata World of the Spirit, complemented by a multi-media performance featuring harrowing personal wartime experiences as told by Holocaust survivor John Freund – a stirring tribute to the resilience of the human spirit.

Tickets: $30; $25 senior; $15 student
www.orpheuschoirtoronto.com/buy-tickets  416 530 4428  www.orpheuschoirtoronto.com

TRIUMPH OF THE SPIRIT

Benjamin Britten

Expect Something Different!

© Orphans Choir of Toronto 2013
Carol Woodward Ratzlaff, conductor; Talisker Players; Robert Cooper, conductor; Courtenay Ch'ng Lancaster and Paolo Santalucia, narrators. Guest: John Freund, Holocaust memoirist. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-530-4428. $30; $25 (sr); $15 (st).


Wednesday November 6

- 8:00: Holocaust Education Week. National Narratives – Giving Voice: Voices From the Whirlwind. Osborne: I Didn’t Speak Out (text by Martin Niemöller); Lockhart: Voices From the Whirlwind (texts by children in Warsaw Ghetto; and other songs in Yiddish, English and Russian; also readings from Holocaust writings. Cantor Katie Oringel, soprano; Temple Sinai Ensemble Choir; Charles Osborne, conductor and tenor; Sue Pitch, piano; Toronto Jewish Folk Choir, Alexander Veprinsky, conductor; Lina Zemelman, piano; Upper Canada Choristers, Laurie Evan Fraser, conductor; Blair Salter, piano; Barbara Blaser, reader. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-488-7884. Free. Also Nov 15 (Temple Sinai, 9pm, following Sabbath services).
- 8:00: Toronto Symphony Orchestra. Masterworks: Emanuel Ax Plays Brahms. Haydn: Symphony No.96 “The Miracle”; Kulesha: Third Symphony; Brahms: Piano Concerto No.2. Emanuel Ax, piano; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $33-$145. Also Nov 7.

Thursday November 7


Blessed Cecilia

ELMER ISELER SINGERS
Sunday, October 20th
4:00 p.m.

The Writer’s War

AMADEUS CHOIR OF TORONTO
Saturday, November 9th
7:30 p.m.

All Bells in Paradise

TRILLIUM BRASS
Sunday, December 15th
4:30 p.m.

I Saw Eternity

Chamber Orchestra & Massed Choir
Sunday, April 13th
4:30 p.m.

Musica Anima

All Saints’ Kingsway Choir, EtoBicoke Centennial Choir & EtoBicoke Philharmonic Orchestra
Sunday, May 11th – 3:30 p.m.

2850 Bloor St. W., Toronto

2850 Bloor St. West, Toronto


THE WRITER’S WAR:

TRIBUTE TO WAR CORRESPONDENTS

Sat. Nov. 9, 2013 • 7:30 pm
All Saints’ Kingsway Anglican Church
2850 Bloor St. West, Toronto

A Remembrance Day multi-media presentation featuring following former war correspondents in Bosnia, South Africa/Mexico City and Europe respectively: CBC’s master story-teller Rick MacInnes-Rae, CBC reporter Joan Leishman and CBC/BBC journalist Laura Lynch. Live presentations will be combined with actual clips of their experience in the field.

Requiem by Eleanor Daley
Dona Nobis Pacem by Srul Irving Glick
I Saw Eternity by Ralph Vaughan Williams
In Flanders Fields by Alexander Tilley
The Hour Has Come by Srul Irving Glick

Featuring: Amadeus Choir of Greater Toronto
Lydia Adams, Conductor • Rebecca Whelan, soprano
Nelson Lohnes, bass • Shawn Grolenk, organ

Search listings by genre online at thewholenote.com
CAMPBELL/AFIARA
DEBUT CONCERT

James Campbell, clarinet
Graham Campbell, guitar
& Afiara String Quartet

CD Launch: As You Near Me
November 7 at 8 p.m.
www.campbellafiara.com

BY JUDITH MERRILL

CAMPBELL/AFIARA
DEBUT CONCERT

December 12 - January 6
4:30 pm: Music of the Day
3:00 pm: Colours of Music
2:00 pm: Colours of Music
1:00 pm: Colours of Music
12:00 noon: Colours of Music
11:00 am: Colours of Music

Tuesday October 1

0:10 am: Colours of Music. Poems of Leonard Cohen and Lien Chao. Duo Concertante (Nancy Dahm, violin; Timothy Steeves, piano); Evelyn Hart, narrator. Burton Avenue United Church, 37 Burton Ave., Barrie. 705-726-1181. $15; $5; $75-$85 (adult passport); $20-$25 (st passport).
0:10 am: Colours of Music. Light in the Piazza. Music and lyrics by Guettel; book by Lucas. Patty Jamieson (Margaret Johnson); Jacqueline Thair (Clarissa Johnson); Jeff Irving (Fabrizio Naccarelli); Julian Molnar (Signora Naccarelli); Peter Millard (The Priest); and others; Jay Turvey, stage director; Paul Spottelli, music director; Linda Garneau, choreographer. Court House Theatre, 26 Queen St., Niagara-on-the-Lake. 905-468-2712 or 1-800-511-7429. $45.20-$152.55; $33.90 (under 30). Runs to November 3. Check website for performance dates and times. LISTING NOT REPEATED.
0:10 am: Colours of Music. Darkness in the Garden. Book by J. Stein; music by E. B. (Rock) Byrd; lyrics by S. Harnick. Based on Sholem Aleichem stories. Kate Hennig (Goldie); Scott Wentworth (Tevye); Jennifer Stewart (Tzeitel); Jacqulyn French (Hodel); Keely Hutton (Chava); Gabrielle Jones (Yente); and others; Donna Feore, director and choreographer; Graham and James McAnuff, director. Avon Theatre, 99 Downie St., Stratford. 519-273-1600 or 1-800-576-1700. $37.50-$143.75. $3618 and under). Runs to October 19. Check website for performance dates and times. LISTING NOT REPEATED.
0:10 am: Colours of Music. Fabulous French. Works by Milhaud, Vieuxtemps and Saint-Saëns. Brian Lewis, violin; Michael Kim, piano. Central United Church, 705-726-1181. $15; $5; $75-$85 (adult passport); $20-$25 (st passport).
0:10 am: Colours of Music. On the Upbeat. Works by Beethoven, Suk and others; Ager: Klezmer Wedding (premiere). Amabile Piano Quartet; James Campbell, clarinet. Central United Church, 54 Ross St., Barrie. 705-726-1181. $25; $5; $75-$85 (adult passport); $20-$25 (st passport).
0:10 am: Colours of Music. Saturday Night at the wholenote.com

Bledg., 50 Stone Rd. E., Guelph. 519-842-4120 x52991. Free.
0:10 am: Sanderson Centre for the Performing Arts. Sweet Dreams, The Life and Music of Patsy Cline. I Fall To Pieces, Sweet Dreams, Crazy Arms, Walkin’ After Midnight, Crazy Heart and other selections. Marie Bottrell, vocals. 88 Dalhousie St., Barrie. 705-752-9910 x202. $35.
0:10 am: Colours of Music. Michael Kim, piano. Works by Mozart, Chopin and Mompoxsky. Central United Church, 54 Ross St., Barrie. 705-726-1181. $25; $5; $75-$85 (adult passport); $20-$25 (st passport).
0:10 am: Colours of Music. A Happy Time. Works by Dvorák, Brian Lewis, violin; Amara Piano Quartet. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $25; $5; $75-$85 (adult passport); $20-$25 (st passport).
0:10 am: Colours of Music. Dedication to the Russian Land; Rudnev: Three Forest Paintings - The Old Oak, Snowdrops, Dance of the Forest Ghosts; Kodaly: Dedication to the Russian Land; Rudnev: Old Lime Tree; Sor: Fantasia Op.30. WCMS Music Room, 57 Young St W., Waterlo. 519-886-1673. $30; $25 (sr); $20 (st).
● 2:30: Colours of Music. The Incredible Banjo. Works by Bach, Debussy and others; music from the Appalachians. Jayme Stone, banjo; Kevin Turcotte, trumpet; Andrew Downing, cello; Joe Phillips, bass; Nick Fraser, drums. First Baptist Church (Barrie), 550 Grove St. E., Barrie. 705-726-1181. $25; $5(ste); $75–$85(adult passport); $20–$25(st. passport).


● 7:30: Opera by Request/Kitchener-Waterloo Franchise Association, Manon. Massenet. Caroline Dery, soprano (Manon); Lenard Whiting, tenor (Des Grieux); Michael Robert-Broder, baritone (Lescaut); Avery Krisman, tenor (Guillot); Andrew Tam, baritone (Bretnig); and others; William Shaikhhoff, piano. Kitchener Presbyterian Church, 50 Erb St. W., Waterloo. 416-455-2365. $20; 8:00: Kitchener-Waterloo Symphony. Annot Kuentz, Returns! See Oct 4.


Sunday October 6

● 2:30: Colours of Music. The Canadian Guitar Quartet: Julien Bisiaux, Canadianandelia, Bruno Roussel and Louis Trépanier. Westminster Presbyterian Church (Barrie), 170 Steel St., Barrie. 705-726-1181. $25; $5(ste); $75–$85(adult passport); $20–$25(st. passport).


● 7:30: Colours of Music. I’ll Be Seeing You. Songs from wartime. Wendy Nielsen, soprano; Patrick Raftery, tenor; Robert Kortgaard and Tiefenbach, piano. Burton Avenue United Church, 37 Burton Ave., Barrie. 705-726-1181. $15–$35; $5(ste); $75–$85(adult passport); $20–$25(st. passport).


Tuesday October 8

● 12:00 noon: Brock University Department of Music. Music@Noon: Faculty Recital. Erika Reiman, piano. Sean O’Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., St. Catharines. 905-688-5550 x2317. Free.

Wednesday October 9


Friday October 18


Saturday October 19

● 7:30: Grand Philharmonic Choir. Benjamin Britten: War Requiem. Russell Braun, baritone; and other soloists; Grand Philharmonic Choir; Youth Choir and Children’s Choir; University of Waterloo Chamber Choir; Laurier Singers; Kitchener-Waterloo Symphony; Mark Vuorinen, conductor. Centre: Centre in the Square, 101 Queen St. N., Kitchener. 519-578-1570. $20–$75; $18–$67(ste); $10(under 30); $5(high school st).

● 7:30: Hamilton Philharmonic Orchestra. For the Love of the Screen. Gershwin: Summertime; Arlen: Over the Rainbow; Danna: music from Being Julia; tribute to Henry Mancini; and other selections. Erica Martin, vocals; Men with Horns (Larry Larson, trumpet; David Martin, conductor and host). Hamilton Place, 10 MacNab St. S., Hamilton. 905-520-7756. $20–$65; $15(eyeGO with valid high school ID).

Sunday October 20


● 2:30: Niagara Symphony Orchestra. Matt Dusk – Pops! 1. Program TBA. Matt Dusk, vocals; Bradley Thaduc, conductor. Sean O’Sullivan Theatre, Centre for the Arts, Brock University, 500 Glenridge Ave., St. Catharines. 905-688-5550 x2317 or 1-866-671-3257. $10–$53; $12(with valid university or college ID); $5 eyeGO(with valid high school ID).

● 4:00: Karen Schuessler Singers. Dragons, Strings and Things! TDVSB Education Centre, Beck Arts. 519-455-8885. $10; $5(child); $25(family). All proceeds go to Arts for All Kids.

Tuesday October 22

● 12:30: McMaster University School of the Arts. Lunchtime Concert Series. Richard Cunningham, voice; Benjamin Stein, theorbo. Convocation Hall (UH 213), 1280 Main St. W., Hamilton. 905-525-9140 x24246. $20; $15(ste); $5(st).

Wednesday October 23

● 12:30: University of Waterloo Department of Music. Noon Hour Concerts: Strings and Things! University of Waterloo Chamber Choir; Laurier Singers; Kitchener-Waterloo Symphony; Mark Vuorinen, conductor. Centre: Centre in the Square, 101 Queen St. N., Kitchener. 519-578-1570. $20–$75; $18–$67(ste); $10(under 30); $5(high school st).

Saturday October 19


Wednesday October 16

● 1:45 noon: Barrie Concert Association. Music at St. Andrew’s Liselette Roktya, pan flute; Andre Knevel, organ. St. Andrew’s Presbyterian Church, 47 Owen St., Barrie. 705-726-1181. $5; free(ste).

Thursday October 17


Friday October 18

● 519-824-4120 x52991. Free.
B. Concerts Beyond the GTA

College, 140 Westmount Rd. N., Waterloo. 519-885-0220 x24226. Free.

8:00: Kitchener-Waterloo Chamber Music Society. Ang Li, piano; Bach-Sloto: Prelude in b; Janacek; Sonata 1.X.1905; Louis; Memories In An Ancient Garden; List: Ballade No.2 in b; Debussy; Four Preludes; and other works.

KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $25; $20(sr); $15(st).

Saturday October 26


3:00: Wellington Winds. Songs of the Aveugle and Beyond. Music by Puccini, R. Smith, C. Smith, Grainger and Canteloupe. Caroline Déry, soprano; Daniel Warren, conductor. Knox Presbyterian Church, 50 Erb St. W., Waterloo. 519-579-3097. $20; $15(sr); free(st). Also Nov 3 (Grandview Baptist Church, Kitchener).

5:00: Kitchener-Waterloo Chamber Music Society. Penderecki String Quartet and Francine Kay, piano. Bartók: Quartet No.3; Penderecki: Quartet No.3; Zarebski: Piano Quartet in g. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $35; $20(st).

Tuesday October 29

12:00 noon: Brock University Department of Music. Music@Noon: Faculty Recital. Patria Dydnansky, flute; Erika Reiman, piano. Concordia Seminary Chapel, Brock University, 50 Glenridge Ave., St. Catharines. 905-688-5550 x3257. Free.


Saturday October 26

7:30: Barrie Concerts. Orchestra Kingston. Inka Brockhausen, piano; John Palmer, conductor. Salvation Army Citadel, 816 Centennial Dr., Kingston. 613-549-0216. $20; $15(sr); $10(st); $5(under 15).

10:00: Amity Piano Trio. Piano Quintet in g. KWCMS Music Room, 50 Stone Rd. E., Guelph. 519-824-4120 x22426. Free.

Tuesday October 29


Friday November 1


8:00: Kitchener-Waterloo Chamber Music Society. Leslie Ting, violin, and Sarah Hagen, piano. Fauré: Sonata No.1 in A Op.13; Schumann: Sonata No.2 in d Op.121; and other works. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $25; $20(sr); $15(st).

Sunday October 27

5:00: Grand River Chorus. Spotlight on our Youth. Guests: Competition winners. St. Pius Roman Catholic Church, 5 Waverly St., Brantford. 519-753-3405. $25; $20(sr/st); $15(under 15).

5:00: Wellington Winds. Songs of the Aveugle and Beyond. Music by Puccini, R. Smith, C. Smith, Grainger and Canteloupe. Caroline Déry, soprano; Daniel Warren, conductor. Knox Presbyterian Church, 50 Erb St. W., Waterloo. 519-579-3097. $20; $15(sr); free(st). Also Nov 3 (Grandview Baptist Church, Kitchener).

Tuesday November 2


8:00: Kitchener-Waterloo Symphony. John Williams and Spielberg. Also 8:00. See Nov 1(eve).

7:30: Chorus Niagara. Handel: Grand and Glorious. Celebrating 25 years under artistic director Robert Cooper. Handel: choruses, airs and ouvertures. Talisker Baroque Players; Meredith Hall, soprano; Sarah Hagen, mezzo; Calvary Church, 89 Scott St., St. Catharines. 905-688-5550 x3257 or 1-866-617-3257. $35; $33(sr); $25(under 25); $15(st). Post-concert reception, candle lighting ceremony and cake, in celebration of Chorus Niagara’s 50th year.

8:00: Kitchener-Waterloo Symphony. John Williams and Spielberg. Also 2:30. See Nov 1.

8:00: Renaissance Singers. Psalms of David. Jewish and Christian settings of these songs of devotion and consolation. Works by Rossi, Glick, Bernstein, Rutter and Enns. The Cedars, 543 Beechwood Dr., Waterloo. 519-745-2933. $20; $15(sr); $10(st); $5(under 15).

Sunday November 3


3:00: Wellington Winds. Songs of the Aveugle and Beyond. Music by Puccini, R. Smith, C. Smith, Grainger and Canteloupe. Caroline Déry, soprano; Daniel Warren, conductor. Grandview Baptist Church, 250 Old Chippewa Dr., Kitchener. 519-579-3097. $20; $15(sr); free(st). Also Oct 27 (Knox Presbyterian Church, Waterloo).


Monday November 4

12:00 noon: Colours of Music. Midday Music With Shippers. Amity Piano Trio (Michael Adamson, violin; Alyssa Wright, cello; Marilyn Reesor, piano). Hi-Way Pentecostal Church, 50 Annet St. N., Barrie. 705-726-1181. $5; free(st).

Tuesday November 5


Wednesday November 6


Thursday November 7

8:00: Kitchener-Waterloo Chamber Music Society. Guitar 8: Canadian and Salzburg Guitar Quartets. Guitar 8: Renaissance Suite (incorporating works by Orlojog, Grossi, Gabrieli and Vecchi; arr by Guitar 8). Roux: Comme un tango; La fantaisie des saltinbanques; Machado: Folguedo; Brüder: Octopus; Stephica; Szan: Baroque Suite; Turina: Danzas Gitanas. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $40; $35(st); $23(st).
**Alleycats**

2409 Yonge St. 416-481-6885 alleycats.ca


**Annonce Studios**

566 Annette St. 647-880-8378 annonnettestudios.com

Every Mon 9:30pm Jazz Jam w/ Nick Morgan Quartet. Suggested donation $12/$9(st).

**Bloom**


**Castro’s Lounge**

2116 Queen St. E. 416-699-8272 castroslounge.com No Cover/PWYC. Every Sun 4pm Live jazz. Every Mon 9pm Rockabilly Night w/ the Cosmotones. Every Tue 8pm rotating bluegrass bands; 10:30pm blueVenus. Every Wed 8pm Mediterranean Stars. Every Thu 8pm Jerry Lewis & the Situation. Every Fri 8pm Ronnie Hayward. Every Sat 4:30pm Big Rude Jake.

**Chalkers Pub, Billiards & Bistro**

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


**Communist’s Daughter, The**

1149 Dundas St. W. 647-435-0103 communistsdonthefreedom.com

Every Sat 4-7pm Ginny Ray w/ Michael John- son & Red Rhythm. PWYC.

**DeSotos**

1079 St. Clair Ave. W. 416-651-2109
every Thu 8pm-midnight Open Mic Jazz Jam, hosted by Double A Jazz.

**Dominion on Queen**


**Dovercourt House**


**EDO Sushi**

484 Eglinton Ave. W. 416-322-3033 everythursdaylive.ca No Cover. Every Sat 8pm Live Jazz 7-10pm. No Cover. Oct 3 Sharon Smith (vocals); Shelley Miller (bass); Oct 10 8pm One On One (vocals); Tony Quarrington (guitar); Don Thompson (bass). Oct 17 Melissa Boyce (vocals); Tony Quarrington (guitar); Drew Birston (bass). Oct 24 Dave Statham Trio. Oct 31 Rita di Ghent (vocals); Tony Quarrington (guitar); Don Thompson (bass).

**Emmet Ray, The**


**Fionn MacCool’s**


**Flying Beaver Pubaret, The**


**Gate 403**

403 Roncesvalles Ave. 416-588-2930 gate403.com All shows: PWYC. Oct 1 8pm Bruce Chapman Blues Duo. Oct 3 8pm Laura Swarney; 9pm Danny B and Brian Gaucci

**Gladstone Hotel**


**Grossman’s Tavern**

379 Spadina Ave. 416-977-1210 grossmantavern.com (full schedule) No Cover/PWYC.

discovered Daymé a few years back while on a JAZZFM1 safari at the Havana Jazz Festival, and were so impressed that they have been mentoring her ever since.

“When Larry and I saw her, she was performing with her own group,” recalls Bunnett. “I had never seen anybody—a young female—in Cuba at that calibre—and with that kind of poise and musical strength! I realized that my jaw had dropped as I was listening to her. And then the next level was when I was playing the next night and I invited her to jump in with us—to see her capabilities of really improvising—not like she just has her thing and she does it—she’s got incredible skills hidden under her belt that are there to be uncovered! That’s pretty exciting to see how far she’s going to go. I’ve never met a singer in Cuba that loves Betty Carter and Sarah Vaughan and Nina Simone—she’s really drawn to that—she knows where she’s going and that’s really special...also, she writes great music, at her young age. Very thoughtful, unique compositions...her dedication at her early age—she’s so focused—it’s really inspiring to me.”

There will be two opportunities to catch Daymé in Toronto with Jane Bunnett and Hilario Duan this month: on Saturday, October 5 at the Paintbox Bistro and Thursday, October 10 at Bloom Restaurant.

**Toronto Jazz Central:** Speaking of bloom, Toronto Jazz Central is a brand neworganization which hopes to grow audiences for Toronto jazz locally, nationally and internationally. The idea for Toronto Jazz Central originated at the Imperial Pub several years ago, when members of the jazz community—musicians,presenters, venues, educators and fans—collectively brainstormed the need for such an organization. A group of volunteers from a range of disciplines has since worked to create a non-partisan way of showcasing the range and diversity of jazz in this city.

“The main component of Toronto Jazz Central is a website being launched in December 2013,” says Josh Grossman, musician, bandleader, artistic director of Toronto Downtown Jazz. “On the website, musicians and industry members can promote their activity by creating profiles, listing upcoming shows and other news items and uploading audio and video tracks for inclusion on an onsite playlist. With the website, music fans, whether from the area or visiting, will have a ‘one-stop shop for all things jazz in Toronto.”

The goal, Grossman says, is to make torontojazzcentral.com accessible; musicians and industry members will be able to create basic profiles for free, and the general public will be able to access the information on the site for free. However, musicians, members of the public and others in the industry are being encouraged to become members for a small fee—musician and general public membership is $25 per year; industry membership $100 per year.

More details about the benefits of TJC membership and how to join are coming soon—and The WholeNote will pass them along as they do. In the meanwhile, these club listings show the fertile soil TJC will have to work with. And if you are planning to see Jackie Richardson or young Daymé buy your tickets in advance! Your ears mean the world to musicians. ☺️

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

---

**IN THE CLUBS continued from page 15**

**Habits Gastropub**
928 College St. 416-533-7722
habitsgastropub.com
All shows: 5pm, No Cover.

**Harlem Restaurant**
67 Richmond St. E. 416-368-1920
harlemrestaurant.com (full schedule)
All shows: 7:30-11pm. No Cover/PWYC.

**Hirut Restaurant**
2050 Danforth Ave. 416-531-7580
Oct 4 8pm Gimma and Amanta Duo. PWYC. Oct 5 8pm Mike. Oct 10 8pm Daniel Barnes Grove Trio. PWYC. Oct 18 8pm Gimma and Amanta Duo. PWYC.

**Home Smith Bar—See Old Mill, The**

**Hugh’s Room**
2261 Dundas St. W. 416-531-6604
hughsrroom.com (full schedule)
All shows: 8:30pm (unless otherwise noted).

**Jazz Bistro, The**
251 Victoria St. 416-363-5299
jazzbistro.ca
Oct 1 6-8pm Young Artist Series: Nicholas Maclean (piano). Oct 2 6-8pm Joey Goldstein Quartet CD Release: Joey Goldstein (guitar); Johnny Johnson (saxophone), Jim Vivian (bass); Vito Rezza (drums) $15. Oct 2 8-10pm Sam Dickinson (guitar); 8pm Shirantha Badgoda (baritone sax); Nancy Walker (piano). Oct 3 8-10pm Sam Dickinson (guitar); 9pm Oliver Jones Trio (piano); Eric Legace (bass); Jim Doxas (drums) $25. Oct 4 6-8pm William McLeish; 8pm Oliver Jones Trio $30. Oct 5 5-7pm Dylan Moore (guitar); 7:30pm and 9:30pm Oliver Jones Trio $30 per show. Oct 6 12:30pm “A Month of Sundays” brunch w/ John Alcorn (vocals); Dave Restivo (piano) $15. Oct 6 8-10pm Patrick Hewan (piano); 5pm Matt Pines (piano); Sarah Kenney (vocals) $15. Oct 10, 11, 12 6-8pm Patrick Hewan (piano); 5pm Chet Doxas Quartet CD Release: “Dive.” Chet Doxas (vocals); Matthew Stevens (guitar); Zack Lobor (bass); Eric Dobbs (drums) $15 (Thu/Fri); $20 (Sat). Oct 13 12:30pm “A Month of Sundays” brunch w/ John Alcorn (vocals); Dave Restivo (piano) $15. Oct 15 8pm Michele Mele: “Dream” CD Release: Michele Mele (vocals); Robi Botos (piano); Lou Barlow (guitar). Oct 16 10-12pm David McMillan (piano). Oct 20 8-10pm John Kenelly (piano); 9pm Gene DiNovi Trio; DiNovi (piano); Andrew Scott (guitar); Clark Johnson (bass). $20. Oct 21 6-8pm John McAlmonte (guitar); 9pm Gene DiNovi Trio; DiNovi (piano); Andrew Scott (guitar); Clark Johnson (bass). $20. Oct 22 6-8pm “A Month of Sundays” brunch w/ peppe’s Trattoria (vocals); Bill King (piano) $15, 7pm Theatre presents: The Company—We Keep Series: Adriel Oreste’s. Oct 25 11pm. Oct 26 6-8pm Paul Alpin (guitar); 9pm Gene DiNovi Trio; DiNovi (piano); Andrew Scott (guitar); Clark Johnson (bass). $20. Oct 27 8-10pm Jazzy New Year’s Eve; $25. Oct 22 8-10pm John Alcorn (vocals); Dave Restivo (piano) $15; 7pm Ray Jessel $25/$20 (adv). Oct 29 8pm Jordana Talsky CD Release: “Standard Deviation.” Jordana Talsky (vocals), Scott Metcalfe (piano); Ross MacCapplyte (bass); Colin Kingsmore (drums); Paul Metcalfe (saxophone); Eric St. Laurent (guitar); Brownman (trumpet). $20 (includes CD). Oct 30 8pm Ad Hoc: Robert Brown (drum, vocal); Dave Restivo (piano); Pat Collins (bass); Daniel Barnes. $15.

**Jazz Room, The**
Located in the Huether Hotel, 59 King St. N., Waterloo. 225-478-1565
kwjazzroom.com (full schedule).
Located on 2nd floor, all ages. $8-$28.
Attendees must be 19+.

**Joe Mama’s**
317 King St. W. 416-340-4649
Live music every night. All shows: No Cover.
Every Mon 7:30-11pm Soul Mondays. Every Tue 7-11pm Blue Angels. Every Wed 8pm-12am Blackburn. Every Thu 8:30pm-12:30am Blackburn. Every Fri 10pm-2am The Grind. Every Sat 10pm-2am Shugga. Every Sun 8-10am Organic: Nathan Hilz (guitar); Bernie Senensky
**Supermarket**

268 Augusta Ave. 416-840-0501
supermarketkttoro.com
Oct 2 8:30pm Ben Sures CD Release $10

**Tranzac**

292 Brunswick Ave. 416-923-8137
tranzac.org (full schedule)
3-4 shows daily, various styles. Mostly PWYC.
Every Mon 7pm This is Awesome; 10pm Open Mic; Every Fri 5pm The Foolish Things; Every Sat 3pm Jamzac. This month’s shows include:

**Victory Café, The**

581 Markham St. 416-516-5787
Every Wed 9:30pm-12am Hot Jazz String Quartet: Drew Jurecka (violin); Jesse Basksdale (guitar); Chris Beazant (guitar); Chris Banks (bass). Every Sun 8pm Open Mic.

**Zipperz**

72 Carlton St. 416-921-0066
Every Mon 10pm-12am & Every Fri 7-8pm Ruxxie Terrain w/ Adam Weinner. No Cover/ PWYC.

**E TOBICOKE PHILHARMONIC ORCHESTRA**

**YOUNG COMPOSERS COMPETITION 2013**

Deadline for submissions: November 1, 2013.
The Etobicoke Philharmonic Orchestra invites submissions of original works scored for orchestra. Three young composers (32 years and younger) will be awarded cash prizes and the Grand Prize competition will be performed by the ETO during the 2013/14 season.

**COMPETITIONS**

- Deadline to Apply: Nov 1: Etobicoke Philharmonic Orchestra. Young Composers Competition 2013. Canadian composers ages 32 and under; original compositions for orchestra. Winning composition will be performed by the ETO; cash prizes presented. For details: 416-556-6515, details@eporchester.ca; www.eporcher.ca.

**LECTURES & SYMPOSIA**

- Oct 24, 9-0: Canadian Opera Company. Operaana: A Night of Temptation. Gala fundraiser with performances by the COC Ensemble Studio and other musical guests, with installations, food, fashion and visual arts. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $150.
- Oct 27, 5:00: Sinfonia Toronto. 50th Anniversary Gala. Introduction to the upcoming season by conductor Nurhan Arman, conversation with violin virtuoso Laura St. John. and music by Sinfonia Toronto musicians, along with reception, dinner and cake. Donaldson Club, 12 Bushbury Dr. 416-499-0403. $89 ($15 tax receipt).
- Nov 2, 8:00: Kindred Spirits Orchestra, Brahms, Mendelssohn, Wagner. Opening night fundraising gala and silent auction. See concert listings for program. James Parker, piano; Kristian Alexander, conductor. Flato Markham Theatre, 171 Town Centre Blvd., Markham, 905-305-7469. $15-48; $100 (with dinner).
SIGHT-SINGING WITH SHEILA

Private Lessons & Group Workshops
- Improve your sight-singing skills; practice challenging choral repertoire
- Master intervals, rhythms, and complex syncopations.
- Prepare for auditions and singing exams, sight-sing solos and duets with confidence.

Private lessons: $40 per hour
Workshops: $10

Call at 416 893 8648 or email mheitshu@sympatico.ca
to book appointment. Only a few spaces available. Call now.

THE WHOLE NOTE

Marjorie Sparks
Well established private voice studio offers high quality instruction for singers at all levels; voice lessons, master classes, recitals, and summer voice programs.

Ms. Sparks is an experienced teacher with a great range of teaching methods. She offers a free consultation for the first appointment. The hourly rate is very reasonable. Her studio is located at Bloor and Royal York with excellent access for TTC and parking.

Call at 416 893 8648 or email mheitshu@sympatico.ca
to book appointment. Only a few spaces available. Call now.

Workshops

- Oct 6, 1:30–4:00: Toronto Early Music Players Organization. Early Music Workshop for Woodwinds and Strings. Bring your recorders, early instruments and music stand; scores will be provided. Scott Patterson, conductor. Armour Heights Community Centre, 2140 Avenue Rd. 416-537-3733. $20; free (members).
- Nov 3, 1:30–4:00: Toronto Early Music Players Organization. Early Music Workshop for Woodwinds and Strings. Bring your recorders, early instruments and music stand; scores will be provided. János Ungváry, conductor. Armour Heights Community Centre, 2140 Avenue Rd. 416-537-3733. $20; free (members).

Open Rehearsals/Singalongs

- Oct 6, 3:00: Musikay. Community Repertoire Reading/Sing-along. Open reading covering music from the choir’s upcoming season. Stéphane Potvin, conductor. Grace Lutheran Church, 304 Sproule St., Oakville. 905-825-9740. Free; reserve online at: musikay.ca.
- Oct 23, 7:30: Yorkminster Park Baptist Church. Community SING! Ways of making music without notation; unison and part singing. Led by Alice Parker. Open to all. 1585 Yonge St. 416-922-1167. $30; $20(1st); $10(st).

Screenings

- Oct 21, 6:30: The Royal Conservatory/Hot Docs. MUSIC ON FILM Festival: Wagner and Me. SING! Festival of Music. Toronto New Music Alliance presents its New Music Passport. See ad page 35 for list of partnering presenters. One-time purchase of the passport provides the holder with $5 tickets to 11 new music concerts this season. $35. newmusicpassports.ca.

Anouncements

- Toronto New Music Alliance presents its New Music Passport. See ad page 35 for list of partnering presenters. One-time purchase of the passport provides the holder with $5 tickets to 11 new music concerts this season. $35. newmusicpassports.ca.

$9 NEED HELP WITH YOUR TAXES?
Specializing in personal and business tax returns including prior years and adjustments

HORIZON TAX SERVICES INC.
1-866-268-1319 • npulker@rogers.com
www.horizontax.ca
- free consultation • accurate work • pickup & delivery

About The Whole Note

The Whole Note is Canada’s favourite music store, specializing in personal and business tax returns including prior years and adjustments. We offer a free consultation and accurate work • pickup & delivery.

Call 416 893 8648 or email mheitshu@sympatico.ca
to book appointment. Only a few spaces available. Call now.

Toronto New Music Alliance presents its New Music Passport. See ad page 35 for list of partnering presenters. One-time purchase of the passport provides the holder with $5 tickets to 11 new music concerts this season. $35. newmusicpassports.ca.
For details: soundstreams.ca.


INSTRUCTION

CLASSICAL GUITAR LESSONS: beginner to advanced from one of Toronto's finest classical guitar instructors and nationally renowned author of many guitar publications. Located in midtown Toronto. classicalguitarontario.com, or
howardwallach@hotmail.com.

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

WARM, SEASONED PIANO TEACHER. American immigrant with sterling credentials, unfailing good humor, and buckets of patience. Royal Conservatory washouts and nervous teens/adults especially welcome. Lovely Cabbagetown atmosphere for teas, receptions or other functions – greater Toronto area. For rates and info call 905-722-5618 or email us at mgpape@interhop.net.

FULL PRODUCTION IN MAY 2013. FOR INFO AND DETAILS CALL 905-830-2985 OR EMAIL US AT BROCHURE.COM.416-588-8077. WWW.NEWALLEGRO.COM.


MUSICIANS AVAILABLE

BAR & EARLY MUSIC DUO playing recorder and virginal available to provide background atmosphere for teas, receptions or other functions – greater Toronto area. For rates and info call 905-722-5618 or email us at mgpape@interhop.net.

ACCOUNTING AND INCOME TAX SERVICE for small business and individuals, to save you time and money, customized to meet your needs. Norm Pulker, B. Math. CMA. 905-251-0309 or 905-830-2985.

DO YOU HAVE PRECIOUS MEMORIES FAMILY! OLD RECORDS, TAPES, PHOTOS ETC.? Recitals–gigs–auditions–air checks–etc.? DO YOU HAVE PRECIOUS MEMORIES FAMILY! OLD RECORDS, TAPES, PHOTOS ETC.?

SERVICES

SERVICES

56 | October 1 – November 7, 2013

THE ET CETERA

AVAILABLE POSITIONS FOR MUSICIANS AT THE KINDRED SPIRITS ORCHESTRA: Principal Oboist (pro bono), Principal Bassoonist (pro bono), Associate (or 2nd) Trumpeter (pro bono), Principal Cornettist (with stipend) as well as Sectional Violinists, Violists, Cellists and Contrabassist (pro bono). The KSO is an auditioned-based community orchestra that rehearses once a week (Tuesday evenings) at the state-of-the-art Cornell Recital Hall in Markham (407 ETR and 9th Ln.). Led by the charismatic Maestro Kristian Alexander, the Orchestra is enjoying an enormous popularity among York Region’s residents and continues to attract avid audiences across the GTA. Guest soloists for the 2013-2014 concert season include pianists Anton Kuerti and James Parker, violinist Jacques Israelievitch and Canadian American immigrant with sterling credentials, unfailing good humor, and buckets of patience. Royal Conservatory washouts and nervous teens/adults especially welcome. Lovely Cabbagetown atmosphere for teas, receptions or other functions – greater Toronto area. For rates and info call 905-722-5618 or email us at mgpape@interhop.net.

CHORUS DIRECTOR: Blessed Trinity RC Church, Toronto. 57 voice liturgical choir. Start November 1, 2013. Contact Margarette Sarrazin bernard.sarrazin@sympatico.ca. Application deadline October 31, 2013.

C-FLATS YOUTH JAZZ BAND at Leaside United Church welcomes new members grade 7 to 12, all instruments and levels. Thursday evenings 5:15-6pm. 416-806-6488, www.trumpetstudio.ca.


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

WARM, SEASONED PIANO TEACHER. American immigrant with sterling credentials, unfailing good humor, and buckets of patience. Royal Conservatory washouts and nervous teens/adults especially welcome. Lovely Cabbagetown studio, with German grand piano and ample Kleenez. Testimonials: “I was paying $200/ hour for therapy. Bach is better!” - Beaches man, 50s. “Sure beats studying with those Quebec nuns!” - downtown woman, 65+. “Best teacher ever!” - Riverdale girl, age 13. Peter Kristian Mose, 416-923-3060; pkmose@planetree.com. My students have never won any prizes, except for love of music. (And loyalty.)


MUSICIANS AVAILABLE

BAR & EARLY MUSIC DUO playing recorder and virginal available to provide background atmosphere for teas, receptions or other functions – greater Toronto area. For rates and info call 905-722-5618 or email us at mgpape@interhop.net.

ACCOUNTING AND INCOME TAX SERVICE for small business and individuals, to save you time and money, customized to meet your needs. Norm Pulker, B. Math. CMA. 905-251-0309 or 905-830-2985.

DO YOU HAVE PRECIOUS MEMORIES FAMILY! OLD RECORDS, TAPES, PHOTOS ETC.? Recitals–gigs–auditions–air checks–etc. ArtsMediaProjects will restore them on CD’s or DVD’s. Call George @ 416-910-1091.

VENUES

Are you planning a concert or recital? Looking for a venue? Consider Bloord Street United Church. Phone: 416-424-7439 x22. Email: tina@bloordstreetunited.org.


Sight-Singing with Sheila

Sheila McCoy

416 574 5250

smcocy@rogers.com

www.sightsingingwithsheila.com

(See Woodbine subway)

Children’s Piano Lessons

Friendly, approachable – and strict

Liz Parker

416 544 1803

liz.parker@rogers.com

Queen/Bathurst
October’s Child, Atom Egoyan. spent much of October in Europe, once the Toronto International Film Festival ended. We’ll have more to tell you about music in his life at a later date.

Acclaimed film and stage director Atom Egoyan (born in Cairo, raised in Victoria, BC) recently directed Feng Yi Teng, an opera composed by Guo Wenjing, which was presented at Luminato in June. Egoyan’s latest feature film, The Devil’s Knot, with a score raised in Victoria, BC) spent much of October in Europe, once the Toronto International Film Festival ended. We’ll have more to tell you about music in his life at a later date.

Acclaimed film and stage director Atom Egoyan (born in Cairo, raised in Victoria, BC) recently directed Feng Yi Teng, an opera composed by Guo Wenjing, which was presented at Luminato in June. Egoyan’s latest feature film, The Devil’s Knot, with a score composed by Guo Wenjing, which was presented at Luminato in June. Egoyan’s latest feature film, The Devil’s Knot, with a score by Guo Wenjing, which was presented at Luminato in June.

October’s Child, Atom Egoyan. spent much of October in Europe, once the Toronto International Film Festival ended. We’ll have more to tell you about music in his life at a later date.

Acclaimed film and stage director Atom Egoyan (born in Cairo, raised in Victoria, BC) recently directed Feng Yi Teng, an opera composed by Guo Wenjing, which was presented at Luminato in June. Egoyan’s latest feature film, The Devil’s Knot, with a score by Guo Wenjing, which was presented at Luminato in June. The Devil’s Knot, with a score by Guo Wenjing, which was presented at Luminato in June. The Devil’s Knot, with a score by Guo Wenjing, which was presented at Luminato in June.

Who will be November’s Child?

Like children, live music organizations require patience, humour, tough love and vast amounts of round-the-clock loving attention, from remarkable people. Like parents, their reward is the knowledge that they have nurtured, for a time, something beautiful that hopefully will outlive them and make the world a better place.

Who are your BLUE PAGES heroes?

Pick one “musical hero”—sung or unsung—responsible for the well-being of any “entity” profiled in our BLUE PAGES this year. In 50 words tell us why you chose them! Email your entries to musicchildren@thewholenote.com by October 23, 2013.

CONGRATULATIONS!

A pair of tickets to attend Cosi fan tutte has been won by WholeNote reader Bill Wilson.

REMEMBERING

Larry Lake

[2 July 1943 to 17 September 2013]

I met my good friend Larry Lake in September 1970 at the University of Toronto. The day we met, we were among a group of students taking the graduate entrance exam at the Faculty of Music. Larry already had three degrees from the University of Miami: a Bachelor of Music, a Master of Education, and a Master of Music in musicology, so why the U of T Faculty of Music felt he needed to be examined for graduate study is still, to me, a bit of a mystery. But I remember that he was seated in the back row of the examining room, not too far from another candidate, James Montgomery, and when I entered the room Larry and Jim had already bonded. I took a seat in the front row, and I can still remember that there seemed to be a social club already under way at the back of the room.

We three were all deemed acceptable for graduate study, and soon found ourselves together in the bowels of the Edward Johnson Building, home to the U of T Electronic Music Studio, in the class of professor Gustav Ciamaga. Larry seemed more interested in electronic music than in the degree program he was enrolled in, which was as a Ph.D. candidate in musicology. And he was far more intrigued by the challenges of contemporary composition than those of settings of medieval Latin. Soon he and Jim and I were spending long hours together in the studio figuring out how to manipulate the cumbersome gear on the studio racks the way a real musician would play a proper instrument. The eventual formation of the Canadian Electronic Ensemble came nearer for us all, and the musicology doctorate receded for Larry.

In 1972 Larry was offered full-time employment as a music producer by CBC Radio. This opportunity gave him the perfect motivation to park the Ph.D. and launch into a career that would harness two of his favourite activities: working with audio technology and communicating his passion for music with a national audience. And he was good at it. He quickly became the producer of several of CBC Radio’s flagship music programs: Musicscope, Themes and Variations and Music Alive. In the early 1970s, network shows were still expected to run with so-called “staff announcers”; people like Ken Haslam, Lamont Tilden, Allan Maitland and Warren Davis, to name a few—but during Larry’s tenure in Radio Music, things began to change. Highly qualified presenters were sought as the Stereo Network developed. Larry was always good at spotting talent, and he easily found Karen Kieser and hired her to host Themes and Variations. She flourished on air.

As Karen moved into program production, Larry made the CEE (Canadian Electronic Ensemble, established in 1971 by David Grimes, Larry Lake, David Jaeger and James Montgomery) his focus and his main vehicle for composing. He was a gifted composer, and the CEE was an ideal outlet for his desire to mix musical technology with live performance. The CEE began touring during the mid 1970s and we often were accompanied by an exceptional pianist, the talented, multi-tasking Karen Kieser, soon to become Larry’s wife.

I joined CBC Radio Music in 1973 and by 1977 I had convinced CBC Radio to support a national new music show for the CBC Stereo network. The new program was Two New Hours. It was originally hosted by David Grimes and Warren Davis. I could think of no better person to write for this show than Larry Lake.

The program enjoyed success, and lasted just under 30 years. Larry became the host of Two New Hours until 2007, when CBC cancelled the program. Larry remained with Two New Hours for its entire run because he believed deeply in the creative power of Canadian composers and musicians. His work on Two New Hours gave him a platform for developing this belief.

The fact that he was himself a gifted composer and musician, an incredibly articulate speaker and writer, and was a natural teacher made him particularly effective as an advocate for new music on air. His interviews with composers illuminated the thinking behind new compositions and helped listeners of all types to discover why composers create new music.

Larry always put a human face on these new creations. And he worked hard to introduce radio listeners to all the people that were involved in bringing the art of contemporary music to life, especially as it was practised in Canada. He introduced CBC Radio Two listeners to the next generation of great Canadian composers as they emerged. He encouraged countless young, mid-career and even senior composers to realize their creative dreams. Larry’s life and work showed them it was possible.

—David Jaeger
Editor’s Corner

DAVID OLDS

In Memoriam Richard Truhlar
(February 14, 1950 – September 17, 2013)

Richard Truhlar was a man of broad horizons. When I first met him I was still in high school and he, four years my senior, quickly became my mentor in both literature and music. It was through him that I discovered the vast riches of contemporary fiction; my first exposure to the labyrinthine works of Thomas Pynchon, Kobo Abe, Julio Cortázar and Alain Robbe-Grillet. In music Richard had very catholic tastes and a vast knowledge of the classical repertoire. But more important to me was his interest in the work of 20th century composers. It was through him that I first encountered the music of Takemitsu, Penderecki, Messiaen and the world(s) of electronic music. But Richard’s world extended to earlier times as well and I remember his fascination with Elgar’s Dream of Gerontius and his affection for the music of Delius. His interests also reached well beyond the classical realm, with a wealth of knowledge of the alternative rock scene. I remember when I was house-bound with a broken leg in 1985 Richard made me a wonderful compilation tape of music by Brian Eno, Robert Fripp, David Sylvian and others which kept me in good company in my claustrophobic days of confinement and opened my ears to new worlds. Our relationship spanned a number of technologies, from the LPs we spent late nights listening to, through the cassette age of self-produced recordings and compilations, into the digital age. It was Richard who gave me my first compact disc—a recording of Schoenberg’s Verklärte Nacht performed by the Ensemble InterContemporain under Pierre Boulez.

Richard Truhlar was a poet, writer of fictions, visual artist, text/sound/musical composer and performer, editor and publisher; a true renaissance man. His main contribution to the artistic community, beyond his own writings and compositions, was as a publisher. This is true in both the literary and musical worlds. In the early years he published chapbooks under his own imprints of Teksteditions and Underwhich Editions. This latter also had an audio arm producing cassette tapes of electronic and text-based music and sound poetry in the Audiographics series. While admittedly featuring much of his own creative output, I would emphasize that this was not vanity publishing but rather a fully professional enterprise featuring the work of a variety of artists from around the country and even across the world. It was Richard’s experience in producing and successfully distributing this esoteric music that led me to recommend him for a position at the Canadian Music Centre when I learned that the coordinator of the Centrediscs label was leaving. Richard had previously told me that he never stayed at a job for more than seven years so neither of us suspected that this would turn out to be such a good fit that he would stay at the CMC for two and a half decades. During that time he oversaw the production of more than 120 compact discs running the gamut of art music in this country. Some of the highlights were the then Complete String Quartets of the Orford Quartet in its final recording; the Canadian Composer Portraits series, surely one of the most important documents of Canadian musical history; A Window on Somers celebrating the life and music of Harry Somers, and a number of discs devoted to the work of Ann Southam. Taliwaldis Kenins and Gilles Tremblay were also particular favourites, but Richard’s efforts were not restricted to the senior generation of composers. Among the many projects realized under his direction were discs devoted to mid-career composers Alice Ho, Christos Hatzis, Alexina Louie and James Rolfe to mid-career composers Alice Ho, Christos Hatzis, Alexina Louie and James Rolfe to middle-age composers Alan Petker and Nicole Lizée had their first commercial releases on Centrediscs. There were also discs too many to innumerate of compositions. Among the many projects realized under his direction were discs devoted to mid-career composers Alice Ho, Christos Hatzis, Alexina Louie and James Rolfe to mid-career composers Alice Ho, Christos Hatzis, Alexina Louie and James Rolfe to middle-age composers Alan Petker and Nicole Lizée had their first commercial releases on Centrediscs. There were also discs too many to innumerate of choral, chamber, orchestral, instrumental and electronic music by Canada’s most creative artists. While the mandate of the Centrediscs label is restricted to promoting the work of the Canadian Music Centre’s associate composers, Richard’s vision was again much broader. Concurrent with his activities as the Centrediscs coordinator, he expanded the Canadian Music Centre Distribution Service, providing global access to an extended catalogue of Canadian alternative and art music encompassing many genres not otherwise represented by the CMC.

Although very private and somewhat reclusive in his personal life, Richard was a man of vision and creative energy who touched the lives of many. As testified by a host of friends and colleagues from across the arts community at his memorial service, Richard Truhlar was highly respected, greatly loved and will be sorely missed.

You can read more about Richard’s life and work at ritchardtruhlar.com and his most recent publishing activities at teksteditions.com.

—David Olds, DISCoveries Editor
discoveries@thewholenote.com

We welcome your feedback and invite submissions. CDs and comments should be mailed to The WholeNote. We also encourage you to visit our website thewholenote.com where you can find added features including direct links to performers, composers, record labels and additional, expanded and archival reviews.

VOCAL

Sospiro: Alessandro Grandi – Complete Arias, 1626
Bud Roach
Musica Omnia moo506
musicaoomnia.org

➤ Grandi’s songs were highly popular in Venice in the 1620s. Here they are played as they would have been—for solo voice and instrument. In this case, tenor Bud Roach accompanies himself on the five-course Spanish guitar that created real competition for both lute and theorbo. From the start, Roach interprets a much-maligned genre by combining a sensuous set of lyrics with the strumming technique (in Italian, stile battuto) offered by the Spanish guitar of that period. He brings a real vigour and animation to this CD.

It is always tempting to associate this genre with a lovesick young man describing his anguish over unfulfilled love. From track two alone, Grandi’s young man laments the pain he feels from Chloris, Lilla, Flora and a whole host of nymphs! For a really sensuous approach, listen to the lyrics of È si grave’l tormento, the anguish of the words accompanied by expressive yet measured guitar accompaniment. And for those who are totally disillusioned, you are not alone—Sotto aspetto ridente warns of “a hidden, deadly
poison. Don’t believe in Love!"

Roach displays his own vocal versatility in songs such as *Consenti pur e ti pieghi*, which tests his higher ranges. His skill with the baroque guitar needs no further comment. Quite simply, this is a comprehensive rendition of Grandi’s multi-faceted arias, which demand and receive a multi-faceted performance from Roach. He himself acknowledges his inspiration from one of the very greatest period-performance musicians, the much-loved James Tyler, whose research into the earliest guitars has proved invaluable in bringing this genre to modern audiences. —Michael Schwartz

Handel – Orlando
Owen Willetts; Karina Gauvin; Allyson McHardy; Amanda Forsythe; Nathan Berg; Pacific Baroque Orchestra; Alexander Weimann
ATMA ACD22678

Handel – Alessandro
Max Emanuel Cencic; Julia Lezhneva; Karina Gauvin; Xavier Sabata; Armonia Atenea; City of Athens Choir; George Petrou
Decca 4784699

—Ariosto’s early 16th century epic, *Orlando Furioso*, has been a real quarry for opera composers and their librettists. The earliest was by Giulio Caccini, in 1625, and altogether more than 90 operas have been based on Ariosto. Handel composed three: *Orlando* in 1733 and *Ariodante* and *Alcina* both in 1735. In *Orlando* two important roles were added to what Ariosto had provided: the shepherdess Dorinda first appeared in a 1711 opera with music by Domenico Scarlatti (the music is now lost), while the wise and benevolent magician Zoroastro, a Sarastro figure, is essentially Handel’s invention. The orchestra on the CDs of *Orlando* is the Vancouver-based Pacific Baroque Orchestra. It includes several musicians familiar to Toronto audiences: the violinists Chantal Rémiillard and Linda Melsted and the lutenist Sylvain Bergeron. The quality of their playing is matched by the quality of the singing. Several of the singers are Canadian: the soprano Karina Gauvin, the mezzo Allyson McHardy and the bass-baritone Nathan Berg. There is also a fine performance of the shepherdess Dorinda by the American soprano Amanda Forsythe. Orlando is sung by the young English countertenor Owen Willetts; he is a revelation. I have some reservations about the casting of Berg as Zoroastro. Although Berg is an accomplished singer, the role could do with a deeper bass. It was written for the famous Antonio Montagnana and, among modern singers, David Thomas comes closest to capturing the qualities Montagnana must have had. Thomas can be heard in the complete recording of the opera conducted by Christopher Hogwood and also in the Harmonia Mundi recital record (no longer available), *Arias for Montagnana*.

The earlier opera, *Alessandro* (Alexander the Great), is sometimes seen as heroic, whereas *Orlando* has been labelled magical. Both labels are misleading. In *Orlando* Handel is more concerned with exploring Orlando’s madness and the interactions between the characters than with Alcina’s magical world. Although *Alessandro* opens in a suitably martial manner, much of the rest of the opera focuses on the way Alessandro is torn between two women and on the rivalry between them. That rivalry mirrors that of the singers for whom the parts were written, Francesca Cuzzoni and Faustina Bordoni, “the Rival Queens.” On this recording their parts are very well taken by Karina Gauvin (as the Scevylith princess Lisaura) and Julia Lezhneva (as Rossane, Alessandro’s captive). It also features two superb countertenors, Max Emanuel Cencic as Alessandro and Xavier Sabata as the Indian King Tassile. I would recommend both recordings to anyone interested in Handel or baroque opera. —Hans de Groot

**Concert Note:** Isabel Bayrakdarian will impersonate both Rival Queens in a series of concerts with Tafelmusik April 9 to 13.

Mozart – *Così fan tutte*
Persson; Brower; Plachetka; Villazon; Erdmann; Corbelli; Chamber Orchestra of Europe; Yannick Nézet-Séguin
Deutsche Grammophon 4790641

—This opera buffs with wonderful symmetry of three men, three women, two sisters, two lovers and two “cads” is one of Mozart’s most enduring. He was not, however, the first one to try to set the libretto by Lorenzo da Ponte, who also wrote *Don Giovanni* and *Le nozze di Figaro*. It turns out that none other than Antonio Salieri tried his hand at this opera buffa service to the Bavarian court. He took a genius to take on the task. Enter Peter von Winter, acclaimed composer of the era, in the title (sometimes translated as “Such are all women”) frequently raises the feminist ire, but a closer reading (and better translation: “They All Do It”) quickly diffuses the argument. It is about the games people in love play — and the male protagonists emerge not only humbled, but also shamed. What is of particular interest in this recording is the assured conducting of the Quebec wonderkind, Yannick Nézet-Séguin, who is rapidly establishing a reputation as a go-to operatic conductor. His appearances at the Met and elsewhere are greeted with uniform praise. Another point of interest is the participation of Mexican tenor, after a brilliant debut and a string of successful roles, had to undergo vocal cord surgery — every singer’s nightmare — in 2009. Unfortunately, as recently as April of 2013 he had to cancel a number of appearances due to ongoing vocal problems. It has to be said that his voice is not fully recovered, but in this recording cannot be faulted.

—Robert Tomas

Peter von Winter – *Das Labyrinth*
Christof Fischesser; Julia Novikova; Malin Hartelius; Michael Schade; Thomas Tatzi; Mozarteumorchester Salzburg; Ivor Bolton
Arthaus Musik 101 677

—if you did not know that *The Magic Flute* had a sequel, you are not alone. Despite the three decades of successful productions after its 1798 premiere in Vienna, *Das Labyrinth* disappeared from the stages, it seemed, for good. After the success of *The Magic Flute*, Emanuel Schikaneder, ever the impresario and driven by profit as often as by art alone, sensed the public’s appetite for more. The libretto was the easy part — still fantastical and baroque, and yet more down to earth in character descriptions, making them more ambiguous and human. But what of the music? With Mozart’s death, it wasn’t possible to find another composing genius to take on the task. Enter Peter von Winter, acclaimed composer of the era, in service to the Bavarian court. He took a surprisingly fresh approach — only a few homages to Mozart, a playful re-interpretation of Papageno’s tune, but other than that original, definitely romantic music.

Truth be told, the re-animated Queen of the Night does not scale coloraturas comparable to those of Mozart. Neither is Sarastro the stentorian announcer of what’s right and true. The frantic set changes were Schikaneder’s way of dazzling the audience and seem unnecessary now. This Salzburg production, only the second this century, however, proves that *Das Labyrinth* is a worthy companion piece and ideally presented side by side, or more cheek by jowl, with *The Magic Flute* — as Schikaneder intended.

It may yet happen — there are two new productions of the opera planned for this season in North America alone!

—Robert Tomas
**Wagner – Das Rheingold**  
**René Pape; Nikolai Putintsev;**  
**Stephen Ragger; Mariinsky Orchestra; Valery Gergiev**  
**Mariinsky MAR0526**

When Valery Gergiev and his Mariinsky Orchestra mounted a new production of Wagner’s monumental Ring Cycle in 2003, the event marked the return of Russians performing opera in the original language rather than in the vernacular. The entire project was acclaimed, leading to the company taking their production to Germany, Japan and elsewhere, including the Royal Opera House, Covent Garden and New York’s Met.

The critics were not unanimous but, as I seem to recall, the sets contributed to a diversity of opinions. However, in an audio cycle, our sole concern is the performance, not the production.

These new recordings were made in the Mariinsky concert hall in two sessions, two years apart. From the first minutes it is eminently clear that this will be a powerful performance and as the story unfolds, [Gergiev](https://www.totallygeeky.com) and his cast let us know that, except for the teasing Rhine Maidens, these characters are a pack of disingenuous narcissists, not models of good behaviour and fine sensibilities. Their métier is deceit and deal-making and deal-breaking. We know that is bad karma as they will find out by the end of the complete cycle when only the Rhine Maidens survive to have the last laugh.

As with any music he conducts, Gergiev is absolutely faithful to the score, a quality that pros and cons. In Stravinsky, for example, his performances are outstanding but his Mahler symphonies are glaringly unidiomatic, a quality much admired by many. Gergiev’s orchestra is easily up to Wagner’s demands; accurate, dynamic and secure, together with being finely balanced. The only familiar voice is the German bass René Pape as Wotan, the other soloists are Russians who all bring their characters to life, singing without any discomfort in German, except for a glaring lapse from Alexei Markov (Doner) who repeatedly sings “Donner, der Herr” instead of “Donner, der Herr” as he summons the mists. A misericord observation indeed, one that does not detract from this extraordinarily exciting beginning of this ambitious undertaking to which I now look forward with the highest expectations.

I mentioned the quality of the orchestra which is captured in demonstration quality sound by a Russian team under the supervision of ex-Decca, award-winning producer James Mallinson who also does the same for the London Symphony’s and Chicago Symphony’s own recordings. The layout from left to right and front to back is the ultimate in realism for orchestra and singers...a touchable reality.

I have since received a copy of Die Walküre which was issued earlier this year and reviewed by Janos Gardonyi in April. I somehow missed his review at the time but as I read it now I see that he was as enthusiastic as I. Do check it out. A few comments though...Jonas Kaufmann’s Siegmund is far ahead of what we saw from the Met two seasons ago. Although Gergiev displays much empathy with the characters, he keeps every-thing pertinent and free from any hyperbolic heart-on-the-sleeve moments that divert our attention from the linearity of the plot. Performances such as this demonstrate, to me at least, that not a note of Die Walküre is wasted or superfluous. As in Das Rheingold, the recorded sound is wondrous; a convincing argument that a recorded concert performance is sonically superior to a live opera house recording. There is a world of difference between the sound of an orchestra in the pit from the expansive freedom and air on the stage. We look forward to Siegfried and Götterdämmerung to be released towards the end of 2014.

**—Bruce Surtees**

**Concert Notes: The Canadian Opera Company presents seven performances of Peter Grimes from October 5 to 26 at the Four Seasons Centre. James Ehnes performs Britten’s Violin Concerto with the Toronto Symphony Orchestra under Stéphane Denève’s direction on October 10 and 12 at Roy Thomson Hall. (See Editor’s Corner in our June 2013 issue for a review of Ehnes’ recording of this concerto with the Bournemouth Symphony.)**

**Poulenc – La Voix Humaine**  
**Felicity Lott; Graham Johnson**  
**Champs Hill Records CHHR045**

La Voix Humaine, the third and last opera written by Francis Poulenc, is based on the play by Jean Cocteau and well known as the solitary “tour-de-force” for any soprano gifted with an acting ability. The piece is a bit of a curiosity, as Poulenc apparently detected all “mechanical” forms of communication, preferring face-to-face encounters. The lonely voice of a woman, whose lover’s cruel comments we can only imagine, is a surprisingly relevant tale now, in the age of text-message and Facebook breakups. The inherent inability (as Cocteau insisted) of two human beings to fully communicate causes the piece to be touching, irritating and sorrowful in parts.

The novelty of this recording is that it eschews the traditional Poulenc orchestration in favour of solo piano accompaniment. It is the first time (since Poulenc’s own performances, accompanying Denise Duval over 50 years ago) that permission...
has been given for *La Voix Humaine* to be recorded with piano accompaniment. Rosine Seringe, the composer’s niece, has granted a special dispensation to Felicity Lott and Graham Johnson—as a token of decades of special friendship between the artists and the Poulenc Estate—for this work to be produced (according to Champs Hill Records).

Does it change the work significantly? I would insist that yes, it is a different *La Voix Humaine*—a lonelier, sadder, but by no means less satisfying experience.

—Robert Tomas

**SounZSCApes: From Our Lands**

**Toronto Children’s Chorus; Elise Bradley**

**MARQUIS MAR 439**

▶ Following in the footsteps of Jean Ashworth Bartle (who founded the Toronto Children’s Chorus and shaped its sound for 29 years), Elise Bradley emigrated from New Zealand in 2007 to take the helm. This recording honours her journey with a collection of songs from both New Zealand and Canada. Including Maori chants alongside compositions celebrating the traditions of Canadian First Nations peoples. Other Canadian favourites such as Song of the Mira and songs by Eleanor Daley and Srul Irving Glick, are paired with New Zealander Dorothy Buchanan’s *Peace Song* as well as many other compositions, sacred and secular, from both countries.

One continues to be struck by the disciplined care that goes into shaping the sound of young voices in this choir as well as the juxtaposition of seasoned musicians recruited to accompany, teaching excellent musicality to the choristers by example. In this recording the children perform with (amongst others) organist Christopher Davies, TSO principal oboe Sarah Jeffrey and clarinettist Joaquin Valdepeñas. Elise Bradley hopes to share this music by taking the choir to her native country in the near future; I’m sure they will enjoy the partnership (and the chorus) just as much as we do here.

—Dianne Wells

**Zimmermann – Die Soldaten**

Laura Akin; Gabriela Beňačková; Renée Morloc; Daniel Brenna; Tomasz Konieczny; Alfred Muff; Wiener Philharmoniker; Ingo Metzmacher

**EuroArts 2072588**

▶ Salzburg’s Felsenreitschule, a 17th-century riding school carved into a cliff, makes a brilliant setting for this must-see production of Bernd Alois Zimmermann’s landmark opera. It was filmed at the 2012 Salzburg Festival, where director Alvis Hermanis staged the non-stop action in front of a series of archways, with live horses parading around behind.

**Die Soldaten** (The Soldiers) tells a bleak, violent story. But Hermann avoids sensationalizing it, and instead takes a poetic approach. So at key moments, like the pivotal rape scene, his dramatic use of the bales of hay that are strewn around the stage makes the impact all the more powerful.

The cast is stellar. But it’s Laura Akin’s tour-de-force performance as Marie that ultimately grabs attention. It’s not just her fearless delivery of the treacherously jagged vocal lines. Her characterization of a naive young lady who is just trying to get ahead is utterly convincing, even when, at the end, she is so brutalized by the soldiers that her own father doesn’t recognize her. Right from the explosive opening chords, the Vienna Philharmonic under Ingo Metzmacher projects the vivid colours and textures that make this opera, now 50 years old, sound thoroughly contemporary.

Unfortunately there are no views into the huge orchestra, while the stage is too often filmed in close-up. When Marie walks across a tightrope suspended high above the stage, it is filmed so closely that it’s evident she’s an acrobatic double dressed as Marie, undermining the potent image of Marie balanced precariously on a high-wire.

—Pamela Margles

**EARLY MUSIC & PERIOD PERFORMANCE**

**La Voce del Violoncello: Solo Works of the First Italian Cellist-Composers**

Elinor Frey; Esteban la Rotta; Susie Napper

**Passacaille 993**

**passacaille.be**

▶ The program of this very welcome new disc spotlights the earliest solo repertoire for the violoncello, dating from the mid-1600s to the first half of the 18th century in Italy, showcasing music by Colombi, Vitali, Galli, Ruvo, Domenico Gabrielli, Dall’Abaco and Supriani. Not household names to be sure, but they all wrote some great music for the cello—and in Elinor Frey, they have an advocate of the first order.

As one might expect from a recording of early Baroque music, many shorter pieces are featured here: ricercars, toccatas, capriccios, short sonatas and a few pieces on dance basses. Most are unaccompanied, with a few accompanied in tasteful fashion by theorbo or guitar by Esteban La Rotta, or by the continuo team of La Rotta and cellist Susie Napper.

The variety of this well-paced program makes for intriguing listening, as does the use of various historical tunings and pitches—what a palette of colours! Vitali’s lovely Bergamascus and Pausa galli, Giulio de Ruvo’s diminutive Romanelle and Tarantelli, Dall’Abaco’s sonatas and Colombi’s Clacconu were my personal favourites the first time around, but as I revisit this CD I’m sure that every piece will get its turn in the limelight. What a pleasure. Frey’s playing is adroit, expressive and engaging; and she also appears to have the happy ability to marry her own voice to those of the composers, rather than getting in their way.

—Alison Melville

**Bach – Reconstructions and Transcriptions for Strings**

**Furor Musicus; Antoinette Lohmann**

**Edition Lilac 110910-2**

**editionlilac.com**

▶ When I first learned of this disc, I had it in my mind that it was no more than a compilation of Bach arrangements along the lines of those overly lush and romantic versions as orchestrated by Leopold Stokowski c.1958. On the contrary, nothing could be further from the truth on this Edition Lilac label CD titled *Reconstructions and Transcriptions for Strings* with music by the Leipzig cantor stylishly presented by Furor Musicus under the direction of Antoinette Lohmann.

Formed by Lohmann in 2008, Furor Musicus comprises a group of Dutch musicians who have all played together in various other ensembles over the years and who wished to continue to perform music from the Baroque period. This is a delightful disc featuring four works, the *Orchestral Suite No. 2 BWV1067*, a short fugue, the *Concerto BWV1053* and seven movements from the famous *Goldberg Variations*, all the pieces in the form of reconstructions or transcriptions that could have existed for strings.

Lohmann points out that the suite—most often heard performed by flute and strings—was probably based on an earlier work written a whole tone lower and conceived for strings alone. With all due respect to flutists, this interpretation is utterly convincing, the ensemble achieving a wonderful sense of poise and transparency. On the other hand, the concerto is conceived for strings alone. With all due respect to flutists, this interpretation is utterly convincing, the ensemble achieving a wonderful sense of poise and transparency. On the other hand, the concerto is...
the music and further proof that under Lohmann’s careful direction a baroque string ensemble is a viable means of enjoying this well-known fare.

—Richard Haskell

CLASSICAL & BEYOND

Carnaval – Robert Schumann’s Carnaval and Kinderszenen
Canadian Brass
Opening Day ODR 7438
openingday.com

► The Canadian Brass has their work cut out for them in this recording of brass adaptations of Robert Schumann’s piano compositions Carnaval, Op.9 and Kinderszenen, Op.15.

Both works are mainstays of the piano repertoire, being musically and technically daunting, humbling and gratifying to perform. In these versions by Brass members Chris Colletti and Brandon Ridenour, the same challenges are remarkably conquered. I am familiar with the original piano compositions so I do miss the subtlety of colour and sentiment in both the fast contrapuntal lines and slower melodic sections that the pianist achieves. However, the performances on brass instruments add new elements of expression.

The brass choir sound such as in the opening “Preambule” of Carnaval works extremely well. The technical brilliance of the ensemble is proven again in the speedy Intermezzo: Paganini. Surprisingly, the most “piano specific” movements work the best. In Chopin, the pianistic arpeggio-like lines are transformed into a steady backdrop against the soaring melody. “Traumerei” from Kinderszenen transforms into a brass anthem of contrasting instrumental phrases. Also fun is to hear the low instruments in “Fast zu Ernst” and in the closing cadence of final track “Der Dichter spricht.” I only wish there was more sense of spontaneity and abandon in the performances.

No surprise in the excellent sound quality achieved by recording in Toronto’s Christ Church Deer Park. This is a worthy venue to record in. And this is a worthy recording to achieve by recording in Toronto’s Christ Church Deer Park. This is a worthy venue to

Canadian Brass
record in. And this is a worthy recording to

whether the harmonies of the above-

Canadian Brass
composer and piano manufacturer. Nowadays Clementi’s works are performed more by students than by professionals, but his music is not without its charm, and the duo does it justice, exhibiting a particular precision and elegance of phrase. Three Marches Op.45 by Beethoven follow, scored for four hands at one piano. Complete with musical depictions of treading feet and drum-roll effects, these pieces are great fun, undoubtedly conceived for performance in amateur Viennese drawing rooms.

Anagnoson & Kinton save the best for last in a compelling performance of the great Schubert Fantasie in F Minor D940. Written for one piano, four hands, the piece is now regarded as one of the finest piano duet compositions in the repertoire. Here the two are in perfect sync, easily capturing the dramatic intensity of the music through a strong and assured performance, thus rounding off the CD in a most satisfying way.

Well done, gentlemen. May you continue to face each other across the expanse of two grand pianos for many years to come!

—Richard Haskell

MODERN & CONTEMPORARY

Magnus Lindberg – EXPO: Piano Concerto No.2; Al largo
Yefim Bronfman; New York Philharmonic;
Alan Gilbert
Dacapo 8.226076

► Magnus Lindberg was the Marie-Josée Kravis composer-in-residence at the New York Philharmonic from 2009 to 2012 and this CD was recorded live with the New York Philharmonic under the leadership of music director Alan Gilbert. You couldn’t ask for a better orchestra or performances. The New York Philharmonic and Israel/American pianist Yefim Bronfman are both incredible virtuosos who can play anything and make it sound effortless.

EXPO (2009) is a dynamic piece using contrasting fast and slow tempi. Friction is created when the pulse is calm and the quicker-paced music begins to agitate nervously, merging the various layers of flowing music in a kind of perpetuum mobile. This is a stunning opener for the CD and it is no surprise that EXPO has received numerous performances.

The Piano Concerto No.2 (2012), a veritable cornucopia of styles, begins with the solo piano in a slow, hesitating quasi-improvisatory cadenza which is most appealing. Except for a few more quiet moments the concerto continues in a classic dialogue between piano and orchestra in a menu of flashy pianistic tricks requiring a virtuoso technique and stamina from the
The terrific Matt Haimovitz is back with another fascinating CD, this time featuring the Cello Concerto No.2 “Naqoyqatsi” by Philip Glass (Orange Mountain Music OMM 0087). Long-time Glass champion Dennis Russell Davies provides excellent support with the Cincinnati Symphony Orchestra.

The bulk of the music dates from the 2002 score Glass wrote for Naqoyqatsi: Life as War, the third film in a Godfrey Reggio trilogy that featured only music and images. The prominent solo cello part was played by Yo-Yo Ma. When Glass became a creative director of the Cincinnati Symphony Orchestra in the 2011/12 season, a commission from the orchestra gave him the opportunity to re-work the film score as a full concerto for cello and orchestra.

It’s not a concerto in the traditional formal or structural sense, but neither is it always what you might expect to hear if you are familiar with Glass’ music. Glass acknowledges that the film’s largely digital images steered him towards “a very acoustical, symphonic piece” which would make the images seem less synthetic and more approachable, thus hopefully making it easier for audiences to connect with the film.

There are seven movements, all shorter than eight minutes in length, with the solo cello third and fifth movements acting as connecting passages within the overall structure. The faster movements certainly have the typical Glass sound, but the cello writing throughout is contemplative and more rhapsodic than virtuosic. Haimovitz plays beautifully throughout the remainder of the CD. Dvořák’s Rondo Op.94 and Kild (Silent Woods) Op.68/5 were originally written for cello and piano, and orchestrated by the composer in 1893, shortly before he began work on his Cello Concerto. Again, Queyras’ tone is quite beautiful.

The Tchaikovsky Variations were extensively revised and rearranged, prior to publication, by the cellist Wilhelm Fitzhagen, the composer’s colleague at the Moscow Conservatory, not exactly with Tchaikovsky’s approval, but apparently without much complaint either. It’s still the version we usually hear. Another dazzling performance by Queyras rounds out a marvellous CD.

The Dutch cellist Pieter Wispelwey has compiled an extensively and impressively varied discography, ranging from the Bach Solo Suites (reviewed in this column last April) to works by Shostakovich, Ligeti and Britten. His latest CD on Onyx Classics pairs two rarely heard works: the Lalo D Minor Cello Concerto and the Concerto No.2, also in D minor, by Saint-Saëns (Onyx 4107).

Wispelwey is in terrific form; indeed, on his excellent — and extensive — booklet notes. It’s still the version we usually hear. Another dazzling performance by Queyras rounds out a marvellous CD.

The Flanders Symphony Orchestra under Seikyo Kim provides top-notch support throughout, and also performs the filler on this CD, the Love Scene from Berlioz’ dramatic symphony Roméo et Juliette. It’s Berlioz at his best and beautifully performed, but this is a CD you’ll be buying for the Lalo and Saint-Saëns.

Violinist Isabelle Faust and conductor Daniel Harding team up on another outstanding harmonia mundi CD, with marvellous performances of the Violin Concertos Nos.1 & 2 by Béla Bartók (HMC 902146). The orchestra is the Swedish Radio Symphony Orchestra; Harding has been their principal conductor since 2007. He has already recorded highly successful concerto discs with violinists Nicola Benedetti, Janine Jansen and Ray Chen, and this latest CD is the equal of any of them. Faust is a consummate artist, and her rapport here with Harding is palpable.

For many years the 1938 concerto we now refer to as No.2 was regarded as Bartók’s only violin concerto, but 30 years earlier he had written a concerto for the violinist Stefí Geyer, with whom he was deeply in love. The relationship didn’t last, though, with Geyer rejecting not only the composer but also the concerto. She did keep the manuscript the composer sent her, however, and bequeathed it to the Swiss conductor Paul Sacher, who conducted the premiere in Basel in 1958. It was published in 1959 as Violin Concerto No.1, Op.posth. In her preparation for this recording Faust went back to the various original sources for this early concerto, and discusses the process in fascinating detail in her excellent — and extensive — booklet notes.

The depth of her understanding is evident in the depth of her interpretation; this really is an exceptional performance in all respects.

The same innate grasp of the material is just as evident in the Concerto No.2, which also receives an outstanding performance. What makes it even more special is that Faust and Harding choose to use the original ending for the work, which has no solo violin part over the closing bars. Zoltán Széky, for whom the concerto was written, asked the composer to change the ending of the work, which has no solo violin part over the closing bars.

The orchestra is the Swedish Radio Symphony Orchestra under Daniel Harding. The CD, with Daniel Harding, is given a straightforward but very solid performance, but the real Ravel gem here is the Violin Sonata No.2, which showcases Philippens’ big, expansive tone. There is a perfect balance between the two performers in the first movement; a lovely Moderato: Blues middle movement; and some
outstanding playing and great dynamics in the Perpetuum Mobile: Allegro finale. The Bartók pieces are equally well-served, with just the right mix of spikiness and lyricism in the two Rhapsodies from 1928 and the Rumanian Folk Dances from 1915. The final track is the short Scène de la Csárda No. 4 – a selection by Bartók’s fellow-countryman Jenő Hubay. Written some 30 years before the other works on the disc, it seems a bit of an odd choice, but it provides a rousing ending to an excellent debut CD that suggests there are great things ahead for this duo.

I must admit to being quite astonished to find that Britain’s Brodsky Quartet has been around for over 40 years — two founder members are still there — and has over 60 recordings to its credit. Their latest Chandos CD, In the South (CHAN 10761) is typical of their wide-ranging and intelligent programming, exploring the attraction of the South in musical history, and its relationship with and influence on the North.

It’s essentially a recital of short, almost light classical works by composers from both hemispheres, although the programmatic link does seem a little stretched at times. The Brodsky members play with a lovely sensitivity and a great dynamic range throughout the disc, and really seem to get to the heart of these works, which are not insubstantial despite their brevity.

Hugo Wolf’s Italian Serenade opens the disc, followed by Puccini’s soulful Crisantemi (Chrysanthemums). Verdi’s String Quartet in E Minor, the composer’s only work in the genre, was an attempt to marry the Italian vocal tradition with the German classical quartet form. Critical opinion differed on its success, but here it is handled quite beautifully and with great sensitivity; it’s never too heavy or serious and the lyrical qualities are never over-stressed. I don’t recall ever having heard Turina’s La oración del torero (The Toreador’s Prayer) before, but it really is a quite beautiful and very effective work. Astor Piazzolla’s Four, for Tango was written four years before the composer’s death, and is typical of his later tango compositions. Its dissonances and percussive effects should come as no surprise, as it was written for the Kronos Quartet.

The disc ends with two of the Paganini 24 Solo Caprices, arranged for string quartet by the Brodsky’s violist Paul Cassidy. No.6 is particularly attractive, and No.24 has some fascinating instrumental effects. The programmatic link, apparently, is that Paganini represented the instrumental “southern individualism” of the 19th century, which is viewed here through the “northern” string quartet form. A bit of a stretch, perhaps, but nonetheless a terrific CD.

——Lesley Mitchell-Clarke

**CONCERT NOTE:** Monica Chapman launches *But Beautiful* at the Pero Lounge, 812 Bloor St. W. on October 4 at 8pm.

**MODERN & CONTEMPORARY** continued from page 62

Soloist Yefim Bronfman does not disappoint. He has the skill and energy to make scales, arpeggios and fast repeated notes sing and flow. Only chords could have been played with more voicing and colour. But this is a live recording and the excitement that has such an immense range of options, with Martel occasionally switching to the venerable viola da gamba as his main instrument, Montreal-based former double bassist Pierre-Yves Martel is also adapting it to unusual sonic situations. On this notable release named for the day on which it was recorded, Martel, who directs a different ensemble October 11 at the Music Gallery, mainly uses the timbres of his bowed viol as a sound source, the better to intersect with the equally extended techniques of his German bandmates: tubaist Carl Ludwig Hübsch and pianist Philip Zoubek. Although the results are at a far distance from the consort and sacred compositions from the height of the instrument’s popularity before the turn of the 18th century, they suggest a beguiling future for pre-modern instruments.

Hübsch and Zoubek, who have worked with some of the continent’s most advanced musicians, specialize in subverting expected sounds as well. Throughout the five tracks here for instance, Zoubek frequently buzzes harsh cadenzas by plucking, stopping or strumming the piano’s strings. Additionally, when the keys are put to use the resonating clangs produced are marimba-like. For his part the tubaist shuns the instrument’s familiar guttural lows. Instead, using a variety of mutes, valve-twisting and embouchure refinements, he expels whistles and clicks and vibrates unaccented air from his horn. Harshly scraping the tuba body with other objects, the resulting scuffs onomatopoeically integrate with Martel’s agitated spicato

**JAZZ & IMPROVISED**

**But Beautiful**

Monica Chapman

*Independent*

monicachapman.net

> With the release of her latest recording, refreshing, Romanian-born vocalist Monica Chapman displays a superb vocal instrument with impeccable intonation, as well as a tasty menu of elegant jazz “standards” framed by the skilled arrangements and inspired, rhythmic and zesty piano work of producer Bill King. The tight ensemble of first-call players includes Duncan Hopkins on bass, Mark Kelso on drums, Reg Schwager on guitar, Luis Jorge Papiosco on percussion, William Sperendei on cimbal in the two Rumanian Folk Dances and Martel is also adapting its unlikely to be heard in the fullness of its sound. Chapman is defined by her strong theatrical sensibility and holds her own on the Ellington/Strayhorn opus, *Lush Life* and also swings Ella-style on *Someone Like You*. A true standout is the rarely performed Johnny Mercer tune *This is Always*, which was a 1950s hit for another gorgeous alto, the late, great Irene Kral. Chapman’s version is a total delight and features a moving and harmonically thrilling piano solo from Bill King.

**——Christina Petrowska Quilico**

**CONCERT NOTE:** Monica Chapman launches *But Beautiful* at the Pero Lounge, 812 Bloor St. W. on October 4 at 8pm.

**June 16th**

Hübsch/Martel/Zoubek

Schraum 17

schraum.de

> Having adopted the venerable viola da gamba as his main instrument, Montreal-based former double bassist Pierre-Yves Martel is also adapting it to unusual sonic situations. On this notable release named for the day on which it was recorded, Martel, who directs a different ensemble October 11 at the Music Gallery, mainly uses the timbres of his bowed viol as a sound source, the better to intersect with the equally extended techniques of his German bandmates: tubaist Carl Ludwig Hübsch and pianist Philip Zoubek. Although the results are at a far distance from the consort and sacred compositions from the height of the instrument’s popularity before the turn of the 18th century, they suggest a beguiling future for pre-modern instruments.

Hübsch and Zoubek, who have worked with some of the continent’s most advanced musicians, specialize in subverting expected sounds as well. Throughout the five tracks here for instance, Zoubek frequently buzzes harsh cadenzas by plucking, stopping or strumming the piano’s strings. Additionally, when the keys are put to use the resonating clangs produced are marimba-like. For his part the tubaist shuns the instrument’s familiar guttural lows. Instead, using a variety of mutes, valve-twisting and embouchure refinements, he expels whistles and clicks and vibrates unaccented air from his horn. Harshly scraping the tuba body with other objects, the resulting scuffs onomatopoeically integrate with Martel’s agitated spicato...
Montreal pianist Marianne Trudel assembles her music from a spectrum of elements, mixing jazz, folk, pop, classical and world music into a compelling original mix. She’s performed in a number of contexts, including a septet, but few of her ensembles have possessed the immediate allure of the trio Trifolia with bassist Etienne Lafrance and percussionist Patrick Graham heard on the group’s debut Le Refuge (TRUD 20131, mariannetrudel.com). Part of the trio’s charm is its sheer stylistic and sonic breadth, including Trudel’s willingness to overdub different keyboards, Lafrance’s sheer virtuosity and Graham’s expanded drum kit. Steppes has the feeling of a French music hall, with Trudel playing accordion and adding a wordless vocal while Lafrance adds embellishments in his extreme upper register. As Possibilités et Limitations grows in intensity, Graham adds sparkling accents with tiny cymbals. It’s amiable, unusually tuneful music that just keeps surprising.

Montreal guitarist Gary Schwartz has put together an 11-piece band for the CD Lettingo Live: The Music and Influence of Ornette Coleman (thejazzbox.ca gary-schwartz-lettingo-live), drawing on key members of the Montreal free jazz community like saxophonists Alex Coté and Frank Lozano, violinist Josh Zubot and bassist Nicolas Caloia. The result is a thorough re-thinking of some of Coleman’s more familiar works, an orchestral view of pieces originally conceived for piano-less quartets that adds shifting textures, a certain brassiness, electric guitar and keyboards, and an expanded harmonic palette. Alexandre St. Onge’s arrangement of Coleman’s signature Lonely Woman reveals a knack for unusual voicings, while the band’s power and Schwartz’s guitar come to the fore on Law Years.

Canadian jazz composers are more apt to celebrate expansive prairies, mountain vistas or maritime shorelines than Sudbury, pumps and Zoubek’s rubbed strings and semi-depressed key patterns.

On Top, the appropriately titled, most spectacular and longest track, the polyphonic texture—layerings duplicate these and other sounds, including flue-like peeps and organ—resembling swells. Overall, the key to this track and the fascination of the entire disc’s production is how ancillary tropes such as the viola da gamba’s string sweeps and the piano’s single-note examinations calm staccato interjections to create a still spiky but compelling narrative. Plus it proves that traditional instruments, appropriately used, can generate a thoroughly modern tonal experience.

—Ken Waxman

always find more reviews online at thewholenote.com
Something in the Air
Good Music Comes in Many Forms and Formats
KEN WAXMAN

STANDARDIZATION is a thing of the past when it comes to recorded music and listeners who get too far ahead of, or behind, the curve are likely to miss interesting sounds. Just as the production of movies didn’t cease with the acceptance of television, so the manufacture of LPs continued even as the CD became the format of the moment. As artisans continue to craft fine furniture despite the availability of mass-produced items, so too LPs are being created in limited quantities. This situation appears tailor-made for experimental sounds. Similarly since advanced players are often as impecunious as they are inventive, the ubiquity of the Internet means that some music is only sold digitally through the Web. The option of not having to create a physical product is a boon for non-mainstream performers.

Probably the most spectacular recent example of vinyl-only releases is *Just Not Cricket: Three Days of Improvised Music in Berlin (Ni-Vu-Ni-Connu nvc 1p001/004. ni-vu-ni-connu.net)*. A four-LP set pressed on 180-gram virgin vinyl, the box set also includes a copy of the festival’s lavishly illustrated full-colour program plus a 20-page, LP-sized booklet featuring black and white photographs from the event, an essay about Free Music, plus a transcribed conversation with the 16 British artists who participated. As much an artifact as a musical keepsake, *Just Not Cricket* showcases many of BritImprov’s most important players. With a cast of characters ranging from Free Music pioneers such as saxophonist Trevor Watts and percussionist Eddie Prévost to younger stylists including trumpeter Tom Arthurs and saxophonist Shabaka Hutchings, plus representation of the so-called Second Wave such as pianist Steve Beresford and harpist Rhodri Davies, the selection is all-embracing as well as varied. There’s high-quality music represented by all three groups. Prévost’s duet with saxophonist Lol Coxhill, for instance, demonstrates that by maintaining the proper pulse, an atonal reed and percussion duet can suggest Benny Goodman and Gene Krupa while still outputting kazoo-like blats and scattered drum pumps. Energetic and atonal, a blow-out featuring players such as Arthur’s, Hutchings, guitarist Alex Ward, bassist John Edwards and drummer Mark Sanders, is invested with Free Jazz energy. Yet among the freak brassy triplets, saxophone honks and near slack-key guitar lines, Ward’s comping, Edwards’ robust bowing and Sanders perfectly timed accents turn bluster into satisfying sonic alliances. There are also elements of humour, most apparent the moment Beresford’s slick keyboard glissandi turn to kinetic smacks and splashes replicating both bebop and lounge piano playing.

Per-Åke Holmander’s tuba until near tactile clutters and scratches sourced from Dieb13’s turntables roguishly interrupts the proceedings. Similarly a treatment of *Umepolskan & Nybyggarland* links the variable speeds of Nordeson’s motor-driven instrument with Dieb13’s sampled avairy squawks and trills until basso saxophonists introduce a waltz-like turnaround played straight with supple mallet clicks and rat-tat-tat drumming from Carlson. Finally the tune exits as a contest between Gustafsson’s barking reed lines and the initial theme propelled by vibes and tuba.

Moving ahead a half century to the second decade of the 21st, and preserved on a far different medium, are concerts recorded at a music festival in Rimouski, Quebec, only available for download. The slyly titled *Invisible* (*Tour de Bras DL #1, tourdebras.com*) captures an intense interaction among German analog synthesizer player Thomas Lehn, Montreal percussionist Michel F. Côté and local electric bassist, Éric Normand. Lehn is also present on *Sources* (*Tour de Bras DL #2*), but here his playing partner is Montreal-based, American violinist Malcolm Goldstein. *Most of Invisible*’s 36 minutes is concerned with understated crackles, cackles and clacks, with none of the players outputting expected timbres. Still, a climax of sorts is reached at mid-point, after a klaxon-like blat, likely from Côté noisemakers, cuts through the waves of tripartite soundscapes, presaging emphasized percussion thumps, distorted bass flanges and sweeping oscillations from the synthesizer. Following a prolonged silence, the single track’s latter half is more distant and melancholy with intermittent milk bottle-like pops and door-stopper-like quivers, bass string sluices and jittery synthesizer pulsations fading to obtuse squeaks.

With Goldstein’s so-called classical techniques on show, *Sources* is a stimulating sashay between two masterful improvisers as the fiddler’s staccato and strident scrubs and stops bring out the humanness of Lehn’s machinery. With bubbling hoedown-like slides, flying spicatto plus multiple jetées sounding concurrently, Goldstein coaxes lightening quick responses from Lehn, which take the form of thick tremolo modulations and grinding processed vamps. Flamboyant enough to intimate a passionate middle sequence studded with stops and strums, the violinist’s exposition eventually blends with the synthesizer player’s processed drones and ring-modal-like flanges to create a conclusion enlivened by Lehn’s unexpected piano-like keyboard expression and staccato string stops.

Turning on its head McLuhan’s dictum that the medium is the message, these projects prove that exceptional messages can appear in any medium.
2-CD set entitled *Rostropovich plays Shostakovich* that is self-recommending (SU 401-2). In 1958 Shostakovich, reviewing a Rostropovich concert, wrote in Pravda, “I am powerfully overpowered by the artist’s authoritativeness. He is always convinced of the correctness of his opinion, which he expresses with such zealousness that it is impossible not to believe him.” With Rostropovich in mind he wrote the *First Cello Concerto*. There are two performances here, both live; the world premiere recording, from Moscow on October 6, 1959, conducted by Aleksandr Gauk and from the following May in Prague with the Czech Philharmonic conducted by Kárlík Kondrashin. The premiere performance is carefully played and amply virtuosic from all concerned but some eight months later the audience heard a stirring performance, refreshingly played with irresistible enthusiasm. In the *Second Cello Concerto* (1966) the conductor is Yevgeny Svetlanov from a concert in Prague on December 11, 1967. Of the two cello concertos, I do prefer the second. It is a contemplative work that presages much of what the composer would express in his later works right up to the 15th Symphony. No quibbles about this performance. Lastly Rostropovich, with the composer at the piano, plays the lyrical *Cello Sonata*, Op.40 (1934) recorded in 1959. Rostropovich later recorded this sonata accompanied by Benjamin Britten in 1964 but that must take second place to this one. Shostakovich plays Shostakovich! The recordings are all mono which is of little consequence as the sound is crystal clear with a front to back perspective.

**Robert Lortat**? Have you ever heard of him? Today, very few have. Lortat (1885–1938) was a French pianist, renowned for his interpretation of Chopin and who made one of the very first recordings of any Chopin in 1904. He was a very successful concert pianist in his youth. The reason for his obscurity was chronic ill-health, the memento of a poison gas attack while serving in the French army in WWI. This severely curtailed his concertizing and he turned mostly to teaching and, as it happened, to recording. As one of the most respected interpreters of his generation, the Columbia Graphophone Company (later Columbia Records) invited him to record the music of *Chopin*. Lortat recorded the *Waltzes, Etudes, Preludes* and the *Second Sonata*. These recordings were so successful that Columbia issued them in five continents. Unfortunately, Lortat did not complete the Chopin project, nor continue with any other recordings. It is likely that with the wide availability of his recordings in these late years of the 78rpm era that the leading pianists of the day heard them. It would not be at all fanciful to believe that pianists of Dinu Lipatti’s time were influenced by Lortat's interpretations. A new release from *Doremi* (DHR-7994/5, 2CDs) contains all these recordings. Lortat plays with ease and authority, arguably more appealing than Cortot with the advantage of being virtually note-perfect. This set is a real find, both welcome and necessary, reintroducing these cornerstones of the modern French school of piano playing. These recordings from the 1920s and early 30s are a credit to engineers in Paris. Now faultlessly restored and most certainly belying their vintage, they are easy on the ears and listening to these performances was a great pleasure. A well-merited release.

*Doremi* has issued **Volume Two** of Julian von Karolyi, the Hungarian-German pianist who enjoyed tremendous success for his Liszt, Rachmaninoff, Chopin and other Romantic composers. Volume I featured Tchaikovsky, Schumann and Liszt. On this new CD (DHR-8009) Karolyi plays the *Emperor Concerto* with Robert Heger conducting (1958); the *Haydn Piano Concerto in D* (1958); and *Schubert’s Wanderer Fantasy* (1958). As in the first volume, the unanimity between soloist and orchestra, particularly in the Haydn that sparkles and is laced with humour, makes this a very attractive offering. The sound, by the way, is exemplary.

**Nathan Milstein** was one of the greatest violinists of the 20th century, along with Heifetz, Oistrakh, Menuhin and Francescatti, all of whom had long, illustrious careers. Milstein’s attributes were his pure, unaffected stylistic approach and violin technique that was breathtaking, athletic and secure. He came to North America in 1929 as did Horowitz and Piatigorsky, with whom he had played trios earlier. As with many artists, Milstein’s live performances had an extra sizzle. Listening to a new CD from *Doremi* (DHR-7752) makes this point. We hear the Tchaikovsky *Violin Concerto*, from Paris in 1969 with Jean Martinon conducting; *Mozart Violin Concerto No.5*, K219 in 1961 with Carl Schuricht conducting, along with *Bach’s Chaconne* and *Three Paganini Caprices* from 1957, all from Ascona, Switzerland. Another disc for the fans presented in fine sound.
disliked travel—but he persevered and stuck in the mud, unable to produce anything new and different. Verdi was mortally offended. For the next 15 years he was unable to compose any new stage works, lost his usual confidence and became despondent. A small consolation was his quasi love affair with a charming young prima donna, Teresa Stolz. Verdi was past 70, but his appeal to the ladies remained unabated.

Inspiration and confidence fortunately did return, and urged by his new friend Arrigo Boito, a composer and librettist of high acumen, Verdi’s interest in Shake- speare was rekindled. During the dormant period and under Wagner’s influence, he developed a new style with emphasis on the orchestra and continuous musical flow rather than set pieces, and Falstaff (La Scala 1893) and Falstaff (La Scala 1893) were born. Musicologists believe Otello surpasses anything he had written before, but posterity and the public still prefer Rigoletto or Aida. Nonetheless, Verdi was indeed a genius to be able to turn his music around at this stage of his life. He died in Milan in 1901 of a stroke. Hundreds of thousands came to his funeral, the young Toscanini conducted the orchestra, and the crowd spontaneously burst into “Va pensiero.” Italy went into national mourning at the loss of her greatest composer and beloved patriot.

Janos Gardonyi is a frequent contributor to DISCoveries.

Recommended Recordings

- **Nabucco**
  Nucci; Ribiero, Zanellato; Theodossiou; Chiori; Orchestra e Coro del Teatro Regio di Parma; Michele Mariotti
  Tutto Verdi 3 Cmajor 720408

- **Ernani**
  Berti; Guelfi; Prestia; Neves; Orchestra e Coro del Teatro Regio di Parma; Antonello Allemandi
  Tutto Verdi 5 Cmajor 720808

- **Macbeth**
  Nucci; Iori; Valayre; Iuliano; Orchestra e Coro del Teatro Regio di Parma; Antonio Pappano
  Tutto Verdi 10 Cmajor 722008

- **Rigoletto**
  Demuro; Nucci; Machaidze; Spotti; Iarinyi; Teatro Regio di Parma; Massimo Zanetti
  Tutto Verdi 16 Cmajor 723208

- **Il Trovatore**
  Alvarez; Radavonovsky; Zajick; Hvorostovsky; Metropolitan Opera Orchestra and Chorus; Marco Armiliato
  Deutsche Grammophon 073 4783

- **La Traviata**
  Vassileva; Giorano; Stoyanov; Orchestra e Coro del Teatro del Regio di Parma; Yuri Temirkanov
  Tutto Verdi 18 Cmajor 723608

- **Les Vêpres Siciliennes**
  Haverman; Fritz; Marco-Burmeister; Szabo; Netherlands Philharmonic Orchestra and Choir; Paolo Carignani
  Opus Arte OA 1060 D; OA BD7092D

- **Simone Boccanegra**
  Guelfi; Konstantinov; Mattilia; La Scala; Concor; Orchestra e Coro del Maggio Fiorentino; Claudio Abbado
  TDK DVUS-OPSB0

- **Un Ballo in Maschera**
  Meli; Stoyanov; Lewis; Fiorillo; Gamberoni; Teatro Regio di Parma; Gianluigi Gelmetti
  Tutto Verdi 21 Cmajor 724208

- **La Forza del Destino**
  Theodossiou; Stoyanov; Machado; Pentecheva; Scanduzzi; Lepore; Teatro Regio di Parma; Gianluigi Gelmetti
  Tutto Verdi 22 Cmajor 724408

- **Don Carlo**
  Villazon; Poplavskaya; Keenlyside; Furlanetto; Ganas; Halfvarson; Lloyd; Royal Opera House Orchestra and Chorus; Antonio Pappano
  EMI Classics 50999 6 31609 9 4

- **Aida**
  Chiara; Cossotto; Martinucci; Scandola; Zanazzo; Arena di Verona Production; Antonio Guadagno
  NVC Arts 0630193892

- **Otello**
  Antonenko; Poplavskaya; Alvarez; Wiener Philharmoniker; Riccardo Muti
  Tutto Verdi 29 Cmajor 725008

- **Falstaff**
  Maestri; Salsi; Gandia; Vassileva; Bargnesi; Tomasoni; Pini; Teatro Regio di Parma; Andrea Battistoni
  Tutto Verdi 26 Cmajor 725208

- **Requiem**
  Price; Cossotto; Pavarotti; Ghiaurov; Orchestra e Coro del Teatro alla Scala; Herbert von Karajan
  Deutsche Grammophon 073 4055

VIVA VERDI: An Appreciation | continued from page 10
Concert Season Begins!

KOERNER HALL’S FIFTH ANNIVERSARY

Royal Conservatory Orchestra conducted by Julian Kuerti with Luri Lee
FRI., OCT. 4, 2013 8PM
Led by Maestro Kuerti, the RCO is joined by violinist Luri Lee, a Rebanks Fellow of The Glenn Gould School, for a program that includes R. Strauss’s “Dance of the Seven Veils” from Salome, Tchaikovsky’s Violin Concerto in D Major, and Stravinsky’s The Rite of Spring.

Mischa Maisky with Lily Maisky
THUR., OCT. 10, 2013 8PM
Russian cello virtuoso Mischa Maisky is accompanied by his daughter, pianist Lily Maisky, in a program of works by Schubert, de Falla, Rachmaninov, and Shostakovich. “Maisky’s playing is marked by razor-sharpness and biting humour, studded with moments of deep longing.”
(Hamburg Daily)
Presented in partnership with Show One Productions.

Yuja Wang
SUN., OCT. 27, 2013 3PM
“Quite simply, the most dazzlingly, uncannily gifted pianist in the concert world today, and there’s nothing left to do but sit back, listen and marvel at her artistry.”
(San Francisco Chronicle)
Chinese pianist Yuja Wang explores works by Prokofiev, Chopin, and Kapustin.

Chris Thile
FRI., OCT. 25, 2013 8PM
“Chris Thile is special in an already special circle.” (Huffington Post)
The mandolin virtuoso and composer is giving rise to a new genre of contemporary music. Thile will perform works from his new Bach recording, as well as his own compositions.

Vesuvius Ensemble and The Sicilian Jazz Project
SAT., NOV. 2, 2013 8PM
Travel south to Naples and Modica with the Vesuvius Ensemble and The Sicilian Jazz Project for an evening of traditional Italian music and Mediterranean jazz.

András Schiff
SUN., NOV. 3, 2013 2PM
“Mr. Schiff is, in Bach, a phenomenon.”
(The New York Times) András Schiff received the 2012 International Classical Music Award in the Solo Instrumental Recording of the Year category, the Order pour le mérite for Sciences and Arts, and was also made a Member of Honour of Vienna Konzerthaus. In this solo recital he performs Bach’s Goldberg Variations and Beethoven’s “Diabelli Variations.”

TICKETS START AT ONLY $25! 416.408.0208 www.performance.rcmusic.ca

TELUS centre
for performance and learning
273 BLOOR STREET WEST (BLOOR ST. & AVENUE RD.) TORONTO

thewholenote.com

October 1 – November 7, 2013
concentrating on the acoustics. Midori told me that she loves Koerner Hall because you can hear everything. By the same token, she hates Koerner Hall because you can hear everything.

Why do you think that Koerner Hall was able to establish itself as a go-to place so quickly? For starters, there were fabulous reviews about the acoustics. Also, artists’ anecdotes and word-of-mouth to agents. For example, Yo-Yo Ma opened our second season. He had heard about the hall from Midori because they have the same agent. I think we also got the reputation for offering a different kind of experience.

So let’s talk about programming at the RCM in general, and Koerner Hall in particular. Programming was always going to be broad-based and of a high quality. That’s what attracted me. We are, however, fairly limited in what we can do because there is no wing space, for example. We can’t do rock concerts because we don’t have the proper sound system. Then there’s logistics and politics. Some top tier artists just don’t want to come to North America. It’s also important to program a significant number of Canadians. We don’t repeat people in consecutive seasons, but there are exceptions. Gidon Kremer cut his fee in half so he could do a warm-up here for his Carnegie Hall concert.

I also look for themes. This season we’re presenting all ten Beethoven violin sonatas. There’s an Italian series featuring baroque, folk, jazz, pop and opera. The 21st century music festival features over 17 premieres. The jazz series is celebrating the musical legacies of Dinah Washington and Sarah Vaughan, both of whom would be turning 90 this year. We did Oscar Peterson a couple of years ago. It’s more fun to do a concentration. I’m actually open to everything. We keep on experimenting—throw something at the wall and see what sticks. In this game, you can’t get complacent.

Have you had programming that was not successful? The year we featured a baroque series, it didn’t sell. It was a tough lesson. We discovered that the Tafelmusik audience is loyal, and that they won’t go elsewhere. We lost money on every single concert. Also, the vocal series can’t attract an audience, or a sponsor. There doesn’t seem to be star power in vocal except for rare cases. Ian Bostridge sold just 450 seats at Koerner Hall. It was embarrassing. We thought it would work because he had sold 1,000 seats at Roy Thomson Hall. András Schiff is one of our biggest sellers for a piano recital, but when he came with a singer, it was half a house. Jazz great Chick Corea is going to attract the same crowd whether he’s a solo, or with a band, yet the opera crowd doesn’t seem to come to recitals. We can’t afford to lose $20,000 on the vocal series. I do have to exercise fiscal responsibility. It is our biggest weakness, but I’m not giving up on it. We’ve moved down to three concerts from four this season. We’re also kind of going at it sideways, by presenting non-traditional recitals, like the Natalie Dessay concert featuring the music of Michel Legrand.

Have you shifted the emphasis in programming over the years? I see that the number of concerts is down from a high of 87 in 2011/12, to this coming season’s low of 71. There’s no fixed number of concerts. It depends on who is available. For example, last year there were no African musicians, because no big names were touring, while this year there are four, because they are all coming to North America. I also only book things that I think will do well, but balance is the key. Admittedly, 87 different concerts just put too many tickets out there. The ideal number is between 75 and 80.

There’s been no appreciable shift in programming. The double mission of culture means economics and growth. But it seems that mayor Rob Ford has turned his head around and now sees that culture means economics and growth.

What’s your budget? We don’t really have a budget. My priority is break even and pay our overhead. We bring in whom we can under these conditions. Along with government support, our revenue from ticket sales and rentals is between $1.5 and $2.5 million. It’s a $5 million department overall. The city didn’t give a dime to build Koerner Hall, but it seems that mayor Rob Ford has turned his head around and now sees that culture means economics and growth.

The Ontario Arts Council gives money to the Glenn Gould School and we get Canadian Heritage money for concerts. We don’t get any Canada Council grants, but the performance division is only five years old and we have to pay our dues. It’s part of the game. We also get revenue from radio broadcasts, but that is down. The CBC taped ten concerts the first season, and just two last year. Also, advertisement costs just keep going up, so somewhere down the line, do we stop doing print, and opt only for social media?

I’m curious about what you mean by rentals? Are you just referring to other performance groups renting the space? It means a wide range of renters. In fact, without rentals, we couldn’t survive. We play host to weddings, corporate AGMs, product launches, TIFF parties, etc. We make more money on a wedding than we do on a concert.

And my final question. How have you adjusted to life in Toronto? It’s a pretty extraordinary city to live in. When people ask me “Why Toronto?” I counter with. “Do you know what you have here?”

Paula Citron is a Toronto-based arts journalist. Her areas of special interest are dance, theatre, opera and arts commentary.
OCTOBER CONCERTS
Not to be missed!

James Ehnes Returns
THU, OCTOBER 10 AT 8:00pm
SAT, OCTOBER 12 AT 8:00pm
Stéphane Denève, conductor
James Ehnes, violin
James MacMillan: Three Interludes from The Sacrifice (CANADIAN PREMIÈRE)
Britten: Violin Concerto
Beethoven: Symphony No. 3 “Eroica”

Brahms Symphony 2
WED, OCTOBER 23 AT 6:30pm
THU, OCTOBER 24 AT 2:00pm
SAT, OCTOBER 26 AT 7:30pm
James Gaffigan, conductor
Tom Allen, host (OCT 23 ONLY)
Toronto Symphony Youth Orchestra plays alongside the Toronto Symphony Orchestra (OCT 23, 24)
Janina Fialkowska, piano (OCT 24, 26)
Dvořák: Carnival Overture (OCT 23, 24)
Lutosławski: Piano Concerto (OCT 24, 26)
Brahms: Symphony No. 2

Carmina Burana
THU, OCTOBER 31 AT 8:00pm
FRI, NOVEMBER 1 AT 7:30pm
SAT, NOVEMBER 2 AT 8:00pm
Peter Oundjian, conductor
Neil Deland, horn
Valentina Farcas, soprano
Nicholas Phan, tenor
James Westman, baritone
Toronto Mendelssohn Choir
Toronto Children’s Chorus
Thomas Adès: Dances from Powder Her Face (CANADIAN PREMIÈRE)
Britten: Serenade for Tenor, Horn, and Strings
Orff: Carmina Burana

TICKETS START AT $29
CONCERTS AT ROY THOMSON HALL

TSO.CA
416.593.4828

AIR CANADA
OFFICIAL AIRLINE & OCT 26 SPONSOR

TORONTO SYMPHONY VOLUNTEER COMMITTEE
OCT 23 SPONSOR
Sunday October 6, 2013 • 8pm

Stefan Meets Anton
and Morty Meets John
Betty Oliphant Theatre | 404 Jarvis St.
New Music Concerts Ensemble
Robert Aitken, direction

music by Anton Webern, Stefan Wolpe, Morton Feldman and John Cage, curated by Austin Clarkson. Includes on-site symposium at 2:30pm

Friday November 1, 2013 • 8pm

David Eagle’s Art of Interactive Electronics
Betty Oliphant Theatre | 404 Jarvis St.
New Music Concerts Ensemble
Robert Aitken, direction

Electroacoustic music by Jimmie LeBlanc, David Eagle, Anthony Tan, Anna Pidgorna and Hans Tutschku

Saturday December 14, 2013 • 8pm

A Percussive Evening with Jean-Pierre Drouet
Betty Oliphant Theatre | 404 Jarvis St

Legendary percussive theatrics by Vinko Globokar, Georges Aperghis, Frederic Rzewski, Giorgio Battistelli and Mauricio Kagel

Friday April 18, 2014 • 8pm

A Portrait of Jörg Widmann
Betty Oliphant Theatre | 404 Jarvis St.
New Music Concerts Ensemble
Jörg Widmann, clarinet & direction

Jörg Widmann returns to Toronto to present the Canadian premieres of six recent ensemble works

Sunday January 19, 2014 • 8pm

Motion Ensemble: From Atlantic Shores
The Music Gallery | 197 John St.

A cornucopia of Canadian music from the East coast by Blais, Steffler, Morse, Oickle, Charke, Moore, Genge and Allmann

Saturday May 17, 2012 • 7:30pm

An Evening with Wei-wei Lan
Gallery 345 | 345 Sorauren Ave.

(non-subscription event)

A program of Traditional, Folkloric and Contemporary music for solo Pipa. Proceeds to benefit New Music Concerts
Reservations: Call 416.961.9594

Wednesday May 21, 2014 • 8pm

Beijing Composers with Wei-wei Lan
Mazzoleni Hall, Royal Conservatory
273 Bloor St. W. | 416.408.0208

Music by Guoping Jia, Xiaoyong Chen, Fuhong Shi and Alexina Louie, featuring Pipa virtuoso Wei-Wei Lan. NMC’s contribution to the inaugural Royal Conservatory 21C Music Festival

Subscriptions (7 events) $170 regular | $105 seniors / arts workers | $35 students

Individual Tickets $35 regular | $25 seniors / arts workers | $10 students

Pick 3 (or more) each $28 reg | $18 senior/arts | $8 students | Call NMC @ 416.961.9594

Introductions @ 7:15pm | Concerts @ 8:00pm | Full details and PDF subscription form at

www.NewMusicConcerts.com
Welcome to those of you seeing this directory for the first time! And to you, our regular readers, welcome back! Your ongoing interest in live music is the third leg of the stool—the reason that this annual collaboration between us and the bringers of the music continues to be a worthwhile annual exercise.

This year, 167 distinct “entities” have contributed profiles—ranging from our largest presenters to the smallest, longest established to most recently born. You will find great concert halls, churches, rooms that hold a handful of people, some with ambitious concert programs of their own, some serving the needs of other presenters seeking places to play—choirs, ensembles large and small, clubs, societies, orchestras...the list is quite literally endless, as new dreams are born, and previously active organizations go dormant.

Every year dozens and dozens of them buy into this directory, scripting into these deceptively tiny profiles a capsule vision of the part they will play in making the Southern Ontario live music map the living wonder that it is. One interesting change—this year three publicists have added their voices to the mix, so that through them we can extend the benefits of WholeNote membership to artists they represent, some just starting out, some from other cities, who every season are a vital part of the live musical mix.

It all combines to make fascinating reading! So enjoy!

Finally, these BLUE PAGES live year-round on our website! It’s never too late to count yourself in.

—Karen Ages

members@thewholenote.com

BLUE PAGES TEAM 2013/14
PROJECT MANAGER Karen Ages
PROJECT EDITOR Adam Weinmann
PROOFREADERS Sara Constant, Sharna Searle
LAYOUT & DESIGN Uno Ramat
WEBSITE Bryson Winchester
COVER PHOTO iStock

Established in 1991, the Academy Concert Series offers high quality, authentic and intimate chamber music programs on period instruments, spanning the baroque, classical and romantic eras. A vast breadth of repertoire is performed, highlighting historically informed performance practices and interpretations, and detailed program notes give the music historical context. The programs are thematic and deliberately crafted to highlight a specific time, place and/or composer. The performing artists include both established professionals here in Canada and on the international stage, and those in the developing stages of their careers.

Our 2013/14 season features performances ranging from the baroque to the romantic periods with a core group of Academy Concert Series musicians. “Landscapes of the Late Romantics” (November 9, 2013) will highlight Parisian colleagues; “Mendelssohn: The Young and the Wise” (March 1, 2014) sees the return of an audience favourite, the Lumiere String Quartet; and “An Introspective Handel” (May 10, 2014) stars the luminescent soprano Nathalie Paulin.

All concerts are held Saturdays at 8pm, in the outstanding acoustics of Eastminster United Church (310 Danforth Ave., Toronto).

Kerri McGonigle, artistic director
416-629-3716
**All Saints’ Kingsway Anglican Church**

All Saints’ Choir provides musical leadership at weekly Sunday morning Eucharists, Festival Evensongs, community outreach projects and concerts year-round. The choir has toured notable UK cathedrals, recorded two CDs and performed throughout Toronto. Recent performances include Howard Goodall’s Requiem: Eternal Light, a concert with the Amadeus Choir and a thrilling Christmas presentation, “Never a Brighter Star,” with chamber orchestra.

We begin by welcoming the acclaimed Megaron Chamber Choir of Slovenia for Toronto’s Culture Days Festival. We also feature the Elmer Iseler Singers’ concert, “Blessed Cecilia,” honouring the patron saint of music, and the Amadeus Choir’s concert “The Writer’s War,” focusing on war correspondents. Our annual Christmas concert, “All Bells in Paradise” with the Trillium Brass, and Palm Sunday concert, “I saw Eternity,” featuring works by Enns, Halley, Rutter and Chatman, are not to be missed.

Finally, we celebrate community music making with “Musica Anima,” a collaboration with the Etobicoke Philharmonic Orchestra, Etobicoke Centennial Choir, Kingsway Choral Society and All Saints’ Choir.

ASK welcomes new members to our musical community. Please join us for a fantastic mix of choir, passion and community.

**Shawn Grenke, director of music**
416-223-1125
music@allsaintskingsway.ca
allsaintskingsway.ca

**Amadeus Choir**

Founded in 1975, the Amadeus Choir, under the direction of conductor and artistic director Lydia Adams, is celebrating its 39th year. The choir performs a regular series of concerts, presenting well-known artists in works by Canadian and international composers, including major works with full orchestra as well as challenging a cappella performances.

Celebrating music and life, the 2013/14 “Choral Landscapes” season begins November 9 with a multi-media tribute to war correspondents, with guests Rick MacInnes-Rae, Joan Leishman and Laura Lynch (all former reporters in war-torn areas of the world), and music by Daley, Vaughan Williams, Chatman, Tilley and Glick. December 14, we celebrate the 50th anniversary of the Ontario Arts Council as the Bach Children’s Chorus and harpist Erica Goodman, along with the Amadeus Choir, present seasonal favourites and highlights of winning compositions from the choir’s 27th annual Seasonal Song-Writing Competition, open this year to all ages. April 12 the Amadeus Choir joins forces with the Elmer Iseler Singers, presenting Bach’s monumental Mass in B Minor. May 31 brings an exquisite springtime concert, “Joy Sounds.”

**Lydia Adams, conductor and artistic director**

Shawn Grenke, accompanist
Olena Jatsyshyn, general manager
416-446-0188
amachoir@idirect.com
amadeuschoir.com

**Annex Singers of Toronto**

The Annex Singers of Toronto is a vibrant community choir delivering an eclectic repertoire with spirit and sophistication. Now in its 34th season, the 60-voice choir performs classical and contemporary repertoire, including premieres of Canadian works. The Annex Chamber Choir is a 20-voice ensemble drawn from the larger choir, presenting works from the chamber repertoire. Director Maria Case’s dynamic leadership and programming continue to invigorate the choir, attracting new members and wider audiences. This year the full choir will present two concerts at Bloor Street United Church — on December 14, 2013, and May 3, 2014 — and the chamber choir will present a concert at St. Andrew’s United Church on February 22, 2014. Experienced singers should contact our membership coordinator through our website to arrange an audition.

**Kevin Mallon**
647-960-6650
aradiapersonnel@gmail.com
youtube.com/user/thearadiaensemble

**Arraymusic**

Arraymusic commissions and presents contemporary chamber music. Array nourishes the imagination by embracing new technologies, techniques and perspectives, and by committing to the highest levels of performance. Each season, Array presents its group, the Array Ensemble, and guests in a series of concerts and workshops in performance of written and improvised music.

Array provides an equipped, affordable rental facility, the Array Space, to artists in which to rehearse, record, teach and present their art.

Array brings to all its work a fierce spirit of exploration, a profound respect for contemporary composers and a deep appreciation for the art of sound. Composers, musicians and students enjoy an environment that enables them to take
Art of Time explores the intersection of high art and popular culture through music, theatre, dance, film and the spoken word. Under artistic director Andrew Burashko, the company has created such landmark performance events as the smash-hit stage productions of War of the Worlds and I Send You This Cadmium Red, sold-out concerts including “Sgt. Pepper’s Lonely Hearts Club Band” and “Songbook 7: Madeleine Peyroux” and such wide-ranging music events as “The Big Band Show” and “Branford Marsalis & Andrew Burashko.”

“We're lucky to have them; good musicians, that is. The Art Of Time Ensemble, that is. And we shouldn't miss the opportunity to listen to them having so much fun.” —David Macfarlane, Toronto Star

“I can’t remember the last time I saw a play or a film in which the inevitable inaptehtment between form and content, style and substance, was so elegantly obliterated. (I Send You This Cadmium Red) is what you always wanted from your liberal arts education, distilled into a sublime 40-minute elixir of revelation.” —Brian D. Johnson, Macleans.

416-532-3019
admin@arraymusic.com
arraymusic.com

Attila Glatz Concert Productions' signature event is “Salute to Vienna.” Modeled after Vienna's “Neujahrskonzert,” “Salute to Vienna” answers the question, “What should we do to celebrate the New Year?” for over 40,000 people across North America every year. With waltzes and operetta hits performed by world-renowned singers and dancers backed by full orchestra, “Salute to Vienna” will round off the holidays this January 1 for the 19th consecutive season at Roy Thomson Hall.

Also in partnership with Roy Thomson Hall is “Bravissimo! Opera’s Greatest Hits.” Kick off your New Year’s celebrations enjoying excerpts from La Traviata, Rigoletto and Aida, as well as works by Puccini, Rossini, Offenbach and more. The international cast includes Erika Sunnegårdh (following her acclaimed performance as Salome with the COC), Wallis Giunta and others, as well as a 100-voice choir and full orchestra.

Looking for something different this November? Presented with Roy Thomson Hall, the Hungarian State Folk Ensemble, direct from Budapest, performs a concert of folk music and dances. For tickets to all of these events, visit: roythomson.com.

Andrea Warren
416-323-1403 x124
andrew@glatzconcerts.com

The Aurora Cultural Centre welcomes you to our beautifully converted 1886 schoolhouse located in the heart of the town, just one block east of Yonge St. Established as a centre for arts, culture and heritage, the centre is home to the beautiful Brevik Hall performance venue and its resident Yamaha C7 piano. With a performance hall, art gallery spaces and multi-purpose rooms, the centre hosts concerts, arts classes, workshops, heritage lectures and displays, gallery exhibitions, art sales and more. Fully accessible throughout, the facility was recognized as part of the Prince of Wales Heritage Prize awarded to the Town of Aurora in 2008. Contact us today to inquire about rental space and to discover our vibrant calendar of events!

Jane Taylor, program, event and communications manager
905-713-1818
auroraculturalcentre.ca
info@auroraculturalcentre.ca

Bach Children’s Chorus

Bach Children’s Chorus is an auditioned choir of 200 singers founded in 1987 by artistic director Linda Beaupré, an award-winning conductor and clinician. BCC has four choirs: three treble choirs for ages 6 to 16 and an SATB choir for boys with changed voices and girls aged 16 and up. All treble choirs rehearse weekly in east Scarborough, perform as a company-in-residence at the Toronto Centre for the Arts and appear regularly at Toronto events. Each choir participates in weekend festivals, workshops and concerts with other youth choirs and world-renowned clinicians. BCC has released six CDs and has won provincial and national awards.

BCC is widely known and highly respected as an organization for its innovative programming for young singers, its education system and the clear, lovely sound of its singers. The awards that the organization has received in both the Toronto Kiwanis Festival and the Canadian Federation of Music Festivals have given it a high profile. Through its education practices, BCC is setting a standard of musical literacy and education for community choirs.

Jane Greenwood
416-431-0790
bachchildrenschorus.ca

The Bel Canto Singers are a 40-voice community-based SATB choir that provides good music, fun and fellowship. Auditions are required for new
members, to determine vocal range. We perform two concerts per year, in the fall and spring. We also sing for seniors’ residences and in fundraisers for other organizations. Repertoire is varied and includes folk, movies, swing, spirituals, Broadway and classical selections. Rehearsals are 7:30pm to 10pm on Tuesdays, at St. Nicholas Anglican Church, Birchcliff.

Linda Meyer, director
Elaine, membership
416-699-4585
bellartesingers.ca

Bell’Arte Singers

Founded in 1988, Bell’Arte Singers recently celebrated its 25th anniversary with a concert that featured choir members both past and present. The Bell’Arte Singers has a reputation for excellence in choral music and continues to delight audiences under the direction of Brenda Uchimaru. The choir is a community-based ensemble of accomplished amateur singers, many of whom are music educators, who want to share their love of music with others. The choir performs a mix of global and traditional choral repertoire, both classical and contemporary.

The choir presents three concerts per season, with rehearsals on Saturday mornings at Toronto United Mennonite Church, 1772 Queen St. E. Membership is by audition and is open year-round. If you are interested in joining us, please contact info@bellartesingers.ca for more details.

Lorna Godin, president
647-504-8027
info@bellartesingers.ca

Brott Music Festival

Now in its 27th season, the Brott Music Festival is the largest non-profit orchestral music festival in Canada, the only festival with a full-time, professional orchestra-in-residence.

Founded by conductor Boris Brott in 1988, the BMF features classical, jazz, recital, pops and education concerts in the greater Hamilton area. It has been lauded throughout music circles for its innovative approaches to music making.

Its orchestra-in-residence is the National Academy Orchestra, Canada’s only professional training orchestra, made up of young music graduates who are paired with professionals, both on and off stage. The Brott Music Festival is renowned for its extremely high artistic standard, world-class soloists and exuberant young orchestra.

905-525-SONG; 1-888-475-9377
info@brottmusic.com

Canadian Children’s Opera Company

The Canadian Children’s Opera Company is one of only a few in the world in its category. It commissions, produces, records and tours new operas and choral music, with children as both the principal performers and main audience. The company also regularly collaborates with other leading arts organizations and prominent individual performers, conductors and directors. The company comprises six divisions, with 200 children and youth ages 3 to 19.

The 2013/14 main opera production is a new commission. East o’ the Sun and West o’ the Moon, by Norbert Palej and K.T. Bryski, is a new retelling of a classic Norwegian folktale (May 29 to June 1, 2014). Other highlights of this season include our “Winter Celebrations” on November 23, 2013, a school concert tour of A Dickens of a Christmas and appearances with the Toronto Symphony Orchestra and the Canadian Opera Company. If you are interested in auditioning for the CCOC, call us or download an application form from our website.

Ann Cooper Gay, executive artistic director
416-366-0467
info@canadianchildrensopera.com
canadianchildrensopera.com

Canadian Chopin Society

The Canadian Chopin Society (CCS) is a not-for-profit organization dedicated to celebrating the legacy of Fryderyk Chopin and promoting his music.

The CCS began as a committee that organized the first, second and third Canadian Chopin Piano Competitions (in 1999, 2004 and 2010 respectively) at the John Paul II Polish Cultural Centre in Mississauga. Prizes in all three competitions included the top winners’ travel to participate in the International F. Chopin Piano Competition. Led by Dr. Janet Lopinski, artistic director, the competition was expanded to include the Canadian Chopin Festival 2010, celebrating the 200th anniversary of the birth of Chopin. The 2010 festival presented inspiring and informative workshops, lectures and masterclasses, culminating with a sold-out winners’ concert in the Royal Conservatory’s spectacular Koerner Hall.

Building on the success of these events, the Canadian Chopin Society was formed in 2012. The CCS is now launching fundraising and membership drives, in preparation for the fourth Canadian Chopin Competition and Festival in 2014.

canadianchopinsociety.com

Canadian Men’s Chorus

After three highly successful seasons, the Canadian Men’s Chorus and artistic director Greg Rainville will present three concerts at the Glenn Gould Studio this year. The first, “Honour: True Patriot Love,” is a fresh look at remembrance through song and dramatic monologue, a reminder of the sacrifices made in the quest for liberty in a complicated world, Saturday November 9, 2013 at 8pm, featuring the premiere of a song cycle by Toronto’s Laura Silberberg, “En Hiver,” Saturday December 14, 2013 at 8pm, offers a different take on the traditional Christmas concert, with songs commemorating celebrations associated with the winter solstice, featuring a premiere by Norman Reintamm. “The True North: A Canadian Celebration,” May 24, 2014 at 8pm, will be an exciting concert of Canadian music for men’s voices, showcasing several premieres.

Tickets are available online for $30 or at the door for $35. For season tickets ($75), contact general manager Arlene Jillard.

The CMC performs traditional and contemporary classical repertoire and premieres a new Canadian composition at every concert. Men with choral experience and vocal training are invited to audition.
The Canadian Music Centre holds Canada’s largest collection of Canadian concert music. The CMC exists to promote the works of its Associate Composers in Canada and around the world. The Centre makes available on loan over 22,000 scores and works of Canadian contemporary composers through its public lending library. The CMC has its own label, Centrediscs, and sells more than 1500 CD titles featuring music of its over 800 Associate Composers and other Canadian independent recording producers. The Centre is an on-demand publisher of its Associate Composers’ music and provides professional repertoire consultations. Our national office in Toronto includes an intimate venue perfect for meetings, workshops, rehearsals and chamber performances. Come visit this hub for Canadian music!  
Arlene Jillard, general manager  
416-578-6661  
ajillard@canadianmenschorus.ca

The Canadian Sinfonietta is a professional chamber orchestra led by father-daughter duo Tak-King Lai (artistic director and founder) and Joyce Lai (concertmaster). The 2013/14 season consists of three concerts at the Glenn Gould Studio and three “Wine and Cheese” concerts at the Heliocan Hall.  

The orchestra’s mission is to bring live chamber music to the GTA, focusing on multi-cultural and youth outreach. To engage a new generation of concert-goers, programming is “traditional with a twist.” Programs consist of ethnic music, interdisciplinary arts, intimate chamber music and new Canadian works, all interspersed with traditional repertoires.  

Highlights this season include a young artists’ concert featuring three young musicians (clarinetist Joshua Zung and pianists Anson Hui and Bjon Li), a concert to celebrate Chinese New Year featuring guest cellist Li-Ke Chang and an all-strings concert featuring violinist Moshe Hammer. The “Wine and Cheese” concerts will feature both CS members and harpist Kristen Theriault.  
Jennifer Mak, contact  
416-716-6997  
canadiansinfonietta@gmail.com  
canadiansinfonietta.com

The Canadian Opera Company (COC) is the largest producer of opera in Canada and one of the largest in North America, and maintains an international reputation for artistic excellence and creative innovation.  
The COC’s 2013/14 main stage season is: La Bohème, Peter Grimes, Così fan tutte, Un ballo in maschera, Roberto Devereux, Hercules in a variety of languages and highlights the rich, complex five to eight-part repertoires. Our choirs are a mix of well-trained amateurs and semi-professionals, all sharing a common interest in early music. Membership is by audition.  
Canadian Sinfonietta  
Canadian Opera Company  
Cathedral Bluffs Symphony Orchestra  
Cathedral Church of St. James  
Canadian Sinfonietta  
Canadian Opera Company  
Cathedral Bluffs Symphony Orchestra  
Cathedral Church of St. James
**Cellar Singers**

Now under the artistic direction of Mitchell Pady, this 60-voice choir has enriched the life of Simcoe County and the District of Muskoka for 45 years. The Cellar Singers perform traditional and contemporary repertoire, setting a high musical standard that is unique in the area. The choir continues to support Canadian music by regularly commissioning and performing new works. “The Singers” were founded in 1968 in the basement of Dr. William Monk’s home in Bracebridge, Ontario. In 1977, choral conductor, teacher and tenor soloist Albert Greer was hired as artistic director, a position he held until 2012. A regional choir, the Cellar Singers have been finalists in the CBC choral competition, performing at the Elora Festival, the Toronto International Choral Festival, the Guelph Spring Festival and the Muskoka Lakes Festival. The Cellar Singers have distinguished themselves in two international tours, performing in England, Scotland, Wales, the Czech Republic, Slovakia, Hungary and Austria. Two dedicated Christmas CDs and one compilation CD, Say It With Music, document the choir’s virtuosity and musicianship.

*Micahel Martyn*
705-330-9376
cellar_singersoffice@gmail.com

**Chamber Music Society of Mississauga**

The Chamber Music Society of Mississauga (CMSM) was established in 1997 by its current artistic director, Peggy Hills. It was created to provide opportunities and venues for the professional performing arts community in and around the Mississauga area, to develop audiences for the future and to enhance audience appreciation for high-quality, live performances. “Saturday Evening Concerts,” a series for families featuring small professional chamber ensemble performances, was the initial series of performances offered. Over the years CMSM introduced “Concert Theatre for Kids,” “Tales and Tunes for Toonies” (designed to use music as a vehicle for learning and to integrate performance content into the school curriculum) and “Out and About” (free admission concerts throughout the Mississauga community where professional chamber ensembles perform in local grocery stores, hospitals, libraries, seniors’ residences, galleries, corporate offices and Celebration Square).

The CMSM CD recordings of the JUNO-Award-nominated Peggy’s Violin: A Butterfly in Time/Le Violon de Peggy: Une Histoire de Papillon (in French and English), The Storyteller’s Bag, The Snow Queen and The Little Mermaid reach a worldwide audience.

**Chorus Niagara**

As Chorus Niagara begins its sixth decade of choral music, it celebrates 25 years under the direction of artistic director Robert Cooper! Chorus Niagara, the Power of 100, is a passionate group of singers of diverse ages and walks of life. As the Niagara region’s premier symphonic chorus, CN performs classic choral masterpieces as well as new, modern and seldom-heard works, providing a showcase for emerging Canadian talent and attracts singers of all ages through its Chorus Niagara Children’s Choir (CNCC) and Side by Side High School Chorale (SXS).

The spectacular 2013/14 season features a diverse program including “Handel: Grand and Glorious!” festive hits of Handel; CN Cinema “The Passion of Joan of Arc,” the silent film silver screen classic accompanied by a live choral “soundtrack”; “A Canadian Christmas Carol,” a seasonal array of Canadian poetry, prose and carols; and a rare opportunity to hear Dvořák’s Requiem, a richly expressive and passionate choral masterpiece. Please join us in our celebrations!

*Diana McDowrey, managing director*
905-934-5575
cnadmin@becon.org
chorusniagara.ca

**Christ Church Deer Park**

Music plays a very important part at this busy Anglican parish church. Music for services is led by organist and director of music Eric Robertson. The Choir of Christ Church Deer Park is an auditioned mixed-voice choir that rehearses Thursday evenings and sings Sunday mornings and on special occasions from September to June. Repertoire is medieval to 21st century. The Christ Church Summer Singers is a non-auditioned, mixed-voice choir that rehearses and sings on Sunday mornings through July and August. Christ Church has also hosted its “Jazz Vespers” for over ten years. At 4:30pm every second Sunday from September to June, this service offers a chance for reflection, prayers for our community and music by Toronto’s finest jazz musicians.

With its Yonge St. location (at Heath St. near the St. Clair TTC station), fine acoustics, full modern facilities, flexible staging, Steinway grand piano, three-manual tracker organ and seating for 500, Christ Church is an increasingly popular venue for outdoor concert presenters during the year.

*Eric N. Robertson,*
organist and director of music
416-920-5211 x25
erobertson@thereislifehere.org
christchurchdeerpark.org

**Chorale Saint Thomas**

Please join us as we celebrate the 36th anniversary of our church’s choirmaster Dianna McDowrey’s birthday! She has been the driving force behind Chorale Saint Thomas for 36 years, and it’s been wonderful to have her at the helm of the group.

**Church of St. Mary Magdalene**

Steeped in musical heritage and assisted by generous acoustics, St. Mary Magdalene’s offers a music program strongly rooted in the tradition established by Healey Willan. Every Sunday at the 11am Solemn Mass the Gallery Choir sings a mass and motet from the west gallery while the Ritual Choir sings the Gregorian propers from the east end.

At the 9:30am Sung Mass the SMM Singers sing a motet and lead congregational singing. Membership is informal. One Sunday per month at 4:30pm the meditative Solemn Evensong and Benediction is sung, preceded by an organ recital at 4pm. Additionally, the organ can also be heard in recital once a month in the Organ Music by Candlelight series. Please check listings for details.

For information, please contact Andrew Adair.
The Ascension Choir is a medium-size choir that sings at the 10:30am Sunday service from the end of September through the end of June. Repertoire spans from Gregorian chant to the 20th century. Special services include a Family Remembrance in November featuring the Fauré Requiem as the music for the service, two Lessons and Carols services (first and last Sundays of Advent), our Christmas Pageant, a family-style Ash Wednesday and all of Holy Week. The Ascension Choir rehearses on Tuesdays and Thursdays at 7:30pm.

The Contemporary Choir is a small group of the congregation that participates in the Sunday service by performing some of the modern church music and sings in some of the other services with the Ascension Choir. The Contemporary Choir rehearses on Mondays at 7:30pm.

This year the Ascension Choir will be performing the Bach Cantata 140 at the Advent Lessons and Carols service with soloist and ensemble. Anyone wishing to join either choir please contact the church by phone or by email.

Lawrence Green, director of music
416-444-8881
ascension@ca.inter.net
ascensiontoronto.ca

Civic Light-Opera Company

Founded in 1979, our much-heralded musical theatre company is now in its 34th season, making its home at Toronto's Fairview Library Theatre (to which we are pleased to return this year following an extensive year-long renovation there) and still offering unique, professional entertainment at affordable prices, with four productions each season.

Our 100+ shows range from well-loved Broadway classics to more obscure shows also deserving recognition. We have presented the Canadian premieres of Titanic: The Musical, Rodgers and Hammerstein's lost masterpiece Allegro, Irving Berlin's As Thousands Cheer, Kander and Ebb's The Rink and Cole Porter's High Society, to name a few. Our world premiere new musical adaptation of The Wizard of Oz was staged in 2000, 2002 and 2010 to incredible popular reception and repeated demands for return engagements.

This season, we proudly present a return of the classic Broadway hit, Irving Berlin's Annie Get Your Gun, the perennial favourite Oliver!, a charming revue celebrating the songs of Rodgers & Hammerstein entitled Some Enchanted Evening and the Canadian premiere of Flaherty and Ahren's musical comedy The Glorious Ones. Don't miss out!

Joe Cascone, artistic director

Continuum Contemporary Music

Now in its 29th season, continuum contemporary music presents concerts featuring the core ensemble of flute, clarinet, violin, cello, piano and percussion, plus unusual instrumental combinations. Led by co-artistic directors Jennifer Waring and Ryan Scott, the organization is widely acclaimed for its inspired and innovative programming. Continuum has performed across Canada and Europe; it has commissioned over 150 new works, recorded CDs, generated interdisciplinary projects and amassed a growing list of videos posted to YouTube.

The 2013/14 season features "Singing the Earth," a multi-disciplinary response to the people, environment and spirit of Bella Coola (Anna Höstman, composer); "Gaudeamus: Deconstructed and Reconstructed," a three-day co-presentation with Arraymusic, the Music Gallery and ISCM Canadian Section bringing the artistic vision of the Netherlands’ famed Gaudeamus Muziekweek to Toronto, with a commission from Michael Oesterle; a presentation of Dutch Trio 7090; and "By Other Means," a concert of new musical devices and new ways of getting sound from traditional instruments, with a commission from Cologne-based Canadian Thierry Tiridow. For more information and to purchase tickets, please visit our website.

Jennifer Waring, co-artistic director
Ryan Scott, co-artistic director
Josh Grossman, administrator
416-924-4845
josh@continuummusic.org
continuummusic.org

Counterpoint Community Orchestra

Counterpoint Community Orchestra was formed in 1984 by gay and lesbian musicians. Together we provide fine music and create a deeper sense of community and diversity in downtown Toronto. People from all walks of life play with us and we welcome anyone with a positive outlook toward lesbian, gay, bisexual, transgendered and two-spirited people. Our 30th season includes three concert dates: November 30, 2013, March 1, 2014 and May 31, 2014.

Rehearsals are held Mondays at 8pm at the 519 Church Street Community Centre. Concert performances are at Saint Luke's United Church, Sherbourne St. at Carlton, in Toronto. We welcome players, committee volunteers and volunteers for our board of directors. Player levels range from beginner to professional. We will help you grow musically. Come and join a fun group of people and make great music! Our programs for this year will feature symphonies by Sibelius, Tchaikovsky and Beethoven plus many other works.

Joe Cascone, artistic director

DaCapo Chamber Choir

The DaCapo Chamber Choir was founded in 1998 in Kitchener-Waterloo under the direction of Leonard Enns. The mission of the DaCapo Chamber Choir is to perform outstanding choral chamber works of the recent past and to champion music of Canadian and local composers. The performance season consists of three annual concerts in Kitchener-Waterloo. The 2013/14 season features the choir’s 15th anniversary: “Evening Song” (November 9 and 10), “Journey into Night” (March 8 and 9) and “Sun Light” (May 3 and 4). Special guests will include Peter Slackerton (clarinet), Catherine Robertson (piano) and Andrew Pickett (countertenor).

DaCapo was the 2011 winner of the National Competition for Canadian Amateur Choirs in the contemporary category (and second place finalist in the chamber category). The choir also received the ACCC’s 2010 award for Outstanding Choral Recording for its ShadowLand CD, featuring the JUNO-nominated Nocturne by Leonard Enns. For more information about the choir, its current season, the NewWorks national choral competition composition or to purchase tickets online, please visit the choir’s website. Follow us on Facebook and Twitter!

Leonard Enns, director
Sara Martin, manager
519-725-7549
info@dacapochamberchoir.ca
dacapochamberchoir.ca

Dim Sum Ensemble

Dim Sum Ensemble is a brand new, project-based chamber ensemble that nurtures and performs new works for Chinese instruments. Dim Sum means “Touch the heart.”

Projects for 2013/14 include the inaugural “Xpressions” concert, Erhu Composition Virtual Workshop for Youths and iiMSCi.org (International Index of Music Scores for Chinese Instruments).

Held at Array Space, the “Xpressions” concert on October 27, 2013, features harp soloist Andrew Chan with an ensemble consisting of yangqin, zeng, percussion, piano, erhu, zhonghu and cello. World premieres of commissioned works by Shan Ka Nin, Alice Ping Yee Ho, Matthew Van Driel, Lan-chee Lam and Tony K.T. Leung are led by conductor Elaine Choi and composers.

The Erhu Composition Virtual Workshop for Youths leverages the web to stimulate interest in erhu composition among youth in Canada and to teach them how to write for the erhu instrument.
iiMSci.org (International Index of Music Scores for Chinese Instruments) is a web resource to allow musicians to find scores that use Chinese instruments.

Dim Sum Ensemble is a not-for-profit organization funded by donations and grants.

Tony K.T. Leung, artistic director
Patty Chan, executive director
DimSumEnsemble.ca

**Domoney Artists Management**

As director of Domoney Artists Management, Kathy Domoney brings her wealth of knowledge and expertise to this position after more than 20 years as a lyric soprano.

Established in 2008, Domoney Artists presents an outstanding roster of emerging and established classical singers and orchestral/operatic conductors, as well as stage directors and composers, to audiences throughout Canada and beyond.

The current roster includes sopranos Virginia Hatfield, Charlotte Corwin and Ellen Wiener; mezzo sopranos Maude Brunet, Marion Newman and Maria Soulis; countertenor Scott Belluz; tenors Adam Fisher and Joseph Schnurr; baritones Anthony Cleverton, Benjamin Covey and Dion Mazerolle; and bass-baritone Giles Tomkins. Conductors Leslie Dala and Matthias Maute, composer Christopher Donison and stage director Francois Racine complete this highly selective roster.

Domoney Artists has collaborated with Trillium Brass Quintet to produce oratorio favourites Messiah and Elijah for soloists, choir, organ and brass quintet, and recently presented “The Star of Robbie Burns,” a narrated storytelling show celebrating Scotland’s beloved Robert Burns plus highlights from Broadway’s Brigadoon, performed by soprano and baritone with piano.

416-892-4382
kathy@domoneyartists.com
domoneyartists.com

**Eglinton St. George’s Chancel Choir**

For 50 years, excellence, eclecticism and Eglinton St. George’s have been synonymous. 45 singers, including eight professionals, gather twice weekly to build a music team for Sunday worship or concerts. In this anniversary year, a CD recording date is in place, a Christmas outreach concert with brass ensemble is planned for December and a Lenten concert with string ensemble is planned for March 2014. In May and June, Sunday worship will be enhanced by a variety of ensembles, including an instrumental jazz quartet, a male chorus and a female chorus. Our ministry is characterized by hard work, regular attendance, joyful attitudes and social friendships within the group. A warm welcome is always extended to new singers, from youth to seniors.

Fred Graham, director of music

Ken Page Memorial Trust

KEN PAGE MEMORIAL TRUST

416-481-1141 x340
fred@esgunited.org
esgunited.org/wandm_music.html

**Elmer Iseler Singers**

The memorable 20-voice Elmer Iseler Singers, led by artistic director and conductor Lydia Adams, enters its 35th anniversary season in 2013/14. This fully-professional choral ensemble has built an enviable reputation through concerts, broadcasts and recordings throughout Canada and the United States as well as internationally, performing repertoire that spans 500 years, with a special focus on Canadian composers.

Touring is a major component of the Elmer Iseler Singers’ activities. In addition, they present a five-concert series in Toronto and are featured frequently at various concerts, workshops, symposiums and festivals.

Annual auditions are held each April or May. The innovative GET MUSIC! Educational Outreach and Leadership Initiative for secondary school students, community choirs and conductors provides workshops and audio/video recording mentorship culminating in shared performances.

Lydia Adams is the artist recipient of the 2013 Ontario Premier’s Award for Excellence in the Arts and the 2012 winner of the Roy Thomson Hall Award of Recognition from the Toronto Arts Foundation Arts Awards.

Look for the release of the Elmer Iseler Singers’ Greatest Hits CD in December 2013!

Lydia Adams, conductor and artistic director
Jessie Iseler, general manager
416-217-0537
info@elmeriseleringers.com
elmeriseleringers.com

**Ensemble Vivant**

Founded by pianist Catherine Wilson, Ensemble Vivant, “Canada’s Chamber Music Treasure” (Toronto Star), has dazzled audiences worldwide with innovative, genre-diverse programming both in concert and on their many recordings for almost three decades. A pioneer among piano trios and chamber ensembles, Ensemble Vivant has garnered accolades internationally from the classical and jazz worlds. Often expanding from a trio, including jazz legend Don Thompson, GC (vibes/bass), pianist Catherine Wilson and cellist Sybil Shanahan, up to a septet with bassist Dave Young, the musicians of Ensemble Vivant are of the highest calibre and are Opening Day recording artists.

Rave reviews:

“(Homage to Astor Piazzolla)...a truly beautiful CD.”—Don Thompson, OC “...thoroughly enjoyable...” —Boston Herald, USA “...beautiful, poised performances...these musicians capture the passion as well as the verve...Wilson's piano gives this music unerring drive and plenty of sparkle.” —John Terauds, Toronto Star “To my heart, your rendition of Oblivion is the most touching I have ever heard: Bravo!” —François Paré, Montréal “...joyous and compelling...” —Music Magazine, Canada “...beautiful playing...”—Rick Wilkins, C.M.

cwpianist@me.com
ensemblevivant.com

**Esprit Orchestra**

For 30 years, Esprit Orchestra has been at the forefront of presenting contemporary classical music, educational programs and collaborative arts events. Commissioning, performing and promoting fine Canadian compositions, along with...
important music from around the world, constituting Esprit’s core activities. Concerts offer audiences music otherwise unavailable in Canada and are performed with the highest standards to be found, under music director and conductor Alex Paik. Concert series are presented in Toronto at the acoustically acclaimed Koerner Hall at the Royal Conservatory of Music.

In addition to concert series, Esprit reaches out to the community through various outreach and education programs such as Pre-concert Chats, the Creative Sparks Mentoring and Leadership Program, the Toward a Living Art Education Program, the New Wave Composers Festival and national and international touring. Esprit has been the recipient of three Lieutenant Governor’s Arts Awards, the Jean A. Chalmers National Music Award, the SOCAN Award for Imaginative Orchestral Programming. Esprit’s annual New Wave Composers Festival celebrates young Canadian artists, providing a platform to connect composers and performers with new audiences.

Elena Koneva, operations manager
416-815-7887
info@esprimirchestra.com
esprimirchestra.com

●●

**Essential Opera**

Essential Opera began in 2010 and is now an ever-evolving and growing venture. Its mission is to give both audiences and artists opportunities to experience opera at its most essential. Committed to affordable ticket prices and to casting high-quality professional artists, Essential Opera ensures that opera stays accessible to a wider audience in more ways than one. Every production features an original on-screen English translation, always enthusiastically received by the audience.

Following their inaugural performance of Mozart’s *Le nozze di Figaro*, Essential Opera opened its second season with a sell-out performance of Massenet’s lush *Chérubin*. The second season concluded with Handel’s *Alcina*, featuring a chamber orchestra of authentic instruments, at Toronto’s Trinity-St. Paul’s Centre and at the New Hamburg Live! Festival of the Arts. Essential Opera’s third season began with Weill’s *Three Penny Opera* (*Die Dreigroschenoper*) and closed with “Two Weddings and a Funeral,” an Italian double bill of *Gianni Schicchi* (Puccini) and *Il campanello* (Donizetti). Our upcoming season includes Haydn’s *L’isola disabitata* (November 8, Heliconian Hall), new Canadian operas and a touring remount of “Two Weddings and a Funeral.”

**Elin Bardua and Maureen Batt, artistic directors**
416-290-7970
essentialopera@gmail.com
essentialopera.com

●●

**Etonotic Centennial Choir**

The Etonotic Centennial Choir (ECC) is an SATB community choir with a long history of choral excellence. Now entering its 47th season, the ECC is dedicated to enriching the cultural life of our community through the presentation of fine choral music. Our three-concert season includes a varied repertoire of both classical and contemporary music.

ECC singers enjoy the opportunity to enhance their vocal skills, expand their choral repertoire and experience the camaraderie that comes with uniting voices in song. The choir welcomes new singers and associate members.

Our concert season begins on December 7 with “Sacred Traditions,” featuring Bach’s *Cantata BWV140*, Srul Irving Glück’s haunting *Kedu-sha* and selections from Handel’s *Messiah*. In April, “Hidden Treasures: Renaissance to Romantic” features Franck’s *Mass in A*, Mozart’s *Nocturnes* and Schumann’s *Songs on a Poem by Robbie Burns*. Finally, the Far East meets West at Toronto in a concert presentation of Gilbert and Sullivan’s *The Mikado* in June.

Weekly rehearsals are held Tuesdays from 7:15pm to 10:00pm at Humber Valley United Church in Etobicoke. Interested singers are invited to attend a rehearsal. Follow us on Facebook and Twitter: @etobicokechoir!

**Henry Renglich, music director**
Shari Ellis, choir president
416-622-6923
info@etobicokecentennialchoir.ca
etobicokecentennialchoir.ca

●●

**Etobicoke Community Concert Band**

Now in its 19th season, the Etobicoke Community Concert Band’s mission is to enliven the spirit of the community with high quality musical entertainment. Beyond our four-part series of concert hall performances, we extend our resources to a multitude of community performances, charitable events and worthwhile causes in our neighborhood and in our city.

ECCB kicks off its exciting 2013/14 concert series on October 25 with “Remember When,” an acknowledgment and salute to the great musicians and bands, both past and present. On December 13, “Christmas Fantasy” promotes community through seasonal works and show tunes and a special guest who leads the audience through “Twas the Night Before Christmas.” On March 21 ECCB presents “Give Our Regards to Broadway,” highlighting award-winning musicals that have appeared in the “Big Apple.” Evita, Miss Saigon and many more! Finally, on May 30, ECCB presents “Prelude to a Dream,” the lead-in to our 20th anniversary gala planned for the 2014/15 season, with a review of our best performances of the last 19 years (and more!).

**Rob Hunter, president**
John Edward Liddle, music director
416-410-1570
info@eccb.ca
eccb.ca

●●

**Etobicoke Philharmonic Orchestra**

This year we offer five great evenings of symphonic music in Etobicoke with our 60-piece orchestra, under the direction of Sabatino Vacca. Professional musicians lead the sections, supported by high-level community players, and stellar soloists are featured.

Our season opens with Halloween and Christmas concerts including seasonal favourites and in the New Year includes well-loved concertos and symphonies. Our grand finale, “Beethoven at the Proms,” features Beethoven’s Symphony No.9 and the EPO chorus.

Advanced orchestral musicians of all ages interested in joining us are welcome to apply for membership by contacting our personnel manager. Rehearsals begin Wednesday September 4, 2013.

The EPO is inviting submissions of original works scored for orchestra for its first Young Composers Competition. Three winners will receive cash prizes and the Grand Prize composition will be performed by the EPO during its 2013/14 season. Details are available on our website.

Singers interested in joining our chorus and young string players interested in the Etobicoke Youth Strings program are invited to visit our website for details.

See you at the symphony!
**General Information**
416-239-0523; eys@eporchestra.ca
Judy Gargaro, personnel manager
416-232-2275; jgargaro@quickemail.com
eporchestra.ca
Etobicoke Youth Strings
Shari Lundy, music director
416-239-0523; eys@eporchestra.ca
shari.lundy@gmail.com

●●

euphonia

“The hippest and hottest band around town” is what critics are calling euphonia, a new orchestra with a no-holds-barred attitude that is taking Toronto by storm. With innovative approaches to presenting classical music, euphonia has left the concert hall in search of new audiences. Performing once a month as a house band at Lula Lounge, a nightclub on Toronto’s west side, euphonia is making a reputation for outstanding shows in an informal atmosphere.

Euphonia’s attitude that listening to and playing classical music should be an engaging experience is embraced by its talented musicians and has been noted in reviews.

“Their common bond is an unwavering affection, love, passion for serious music — albeit played without too much seriousness on display.”

**Euphonia**

416-410-1570
info@eccb.ca
eccb.ca

●●
—David Farrell, *New Canadian Music*

Euphonia is proving that classical music has a demographically wide appeal and that music played well and with passion will have an enthusiastic audience of all ages.

**euphonia.ca**

---

**Exultate Chamber Singers**

Over a 33-year history, the Exultate Chamber Singers has garnered praise from all quarters for sensitive, precise and seamless performances. The choir was established in 1981 by conductor John Tuttle and is enriched not only by the excellent musicianship of its members but also by their varied academic and professional backgrounds. Together, they form a passionate, committed ensemble with a wide-ranging repertoire and were awarded the Healey Willan Grand Prize for a third time at the 2004 CBC Competition for Amateur Choirs. Exultate's fourth CD, *All Around the Circle*, features folk songs from across Canada and was launched at the first performance of Exultate's 25th anniversary season in October 2005. Exultate presents a four-concert subscription series in Toronto and makes guest appearances in various Ontario communities. Auditions are held as required to fill vacancies in the fixed-membership group.

**Hilary Apfelstadt, artistic director**
**Elana Harte, operations manager**
416-971-9229
exultate@exultate.net
exultate.net

---

**Flato Markham Theatre**

The Flato Markham Theatre’s Diamond Series 13/14 season is unmatched in offering a mix of world-class artists who have already left a profound footprint in the world of entertainment. We offer you a dazzling line-up with today’s most gifted award-winning artists who continue to offer stunning artistry and success. Our Diamond Series is exclusive in diversity and variety, with over 70 performances including those by emerging stars...footprints in the making! Featured series include: “Totally Classical!” to “All About Jazz,” “World Stage” to “Nostalgia,” “Afternoon Matinees” to “Great Canadian Performers” and more!

Expect the best of world-class performances with Flato Markham Theatre’s flexible pricing offers—yet unmatched in the GTA! With globally acclaimed artists, Canadian and GTA premieres and exclusive presentations, this 527-seat theatre (with not a bad seat in the house) offers an experience that creates unforgettable memories. We are located at 171 Town Centre Blvd., Markham. Free parking is available onsite.

**Box Office:** 905-305-7469; 1-866-768-8801
**markhamtheatre.ca**

---

**Georgetown Bach Chorale**

The Georgetown Bach Chorale is now in its 14th season and has just returned from the 2013 Festival 500 choral extravaganza in St. John’s, Newfoundland. The chorale will be featured in five concerts and will sponsor a concert with a string quintet and a February evening of piano and poetry, featuring the chorale’s conductor Ron Greidanus and local celebrity Vera MacDonald.

The chorale is made up of approximately 24 singers, many of whom perform solos in some of the works presented. The chorale performs locally in Halton Hills using the magnificent facilities offered by such churches as St. Elias, the traditional Ukrainian church in west Brampton, and the towering Croatian Centre’s church in Norval, suitable for a capella repertoire.

This season begins with Arensky’s rarely performed *Piano Quintet in D Major* and Chopin’s *Piano Concerto in E Minor*. Bach’s *Magnificat* and *Christmas Oratorio Part I* and four in-house concerts lead up to Christmas. An a capella concert, Brumel’s *Earthquake Mass* and Vivaldi’s *Four Seasons* are featured in the final three concerts of the 2013/14 season.

**Ian Oldaker**
905-875-6081
oldakeri@outlook.com
georgetownbachchorale.com

---

**Glionna Mansell Corporation**

Glionna Mansell Corporation is a music marketing agency and concert producer in the organ and choral performance genre. As a respected leader in the industry, the company is an active supporter/promoter of emerging artistic talent alongside experienced world-stage performers. The activities operating under the Glionna Mansell banner include the Glionna Mansell Arts Foundation for Performance Excellence, ORGANIX Concerts Inc. and Our Lady of Sorrows Organ Concerts.

Glionna Mansell is also the exclusive Ontario dealer of Allen digital and digital-pipe organs. With close to 100,000 installations across five continents, Allen is the leading and most respected organ builder in the world and together with Glionna Mansell has a reputation for profound quality—seen and unseen. Glionna Mansell is the authority in organ design, installation, service and performance. President and artistic director Gordon Mansell is an executive on the Toronto board of the Royal Canadian College of Organists. He is also music director and organist at Our Lady of Sorrows Catholic Church, where he presides over a world-renowned Casavant Frères mechanical-action pipe organ, Op. 2805.

**Gordon Mansell,**
**president and artistic director**
416-769-5224; 1-877-769-5224
glionna@mansell.com

---

**Grace Church on-the-Hill**

There is no sound like the soaring tone of trebles, boys and girls, trained in the English cathedral tradition and singing in the superb acoustics of Grace Church on-the-Hill. The Choir of Gentlemen and Boys and the St. Cecilia Choir of Women and Girls sing the best choral repertoire (15th to 21st century) each week in worship, in concerts and on tour. Girls and boys aged 5 and up are welcome to participate. Prior musical training is not required for children. Scholarships and subsidies are available to promising students. There is no membership fee and children receive a small stipend for singing. Interested adult choir members should contact the directors of music. We look forward to hearing from you!

**Stephen Frketic,**
organist and choirmaster
Sarah Hicks, conductor,
St. Cecilia Women’s Choir
music@gracechurchonthehill.ca
The Grand Philharmonic Choir, based in Kitchener, Ontario, includes four choirs in one organization: an adult choir, a chamber adult choir, a youth choir and a children’s choir. We perform in large concert halls with audiences of more than 1,500 people, at free public gatherings and in small, intimate settings.

Under the direction of Mark Vuorinen, it is our mandate to present choral repertoire of the highest standard, to share our love of music with the public through varied outreach programs and to provide music education to our members and enlightenment to our audiences. We are one of a few large choirs in Canada, outside the major metropolitan areas, with the resources and community support to deliver a full choral season with professional musicians.

In our 92nd year, the 2013/14 season marks Benjamin Britten’s 100th birthday with the only performance in Canada of his War Requiem. Our chamber choir will also showcase some of his smaller works. We continue our tradition of Handel’s Messiah in December and Bach’s St. John Passion on Good Friday.

Our performances present fresh interpretations of masterworks already known and challenge listeners with new music written in our time and commissioned for this unique orchestra. Our players include members of the Toronto Symphony and Canadian Opera Company, soloists from across Canada and professional chamber musicians whose expertise combine for an electrifying experience. Also an experimental orchestra, g27 collaborates with a variety of artists including theatre designers, new music composers, visual artists, actors and even willing audience members!

In addition to our orchestral concerts, we present a monthly recital series entitled “g2-7 – Get To Know Your g27” that highlights the magnificent individual talent of g27. The series takes place every second Wednesday of the month at the Heliconian Hall in Yorkville.

We are also strongly committed to Toronto’s at-risk youth through our mentorship outreach collaboration with the Regent Park School of Music and Dixon Hall Music School.

**Emma Walker, managing director**

416-735-3662

info@groupof27.com

groupof27.com

---

### Grand River Chorus of Brantford

The Grand River Chorus of Brantford is a mixed-voice community choir that presents an annual series of concerts featuring both masterworks of the choral tradition and other varied choral repertoire. It also hosts the group of twenty-seven (g27), a chamber orchestra comprising some of Canada’s top musicians and dedicated to exploring the classical repertoire in vibrant, world class performances. Their performances present fresh interpretations of masterworks already known and challenge listeners with new music written in our time and commissioned for this unique orchestra. Our players include members of the Toronto Symphony and Canadian Opera Company, soloists from across Canada and professional chamber musicians whose expertise combine for an electrifying experience. Also an experimental orchestra, g27 collaborates with a variety of artists including theatre designers, new music composers, visual artists, actors and even willing audience members!

In addition to our orchestral concerts, we present a monthly recital series entitled “g2-7 – Get To Know Your g27” that highlights the magnificent individual talent of g27. The series takes place every second Wednesday of the month at the Heliconian Hall in Yorkville.

We are also strongly committed to Toronto’s at-risk youth through our mentorship outreach collaboration with the Regent Park School of Music and Dixon Hall Music School.

**Emma Walker, managing director**

416-735-3662

info@groupof27.com

groupof27.com

---

### Gryphon Trio

Since coming together in Toronto in 1993, the Gryphon Trio has firmly established itself as one of the world’s leading piano trios. With a repertoire ranging from traditional to contemporary and from European classicalism to New World jazz and popular song, the Gryphons are committed to redefining chamber music for the 21st century.

The two-time JUNO Award winning trio tours extensively and its 16 celebrated recordings are an encyclopedia of works for the genre. The trio has commissioned over 75 new works, frequently collaborating on special projects with composers, actors, writers and dancers. Committed to educating audiences and young performers alike, the Gryphons conduct masterclasses and workshops at universities and conservatories across North America and are artists-in-residence at the University of Toronto’s Faculty of Music and Trinity College.

The recipients of the 2013 Walter Carsen Award for Excellence in the Performing Arts, the Gryphon Trio will also showcase some of his smaller works. We continue our tradition of Handel’s Messiah in December and Bach’s St. John Passion on Good Friday.

**Emma Walker, managing director**

416-735-3662

info@groupof27.com

groupof27.com

---

### Harmony Singers of Etobicoke

The Harmony Singers of Etobicoke is a 30-voice women’s chorus that has been in existence since 1965. The group memorizes and stages songs ranging from pop, folk and sacred to light classical. They have performed the national anthem at Blue Jays games and appeared in a music video with the group Down With Webster. Each year the singers entertain at hospitals, retirement homes and private gatherings. Their accompanist is the renowned pianist Bruce Harvey.

This season they will present “Christmas Dreams” on Sunday, December 8, at Humber Valley United Church. The following week they will entertain the U of T Women’s Club at its Christmas party.

Rehearsals are Monday evenings at Martin Grove United Church (Martin Grove and Merganser) in Etobicoke. There are openings for new members; those interested should contact the conductor.

**Harvey Patterson, conductor**

416-239-5821

theharmonysingers@ca.inter.net

harmonysingers.ca

---

### Heliconian Club

The Toronto Heliconian Club was founded in 1909 to give women in the arts and letters an opportunity to meet socially and intellectually. It continues...
to hold to its original purpose while responding to the changes of contemporary life.

The Club runs a series of concerts featuring professional singers, pianists and other instrumentalists who reside across Canada, drawn from the club membership. Reflecting the multidisciplinary nature of the club, select concerts highlight visual and literary artists. Please contact the club for details about the 2013/14 series. Concert dates are September 27, “Tangos & Tapas”; October 25, “Two Men, Two Worlds, Two Centuries”; February 22, “Ones, Twos & Threes” and April 19, “Spring at Last.”

Heliconian Hall, the club’s visual and acoustic gem dating from 1875, is available to rent for recitals, parties and corporate events at reasonable rates. Recently the concert hall’s seven-foot Steinway “B” was completely rebuilt and new state-of-the-art stage and house lighting was installed.

Emma Walker
416-922-3618
rentals@heliconianclub.org
info@heliconianclub.org
heliconianclub.org

I FURIOUSI Baroque Ensemble

I FURIOUSI Baroque Ensemble is one of the world’s most innovative baroque ensembles, comprising four of Canada’s leading early music specialists: soprano Gabrielle McLaughlin, violinists Aislinn Nosky and Julia Wedman and cellist/gambist Felix Deak. I FURIOUSI’s Toronto concert series has been revitalising the face of early music in Canada for 15 years, inspired by the practice of the Baroque era while invoking the “bizarre and unnatural” aesthetic both cherished and despised in its time. I FURIOUSI’s debut CD Defiled is my (Middle) Name (2005) continues to gain international recognition and acclaim. The group’s CD CRAZY (on the Dorian/Sono Luminus label) is now available in stores and online. I FURIOUSI’s Toronto concert series now takes place at Windermere United Church, 356 Windermere Ave.

Gabrielle McLaughlin
416-536-2943
ifuriosi@ifuriosi.com
ifuriosi.com
facebook.com/pages/I-FURIOUSI-Baroque-Ensemble

Jazz Bistro

Located in the building that once housed the legendary Top O’ the Senator jazz club, Jazz Bistro, opened in March 2013, is one of the city’s finest venues for live entertainment and fine dining. Although jazz is the musical focus, Jazz Bistro takes a broad approach to its musical programming throughout the year. A centre stage, featuring a custom Steinway B Red Pops piano, offers perfect sight lines for performance. Mezzanine seating around the stage provides excellent viewing from above. From “Take the Stage Tuesdays” (when the community is invited to program their own musical evenings) to “A Month of Sundays” cabaret brunch and nights of jazz in between, Jazz Bistro features national and international artists six days a week. From emerging artists to the elder statesmen, Jazz Bistro offers a welcome stage for musical conversation.

Jazz Bistro is located at 251 Victoria St. in the centre of downtown Toronto, sharing a neighbourhood with the Ed Mirvish Theatre, the Elgin/Winter Garden Theatres and the legendary Massey Hall. Find us on Facebook and Twitter (JazzBistroTO)!

Sybil Walker
416-373-5299
sybil@jazzbistro.ca
jazzbistro.ca

Jeunesse Musicales Ontario

Jeunesse Musicales Ontario (JMO) is a bilingual (EN-FR) non-profit arts organization that fosters the careers of outstanding young professional musicians at home and abroad, and has enjoyed a presence in Ontario since 1979. JMO promotes the development of the arts in Ontario by touring some of Ontario and Canada’s leading emerging artists across the province. JMO also tours an all-inclusive opera production complete with surtitles, sets, costumes and piano accompaniment. JMO performs in urban, rural and remote communities.

JMO’s youth concerts feature professionally trained musicians performing in schools and community centres across Ontario. These concerts allow children and families the opportunity to discover the magic of live music. All performances are interpretive and theatrical in nature and offer exceptional musical encounters between performers and audience, presenting music of various cultures and eras. Programs are offered in English and French. JMO is affiliated with Jeunesse Musicales Canada and Jeunesse Musicales International, recognized by UNESCO as the largest youth music NGO in the world!

JMO concerts are available in English and French.

Vanessa J. Goymour, general manager and artistic advisor
416-536-5649
vgoymour@jmcanada.ca
jmontario.ca
jmcanada.ca

John Laing Singers

Founded in 1982 by John Laing, the JLS is a chamber choir of musicians from the Halton and Hamilton regions. Through memorable performances and quality recordings, the choir has established a widespread reputation for musical excellence. Now under the direction of Dr. Roger Bergs, the choir is quickly becoming known for its energetic performances of diverse repertoire, including works by emerging composers and music with an international flavour.

Composer, conductor, organist and teacher Dr. Roger Bergs is an outstanding musician with a wide range of musical interests, awards and experience. A graduate of the Juilliard School of Music and the University of Toronto, Dr. Bergs also has 20 years of experience as a church organist and music director, currently serving in that capacity at Toronto’s Knox Presbyterian Church.

Our 2013/14 concert season includes Healey Willan’s The Mystery of Bethlehem, Dietrich Buxtehude’s Das Neugeborne Kindlein, Ralph Vaughan Williams’ Three Shakespeare Songs, Eric Whitacre’s Five Hebrew Love Songs, Gabriel Fauré’s Cantique de Jean Racine, Eriks Ešenvalds’ Passion and Resurrection and shorter works by Bach, Beethoven, Mozart and Mendelssohn.

Janice Courtemanche, president
289-284-0803
jcourtemanche@live.com
johnlaingsingers.com

theWholeNote 2013/14 PRESENTER PROFILES | B13
**Jubilate Singers**

We are a small, mixed-voice chamber choir of 35 or so amateur singers. We sing choral works from all periods and genres, often involving languages other than English. Our artistic director is Isabel Bernaurs. Caroline Spearling will be conducting this year while Isabel is on sabbatical leave. This year’s concerts include an eclectic mix of classic and contemporary choral works and a collaboration with the Shevchenko Choir. Concert dates are November 23, February 22 and May 23 and 24. We will be premiering a new work by a Canadian composer in the May concerts.

We are a friendly and welcoming group, expected to work hard towards the goal of making beautiful music. We rehearse on Tuesdays, 7:30pm to 9:45pm, at St. Leonard’s Anglican Church, 25 Wanless Ave., just north of Lawrence off Yonge. Auditions are held upon request. We invite singers who want to find out more about us to sit in on a rehearsal.

David Reddin, membership coordinator 416-459-8927. jubilatesingers.ca

**Kawartha Concerts**

Kawartha Concerts is the primary live performing arts presenter of classical chamber music within the Kawartha Region. Kawartha Concerts is a division of Lindsay Concert Foundation, a registered charitable not-for-profit organization in its 36th season.

Join us for an exciting concert season presenting professional Canadian and international performers in an intimate setting, in performances of musical excellence at venues throughout the Kawartha Region, in the chamber music series “Ovation” (Kawartha Lakes) and “BraVo” (Peterborough).

Kawartha Concerts is committed to the education of the next generation of audiences and performers alike through audience development and outreach educational initiatives in the Encore Series, a family and young audience friendly performing arts series; the Artist Connection Series, a visiting artist residency creating an opportunity for pre-concert chats, school concerts/workshops and masterclasses; and Community Connections, providing local musicians performance opportunities, collaborations and connections.

Kawartha Concerts is dedicated to creating memorable musical experiences for the benefit of the youth and citizens of all ages in the rural communities of the Kawartha Region.

Kawartha Concerts is where...“Great Music Comes to Life!”

Valerie McElravy, artistic director/manager 705-878-5625 info@kawarthaconcerts.ca kawarthaconcerts.ca

**Ken Page Memorial Trust**

The Ken Page Memorial Trust is a non-profit charitable fund created to support jazz and the musicians who create the music.

The aims of the Trust are to encourage emerging talent, foster an understanding of the evolution of the music, promote jazz education through workshops, master classes and outreach programs conducted by established professionals and provide financial aid to jazz musicians on an emergency basis.

The KPMT holds annual fundraising galas featuring some of the world’s leading jazz artists and honours jazz professionals with its Lifetime Achievement Award. In 2012 the Trust provided grants to the Faculty of Music at the University of Toronto, the Humber College Community Music School, the Ron Collier Memorial Scholarship and the TD Toronto Jazz Festival’s jazz tuition projects.

Donations are our timeline. Board members are unpaid and every dollar goes to further the aims of the Trust. Contributions are gratefully received and if you are currently a donor, we extend our sincere appreciation. If you would like to donate please visit our website.

Anne Page 416-515-0200 anne@kenpagememorialtrust.com kenpagememorialtrust.com

**Kindred Spirits Orchestra**

The Kindred Spirits Orchestra has performed to enthusiastic audiences and standing ovations for four seasons at the renowned CBC Glenn Gould Studio in downtown Toronto. As of the 2011/12 season, the KSO has established a six-concert subscription series at the Flato Markham Theatre, in addition to three community outreach and two educational concerts. Led by the charismatic maestro Kristian Alexander, the Kindred Spirits Orchestra is enjoying an enormous popularity among York Region’s residents and continues to attract avid audiences across the Greater Toronto Area.

The 2013/14 concert season includes internationally renowned soloists: pianists Anton Kuerti and James Parker and violinist Jacques Israelievitch, among others, as well as rising Canadian star, violinist Nicole Li. The repertoire includes symphonies by Brahms, Schumann and Shostakovich, as well as masterworks by Handel, Wagner, Mendelssohn, Tchaikovsky, Saint-Saëns and others.

Subscription packages and single tickets are sold through Flato Markham Theatre Box Office. Save up to 60% and subscribe for as few as three concerts!

Kristian Alexander, music director Andrew Cheng, associate conductor Michael Berec and Matthew Poon, assistant conductors Jobert Sevilleno, chief executive officer 905-604-8339

**King Edward Choir**

King Edward Choir is a 75-voice SATB auditioned choir, led by artistic director Floyd Ricketts and associate conductor Lucie Veillette. The quality of the music and fine leadership provide incentive for some of the area’s best choristers and accompanists to be part of the choir. Audiences are entertained with a varied repertoire from different traditions around the world. The 2013/14 season includes three performances.

November 29, 2013: our Christmas concert will feature Handel’s Messiah (including guest soloists, accompanied by organ, harp and percussion), Chichester Psalms by Leonard Bernstein, three settings of the Ave Maria text and a collection of favourite Christmas carols.

March 25, 2014: “Choral Festival Spectacular,” showcases King Edward Choir, Lyrica Chamber Choir, Bravado Show Choir, Barrie high school singers and the Huron Symphony Orchestra, all under the direction of Oliver Balaburski. Featured music will include Fauré’s Requiem and Dvořák’s Te Deum.

May 2014: “Spring Sing: 100 Years Since the War.” Works by Fauré, Holst, Nathaniel Dett, Adolphus Hailstork, Vaughan Williams and others will be featured, depicting loss, spirituality and renewal.

Find us on Facebook and Twitter! Tyrell-Ann Williams, vice president 905-854-2817 tyrell-ann.williams@gmail.com kingedwardchoir.org

**Kitchener-Waterloo Chamber Music Society**

In its 40th season, Kitchener-Waterloo Chamber Music Society is one of Canada’s busiest presenters of chamber music concerts with over 80 concerts per year, ranging from solo recitals to sextets. Programs range from medieval to contemporary; most feature both classics and recent music. Concerts take place at our Music Room, 57 Young St. W., Waterlo, in a private home that holds about 85 people. A superb Steinway piano, good acoustics, a supportive audience and an intimate but informal atmosphere make for great concert experiences. Notable performers this year include Eric Himy, Janina Fialkowska, Till Fellner and many more pianists, in addition to ensembles including the Penderecki, New Orford and Alcan quartets. Specials this year include “Viennese Quartets – Old and New,” starting with the Dali and Cecilia quartets, followed by the Aviv quartet with the complete late Schubert quartets and Quintet in C (February 15 and 16), and finishing with the complete “Second Viennese School,” played by the Lafayette and Molinari quartets.
(February 25 to 27). See our continually updated website for details.

Jan or Jean Narveson
519-886-1673
kwcms@yahoo.ca
kw-wcms.com

Koffler Centre of the Arts

Koffler Centre of the Arts is Canada’s only multidisciplinary, contemporary Jewish cultural institution presenting cutting-edge exhibitions of new Canadian and international art and diverse programs in music, dance, literature, film, spoken word and theatre open to everyone from every background. The Koffler engages local and visiting artists to teach students of all ages and stages.

The Koffler is home to the Koffler Chamber Orchestra (KCO), comprising some of the Toronto’s most well-regarded professional musicians performing with community members and music students, under the direction of acclaimed violinist and former TSO concertmaster Jacques Israelievitch. The KCO performs three public performances per season. Throughout the year, the Koffler also produces concerts and other music events featuring local, national and international musicians.

Tony Hewer,
head of communications and marketing
416-638-1881 x4228
theuer@kofflerarts.org
kofflerarts.org

Larkin Singers

The Larkin Singers, a 16-voice chamber choir, has quickly established itself as one of the finest examples of Canada’s strong choral heritage, dedicating itself primarily to renaissance and baroque repertoire. Founded in 2008 under the direction of Matthew Larkin, the choir is formed of professional choral singers from the Toronto area. The Larkin Singers has had successful tours to Bristol, UK (as resident choir at Bristol Cathedral) and to New York City, and has also presented concerts in Ottawa, London and Kingston. In 2008, the Larkin Singers released its first recording, A New Work is Come on Hand, featuring music of the Christmas season by Bach, Vaughan Williams, Howells, Ord and others.

Now in its sixth season, the Larkin Singers presents a three-concert subscription series as well as outreach and collaborative performances throughout Ontario.

Robin McLean, general manager
info@larkinsingers.com
larkinsingers.com

Lawrence Park Community Church

Lawrence Park Community Church has a long tradition of fine music, both in worship and in concert. Sunday services are held at 10:30am in the recently renovated and air-conditioned sanctuary. Musical groups include the Adult Choir (volunteer and professional singers) and the Lawrence Park Handbell Ringers. There is a weekly choral program for school-age children and monthly sessions for youth with saxophonist and percussionist Kenny Kirkwood. New members are warmly welcomed in all of the groups.

On October 8 the Brian Barlow Quartet will be featured at the 10:30am Sunday morning worship. The MegaCity Men’s Chorus will present a Christmas concert on Sunday, December 1 at 2:30pm.

Mark Toews
416-489-1551 x28
mark@lawrenceparkchurch.ca
lawrenceparkchurch.ca

Li Delun Music Foundation

The Li Delun Music Foundation was established in 2002 in Toronto as a non-profit organization dedicated to the promotion of cultural exchange between the east and the west through musical events. Named after the renowned Chinese conductor Li Delun, who founded the first symphony orchestra in the People’s Republic of China, the foundation is now well known in the community as a presenter of high quality musical events such as the annual “East Meets West New Year’s Concert” at the Toronto Centre for the Arts. Aside from forming the Toronto Festival Orchestra, which gives talented young aspiring musicians a chance to work alongside seasoned professionals, the foundation also provides a platform for young up-and-coming soloists to play on the concert hall stage accompanied by a professional orchestra, in front of a live, appreciative audience.

The Li Delun Music Foundation also holds masterclasses and workshops given by international acclaimed artists such as Lang Lang and Chen Sa and consults other community groups such as the Confucius Institute on musical events.

Find us on Facebook!

Rosalind Zhang, contact
416-490-7962; 647-281-8768
lidelunmf@gmail.com

Linda Litwack Publicity

Having begun her career as a summer reporter with the Winnipeg Tribune, arts publicist Linda Litwack is a long-practised matchmaker between artists and the media. Her services include various forms of writing and editing — from media releases and bios to radio spots and CD booklets — working with designers, photographers and other professionals and above all, liaising with the media. In addition to media, music and other contact lists, she maintains a list of Friends, who receive notices of special events, often with a discount offer. Since leaving CBC Publicity — after 20 years in radio and three in TV — she has collaborated with a host of creative people on challenging endeavours, mostly in classical music but also in theatre, books, TV documentaries and visual arts. Among her long-time clients have been Mooredale Concerts, the Musicians In Ordinary, One Little Goat Theatre Company, the Toronto Jewish Folk Choir and pianist Christina Petrowska Quilico. Linda is also a member of the International Resource Centre for Performing Artists.

416-782-7837
lalitwack@rogers.com

Living Arts Centre

Serving as an important resource for the arts, education and business, the Living Arts Centre features over 225,000 square feet of multiple

NAGATA SHACHU
The Markham Concert Band was formed in 1978 and with over 85 members, it is one of the largest community bands in Canada. Band members include young and old from many fields of endeavour; all brought together with one purpose in mind: to serve the community with the best in concert band music. The band performs its concert series in the beautiful Flato Markham Theatre and can also be seen at many Markham and York Region festivals and events, including the Markham Village Music Festival, Unionville Festival and the Markham Fair.

Clare Hillier Gonzalez
647-668-9243
mcband-exec@sympatico.ca
mcband.ca

Luminato Festival

Luminato Festival is Toronto’s international multi-arts festival for people open to having art change their outlook on the world. For ten days each June, Luminato transforms Toronto’s theatres, parks and public spaces with hundreds of events celebrating theatre, dance, music, literature, food, visual arts, magic, film and more.

Luminato Festival is a charitable, not-for-profit, cultural organization whose vision is to commission and present significant local, national and international programming that reflects Toronto as a crossroads of ideas, cultures and traditions. Now in its eighth year, Luminato has become one of Toronto’s leading arts festivals. The Luminato Festival runs June 6 to 15, 2014.

416-368-3100
luminofestival.com

MCS Chorus

Led by artistic director Mervin William Fick, MCS Chorus is a vibrant part of the performing arts community. Founded in 1976, the chorus performs a wide variety of choral works, ranging from the classical core repertoire to contemporary classic and popular works. MCS Chorus strongly supports Canadian repertoire and newly commissioned works, and provides performance opportunities for emerging artists.

The 2013/14 season includes collaborations with community, arts and charitable organizations, such as a community-based concert in support of the Mississauga Compass Food Bank and the TSO’s "Messiah for the City" benefit concert for the Toronto United Way. The chorus participates in National Culture Days and has been invited once again to be guest chorus for Mississauga Children’s Choir’s annual “Caroling in the Park” event.

MCS Chorus also offers two youth-based arts education programs: a live in-school performance for grades 3 to 8 and a Choral Scholars program for high-school aged students. MCS Chorus provides many opportunities for singers to enhance their vocal skills through in-rehearsal coaching, concert performances and participation in community events.

Linda Cooke
905-949-9475
ltcooke@rogers.com
mcschorus.ca

Miles Nadal Jewish Community Centre

The MNjcc is a vibrant community centre at Bloor and Spadina that is open to all. We provide social, cultural, educational, fitness, aquatic and recreational programming for every age and stage of life.

Our arts include concerts, theatre, film screenings and studies, gallery exhibitions, literary events, pottery and music. Over 400 people study music in our building every week! Our vibrant choral program includes the Community Choir, Women’s Chorus, Adult Daytime Choir and Jewish Chanting Circle. Instrumentalists enjoy our Adult Klezmer Ensemble and children’s Suzuki music program and summer camp. The Institute for Choral Wellness presents music workshops such as rhythmic training, song writing and performance. The 2014 Summer Institute for Creative Adults: Singers Edition presents a full-week camp to build vocal and choral skills with some of Toronto’s best instructors. Home to the Al Green Theatre, a state-of-the-art venue with a grand piano, full stage and film screen, the MNjcc is perfect for arts and corporate events. We host many festivals and seasons, including the Toronto Jewish Film Society subscription series.

Harriet Wichin
416-924-6211 x0
music@mnjcc.org
mnjcc.org

Mississauga Children’s Choir

Raising our Spirit through Song! The Mississauga Children’s Choir is a treble choir of 130 children aged 6 to 16 years and includes five graded ensembles: Training, Junior, Main, Concert and Boys Choir. The choirs rehearse weekly and major performances take place at the Mississauga Living Arts Centre in December and June. The MCC welcomes Dr. Caron Daley as their new artistic director: Caron recently completed her D.M.A. in choral conducting and holds previous degrees in choral conducting, vocal pedagogy and music education.

For over 30 years the Mississauga Children’s Choir has been providing young singers with exceptional musical experiences through excellence in performance, music education, recording, touring and service to the community.

Dr. Caron Daley, artistic director
Denise Heggart, executive director
905-624-9704
mississaugachildrenschoir@bellnet.ca
mississaugachildrenschoir.com

Mississauga Festival Choir

Mississauga Festival Choir is a 100-voice, adult, non-auditioned community choir dedicated to excellence in choral performance with varied repertoire for all ages. MFC performs each
season at the Living Arts Centre and other venues in Mississauga. A small auditioned chamber choir (MFC) performs separately. David Ambrose has been artistic director since 2005.

MFC's 30th anniversary season will consist of four exciting celebratory concerts: “Rutter's Gloria,” featuring brass instruments, in December; a massed choir “Festival of Friends” in February; the MFC Chamber Choir’s “Transformation” (March), with multi-media performances; and “Celebration! 30th Anniversary Gala Concert” in May.

Our Christmas CD Gloria! will be released at the December concert. MFC will also perform the first winning entry from the newly established annual MFC Choral Competition Contest at the May 2014 concert. This year's special event will be a tour of Germany and Austria, in the summer of 2014.

Rehearsals are Monday evenings at Cawthra Seniors' Centre. For more information about the choir, please visit our website!

info@mississaugafestivalchoir.com
mississaugafestivalchoir.com

*Mississauga Symphony Orchestra*

Join us for the inaugural season of music director Denis Mastromonaco with the Mississauga Symphony Orchestra! With guest artists Peter Longworth, Valerie Tryon, Guy Few, the Halton Mississauga Youth Orchestra and the Band of the Royal Regiment of Canada, the renewed and refreshed Mississauga Symphony brings you a season of old favourites and new delights.

The season will also feature the first annual MSO Youth Concerto Competition, with the winner showcased in the February concert.

October 12: “Russian Treasures,” with Valerie Tryon, piano.


December 14 (at the special family time of 4pm): “Holiday Spectacular”—a one-hour family concert with the Halton Mississauga Youth Orchestra, including the Long & McQuade Instrument Petting Zoo in the Atrium.

February 8: “Young at Heart,” a casual concert featuring the winner of the first annual MSO Youth Concerto Competition.


May 10: “The Royal Treatment” with the Band of the Royal Regiment of Canada.

MSO performances are held on Saturday evenings in the wonderfully warm acoustics of Hamermson Hall in Mississauga's Living Arts Centre.

Susan Grohmann, administrator

905-615-4405

Box Office: 905-306-6000

info@mississaugasyphony.ca

mississaugasyphony.ca

---

**Mooredale Concerts**

Mooredale Concerts celebrates its 25th season! Two of Canada’s musical gems, the Cecilia and Alfara String Quartets, join forces in Mendelssohn’s Octet. European orchestra Il Giardino d’Amore marks its Canadian debut performing instrumental and vocal works by Vivaldi and Handel. We return to Koerner Hall with cellist Matt Haimovitz and the Ontario Philharmonic Orchestra conducted by Marco Parisotto to perform Bloch’s Schelomo and Mahler’s Symphony No.1. Violinist Emmanuel Vukovich and his Montreal-based Parcival Strings will perform the thrilling Brahms Clarinet Quintet. Our second Canadian debut features celebrated Spanish pianist Guillermo Gonzalez, whose program will include the complete demanding and virtuosic Iberia. Last, but not least, the Canadian Brass performs an all-classical program.

2013/14 six-concert subscriptions for “Toronto’s Best Bargain for Great Music!” are only $130, $120 for seniors and $80 for those under 30. Concerts at U of T take place at 3:15pm unless indicated otherwise.

Five of the featured concerts above are presented as a one-hour, interactive “Music and Truffles” performances for young people aged 6 to 15, Sundays from 1:15pm to 2:15pm. Adults are welcome! Subscriptions are $50 and include a chocolate truffle for everyone.

mooredaleconcerts.com

416-922-3714 x103

---

**Music at Metropolitan**

Music at Metropolitan presents a variety of concerts at Metropolitan United Church, featuring Metropolitan’s choir, soloists and guest artists. This season features a series of four concerts: “Music by Beethoven and Schubert” featuring Arnold Tirzits and Janet Obermeyer on November 16, Canadian organist Ken Cowan on March 28, J. S. Bach’s St. John Passion on Good Friday, April 18, and “Musicians on the Edge” featuring Benjamin Stein and others on May 10. The annual “Halloween Phantoms of the Organ” is on October 25. Noon at Met concerts — free recitals featuring the organ and other instrumentalists/vocalists — are held every Thursday at 12:15pm.

Our special Christmas events include the “Carols United” carol sing with the Metropolitan Silver Band and organ on December 8 and our “Candlelight Carol Service” on December 22. Metropolitan houses the largest pipe organ in Canada and the oldest tuned carillon in North America. Metropolitan also has a variety of children’s, youth and handbell choirs which are open to all. Please contact us for a concert brochure or for more information.

Patricia Wright, artistic director

416-363-0331 x26

patriciaw@metunited.org

metunited.org

---

**Music Gallery**

The Music Gallery is Toronto’s centre for creative music, founded in 1976 by Peter Anson and Al Mattes of the legendary free-improvising collective, CCMC. Led by artistic director David Dacks, the Music Gallery is a centre for promoting and presenting innovation and experimentation in all forms of music, and for encouraging cross-pollination between genres, disciplines and audiences. Since 2001, the Music Gallery has found a home at St. George the Martyr Church (197 John St. at Stephanie St.), at the southern edge of Grange Park.

David Dacks

416-204-1080

david@musicgallery.org

musicgallery.org
**Music Toronto**

The world’s best play here!

Music Toronto’s 42nd season includes the Academy of St. Martin in the Fields Chamber Ensemble, in its first concert in Toronto in 20 years. You also won’t want to miss the Jerusalem, Miro and Alcan Quartets, and New Music Concerts joins us to invite the renowned Arditti Quartet to the city. Our perennial favourites the St. Lawrence Quartet and the Gryphon Trio return, and the Parker Quartet makes its debut, with former Tokyo Quartet violinist Kikuei Ikeda.

Featured pianists include the masterful Arnoldo Cohen, the always-intriguing Eve Egoyan, the great Marc-André Hamelin, the brilliant young Benjamin Grosvenor making his Toronto debut and David Jalbert playing his acclaimed interpretation of Bach’s Goldberg Variations.

Our Discovery Series (tickets just $21.50) comprises three concerts of younger Canadian artists: baritone Phillip Addis, pianist Stephanie Chua and violinist Alexandre Da Costa.

Join the best audience in the city to hear these wonderful artists up close and personal in a perfect small concert theatre. Serious music—but we’re not solemn about it. You can’t afford to miss this music this good!

Jennifer Taylor, artistic producer
416-214-1660
Box Office: 416-366-7723;
1-800-708-6754; stlc.com
music-toronto.com

**Musicians in Ordinary**

Named after the singers and lutenists who performed in the most intimate quarters of the Stuart monarchs’ palace, the Musicians In Ordinary for the Lutes and Voices dedicate themselves to the performance of early solo song and vocal chamber music. Led by Hallie Fishel, soprano, and John Edwards, lutenist, the ensemble has been a fixture in the Toronto early music scene for over ten years, performs across North America at universities and museums and is ensemble-in-residence at St. Michael’s College. Audiences delight in the liveliness of their innovative concerts and the infectious passion of the performers for putting their repertoire in cultural context.

This year, MIO presents two series. Their Heli-electric series includes a celebration of the Dowland anniversary, their annual “New Year’s Day Baroque” concert, consort songs by Byrd and others, and solo Italian music of the cinquecento. Their performances of Biber’s complete cycle of Rosary Sonatas with Christopher Verrette, baroque violin, take place at St. Michael’s College and begin this month. See The WholeNote for other St. Michael’s events with orchestra and choir!

416-535-9956
musinord@sympatico.ca
musiciansinordinary.ca
musiciansinordinary.blogspot.com

**Nagata Shachu**

In celebration of its 15th anniversary, Nagata Shachu, Canada’s premiere Japanese taiko and music ensemble, will present three highly anticipated concerts at the Harbourfront Centre as part of its 2013/14 season. The ensemble will also be releasing its sixth studio recording at its inaugural concerts on November 22 and 23.

Since its formation in 1998, Nagata Shachu has enthralled audiences with its mesmerizing and heart-pounding performances of the Japanese drum (taiko). The group has toured widely throughout Canada, the US and Europe, performing in theatres, concert halls and major music festivals.

While rooted in the folk drumming traditions of Japan, the ensemble’s principal aim is to rejuvenate this ancient art form by producing innovative and exciting music that seeks to create a new voice for the taiko. Taking its name from founder Kiyoshi Nagata and the Japanese word “shachu,” meaning “group,” Nagata Shachu has become renowned for its exacting yet physically demanding performances, as well as for its diverse repertoire. Their playing is the combination of unbounded spirit and passion with the highest levels of musicianship and discipline.

Kiyoshi Nagata, contact
416-651-4227
taiko@nagatashachu.com
nagatashachu.com

**Nathaniel Dett Chorale**

The Nathaniel Dett Chorale is an SATB professional choir of more than 20 voices based in Toronto and dedicated to performing Afrocentric music of all genres, including classical, spiritual, gospel, jazz, folk and blues. Founded by artistic director Dr. Brainerd Bylden-Taylor in 1998 and named after internationally renowned African-Canadian composer R. Nathaniel Dett, the chorale is Canada’s premier performer of Afrocentric composers and a touchstone for the education of audiences and communities regarding the full spectrum of Afrocentric choral music. The mission of the chorale is to build bridges of understanding, appreciation and acceptance between communities of people through the medium of music. The chorale has a three-concert subscription series, tours extensively each season and has released several CDs and DVDs. Membership is by audition.

Karen Scovell, administrator
416-340-7000
karen@nathanieldettcchorale.org
nathanieldettcchorale.org

**New Music Concerts**

New Music Concerts’ 43rd season opens on October 6 with “Stefan meets Anton and Morty meets John,” featuring 20th-century masters Wolpe, Wehren, Feldman and Cage. It continues November 1 with “David Eagle and the Art of Interactive Electronics,” including state of the art works by Eagle, Anna Pedgorna, Jimmie Leblanc, Anthony Tan and Hans Tutschku. On December 14 French master percussionist Jean-Pierre Drouet performs seminal solo works from the 70’s and 80’s by Kagel, Aperghis, Globokar et al. “From Atlantic Shores” (January 19) showcases Motion Ensemble and works written for them by East Coast Canadian composers. “An Evening with the Arditti Quartet” (March 20), co-presented with Music Toronto, features works by Carter, Ferrnyhough, Lachenmann and Paredes composed for this renowned ensemble. April 18 is a “Portrait Concert” of star composer/conductor clarinetist Jörg Widmann.

Artists: baritone Phillip Addis, pianist Stephanie Chua and violinist Alexandre Da Costa.

Join the best audience in the city to hear these wonderful artists up close and personal in a perfect small concert theatre. Serious music—but we’re not solemn about it. You can’t afford to miss this music this good!

Jennifer Taylor, artistic producer
416-214-1660
Box Office: 416-366-7723;
1-800-708-6754; stlc.com
music-toronto.com

**newchoir**

newchoir, directed by Scott Pietrangelo, is a dynamic and joyous SATB adult rock/pop choir of 160 singers with a repertoire ranging from classic rock to alternative to today’s chart toppers. newchoir will present two main shows in its ninth season. Our Saturday February 1 show at the St. Michael’s College School Centre for the Arts will feature favourite numbers from Bon Jovi, Queen, Radiohead and others. newchoir is excited to make its TELES Centre’s Koerner Hall debut on Saturday May 31 with a show featuring Canadian rock and pop favourites from the 70’s through to today. newchoir will also be performing in a “Reaching Out Through Music” benefit concert on February 8 at St. Clement’s Anglican Church in Toronto. It’s choir like you’ve never heard it before! Tickets available soon on our website!

416-923-9005
newchoirofficial@gmail.com
newchoir.ca

**Nine Sparrows Arts Foundation**

Nine Sparrows Arts Foundation marks its 20th anniversary under artistic director Eric Roberton. Since the inaugural performance of “Hasten to Come Before Winter,” Nine Sparrows Arts Foundation has presented a rich variety of concerts for Toronto audiences. In addition to its popular weekly recital series, Nine Sparrows has presented international groups such as King’s College Cambridge Choir, Clare College Singers and St. John’s College Choir, and has featured Canadian artists including John Neville, Erica Goodman, Colin Fox, the True North Brass, the
The NYCO Symphony Orchestra is dedicated to the performance of classical music in a range of styles, encouraging participation and development within our membership and the appreciation and enrichment of classical music for a wide public.

The orchestra, under the baton of David Borrow, music director and conductor, offers an affordable four-concert subscription series, all held at St. Michael’s College School Centre for the Arts. The orchestra also performs to a diverse audience through outreach and community programs and the NYCO Chamber Players, drawn from members of the orchestra, perform chamber music programs in seniors’ residences and long-term care facilities, as well as an education concert series in schools.

The NYCO Mozart Vocal Competition is an annual event for young singers to win an opportunity to perform in concert with the NYCO Symphony Orchestra, to be held this season on February 8 and 9, 2014. Finalists will perform with us at our March 31 concert.

We believe that music is for everyone. Please visit our website for this year’s programming.

nyco.on.ca
416-628-9195

Welcome to Off Centre Music Salon’s 19th season, a year of reviving old favourites while dancing into our third decade! We’ve filled up our “dance card” this season with some of our favourites, beginning with our beloved Schubert in a program devoted to his relationship to the poetry of Goethe and Heine. Our next dancing partner is the world renowned Carol Wincenc (back to Off Centre after a 13 year hiatus), who takes the lead in an homage to all things flute in “Tutti Flutti!” We’ve saved the “divertissement” for the incomparable Jeannette Zingg of Opera Atelier, who returns to choreograph a dance in our first ever salon devoted entirely to the music of dance. In the coda of the season, we pay a visit to the world’s most renowned soloists, including Hayley Preziosi, Durham Region contact 905-579-8711; contact@ontariophil.ca
Bonnie Booth, Toronto contact 416-443-9737; bbooth@ontariophil.ca
Box Office: 416-408-0208 (Koerner Hall); 905-721-3399 x2 (Regent Theatre)
ontariophil.ca

Opera Atelier is Canada’s premier baroque opera/ballet company, specializing in producing opera, ballet and drama from the 17th and 18th centuries. While drawing upon the aesthetics and ideals of the period, Opera Atelier goes beyond “reconstruction” and infuses each production with an inventive theatricality that resonates with modern audiences. Over the past 28 years, led by founding artistic directors Marshall Pynkoski and Jeannette Lajeunesse Zingg, Opera Atelier has

Tickets: tickets@offcentremusic.com
offcentremusic.com

To make sure our concerts are more accessible to all, we’ve introduced new student and child rates! Please visit our website for details and information. All concerts take place Sundays at 2 pm at Glenn Gould Studio. Subscriptions: $225 (adults); $165 (seniors). Prices include HST.

Inna Perkis and Boris Zarankin, founders and artistic directors
416-486-1870

Off Centre Music Salon

The Ontario Philharmonic has become a notable player in the landscape of classical music in Ontario. It has evolved as one of the most exciting orchestras in the Toronto/GTA areas and it has earned its place among the leading performing arts organizations of the province. The orchestra comprises players from amongst the finest professional musicians in the GTA and it is led by one of Canada’s most distinguished conductors on the international scene, Marco Parisotto. Highlights in the 2013/14 season include soloists Matt Haimovitz (cellist), Richard Margison (tenor) and Haiou Zhang (pianist), as well as the inspiring music of Mozart and Liszt.

Hayley Preziosi, Durham Region contact 905-579-8711; contact@ontariophil.ca
Bonnie Booth, Toronto contact 416-443-9737; bbooth@ontariophil.ca
Box Office: 416-408-0208 (Koerner Hall); 905-721-3399 x2 (Regent Theatre)
ontariophil.ca

Gryphon Trio, Christine Duncan’s Element Choir and percussion ensemble NEXUS. Nine Sparrows is pleased to be involved in the City Carol Sing, a large annual charity event raising money for food banks across Canada.

Nine Sparrows Arts Foundation is a not-for-profit organization dedicated to bringing the best in inspirational arts programming, governed by an elected volunteer board of directors and operating with the assistance of advisors from a variety of backgrounds.

Nine Sparrows, in cooperation with Christ Church Deer Park, will begin its 2013/14 season on September 26 with the first recital in its weekly Thursday “Lunchtime Chamber Music” series.

E. Burns, president
416-241-1298
9sparrowsarts.org
9sparrows.arts@gmail.com

Nocturnes in the City

Nocturnes in the City started 13 years ago as a small series in the Czech Community Centre in Scarborough restaurant Praha. The first season was a great success and this mini-series has continued for several years, usually with five classical concerts and one jazz concert or musical talk. Five years ago the classical concerts moved to the acoustically superb St. Wenceslaus Church on Bloor St. at Gladstone Ave. Jazz concerts are still held at the Czech Community Centre at Masaryktown in Scarborough.

Over 12 years, we have presented the Kocijan, Zemlinsky, Panocha and Martinů quartets; singers Eva Urbanova, Zdenek Plech, Gustav Belaček, Bozena Ferancova and Eva Blahova; pianists Antonín Kubálek, Jan Novotný, Carrolina Kubálek and Martin Karliček; and jazzmen George Grosman and Drew Jurecka—in Scarborough, and in the city, singer Shawn Mlynek from Cincinnati, pianists Jan Novotný and Boris Krajný and mandolinist Radim Zenkl and opera experts Iain MacDonald and Drew Jurecka, clarinetist Peter Stoll, mandolinist Radim Zenkl and opera experts Iain Scott and Cathryn Belyea. This season features two jazzmen—George Grosman and Drew Jurecka—in Scarborough, and in the city, singer Shawn Mlynek from Cincinnati, pianists Jan Novotný and Boris Krajný and mandolinist Radim Zenkl and opera experts Iain Scott and Cathryn Belyea.

Nocturnes in the City started 13 years ago as a small series in the Czech Community Centre in Scarborough restaurant Praha. The first season was a great success and this mini-series has continued for several years, usually with five classical concerts and one jazz concert or musical talk. Five years ago the classical concerts moved to the acoustically superb St. Wenceslaus Church on Bloor St. at Gladstone Ave. Jazz concerts are still held at the Czech Community Centre at Masaryktown in Scarborough.

Over 12 years, we have presented the Kocijan, Zemlinsky, Panocha and Martinu quartets; singers Eva Urbanova, Zdenek Plech, Gustav Belacik, Bozena Ferancova and Eva Blahova; pianists Antonin Kubalek, Jan Novotny, Carrolina Kubalek and Martin Karlzech; and jazzmen George Grosman and Drew Jurecka; in Scarborough, and in the city, singer Shawn Mlynek from Cincin- nati, pianists Jan Novotny and Boris Krajny and Duo Ventapane from Montreal. Concerts are of the highest quality and refreshments are always a surprise!

nocturnesinthecity.com

NYCO Symphony Orchestra

PETERBOROUGH SINGERS
Most thrilling this season will be the announcement of a new music director. We also have an exciting roster of soloists; Nadina Mackie Jackson, bassoon, and Guy Few, trumpet, will premiere a new composition by Mathieu Lussier. Jonathan Crow, violin, finishes our season with the Brahms Violin Concerto in D Op.77. Our December “Holiday Jewels” concert will feature Sijing Ye, piano, our concerto competition winner as well as some holiday treats and our ever popular Instrument Petting Zoo. New this year is our small ensemble coaching program, where young musicians receive instruction from our professional principal players.

Samantha Little, executive director
416-467-7142
info@orchestratoronto.ca
orchestratoronto.ca

**ORGANIX Concerts Inc.**

ORGANIX Concerts Inc., a wholly owned subsidiary of Glionna Mansell Corporation, is the producer of important musical events specific to organ performance and education. The musical highlight of the year is the annual international ORGANIX music series showcasing Toronto’s finest pipe organs. This series offers the public an opportunity to hear and experience rarely performed repertoire brilliantly executed on magnificent instruments by passionate Canadian and international artists.

ORGANIX 14 will present international artists, including Kerry Beaumont (UK), Witold Toldzinski (Poland), Elisabeth Ulmann (Austria) with cellist Samuel Bisson and the ORGANIX String Ensemble, Rhonda Sider Edgington (USA) and Shawn Potter (Nova Scotia). Mr. Potter is a superb Canadian talent and is the winner of the prestigious 2013 RCO National Organ Competition in Ottawa. As is our tradition, all who are 18 years of age and younger attend every concert free. ORGANIX is a music series unlike any other!

Gordon Mansell, president and artistic director
416-769-5224; 1-877-769-5224
organixconcerts.ca

**ORIANA Women’s Choir**

ORIANA has been a fixture in Toronto’s choral community for over 40 years, bringing beautiful music for female voices to its audiences through live concerts and CDs. ORIANA is particularly known for its history of commissions, including 57 brand-new Canadian compositions and arrangements since 2000 alone. The choir is also proud of its musical excellence, its welcoming and supportive atmosphere and its artistic collaborations.

In the upcoming season, programmed by artistic director Mitchell Pady, ORIANA will perform many of its favourite commissions along with many classic works written or arranged for female voices. Each concert will include a delightful mix of traditional and modern music, planned around a central theme. These concerts will be held Sunday November 24, 2013, 3pm; Sunday March 23, 2014, 3pm; and Saturday May 31, 2014, 8pm, at Grace Church on-the-Hill. Subscriptions are available.

Auditions are held each term. Contact us to attend a rehearsal or book an audition. Rehearsals are held Tuesdays from 7:30pm to 10pm.

**General information:** Julia Lee
info@orianachoir.com
Auditions: Mitchell Pady
416-424-1694

**Orpheus Choir of Toronto**

50 years of Innovation!
The Orpheus vision is “to celebrate the transformational power of choral music as an agent of social change and a passionate medium of artistic expression.”

Celebrating its 50th season of innovative music-making, the Orpheus Choir, under the charismatic direction of artistic director Robert Cooper, champions the different and rare in choral performance, both pioneering new treasures and performing neglected gems.

Our anniversary season includes the Canadian premieres of Benjamin Britten’s *World of the Spirit* and Granados’ *Cant de les Estrelles; Tango Dances*, an Orpheus commission for choir and accordion virtuoso; festive Christmas favourites with the Hannaford Street Silver Band; and a gala performance of Dvořák’s *Requiem* in Koerner Hall.

2013/14 also marks the 25th anniversary of our unique Sidgwick Scholars Program, through which Orpheus has played a formative role in launching the careers of many of today’s remarkable young singers.

The Orpheus Choir is a vital and inclusive choral community meeting Tuesday evenings at Yorkminster Park Baptist Church. Rehearsals are open and we welcome enthusiastic singers for an “expect something different” experience!

Helen Coxon
416-530-4428
info@orpheuschoirtoronto.com
orpehuschoirtoronto.com

**Pax Christi Chorale**

Known for presenting rarely heard choral masterpieces, Pax Christi Chorale has a reputation for passionate singing and performance of dramatic masterworks with professional soloists and orchestra. Their concerts bring people together in a musical community without borders, in an artistic experience that deeply touches performers and audience alike.

Under the artistic direction of Stephanie Martin since 1997, the choir has performed ambitious works including Handel’s *Solomon*, Britten’s *Saint Nicolas* and Elgar’s *The Kingdom* in Koerner Hall. In addition to their annual community concert, “The Children’s Messiah,” Pax
The Peterborough Singers is an auditioned 100-voice choir of all ages that attracts audiences from Peterborough, the Kawarthas, Northumberland and locations along the lakeshore. The annual five-concert season includes a diverse musical repertoire, from gospel to sacred to secular, with an emphasis on musical backgrounds that allow us to nurture artistic and cultural interplay that ignites new ideas and solutions. We don’t pretend to know what we don’t know and are eager to learn along with our artists as the goal posts continuously shift and evolve. With lots of moving parts in play, we can adapt by leaning on what stands still — our cultivated and reliable long term relationships. If you are ready to move to the next level of your hard-earned musical career, we would like to share our world with you.

Faye Perkins is the President of RWAMI and Paula Sinton is the head of Communication Strategy and Business Liaisons. Faye builds the plans and Paula develops the relationships. Our artist roster includes: Glenn Gould Limited/Glenn Gould Estate, Daniela Nardi’s Espresso Manifesto, Ron Davis, Michael Ciufone, Charles Cozens, Eve Egoyan and Jurij Konje.

realworldartists.com
**Rose Theatre Brampton**

The Rose Theatre Brampton presents the 2013/14 season! From intimate theatre to internationally acclaimed stage spectacles, classical ballet to stand-up comedy, concerts of all genres to family entertainment, there’s something to suit all tastes. An eclectic blend of commercial and well-known acts complements a variety of lesser-known yet dynamic performances and the bright stars of tomorrow. Highlight performances include Rick Springfield, Jesse Cook, Gino Vannelli, Kurt Elling, Blind Boys of Alabama, Liona Boyd, Tower of Power, Rosanne Cash, Kim Mitchell, Matt Andersen, the Peking Acrobats and the Ten Tenors. The hugely popular Studio Two performs the stage under the baton of Gustavo Dudamel, and world-renowned cellist Yo-Yo Ma returns in recital with pianist Kathryn Stott. Roy Thomson Hall opens its doors for the 17th sea-

**Royal Conservatory**

Celebrate Koerner Hall’s fifth anniversary concert season with us! There are more than 70 classical, jazz, world music, dance and pop concerts to choose from in the 2013/14 season. The Toronto Star has said “Koerner Hall is regarded as one of the world’s finest recital halls,” and called Koerner Hall “Toronto’s newest—and finest—concert space” as well as “Magnificent in its acoustics, as much as in its design.” The *Globe and Mail* called it “The Temple of Tone.” At Koerner Hall, you’ll see some of the world’s best classical artists and ensembles, including Yuja Wang, Andras Schiff, Natalie Dessay, Marcello Giordani and Midori, alongside artists such as blues legend Taj Mahal, mandolin genius Chris Thile, Broadway star Audra McDonald, the TDK Jazz series and so much more. Tickets start at only $25. Performances by the Conservatory’s internationally acclaimed faculty and gifted students can be heard in the intimate Mazzoleni Concert Hall in historic Inntovvacy Hall, all located in the TELUS Centre for Performance and Learning at Bloor and Avenue Rd.

- **Heather Kelly**
  - 416-408-2824 x368
  - heather.kelly@rcmusic.ca
  - performance.rcmusic.ca

**Scaramella**

Scaramella presents chamber music concerts on period instruments and its focus is exploration and revitalization. We believe people listen more profoundly and experience the music more personally when they don’t know exactly what to expect, so each of our presentations is carefully crafted to surprise and delight, with a great deal of variety from one program to the next.

For 2013/14, our theme is chamber music for unusual combinations of instruments. The first program centres on music of the English Interregnum and Restoration periods, a time when political upheavals and natural disasters cut off and redefined sources of patronage for musicians. Our second concert presents an unexpected muse—the Viennese double bass—in combination with natural horns, flute and viola. The third presentation introduces two young virtuosi from Montreal—Elinor Frey on cello and Daniel Zuluaga on chitarone and baroque guitar—and pits two different forms of violin against each other.

Tickets are available at the door or for advance purchase on our website.

- November 30, 2013: “Musick for Severall Friends”
  - February 1, 2014: “Musicalischer Spaß”
  - April 12, 2014: “Basso Obbligato”

**Show One Productions**

The Canadian media have called her “an icon in the making” and a “Russian-born supernova.” For nearly a decade, Svetlana Dvoretzky and Show One Productions have brought to Canada some of the world’s biggest classical music stars—among them operatic luminaries Dmitri Hvorostovsky and Sondra Radvanovsky, Valery Gergiev and the Mariinsky Orchestra, the Rotterdam Philharmonic and Yannick Nézet-Séguin, conductor/violinist Vladimir Spivakov, conductor/violinist Yuri Bashmet, pianists Olga Kern and Denis Matsuev, the musical hilarity of Igudesman and Joo, and John Malkovich’s celebration of Casonova and Mozart in The Giacomo Variations. After presenting Mischa Maisky’s 2012 Toronto performance—his first in 32 years—Show One brings the cellist back (in partnership with the Royal Conservatory), as well as Dmitri Hvorostovsky in recital and the Moscow Virtuosi with Vladimir Spivakov, celebrating the orchestra’s 35th anniversary and the tenth anniversary of Show One Productions in May 2014.

ShowOneProductions.ca
SINE NOMINE Ensemble for Medieval Music

SINE NOMINE is an ensemble of talented, versatile singers and instrumentalists passionate about the music of the Middle Ages and about bringing it to life for modern audiences. The group has performed in Toronto and other Ontario centres, as well as Alberta, Quebec, the Maritimes, the eastern USA and England.

This year, SINE NOMINE continues its third decade of inventive programming, combining vocal and instrumental music from medieval courts and churches with readings, drama and liturgical action to provide insight into the fascinating artistic and intellectual culture of the Middle Ages. Concerts take place on Fridays: December 20 (several Christmas plays with music), February 21 (music of 15th-century England) and April 25 (music by the 14th-century master Guillaume de Machaut), all at Saint Thomas’s Church, 383 Huron St., at 8pm.

SINE NOMINE has produced three recordings: an independent cassette, the CD-ROM The Art of the Chant (PBS/Jasmine) and the CD A Golden Treasury of Medieval Music (Saydisc/AmonRa).

SINE NOMINE is ensemble-in-residence at the Pontifical Institute of Mediaeval Studies. Randall Rosenfeld and Andrea Budgley 416-638-9445 sine.nomine@3web.com pims.ca/amici/sinenomine.html

Sinfonia Toronto

Sinfonia Toronto is one of Canada’s finest chamber orchestras, with repertoire including all the major works for string orchestra from baroque to contemporary. It has also premiered many new works and presents its concerts at the CBC’s Glenn Gould Studio, where many of its concerts have been recorded for national broadcast, and the George Weston Recital Hall in North York. The orchestra has recorded for its own label, Marquis Classics EMI, Cambria and Analelda on iTunes.

Sinfonia Toronto comprises 13 virtuoso strings who perform standing, blending each musician’s soloistic energy into a brilliant ensemble under Nurhan Arman’s inspired direction. The orchestra has toured Europe twice, travels regularly across Ontario and performs many outreach concerts.

During the 2013/14 season Sinfonia Toronto will perform four Masterpeace Series concerts in Glenn Gould Studio and three concerts at the Toronto Centre for the Arts. Since 2009 Sinfonia Toronto has been the orchestra-in-residence of Barrie’s Colours of Music Festival.

Guest soloists for 2013/14 include pianists Alexander Ghindin, Angela Park and Shiran Wang, violinist Lara St. John, cellist Karen Ouzounian and many more.

Nurhan Arman, music director and conductor
Margaret Chasins

SINFONIA TORONTO

director of operations 416-499-0403
sinfoniatoronto@sympatico.ca
sinfoniatoronto.com

Sony Centre for The Performing Arts

Welcome to the Sony Centre, Canada’s largest soft seat theatre. The Sony Centre opened as the O’Keefe Centre on October 1, 1960, and has played host to a tremendous variety of international attractions and stars. The theatre, designated a historical site by the City of Toronto, recently underwent extensive renovations that restored the elegance and grandeur of the original O’Keefe Centre. Iconic features such as the theatre’s marquee canopy and York Wilson’s lobby mural The Seven Lively Arts were preserved. Restoration of the wood, brass and marble that were hallmarks of the original facility were undertaken, along with audience seating and flooring upgrades, new washrooms and re-configured lobby spaces. Audiences are invited to celebrate the Centre in a revitalized and re-invigorated facility in downtown Toronto—a nexus of arts, culture and technologies where everyone is welcome.

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

Southern Ontario Chapter of the Hymn Society

Southern Ontario Chapter of the Hymn Society (SOCHS) is a non-denominational organization supporting congregational song and offering three events each season in the Barrie, Kitchener-Waterloo and Pickering triangle. Anyone interested in hymns and congregational song may join us or participate in our activities. John L. Bell and James Abbington have brought exciting songs to our gatherings. Internationally recognized hymn writers Mary Louise Bringle, Carl Daw, Michael Hawn and Brian Wren have also been guests.

On Friday and Saturday, October 25 and 26, we co-sponsor with RCCO, UofT Faculty of Music and Yorkminster Park Baptist Church a free community songfest with Alice Parker. On Sunday February 2, 2014, at Royal York Road United Church, Hilary Donaldson directs a hymn festival on new church songs influenced by Vatican II.

Soundstreams

Led by artistic director Lawrence Cherney and executive director Chris Lorway, Soundstreams is a Toronto-based music presenter that commissions, develops and showcases the work of contemporary Canadian composers and their international counterparts.

These innovative collaborations are performed by the finest artists from Canada and around the world, and are presented in an annual concert series in national and international tours and through a variety of education and outreach activities. To mark our 30th anniversary season in 2012/13, Soundstreams also launched SoundMakers, an innovative website and iPod app that invites music lovers to explore and create with Soundstreams’ commissioned works.

In 2013/14, celebrated Canadian artists join forces with guests from Russia, Australia, Estonia, Latvia and more. Repertoire ranges from unexpected takes on the ever-popular genre of flamenco to recent works by Arvo Pärt and world premières by some of Canada’s brightest lights. The season concludes with a brilliant staging of Brian Current’s Airline Icarus, a new opera set aboard a passenger jet.

Lawrence Cherney, artistic director
Chris Lorway, executive director
Box Office: 416-408-0208
Administrative Office: 416-504-1282
info@soundstreams.ca
soundstreams.ca
On Sunday April 27, Paul Stott leads a discussion and celebration of the work of Saskatchewan hymn writer Walter Farquharson at Trinity-St. Paul’s United. 
416-342-8034
info@sochs.org
sochs.org

● St. Andrew’s Presbyterian Church

St. Andrew’s Church is a dynamic historic congregation located at 73 Simcoe St., across from Roy Thomson Hall. Founded in 1830, this Presbyterian church has a rich history of musical innovation and excellence. A professional eight-voice choir performs most Sundays at the 10:30am worship service, accompanied on a Karl Wilhelm tracker organ. The magnificent Bösendorfer Imperial grand piano further enhances worship services, along with the congregational choir. The piano also benefits the wider downtown community, inspiring the 2011 launch of “Life & Music at St. Andrew’s,” which offers exceptional musical performances for minimal or no cost. Performers have included pianist Jamie Parker, Canadian opera stars Russell Braun and Monica Whicher, Canadian jazz pianist Oliver Jones and roots music icon Ken Whiteley, who led a joyous audience participation Mardi Gras Gospel Sing. Watch also for free Friday Noontime Recitals (Fall 2013 program starts October 18) by University of Toronto music students and other performers. Its superb acoustics, downtown location and large capacity seating make St. Andrew’s the perfect setting for a wide range of musical events.
Daniel Bickle, director of music
416-593-5600 x231
dickle@standrewstoronto.org
standrewstoronto.org

● St. James Town Children’s Choir

The St. James Town Children’s Choir has been providing a choral singing experience and its related social benefits to children aged 7 to 13 in Toronto’s ethnically diverse community of St. James Town since 2007. The choir is directed by Diane Jamieson and Sanela Konjhodzic, both of whom are music educators with years of experience working with children’s choirs.

The St. James Town Children’s Choir is part of Reaching Out Through Music, a non-profit organization which also offers individual lessons in voice, piano, guitar, violin and clarinet. Reaching Out Through Music believes in the power of the musical experience for both its intrinsic benefits and as a tool for fostering cooperation and a sense of community. The choir is central to this vision.

Last year’s highlights included the presentation of a musical play, Compose Yourself, produced and directed by Deborah Griffin, and a year-end concert at which the choir performed with Toronto’s new choir. Details of this season are available on the Reaching Out Through Music website. 
647-478-6579
SJTC@bell.net.
reachingoutthroughmusic.org

● St. Jude’s Celebration of the Arts

Picture yourself in the atmosphere of a landmark heritage building surrounded by warm light and beautiful music! Whether you are on a date night, marking a significant milestone or simply seeking fine music, the Celebration of the Arts series of musical performances at St. Jude’s Church, Oakville, will delight your senses.

Supported by a generous group of patrons and sponsors, Celebration of the Arts brings world-class musical performances to Oakville at affordable prices. Established in 1999, Celebration of the Arts presents the finest music in the intimate surroundings of the church. The splendid acoustics enhance the performances of outstanding musicians chosen specifically for this venue.

The 23rd season begins with the Nathaniel Dett Choralie on October 26. The Montreal Guitar Trio follows on March 1, 2014, and the season wraps up with a resounding crescendo of organ and brass in “Fugues and Fanfares” on May 10. All performances take place Saturdays at 8pm, at 160 William St., Oakville.

For more information or to purchase tickets please see our website and follow us on Twitter: @COTAOakville!
Ross Connell, chair
905-844-3972

● St. Olave’s Anglican Church

St. Olave’s, Swansea, is an Anglican church in the Prayer Book tradition, with Communion or Morning Prayer services (sung Sundays at 10:30am), Evensong (for festivals) and extra at Christmas and Easter. It’s noted for a fine organ and excellent acoustics, making it home for performing groups like the Windermere String Quartet.

Choral Evensongs (on certain Sundays at 4pm) are followed by afternoon tea and music events, as listed in The WholeNote: visiting choirs leading the service, illustrated music talks or recitals by guest singers, solo musicians, instrumental ensembles or our Arts Guild. Sung Evensongs (various weekdays at 6pm) are followed by supper and talks on travel, history, applied religion, etc.

We’ve recently hired a new director of music, John Stephenson, who is continuing last year’s campaign to expand our choir: Anglican services include much singing (hymns, canticles, psalms, anthems), so we need a strong choir to lead the congregation. Rehearsals are Thursdays, 7:30pm to 9pm, with a warm-up Sundays at 10am. Call to ask about paid positions, or come to a rehearsal to see what it’s all about. Singers are also welcome to join us at sung Evensongs.

Judy Beal, administrator
John Stephenson, director of music
416-769-5686
stolaves.ca

● St. Philip’s Anglican Church

The Church of St. Philip in Etobicoke (25 St. Philip’s Rd.) is one of the oldest Anglican churches in Toronto. Established in 1828, St. Philip’s welcomes all people to vibrant celebrations on Sunday mornings at 8:30am and 10:30am and to an eclectic series of Sunday afternoon concerts (4pm) that include jazz, blues, polka, fado, mariachi, klezmer and Latin music. Performances feature some of

info@OakvilleConcerts.com
OakvilleConcerts.com

● St. Michael’s Choir School

Founded in 1937 by Monsignor J. E. Ronan, St. Michael’s Choir School has provided liturgical music at St. Michael’s Cathedral in the heart of downtown Toronto for more than 75 years. In addition to singing at the 5pm Mass on Saturdays and 10am and noon Masses on Sundays during the school year, the Choir School also presents a series of annual concerts. To mark the 75th anniversary of this remarkable institution, a commemorative book of history, images and stories will be published soon.

The Choir School invites you to come and hear our 275 boys sing in any concert throughout the year. For more information please see our website.

smcs.on.ca
Toronto’s finest musicians. Come and celebrate with us in our beautiful and historic church!

Rev. Canon Allan Budzin
416-247-5181
stphilips.net

Syrrinx Concerts Toronto

Syrrinx Concerts Toronto was established in 1986 as a series of chamber music concerts to encourage and promote Canadian musicians. Each concert will feature the works of Canadian composers integrated within a more traditional repertoire. The performers, some of Canada’s finest musicians, have been requested to program a Canadian work they especially enjoy playing or a new work they haven’t had the opportunity to perform before. We have extended our format now to include, where possible, international performers willing to add the required Canadian composition to their repertoire.

The featured composers this year will be: Harry Somers, Kelly Marie Murphy, Walter Buczynski, Jean Papineau-Couture, Anita Sleeman and Jacques Hétu.

Our season this year consists of six concerts: however, this year we will have an added concert (a Syrrinx/Buczynski presentation), a celebration of Walter Buczynski’s 80th birthday.

Dorothy Glick, tickets and reservations
416-654-0877
syrrinxconcerts.org

Tafelmusik

Music of the 17th and 18th centuries, performed on period instruments with Tafelmusik’s renowned “passion and refinement.” (The Globe and Mail)

Join Tafelmusik in 2013/14 for a year celebrating Jeanne Lamon’s remarkable tenure as music director and looking to the future with a revitalized venue at Trinity-St. Paul’s Centre, Jeanne Lamon Hall!

Celebrated guest artists join Tafelmusik this season, including fortepianist and guest director Kristian Bezuidenhout (“Mozart reincarnated” according to De Telegraaf), soprano Isabel Bayrakdarian and conductor Bruno Weil. Aruna Narayan Kallei (sarangi), Wen Zhao (pipa) and Inuit throat singers Aqsarniit join the orchestra for a remount of Alison Mackay’s popular “The Four Seasons: A Cycle of the Sun,” including a section scored by Academy-Award-winning composer Mychael Danna.

Choral highlights include two Handel masterpieces: the always-popular Messiah and the epic oratorio Saul with the Tafelmusik Chamber Choir led by choir director Ivars Taurins. A musical tribute by orchestral members celebrating Jeanne Lamon’s 33 seasons at the helm of Tafelmusik wraps up the Toronto concert season.

Jeanne Lamon, music director
Tricia Baldwin, managing director

Box Office: 416-964-6337
Administrative Office: 416-964-9562
info@tafelmusik.org
tafelmusik.org
music.tafelmusik.org (for the newest Tafelmusik Media recordings)

Tallis Choir

The Tallis Choir is a chamber ensemble of 36 voices that has earned a reputation for innovative programming and polished performances across Southern Ontario. Works from Gregorian chant to contemporary choral music are represented, but the choir is best known as one of the few Canadian ensembles specializing in the music of the Renaissance, particularly 16th-century Italy and England. The choir consists primarily of auditioned amateur singers, built around a small core of professional musicians.

Founded in 1917, the choir presents an annual four-concert subscription series, including a cappella programs, small chamber ensembles, organ works and, on several occasions, larger scale productions featuring choir, professional soloists and chamber orchestra. The Tallis Choir has earned particular acclaim from audiences for its presentation of themed concert programs and historical recreations, placing both well-known and rarely heard choral masterpieces in their broader historical context.

The Tallis Choir can also be engaged for special performances outside their regular concert series. Customized programs featuring both current repertoire and new music can be developed to suit individual needs and budgets.

416-286-9798
info@tallischoir.com
tallischoir.com

Thin Edge New Music Collective

Thin Edge New Music Collective believes that contemporary music is a powerful medium which has the ability to comment and reflect on modern society in a unique and poignant way. Founded in 2011 by co-artistic directors pianist Cheryl Duvall and violinist Ilana Waniuk, TENMC has grown to include 11 of Canada’s brightest emerging performers and is dedicated to supporting

theWholeNote 2013/14 PRESENTER PROFILES | B25
their peers through commissioning and performance, bringing innovative and eclectic 20th and 21st century music to audiences both existing and as yet untapped. Since its inception, TENC has been responsible for commissioning and premiering numerous compositions by emerging composers from Canada and abroad with ten more in the works for their upcoming 2013/2014 season. In addition to presenting a Toronto based concert series, TENC has participated in residencies at the Banff centre and performed on concert stages across Canada. Most recently “Keys, Wind and Strings,” a touring concert project of TENC, was featured as ensemble in residence at the soundSCAPE festival of new music in Maccagno, Italy.

thethinedgenewmusiccollective.com

●●

Toronto Brass Quintet

Described as “exciting, versatile performers,” the members of the Toronto Brass Quintet are committed to presenting unique and illuminating performance experiences. The Toronto Brass Quintet is dedicated to the commissioning of new works and collaboration with other musicians and artists. Their high level of creativity, community engagement and commitment to the arts shines in every performance setting. The Toronto Brass Quintet also places a strong emphasis on educational programs for every age.

The TBQ has swiftly distinguished itself among Toronto’s top chamber groups. Following on the heels of two seasons of much-lauded recitals and performances, the 2013/14 season promises to be even more exciting, with recitals and performances that capture the imagination presented throughout Toronto and across Ontario.

info@torontobrass.com
torontobrass.com

●●

Toronto Children’s Chorus

The Toronto Children’s Chorus is now marking its seventh year under internationally renowned conductor Elise Bradley. Founded in 1970 by Jean Ashworth Bates, the TCC has given thousands of children exceptional opportunities to sing, perform, record, tour nationally and internationally, and make lifelong friends. Auditions are held May and early September for membership in one of five choral levels. Non-auditioned KinderNotes classes for children aged 3 to 5 are also offered.

This season, “Flights of Fancy” features performances by all 330 choristers, aged 6 to 17. Collaborations with the New Zealand Youth Choir (November 27) and harpist Judy Loman (December 21), guest appearances with the Toronto Symphony Orchestra (October 31 to November 2) and the Toronto Mendelssohn Choir (November 20) and concerts in St. Anne’s Anglican Church (October 26), Yorkminster Park Baptist Church (February 22), Mazzoleni Hall (April 12) and Toronto Centre for the Arts (May 3) will delight audiences of all ages. In May, the Chamber Choir will perform in Halifax at Canada’s biennial choral conference, Podium, where it will premiere a new commission by Canadian composers Donald Patriquin and Elise Letourneau.

Elise Bradley, artistic director
Caroline Suri, managing director
Box Office: 416-932-8666 x231
caroline@torontochildrenscchorus.com
torontochildrenscchorus.com

●●

Toronto Chamber Choir

Now in its fifth decade, the Toronto Chamber Choir distinguishes itself in the early music scene by its presentation of large-scale, often little-known works of renaissance and baroque repertoire, performed in authentic style. This 40-voice SATB choir also sponsors a mentoring partnership with Rosedale Heights Secondary School of the Arts.

Our 2013/14 season titled “Songs for Soul and Spirit” opens on October 27 with “Spooks and Saints” and features poignant and plaintive works of the renaissance. On December 14, we present works for the liturgical seasons of Advent and Christmas in “Christmas with J.S. Bach.” Join us on March 14 as we explore the rich chromaticism and the masterful control of dissonance between Pärt and Purcell in choral gems such as Hear My Prayer; O Lord. Finally on May 10, we present a selection of Handel’s beautiful and expressive Chandos Anthems.

The October and March concerts are held at Church of the Redeemer, 162 Bloor St. W. at Avenue Rd. The December and May concerts are held at Grace Church-on-the-Hill, 300 Lonsdale Rd.

Don Barber, president
416-763-1695
info@torontochamberchoir.ca
torontochamberchoir.ca

●●

Toronto Chinese Orchestra

Toronto Chinese Orchestra is a non-profit organization established in 1993 by a group of Chinese traditional music enthusiasts. We are the largest Chinese orchestra in Ontario and the longest running in Canada. Our members include professional and amateur musicians trained in Asia as well as Canada. Our purpose is to promote and develop an appreciation of Chinese orchestral music and culture amongst Canadians. For 20 years, TCO has continued to be a strong presence in this multicultural community. In addition to performing in many concerts, TCO holds educational workshops in schools and participates in community fundraising events, cultural events, festivals and celebrations across Ontario.

In 2014, TCO will hold its annual concert on May 17, 2014 at the Toronto Centre for the Arts. Mission Statement:
Make the best possible music
Unite lovers of Chinese orchestral music
Sustain Chinese orchestral music in Canada
Inspire a future generation in the performance of Chinese orchestral music
Collaborate with international artists as ambassadors of Chinese orchestral music

TorontoChineseOrchestra.com

●●

Toronto Choral Society

The Toronto Choral Society was founded in 1845 to present concerts and to foster the development of the local musical community. Today, under the leadership of artistic director Geoffrey Butler, the 150-voice TCS choir presents great works of the choral repertoire, produces innovative concerts celebrating our city’s rich history and diversity and participates in special community events. The 2013/14 season will include Handel’s Messiah on December 18; Fauré’s Requiem, a co-production with Scarborough Philharmonic Orchestra, on March 28; and “Both Sides Now: The Music of the Yorkville Coffeehouses” on May 14.

The Toronto Choral Society includes three smaller choirs in addition to the main TCS choir: Street Haven Women’s Choir, drawn from clients of Street Haven at the Crossroads, performs at concerts and community events in downtown Toronto. North 44 Ensemble, an auditioned chamber choir, performs by request on special occasions. We also feature the Toronto Choral Society Children’s Choir.

Please call or visit our website for information about membership in TCS.

torontochoralsociety.org

●●

Toronto City Opera

First started as an opera workshop in 1946, then reinvented as the Toronto Opera Repertoire in 1967, in 2013 we celebrate as Toronto City Opera the appointment of a new artistic
director, Beatrice Carpino. As before, we will offer affordable productions of opera classics and give students, choristers and trained singers the opportunity to learn new roles and understand the complexities and challenges of opera stagecraft. Run in conjunction with the Toronto District School Board’s Continuing Education Program, this community opera company presents two fully staged, professionally costumed operas each year at the Bickford Centre Theatre, 777 Bloor St. W. In February 2014, Toronto City Opera will present Bizet’s Carmen (in French) and Mozart’s Cosi fan tutte (in Italian).

Chris Lea
416-698-9572
info@torontocityopera.com
torontocityopera.com

• Toronto Classical Singers

We welcome you to Toronto Classical Singers’ 22nd season. Once again we will be bringing you the finest music from the choral/orchestral repertoire. In 1992, the 22-member Toronto Classical Singers presented their first concert accompanied by an orchestra and four soloists before an enthusiastic crowd at Christ Church Deer Park. Since then, TCS has thrived and grown to become a well-respected Toronto musical institution under the capable and sensitive guidance of its artistic founder, Jurgen Petrenko. Now comprising 100 dedicated singers, TCS produces three concerts each season, in which they offer Toronto audiences some of the repertoire’s greatest works. Come join us as we celebrate our 22nd season with these timeless treasures: Highlights from Handel’s Messiah on Dec. 1; Handel’s Dettingen Te Deum and Haydn’s Mass in the Time of War on March 2; and Dvořák’s Stabat Mater on June 1. Concerts are held at 4pm in the relaxed and informal setting of Christ Church Deer Park (wheelchair accessible), 1570 Yonge St. Season tickets $80/$65 Singles $30/$25. 416-443-1490 tickets@torontoclassicalsingers.ca
torontoclassicalsingers.ca

• Toronto Concert Orchestra

The Toronto Concert Orchestra and its Palm Court Orchestra, Grand Salon, anticipate another great season with concerts in Toronto, Barrie, Orillia, Markham and Milton. Touring and runs have always been of primary importance to both ensembles. This season we’ll be featuring artists such as Mather Zadow, Bruce Kelly, Allison Arends, Carlos Nuñez and Christopher Dawes. 2013/14 will also see the production of Brundibár, an opera for children which was first heard at Terezín Camp in 1942.

TCO has a master agreement in place with the Toronto Musicians Association: scale per service plus pension. Artists and musicians wishing more information about performing opportunities with TCO should contact Shaun Pilot.

647-853-0057
pilotmgmt@yahoo.com
torontoconcertorchestra.com

• Toronto Consort

The Toronto Consort is Canada’s leading ensemble specializing in the music of the middle ages, renaissance and early baroque.

Founded in 1972, the Consort presents an annual subscription series at the newly revitalized Trinity-St. Paul’s Centre in Toronto. The Consort has toured extensively and has recorded 13 CDs as well as music for film and television, including the hit television series The Tudors and The Borgias.

Artistic director David Fallis has programmed a unique series of concerts for the 2013/14 season: “Swedish Folk Baroque” (October 18 and 19); “La Istoría de Purim,” featuring guests Ensemble Lucidarium (November 22 and 23); “Navidad: Christmas from Latin America and Spain” (December 13, 14 and 15); “Carnival Rev- els” (February 28 and March 1); and Gisone, an opera by Francesco Cavalli, performed in concert (April 4, 5 and 6). For tickets and information, visit our website and follow us on Facebook for updates. $10 tickets are available for ages 30 and under through our Club Consort program.

David Fallis, artistic director
Terry Raininger, managing director
416-966-1045
Box office: 416-964-6337
torontoconsort.org

• Toronto Masque Theatre

Praised for high standards and an inclusive atmosphere, Toronto Masque Theatre contemporizes the centuries-old performing arts form of the masque for modern audiences. TMT presents multi-media performances that combine theatre, music and dance, featuring work from the renaissance to the present. Past highlights include commissions of six new works (by Dean Burry, Omar Daniel, Alice Ho, Abigail Richardson and James Rolfe), a critically acclaimed cycle of Henry Purcell’s major music theatre works and a Dora Mavor Moore Award for The Lesson of Da Ji, by Alice Ho and Marjorie Chan.

For our tenth anniversary season, we re-imagine Patrick Garland’s now-classic play Brief Lives, with song and music from 17th-century London. With Arlecchino Allegro, we reinvent one

647-853-0057
pilotmgmt@yahoo.com
torontoconcertorchestra.com

• Toronto Masque Theatre

Praised for high standards and an inclusive atmosphere, Toronto Masque Theatre contemporizes the centuries-old performing arts form of the masque for modern audiences. TMT presents multi-media performances that combine theatre, music and dance, featuring work from the renaissance to the present. Past highlights include commissions of six new works (by Dean Burry, Omar Daniel, Alice Ho, Abigail Richardson and James Rolfe), a critically acclaimed cycle of Henry Purcell’s major music theatre works and a Dora Mavor Moore Award for The Lesson of Da Ji, by Alice Ho and Marjorie Chan.

For our tenth anniversary season, we re-imagine Patrick Garland’s now-classic play Brief Lives, with song and music from 17th-century London. With Arlecchino Allegro, we reinvent one
of our most popular comic shows featuring Laura Pudwell and we round out the season with The Myth of Europa, featuring soprano Suzie LeBlanc and a new work from composer James Rolfe, “Beckwith & Co. have the right idea and the right attitude, thinking not only of the past, but of the present and future.” —Toronto Star

Vivien Moens
416-410-4561
admin@torontomasquetheatre.com

torontomasquetheatre.com

● Toronto Mendelssohn Choir

Grand symphonic sound has been the trade-mark of the Toronto Mendelssohn Choir; Canada's world renowned large vocal ensemble, for over 100 years. TMC concerts feature choral masterworks, music expressing hope, joy, devotion and faith—the drama of the human condition told through music and word. The 120-voice choir includes a professional core, auditioned volunteers and apprentices. The TMC has a five-concert subscription season and performs regularly with the TSO, including Handel's Messiah.

The 2013/14 concerts include “Britten at 100” on November 20, a concert of two rarely performed cantatas: The Company of Heaven and St. Nicholas; “Festival of Carols” on December 11 with special guest, Canadian tenor superstar Ben Heppner; the B Minor Mass on March 26 at Koerner Hall; and our traditional Good Friday concert, “Sacred Music for a Sacred Space,” at St. Paul’s Basilica, featuring Durufle’s Requiem and Vierne’s Messe Solennelle.

The TMC's education and outreach programs include the annual Conductors' Symposium for emerging conductors, the Apprentice Program to support young singers and Singsation Saturday choral workshops for anyone who loves to sing.

Noel Edison,
artistic director and conductor
Cynthia Hawkins, executive director
416-598-0422
manager@tmchoir.org
tmchoir.org

● Toronto Singing Studio

Welcome to a new season of singing! The Toronto Singing Studio offers many ways to improve and develop your voice and singing skills.

Interested in private singing lessons? Discover the unique sound that is your singing voice. Are you more comfortable in a group class? These very popular classes (for singers ages 18 and up) will be a perfect fit: “Singing Basics” for beginners or “Singers’ Repertoire Class” for experienced singers.

TTSS has four amateur adult choirs: Vocal Mosaic (60 voices, no audition), Celebration Choir (60 voices, no audition, for singers over age 55), Vivace Vox (chamber choir, by audition only) and Summer Singers (65 voices, no audition, meets June and July).

The Toronto Singing Studio has locations downtown and midtown. For more information, visit the TTSS website.

Linda Eyman, director
416-455-9229
linda@torontosingingstudio.ca

torontosingingstudio.ca

● Toronto Symphony Orchestra

Under the artistic leadership of music director Peter Oundjian, the Toronto Symphony Orchestra performs over 100 concerts featuring an impressive lineup of guest artists and repertoire in the visually stunning and acoustically superb Roy Thomson Hall.

This season you won’t want to miss Orff’s memorable and ever popular Carmina Burana, Tchaikovsky’s Violin Concerto performed by the beloved Itzhak Perlman and Britten’s Violin Concerto No.1 played by crowd favourite James Ehnes. The orchestra will also be showcased in grand works including Mahler’s Symphony No.9, Beethoven’s Eroica Symphony, and Dvořák’s Symphony No.7.

Great deals for audiences aged 15 to 35: sign up for free at tsoundscheck.com and get TSO tickets for $14! Some restrictions apply.

Peter Oundjian, music director
Sir Andrew Davis, conductor laureate
Steven Reineke, principal pops conductor
Andrew R. Shaw, president and CEO
Loie Fallis, director of artistic planning
416-593-7769, general inquiries
Box Office: 416-593-4828

tso.ca

● Toronto Welsh Male Voice Choir

The TWMVC continues to explore new horizons under the leadership of artistic director and conductor William Woloshuk and accompanist Christina Fey. On its latest recording, Toronto Welsh Male Voice Choir with Shannon Mercer, Live at Glenn Gould Studio, the choir exhibits the unique sound of Welsh four-part harmony, performing a vibrant blend of traditional Welsh songs celebrating the rich culture of the “Land of Song” as well as contemporary works from around the globe. Highlights from the choir’s busy schedule include tours through Northern Ontario, Western Canada, New York State and Wales. TWMVC welcomes prospective members.

“Welshness” is on display! Rehearsals are held Wednesdays from 7:30pm to 10pm, at 33 Melrose Ave., Toronto.

416-410-2254
info@twmvc.com

twmvc.com

● TorQ Percussion Quartet

Hailed as “outstanding — no, make that astonishing” by the Ottawa Citizen, TorQ Percussion Quartet has performed to standing ovations and critical acclaim across the country and around the world and is recognized for engaging performances and captivating programming. TorQ (Richard Burrows, Adam Campbell, Jamie Drake and Daniel Morphy) has premiered compositions by Christos Hatzis, Eric Robertson and Paul Frehner. They have performed at the Ottawa Chamber Music Festival and the Indian River Festival, with the Stuttgart Chamber Choir in Canada and Germany, and for Prairie Debut, Debut Atlantic, Jeunesse Musicales Canada and Soundstreams Canada, amongst others. Their evolving repertoire sees them performing music of established composers such as John Cage and Steve Reich and commissioning new Canadian works. They have released two recordings on the independent label Bedoint Records; their first self-titled recording was given 3.5/4 stars by Toronto music writer John Terauds and their more recent album two + two was lauded as a “landmark recording […demonstrating] an artistry that puts TorQ squarely on par with the best percussion ensembles in the world” by former NEXUS member Robin Engelman.

TorQ Percussion Quartet

416-922-0755
boyanna@sympatico.ca
romesmarts.org

toyichinternationalprojects.ca

● Toyich International Projects

Toyich International Projects is a non-profit charitable organization devoted to developing the skills, professional training and musical education of music students, performers, mature amateur musicians and music teachers by providing them with opportunities to develop and present their talents nationally and internationally.

Our acclaimed Monster Concerts (piano orchestras) have showcased many talented performers over the years and have been featured in Canadian and European media.

TIP's mandate is inclusive and we provide and support professional training on an ongoing basis to musicians of all ages, in the form of coaching, masterclasses and performance practice (contact Boyanna Toyich for information about participation).

TIP, in collaboration with the University of Toronto's Faculty of Music, is proud to present RomeSMARTS (Rome Summer Musical Arts) in Rome, Italy, each summer, offering performance programs, masterclasses with Canadian and Italian teachers, lectures, seminars, public performances and University of Toronto credit courses for eligible students. The dates for next year's program in Rome are July 14 to 26, 2014.

Boyanna Toyich,
artistic director, president and CEO
416-922-0755
boyanna@sympatico.ca
romesmarts.org

theWholeNote 2013/14 PRESENTER PROFILES
**Trillium Brass Quintet**

The Trillium Brass Quintet (Andre Dubelsten and Scott Harrison, trumpets; Katie Toksoy, horn; Cathy Stone, trombone; and Courtney Lambert, tuba) is a versatile and professional chamber ensemble. Formed in 1996, TBQ has performed throughout Canada, including recital appearances for the Boycageon Music Council, Gananoque Concert Association, the inaugural Brass in the Grass Festival, and the Toronto International Chamber Music Festival, and as featured guests with the Sault Ste. Marie Symphony. The quintet has collaborated with, among others, Exultate Chamber Singers, Pax Christi Chorale and Cantores Celestes Women's Chamber Choir. TBQ maintains a strong commitment to education with a busy schedule of educational concerts through Prologue to the Performing Arts.

By commissioning new works as well as transcribing music from many styles and eras, TBQ has developed a sophisticated and dynamic stage presentation.

TBQ’s recordings include their debut CD, Revery, and Seasons of the Spirit (with the Pax Christi Chorale). Please visit our website for audio and video samples and for more information about this unique ensemble.

[trilliumbrass.com](http://trilliumbrass.com)

---

**Trinity College Chapel**

Trinity College Chapel’s tradition of musical excellence is maintained by current music director John Tuttle, organ scholar David Simon and the Trinity Chapel Choir. Every Wednesday (at 5:15pm) during the academic year, the choir sings Choral Evensong, presenting music from a broad historical spectrum extending from the renaissance to our own era. The chapel’s annual service of Advent Lessons and Carols will be Sunday December 8, at 4pm.

This year, a Monday music series (12:15pm to 12:45pm) will alternate monthly presentations of “Sacred Music in a Sacred Space” (liturgical music with a Casavant organ and a single-manual Wilhelm chamber organ. The nave is wheelchair accessible.

Rev’d Andrea Budhey
416-978-3288
chaplain@trinity.utoronto.ca
trinitychapel.ca

---

**Trio Arkel**

Formed in 2006, Trio Arkel is Marine Bérard, concertmaster of the Canadian Opera Company Orchestra, Teng Li, principal violist of the Toronto Symphony Orchestra, and Winona Zelenka, assistant principal cellist of the Toronto Symphony Orchestra. We are acclaimed interpreters of classical chamber music from the 17th century up to present-day composers.

Trio Arkel is pleased to announce a new series at the Church of the Holy Trinity in Toronto. Three concerts each season will explore music both past and present; each concert features music from a specific country and includes a celebrated composer now living in that country. We are joined by guest artists who are well known and loved in Canada, our own homeland!

For more information, please check our blog.

Winona Zelenka
75 James St., Toronto, ON M5W 1L7
winonazelenka@gmail.com
416-409-6824
trioarkel.blogspot.ca

---

**VIVA! YOUTH SINGERS OF TORONTO**

The University Settlement Music and Arts School has been providing quality, affordable music lessons and group classes for over 90 years in downtown Toronto. We believe that the arts are a right, not a privilege, and we offer music and arts programs to everyone, regardless of age, ethnicity, perceived talent, disability or ability to pay. Individual lessons are available from a faculty of highly qualified professionals on a wide variety of instruments as well as voice and theory. Group activities include Children’s Choir, Chamber Music, Ear Training, RCM Rudiments, Harmony and History, Dance for Children (ballet, jazz and tap) and Computer Music. We offer lessons in jazz on piano, guitar and saxophone. There can be opportunities for more advanced jazz players to work in ensembles.

Lesson fees are modest and we offer subsidies to children of low-income families who qualify. Scholarships, practice facilities and instrument rentals are also available to our students. Regular student recitals offer excellent performance opportunities in a family environment. Call us, email us or check us out on Facebook!

Anne Yardley, director
Music and Arts School
416-598-3444 x243/244
Univox is a mixed-voice community choir for young adults that focuses on creating wonderful music in a fun and uplifting environment, with relationship building, social responsibility and musical excellence at its core. Performed works are primarily a cappella and come from a wide variety of styles and languages, including music from the Renaissance, choral classics, contemporary music, spirituals and international folk songs. Univox aims to fill the niche for young adults who wish to continue to have a rewarding choral experience with others in their age group. The choir’s season runs September to June with performances in December, March and June.

The name “Univox” has Latin origins and means “one voice.” Music is a universal language which spans all classes, cultures and faiths. Univox celebrates diversity and the cultural mosaic of our community. We use our voice as a vehicle for the improvement of the quality of life for ourselves and those around us, touching and opening the hearts of our listeners and overcoming the obstacles that separate us.

Tara Shuster
president@univoxchoir.org
univoxchoir.org

Upper Canada Choristers

The Upper Canada Choristers is a mixed voice community choir in Toronto committed to musical excellence and community service, with a history of collaboration with both local and international choirs. The choir’s diversity is reflected in its wide range of repertoire and the variety of its guest artists. Cantemors is the auditioned Latin chamber ensemble of the Choristers. Founding artistic director and conductor Laurie Evans Fraser and accompanist Blair Saltier provide the professional leadership for this vibrant organization. The choir performs three programs annually in various community venues.

Our 2013/14 season opens with “Voices From the Whirlwind,” a Holocaust Education Week concert in collaboration with the Toronto Jewish Folk Choir and the Temple Sinai Ensemble Singers, presented on November 6, 2013, at Grace Church on-the-Hill and again on November 15 at Temple Sinai. Our holiday concert featuring Vivaldi’s Gloria with Christopher Dawes playing organ will take place at Grace Church on December 6. In May 2014, the Choristers celebrate their 20th anniversary at their spring concert, “Turn the World Around,” including the premiere of a new commission by Stephen Hatfield.

Laurie Evans Fraser, artistic director
416-256-0510
uppercanadachoristers.org

Vesnivka Choir

Founding director Halyna Kvitka Kondracki established Vesnivka Choir in 1985. This award-winning 40-member women’s ensemble has delighted audiences around the world with its rich repertoire of Ukrainian classical, sacred, contemporary and traditional folk music. Vesnivka, together with Toronto Ukrainian Male Chamber Choir, begins its season on October 6, 2013, with a concert of romantic music and dance, joined by Ron Cahute, area musicians and Barvinok Dance Ensemble. On November 10, Vesnivka presents a concert commemorating the 100th anniversary of the death of Lesia Ukrainka, Ukraine’s beloved poetess, featuring music set to her beautiful poetry, with guests Katherine Semczen (soprano) and Olena Slywynsky (mezzo). Vesnivka brings in the New Year with its ever-popular annual Ukrainian Christmas concert on January 12, 2014. On March 23, 2014, Vesnivka joins other Ukrainian community choirs in a gala tribute to Ukraine’s greatest poet, Taras Shevchenko, commemorating the 200th anniversary of his birth, featuring international operatic bass-baritone Pavlo Hunka and the Gryphon Trio. Vesnivka also sings Christmas and Easter Liturgies on January 7 and April 20, 2014, at St. Nicholas Ukrainian Catholic Church in Toronto.

Halyna Kvitka Kondracki, artistic director
Nykola Parzey, administrator
416-763-2197
nykola@vesnivka.com
vesnivka.com

Victoria Scholars

The namesake of the Victoria Scholars, Tomás Luis de Victoria, was an outstanding renaissance composer whose music is renowned for its spirituality and emotional expressiveness. The Victoria Scholars bring the clarity and balance of sound so characteristic of renaissance music to all their repertoire, encompassing medieval plainchant, works from the baroque, classical, romantic and contemporary eras and newly-commissioned works.

Past winners of the Healey Willan Grand Prize in the CBC Radio National Competition for Amateur Choirs, the Victoria Scholars have performed with many exceptional arts organizations (including the Toronto Symphony Orchestra and the Kiev Chamber Choir) and vocal soloists (including Son-dra Radvanovsky, Michael Schade, Russell Braun, and Norine Burgess). They have toured nationally and internationally and are heard regularly on CBC Radio 2 and Classical 96.3 FM. Their four recordings are widely acclaimed and their most recent release, O Night Divine, reached number 6 on the 96.3 FM Classical Charts in 2012.

The 2013/14 concert series includes “O Night Divine” (December 22), “Male Voices – Masterpieces of the 19th and 20th Centuries” (March 2) and “Those Opera Composers” (June 1).

Village Voices

Village Voices is a non-profit, adult mixed-voice community choir of over 70 voices, now in its 25th season. Under the direction of Joan Andrews, the choir provides fellowship for its members and performs all types and eras of choral music: classical, sacred and secular. Rehearsals are held on Wednesday nights at the Cornell Community Centre in Markham.

Village Voices raises its artistic level and expands its repertoire through vocal workshops and by including professional guest soloists and instrumentalists. The choir performs at various venues in Markham and the surrounding area. It continues to honour its commitment to the community by entertaining at local retirement and group homes.

On November 30 Village Voices will perform Vivaldi’s Gloria and Part 1 of Handel’s Messiah, and on December 14 will appear as guests of the Kindred Spirits Orchestra in a complete performance of Messiah. Sing carols with the choir on December 18 and enjoy a Valentine’s theme on February 12! On May 3 the choir celebrates its 25th anniversary with a gala concert featuring favourite selections from the past.

Joan Andrews, conductor and artistic director
info@villagevoices.ca
villagevoices.ca

Visual and Performing Arts Newmarket

Visual and Performing Arts Newmarket was organized in 1988 with the aim of bringing together arts lovers and campaigning for a performing arts facility. In 1997, VPAN was able to take advantage of a new state-of-the-art theatre in Newmarket and created “Three for the Show,” a three-concert series of classical music on Sunday afternoons during the winter months. Most recent artists to appear include Janina Fialkowska, the Gryphon Trio, André Laplante, Quartetto Gelato, Toronto Children’s Chorus, Elmer Iseler Singers, Bach Children’s Chorus, Mary Lou Fallis, Penderecki String Quartet, Grand Philharmonic Choir and TorQ Percussion Quartet.

Thirteen years ago, VPAN added a popular fourth concert, “Young Artists’ Showcase.” In 2013/14 VPAN celebrates its 17th season by presenting pianist Mauro Bertoli on October 27, 2013, mezzo Wallis Giunta on March 2, 2014, and Twist Instrumental Quintet on May 4, 2014. All concerts take place Sundays at 2pm at the fully accessible Newmarket Theatre, 505 Pickering Cres., with ample free parking. Subscription tickets are $66 (adults), $51 (seniors) and $24 (students).
**VIVA! Youth Singers of Toronto**

Leading innovators in choral education, VIVA! Youth Singers of Toronto is a vibrant choral organization for children and youth aged 4 to young adults. VIVA!’s unique Inclusion Program provides specialized support for youth with disabilities in all choirs. 2013/14 marks VIVA!’s 14th season as a downtown, non-profit group of choirs providing children and youth with artistically excellent musical opportunities in a supportive, inclusive environment. VIVA!’s diverse programming features age-appropriate choral training through instruction in vocal technique, private vocal instruction and comprehensive theory. Through a valuable mentoring program, singers learn from university and high school students. VIVA! has five choirs: Preparatory Chorus, Junior Choir, Main Chorus, ECS (Everyone Can Sing) Chorus and the SATB Chamber Youth Choir. This season includes Monday rehearsals; “Brother Heinrich’s Christmas” concert at Trinity-St. Paul’s on December 1; the Fifth Annual City Carol Sing on December 7; “Carols by Candlelight” on December 15 at TSP; 23 holiday performances with the National Ballet of Canada’s Nutcracker; the annual Gala Dinner on April 9; and The Mikado on June 1. The Chamber Youth Choir’s season includes an a cappella concert and Mozart’s Requiem. VIVA! has five choirs: Preparatory Chorus, Junior Choir, Main Chorus, ECS (Everyone Can Sing) Chorus and the SATB Chamber Youth Choir. This season includes Monday rehearsals; “Brother Heinrich’s Christmas” concert at Trinity-St. Paul’s on December 1; the Fifth Annual City Carol Sing on December 7; “Carols by Candlelight” on December 15 at TSP; 23 holiday performances with the National Ballet of Canada’s Nutcracker; the annual Gala Dinner on April 9; and The Mikado on June 1. The Chamber Youth Choir’s season includes an a cappella concert and Mozart’s Requiem. VIVA! has five choirs: Preparatory Chorus, Junior Choir, Main Chorus, ECS (Everyone Can Sing) Chorus and the SATB Chamber Youth Choir. This season includes Monday rehearsals; “Brother Heinrich’s Christmas” concert at Trinity-St. Paul’s on December 1; the Fifth Annual City Carol Sing on December 7; “Carols by Candlelight” on December 15 at TSP; 23 holiday performances with the National Ballet of Canada’s Nutcracker; the annual Gala Dinner on April 9; and The Mikado on June 1. The Chamber Youth Choir’s season includes an a cappella concert and Mozart’s Requiem.

Carol Woodward Ratzlaff, founder/artistic director  
Susan Suchard, general manager  
416-788-8482  
info@vivayouthsingers.com  
vivayouthsingers.com

**VOCA Chorus of Toronto**

The VOCA Chorus of Toronto is a mixed-voice, auditioned ensemble performing eclectic repertoire (including several premieres of arrangements by our artistic director, Jenny Acker) in collaboration with other artists. Our season consists of two concerts and performances at benefits and community events. Our very talented, versatile accompanist is Elizabeth Acker. VOCA guest artists have included some of Canada’s finest performers: guitarists Michael Occhipinti and Charlie Roby; Latin band Cassava; cellist Wendy Solomon; violinist Mary-Elizabeth Brown; saxophonist Daniel Rubino; bassists Rob Clouton and Louis Simaio; percussionists Ray Dillard, Nick Coulter, Andy Morris and Larry Graves; storyteller/dancer Adwoa Badoe; and Celtic musicians Loretto Reid, Sharlene Wallace and Rose Bolton. We were broadcast on CBC Radio’s Vinyl Café in January, 2009.

**WOMEN’S MUSICAL CLUB OF TORONTO**

Our “Songs of Joy and Peace” concert on Saturday December 7, 7:30pm (Eastminster United Church), will feature J.S. Bach’s extraordinary Magnificat. Guests include Talisker Players Orchestra; Jennie Such and Claire de Sévigné, sopranos; Marion Newman, mezzo; Andrew Haji, tenor; and Alexander Dobson, baritone. We’ll also be presenting an eclectic mix of medieval, jazz, blues, contemporary and gospel selections. We rehearse Monday evenings at Eastminster United Church (Chester subway).

Jenny Crober, artistic director  
416-483-8225  
vocachorus.ca/contact  
vocachorus.ca

**Voicebox: Opera in Concert**

Voicebox: Opera in Concert is a unique Canadian company dedicated to Canadian artists and innovative programming. Defying traditional operatic presentation, our performances rely only on the power and beauty of the human voice accompanied by orchestra or piano.

Our 40th anniversary season features “Rarities in Performance.” The season opens with The Stressed-Out Impresario, a spoof based on Mozart’s one-act satire and starring Guillermo Silva-Marin as the Impresario. Benjamin Britten’s Gloriana is next on November 24, featuring singers Betty Wayne Allison, Jennifer Sullivan, Adam Luther and Jesse Clark, with pianist and music director Peter Tiefenbach. The season continues February 2 with Rameau’s Hippolyte et Aricie, featuring Colin Ainsworth, Meredith Hall, Alysson McHardy and Alain Coulombe. The season closes March 23 with Verdi’s Stiffelio, featuring Ernesto Ramirez, Laura Albino, Geoffrey Sirett and Guillermo Silva-Marin, along with pianist Michael Rose as music director.

Robert Cooper leads OIC’s renowned chorus and Iain Scott hosts the pre-show chat “The Background.” Performances are held at the St. Lawrence Centre.

**Windermere String Quartet**

The Windermere String Quartet was formed in the spring of 2005 to perform the music of Mozart, Haydn, Beethoven, Schubert and their contemporaries on period instruments. The quartet is known for its dynamic performances and distinctive approach to well-known and rarely-heard repertoire as well as its regular commissions of new works. The Windermere String Quartet’s concert series takes place in the warm acoustic and intimate atmosphere of St. Olave’s Anglican Church in Toronto’s west end and concerts from the series have been recorded for broadcast by CBC Radio.

The quartet’s first CD, The Golden Age of String Quartets, was released in the 2011/12 season to critical acclaim. In addition to its own concert series, the quartet has also performed at the Toronto Music Garden, Nuit Blanche, Musically Speaking, Stratford Chamber Music, the Lake MacDonald Music Centre, Music at Port Milford and New Hamburg Live!, and is regularly appointed as the quartet-in-residence at summer festivals.

416-769-0952  
info@windermerestringquartet.com  
windermerestringquartet.com

**Women’s Musical Club of Toronto**

Through its Music in the Afternoon concert series, the 116-year-old Women’s Musical Club of Toronto presents chamber music concerts featuring musicians on the threshold of international recognition, as well as established artists and ensembles.
Concerts are held Thursday afternoons at 1:30pm at Walter Hall, Edward Johnson Building, 80 Queen’s Park, Toronto.

Artists for the 116th (2013/14) season include Bax and Chung Piano Duo (Thursday October 17); Suzie LeBlanc, soprano, and Les Voix Humaines Consort of Viols (Thursday November 21); the WMCT’s most recent Career Development Award winner Vincent Lauzer and a guest (Thursday February 27); Yegor Dyachkov, cello, and Jean Saulnier, piano, presenting the premiere of a new work by Christos Hatzis, commissioned by WMCT (Thursday March 20); and Pavel Haas Quartet (Thursday April 10).

Member/subscriber benefits include “Tuning Your Mind,” a free pre-concert lecture series presented in partnership with the Faculty of Music, University of Toronto, on a topic related to the day’s concert.

Susan Corrigan, administrator
416-923-7052
wmct@wmct.on.ca
wmct.ca

● Wychwood Clarinet Choir

Now in its fifth season, the Wychwood Clarinet Choir is directed by conductor and clarinetist Michele Jacot. The members of the choir include skilled clarinetists of all ages who share a love of music making, friendship and fun. The group rehearses on Tuesday evenings and performs on a regular basis in Toronto’s St. Clair and Wychwood area. Choir members are admitted by audition and pay an annual membership fee.

The choir’s instrumentation extends from the contrabass clarinet to the E-flat soprano, and we regularly perform new compositions and arrangements for the ensemble, many written by our own Composers’ Collective. We embrace the ideal of “music for life” and are committed to sharing our musical experience in educational settings and in the wider community.

In early 2013, we established the Wychwood Youth Clarinet Choir for younger students who want the challenge of playing in a small chamber group and performing with the adult choir.

Michele Jacot
416-923-1268
wychwoodclarinetchoir@yahoo.ca
wychwoodclarinetchoir.ca
michelejacot.com

● York University Department of Music

York University’s Department of Music showcases talent in more than 100 events each season. This year our Faculty Concert Series spotlights pianist/composer David Lidov, pianist Christina Petrowska Quilico, jazz trombonist Ron Westray and saxophonist Sundar Viswanathan. Classical chamber concerts and performances by the York U. Concert and Chamber Choirs are offered alongside electroacoustic explorations and original student compositions. The annual world music festival celebrates global traditions, from Caribbean and Middle Eastern music to West African drumming and Chinese orchestra. Each term concludes with York U. Symphony Orchestra, Gospel Choir and Wind Symphony performances, and a four-day jazz festival. Masterclasses are frequently open to observers.

The Music at Midday series offers free lunchtime performances and other concerts are held week-long. Performances happen in the Tribute Communities Recital Hall or the informal setting of the Martin Family Lounge at the Accolade East Building of York’s Keele campus.

A 2013/14 season highlight is the production of John Gay’s The Beggar’s Opera, featuring our Music, Theatre, Dance and Digital Media departments and adapted and directed by Gwen Dobie, with musical direction by Stephanie Martin, musical preparation by Catherine Robin and choreography by Michael Greiveyes.

William Thomas, chair
Matt Vander Woude, associate chair
Michael Coghlan, graduate program director
416-736-5168
Judy Karacis, events and promotions coordinator
musicprg@yorku.ca
Box Office: 416-736-5888;
yorku.ca/perform/boxoffice
yorku.ca/finearts/music

● Young Voices Toronto

Under the leadership and development of artistic director Zimfira Poloz, the children of Young Voices Toronto work together to create a beautiful, shimmering sound. We offer skills-based divisions for children ages 5 to 18: Piccolo, Intermezzo, Brio and Allegria ( auditioned from Brio). Weekly rehearsals, held in Bloor West Village, include music theory and ear training and focus on breathing and resonance techniques. Children are engaged in the creative process through performance of and involvement in the creation of new music. Young Voices Toronto performs large-scale public concerts each year in addition to numerous community engagements, as well as participating in workshops, retreats and tours. July 2014 will see YVT appearing at the Choral Olympics in Riga, Latvia.

Auditions are held many times throughout the year and new members are always welcome. Details on our upcoming season are forthcoming; please visit our website.

416-762-0657
Young Voices Toronto
youngvoicesutoronto.com