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WHO IS NOVEMBER’S MYSTERY CHILD 64
Sick of doing surveys? Well tough! We’ve got another one for you. But this one’s real short. It’s not about what you think of The WholeNote either, or asking sneaky questions about where you fit in the overall demographic scheme of things. It’s for those of you who have a hangnail to learn more about music—whether that be to appreciate it better or to make use of that old instrument gathering dust, or to take what you already know to be one of life’s imperatives to the next level.

What are you looking for in a music teacher? Is the basic question. Help us help you find one. There’s an explanation of all this on page 61 in the magazine; the survey looking for in a music teacher? is the basic question. Help us find one. There’s an explanation of all this on page 61 in the magazine; the survey itself is at thewholenote.com/orangesurvey.

Back To Front

October 28 2013

I checked The Wholenote’s snailmail really late tonight—deep in the throes of putting the November issue to bed, and have to walk down four flights of stairs to get it. But I needed a break before diving into what has become a serious love/hate ritual for me over the nearly two decades of doing this: namely the task of closing the issue by writing this Opener.

There were a few cheques in the mail, a “thank-you” card from a printer rep I can’t remember talking to on the phone and—here’s the point—yet another reader survey, clipped from the September magazine, completed by hand, stamped and placed in a hand-addressed envelope and put into the mail. The flood of survey responses has dried to a trickle at this point, so as I opened it I found myself thinking “What if this were the last one? If so, what would the ‘last word’ from our readers be?”

“Thank you for printing WholeNote” she wrote. “It has introduced me to so many venues in Toronto. Toronto is such a vibrant musical city but I did not know it until I found your magazine about 7 years ago and I lived in Toronto most of my life. Please continue this magazine, I get it every month. It is the city that has that. All we did...

Aside from the fact that it’s always nice to brag, the profound point I get from this lovely affirmation is that we had nothing to do with creating the vibrancy—it’s the city that has that. All we did was open someone’s ears to the pulse of what is already going on.

Stretching the point still further, it seems to me that what The WholeNote has done for that individual’s sense of the vibrancy of our city’s musical life, so music itself does to tune us, individually and collectively, to the inextinguishable roaring vibrancy of life.

Increasingly, looking around, people have taken music and commoditized it, made it entirely personal—shoving little earbuds in their ears, bopping to their own individualized rhythms in a helter of other people, all slightly out of sync in their aloneness.

I happen to think the tide is turning, though. Precisely because the digitized world gives us the capacity to be completely alone, the messy meat monkey that is the human self gets hungry to escape a world that is suddenly, alarmingly, back to front. And seeks out a world of community, of congregation. It may not be to concert halls as we know them, but it will be rooms full of people engaged in listening...
“Teach me to listen, teach me to sing, teach me to play, teach me how to learn” comes the gathering cry. And music says: “I can do that.”

Here are some interesting snippets of all this from the writings you will find in this issue:

Hans de Groot in Art of Song: “Last summer my daughter Saskia turned twelve [and] chose...to move to the Downtown Vocal Music Academy on Denison Avenue, ...the brainchild of Mark Bell, a man known in musical circles for his leadership of Canada Sings, a community Sing-along that meets every second Tuesday of the month somewhere in East Toronto.”

Jack MacQuarrie, our Bandstand columnist, digging into studies supporting the benefits of music training with autism spectrum disorders to attend live music programs of various kinds. Their goals and ours were, and remain the same—to put music teachers with something to offer in touch with prospective students wanting to learn.” Namely with you, “the reader who is looking for opportunities to deepen the place of music in your life or the life of someone close to you.”

As the nights lengthen may the gathering dark find you, vibrantly, among the friends you find through the whole note.com reader who is looking for opportunities to deepen the place of music in your life or the life of someone close to you.”

—publisher@thewholenote.com

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Ben Stein, in Choral Scene, describing a concert by the Orpheus Choir of Toronto which will feature Benjamin Britten’s 1938 cantata World of the Spirit: “Britten was a life-long pacifist who lived briefly in America during the beginning of WWII, in part because his pacifist leanings were not well received in pre-war Britain.” A concert like this requires more than passive spectatorship—it combines “choral music and visual imagery, in the kind of multimedia presentation that has become an Orpheus Choir specialty,” and demands engagement of head and heart.

And here’s Allan Pulker in Seeing Orange our ongoing commitment to the cause of music education, usually nested deep in the magazine but brought by occasions such as this from the back to the front. “In March this year we published our first Orange Pages directory” he writes, “a collection of profiles written by private music teachers, community music schools and summer music programs of various kinds. Their goals and ours were, and remain the same—to put music teachers with something to offer in touch with prospective students wanting to learn.” Namely with you, “the reader who is looking for opportunities to deepen the place of music in your life or the life of someone close to you.”

Saskia turned twelve [and] chose...to move to the Downtown Vocal Music Academy on Denison Avenue, ...the brainchild of Mark Bell, a man known in musical circles for his leadership of Canada Sings, a community Sing-along that meets every second Tuesday of the month somewhere in East Toronto.”

Richard Herriott, interviewed by Rebecca Chua, talking movingly about the music series he and Winona Zelenka will launch at St Stephen in-the-Fields Anglican Church this month, not only to raise awareness of and funds for autism spectrum research, but just as importantly to create a context for people with autism spectrum disorders to attend live music and have the particularities of their individualism embraced as part of the concert experience.

to the same live roaring hum of music in the ears.
I got a sense of how far ahead Suzie LeBlanc dreams and plans very early in my conversation with her the morning of October 22, 2013. We were sitting in a book-lined seminar room at Massey College in the University of Toronto, talking about the reason for her 24-hour in-and-out flying visit—an event at Massey College that same evening to celebrate the launch of I Am in Need of Music, songs on poems by Elizabeth Bishop, a CentreDiscs CD that not only showcases LeBlanc’s soaring soprano but also testifies to her tenacity and vision as a questing collaborative artist with considerable staying power.

The poet Elizabeth Bishop of the CD’s title was born in Dorchester, Massachusetts in 1911; so 2011, her centenary, was the raison d’être for this particular project. But as LeBlanc explains, “It started even sooner than that with me finding out about Elizabeth Bishop in 2007…In 2007 I found this leaflet [about Bishop] in Great Village, and soon after I met Sandra Berry, an independent scholar who knows everything there is to know about Bishop…She’d had a dream. Elizabeth Bishop was born in Massachusetts so she was American by birth. She spent a lot of time in Great Village, Nova Scotia as a child, and three of her grandparents were Canadian—were actually Maritimers—and she always wanted to be Canadian. She wrote, ‘I’m three quarters Canadian and one quarter New Englander.’ And she stuck to that story. She was very attached to this land, which was like her motherland.

Here’s the thing: at the time she found the Bishop leaflet in 2007, LeBlanc was already looking for a “special project to celebrate my [2011] 50th birthday, and I didn’t know what it was going to be, but I was on the lookout for something and finally I came across this leaflet about Bishop, and got interested and went and researched and found a poem. Just one thing led to another and I suddenly thought, ‘I love this poet’s words, I love her vision, I love her voice.’ These would be words I would love to sing.”

Bishop’s ability to re-vision the ordinary, like a kind of latter-day Robert Frost, has grabbed many a reader’s imagination, myself included, from the first poem of hers they’ve read. (In my own case it was a poem called “The Fish” which hit me between the eyes while working as a school textbook editor compiling literature anthologies on the west coast of Newfoundland in the late ’70s.) In LeBlanc’s case that first poem was one called “The Map.” “There’s one line in there. It says ‘Or does the land lean in to support the water from underneath’ or something like that, talking about the shoreline—‘to lift the water from underneath,’ that’s it. And I’ve watched shorelines my whole life, and never had I thought to look at it as the land lifting the water from underneath, and I just thought what a wonderful vision...to look at the world through inverted eyes.”

Nova Scotian composer Alasdair MacLean was the first of the four featured on the CD whom LeBlanc approached. “He led me to Sandra Berry, because he was already a Bishop fan and so he knew about this woman. And so, when Sandra and I met, both our dreams kind of connected and we said, we could do something very special for the centenary.”

The scope of that centenary celebration was astonishing: “Not only did we do this recording but a literary symposium, a film competition, a literary competition, many, many concerts, visual arts exhibitions.” And at every turn the sense of fated connection with the project grew for LeBlanc. “One concert we did was baroque music, because Bishop loved baroque music. She played the clavichord and carried one all her life. Wherever she moved she lugged along this clavichord and she studied in England with Ralph Kirkpatrick. It’s an amazing connection.”

Listening to LeBlanc describe the project, it’s a bit like the way she sings: commitment, passion, interconnectedness, one thing always leading to another: how the involvement of the other three composers on the CD (John Plant, Emily Doolittle and Christos Hatzis) came about; her meeting up with filmmaker Linda Rae Dornan, who along with LeBlanc was celebrating a 50th birthday in 2011; how together they retraced the path of a memorable Newfoundland pilgrimage undertaken by Bishop and a companion in 1932, minutely documented in Bishop’s journals; the Newfoundland people who knew people who had known Bishop that they met along the way.

Dornan filmed the journey as she and LeBlanc walked. The resulting DVD Walking with EB makes a moving and fitting companion disc in this Centrediscs release.

As for the CD itself, it has 11 pieces: ten settings of Bishop poems, preceded fittingly by an instrumental suite by MacLean, inspired, he says, by one line in the first poem he turned to, after sitting down to work on the project. “It’s true,” says LeBlanc. “It’s one line of ‘Cape Breton,’ which is ‘This silken water is weaving and weaving.’”
Haydn was a composer known for surprises but it's likely that even he would have been amazed to find a complete cycle of his 68 string quartets being undertaken in Waterloo over the next three and a half years. Anyone familiar with the breadth and enterprising programming of the Kitchener-Waterloo Chamber Music Society (KWCMS), however, won’t be so surprised.

If someone were to quiz you on the three leading concert presenters in the greater Toronto region, the TSO and RCM’s Koerner Hall, would come to mind immediately. Yet the KWCMS, with more than 70 concerts this season is barely behind The Royal Conservatory’s 80+ and the TSO’s 100. It’s incredible really, that one dedicated couple’s love affair with music would rival the accomplishments of two such prestigious institutions. At The WholeNote we’ve been well aware of the bountifulness of the KWCMS programming since their concerts have been filling our listings pages (and the 85-seat Music Room in Jan and Jean Narveson’s home) for as long as we’ve been in existence.

Over the years the cumulative volume of talented performers who made their way to the Narvesons is astonishing enough, but it is the KWCMS’ penchant for programming complete cycle concerts that really made one sit up and take notice. Over the years, they’ve presented all the Bartók, Beethoven, Shostakovich and even the second Viennese School quartets, three cycles of the Beethoven piano sonatas, four of the Beethoven sonatas for violin and piano, three of the Beethoven cello and piano sonatas, the complete Ravel piano works and all 49 of the Haydn piano trios.

The Attacca Quartet began performing “The 68” in Holy Trinity Lutheran Church on 65th Street and Central Park West near Lincoln Center in New York City three years ago. Their decision to choose Waterloo to begin their second foray through the quartets, beginning with four concerts on November 16 and 17 prompted the following Q & A with Jean Narveson (who is editor of The Music Times) and Jan Narveson (president and founder of the KWCMS, professor of philosophy emeritus at University of Waterloo).

**When did your love of music begin?**

Jean: Jan’s love of music began when he was a child (the youngest of five children, he heard at least some of his older siblings practising piano) — and when he was 13, he was too advanced in math to benefit from staying in class during math lessons, so his teacher sent him off to the school’s library, and there he entertained himself by listening to LPs of classical music. (That’s how I remember the story.)

I also connected to music as a child — first by hearing it at home, then
by taking piano lessons, singing in choirs, going to concerts with my mom, learning to play other instruments...

You’ve certainly fostered a marvellous musical culture over the last four decades; what is the animus behind the KWCMS?

Jean: The spirit behind the KWCMS is to bring high quality chamber music to whoever wants to hear it. Jan has always programmed a mixture of international and Canadian musicians of great accomplishment, as well as emerging artists and local professional musicians (and music students and accomplished amateurs from the community). The KWCMS has always had the “vibe” of a grassroots organization: 85 per cent of the budget goes directly to musicians, and nobody who has anything to do with the running of the KWCMS gets a salary.

It’s an extraordinary thing to have people come into your home and perform. What prompted you to start having concerts in your home?

Jean: You could probably sum up the answer in three words: money, piano, atmosphere (in no particular order). Our first few years were full of concerts in various venues—schools, libraries, churches—and there was usually a rental fee to pay; in the case of anything like a theatre, we also had to pay for ushers and stagehands (whether we needed them or not!). Then there’s the fact that very few places had a decent piano. Finally we bought a piano—a very large Bechstein grand—and once it was installed in the room now known as the Music Room, it was pretty obvious what would be installed there next: the entire series! Pianos since then: a Wagner, a Young Chang, and finally our gorgeous seven-foot Steinway.

(Shaw has a fairly massive collection of LPs, and when he decided to add a room to the back of the house, he had in mind a room suitable for listening to music. The room has been called “the Music Room” since it was finished in early 1970, but it acquired its public personality later.)

Jan: As Jean notes, the Music Room was actually built before we started doing concerts, but early in our venture we realized that it was a very good place for chamber music—big enough to have some acoustic and to hold enough people to fund many professional musicians. (Very few are priced out of our market, we have found. Mind you, many of them play for less because they like what we do and we like them!) You could probably sum up the answer in three words: money, piano, atmosphere (in no particular order). Our first few years were full of concerts in various venues—schools, libraries, churches—and there was usually a rental fee to pay; in the case of anything like a theatre, we also had to pay for ushers and stagehands (whether we needed them or not!). Then there’s the fact that very few places had a decent piano. Finally we bought a piano—a very large Bechstein grand—and once it was installed in the room now known as the Music Room, it was pretty obvious what would be installed there next: the entire series! Pianos since then: a Wagner, a Young Chang, and finally our gorgeous seven-foot Steinway.

Jean: One day—I won’t say the whole story—someone in town phoned and asked if they could have a standing ovation for the Lafayette and Molinari Quartets after their Second Viennese Quartet cycle concert in the Music Room.

Jean and Jan Narveson in the Music Room.

Jan: The spirit behind the KWCMS is to bring high quality chamber music to whoever wants to hear it. Jan has always programmed a mixture of international and Canadian musicians of great accomplishment, as well as emerging artists and local professional musicians (and music students and accomplished amateurs from the community). The KWCMS has always had the “vibe” of a grassroots organization: 85 per cent of the budget goes directly to musicians, and nobody who has anything to do with the running of the KWCMS gets a salary.

It is a ‘chamber’ in the old sense of the term—the kind of room where chamber music might originally have been performed

Jan: The Music Room has interior dimensions of 22.5 feet wide; 32 feet long (average; the end is split); and 13 feet to the peak of the “cathedral” ceiling. It has a dark wood cathedral ceiling, wooden flooring, mostly brick walls, a fireplace (that we don’t use during concerts, but it looks nice) and a lot of comfortable red chairs—and other chairs that are also comfortable, including one couch. It is a “chamber” in the old sense of the term—it’s easy to imagine it as the kind of room where chamber music might originally have been performed. The atmosphere is casual (students come in their jeans etc.) and the regular audience members are friendly to newcomers. In such an intimate venue, every-body can hear perfectly and people enjoy sitting close enough to musicians to be able to see them. People often stay behind for a little while after a concert to have a chat with the musicians.

Jean: Performers keep coming back, and keep telling their friends about the Music Room. On the 30th anniversary of the KWCMS, violinist Moshe Hammer wrote of his “fond memories of all the wonderful evenings at your house... And always scores of great music lovers to share masterpieces with.” Andrew Wedman, roommeister for DGG, writing from Germany: “…I know of nowhere else that the same continued unpaid dedication continues. I have frequently met musicians who have spoken warmly of having played in concerts for you…”

You’ve presented some remarkable complete cycle concerts in the past but nothing as extensive as “The 68.”

Jan: The most nearly comparable thing was our nine-concert series of all of Haydn’s trios; we’ve also done three complete Beethoven Sonata cycles (at seven or eight concerts each). But, yes: Haydn 68 dwarfs everything else!

My interest in Haydn began when I started really listening to him, way back in about 1960 while I was in graduate school. Since then, my record collection has grown to include two complete sets of Haydn symphonies (plus many spares) and four sets of the quartets.

The idea of doing all the quartets had kicked around way in the back of my mind for years. In 2012 we had a concert by the Attacca Quartet. I had previously discovered that they were doing the whole set in New York and raised the topic with them at their concert here. They said they’d just love to do it! So, here we are. They are doing it on a shoe-string for us, which makes it possible at all. Now the question is whether there’ll be enough local support to sustain it. We’ll see! (All we need is for 0.1 per cent of the population of this region to attend at least one of the roughly 22 concerts.)

Yet presenting 70+ concerts in the current season strikes me as even more remarkable. How do you manage?

Jean: I’m not sure whether you mean how we manage living in a house with that many concerts, or how does Jan manage to put on so many year after year. Starting with the second interpretation: Tons of work on Jan’s part. There’s hearing from musicians and managers, listening to
2013-14 Concert Season
KOERNER HALL’S FIFTH ANNIVERSARY

“Fantasia on Themes by Rush” with the Kitchener-Waterloo Symphony
SATURDAY, NOVEMBER 9, 2013 8PM KOERNER HALL
Three skillful and creative composers defy every rock/classical music cliché. Hear Nicole Lizée’s 2012 Triple Concerto for Power Trio and Orchestra (Fantasia on Themes by Rush), and new pieces by Dan Deacon and Bryce Dessner.

HarpFest
SUNDAY, NOVEMBER 10, 2013 2PM MAZZOLENI CONCERT HALL
In conjunction with the Toronto Harp Society, esteemed harpist Judy Loman performs solo works by Glenn Buhr, R. Murray Schafer, Kevin Lau, and the two prize-winning selections from the Society’s 2012 composition competition, with Angela Schwarzkopf and other harpists.

Korngold’s The Silent Serenade
FRIDAY, NOVEMBER 15, 7:30PM SATURDAY, NOVEMBER 16, 2013 7:30PM CONSERVATORY THEATRE
Students from The Glenn Gould School’s vocal program present the Canadian premiere of Korngold’s only operetta. The musical comedy focuses on the love of a famous fashion designer for his famous actress client and the many unlikely events that lead to them being able to share their love. Peter Tiefenbach serves as Music Director.

Royal Conservatory Orchestra conducted by Lior Shambadal
FRIDAY, NOVEMBER 22, 2013 8PM KOERNER HALL
Israeli conductor Lior Shambadal leads the RCO in a program that includes Ludwig van Beethoven: Leonore Overture No. 2; Hindemith: Symphonic Metamorphosis; and Beethoven: Symphony No. 3, “Eroica.”

Musicians from Marlboro
MONDAY, NOVEMBER 18, 2013 7:30PM MAZZOLENI CONCERT HALL
An extension of Vermont’s acclaimed Marlboro Music Festival, this year’s Musicians from Marlboro tour features Scott St. John on violin, joined by Michelle Ross (violin), Emily Deans (viola), Matthew Zalkind (cello), and Gabriele Carcano (piano) to perform works by Beethoven, Adès, Fauré, and Mendelssohn.

Menahem Pressler 90th Birthday Celebration with the New Orford String Quartet
SUNDAY, NOVEMBER 24, 2013 3PM KOERNER HALL
Legendary pianist Menahem Pressler “a national treasure” (Los Angeles Times) and the New Orford String Quartet perform works by Beethoven, R. Murray Schafer, and Brahms.

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for performance and learning
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All we need is for 0.1 percent of the population of this region to attend at least one of the roughly 22 concerts

(with very much appreciated help during most of the year by a couple of subscribers), on and on.

Jan: We manage financially by attracting enough interested people to pay the bills. Half the money comes from donations; the other half from tickets and subscriptions. We are a registered charity and give tax receipts, but we do not get or apply for any government grants. We benefit from being below the HST line (happily—any more paperwork and we’d be sunk!) We have enough really interested people to keep the donations flowing. Whether they’ll keep it up is the question—we just hope! So far it’s worked. (We even had a slight surplus last year after 80 concerts!)

Apart from that, we manage by being able to put on concerts right here, eliminating a whole lot of work; only needing to fill a few dozen seats rather than hundreds, which would require far more work than we can do; and being (so far) equipped with enough energy to do the huge amount of work it still takes, along with a lot of help (from Jean especially, but several others); oh, yes and computers! Without email and the web, this would be impossible. (We started in 1974, which was pre-web, but we didn’t start growing appreciably until 1983–4 when I got my first Macintosh.)

Jean: I think Jan has a few things booked into 2015 already...

Jan: Our 2014/15 season, alas, is over half booked already!

Jean: As to how we manage to live here in the midst of that many concerts? Maybe I’d better let that question hang in the air for now.

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Apart from that, we manage by being able to put on concerts right here, eliminating a whole lot of work; only needing to fill a few dozen seats rather than hundreds, which would require far more work than we can do; and being (so far) equipped with enough energy to do the huge amount of work it still takes, along with a lot of help (from Jean especially, but several others); oh, yes and computers! Without email and the web, this would be impossible. (We started in 1974, which was pre-web, but we didn’t start growing appreciably until 1983–4 when I got my first Macintosh.)

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Now in their 11th year, the Attacca Quartet — comprised of violinists Amy Schroeder and Keiko Tokunaga, violist Luke Fleming and cellist Andrew Yee — met at Juilliard where they spent 2011–13 as the school’s graduate resident string quartet. The following is an excerpt from a Q & A with Fleming. Please go to thewholenote.com for the complete transcript. There you will find an elaboration of the challenges of their Haydn project and fascinating insights into A Late Quartet, a film in which they played a significant role.

**Why did you decide to do this project (which began the year after the 200th anniversary of Haydn’s death)? Was there a particular impetus behind this decision?**

Oddly enough, I was not aware until having been asked your question that we began this project right on the heels of such a milestone! In fact, the year of the conception of “The 68” was 2009, the 200th anniversary, but it took many things coming together to realize this ambitious idea before the first concert in October 2010. The story actually begins before I was a member of the quartet (I joined in November 2009). Andrew, our cellist, was out walking his dog, Chopper, one cold evening. As usual, he had his noise-cancelling headphones on to shield him from the noise of the Manhattan streets, and on his iPod came the slow movement of a Haydn quartet he had never heard. As the movement went on, he was overcome by its beauty and started to cry, right in the middle of the Upper West Side. After returning home, he called everyone in the quartet and said, “Guys, let’s do this.”

**What draws you to Haydn’s music? Has your attitude to Haydn changed as you’ve immersed yourselves in the cycle?**

I think that the thing that has been most surprising and wonderful to me thus far (38 quartets) into the project is the amount of variety that one finds in this music, all written by the same man. It would be absolutely understandable, especially in his earlier quartets like Op.1, for Haydn to write “throwaway” movements or recycle material. I mean, practically every OTHER composer at that time did! But Haydn seems incapable of writing a movement that doesn’t contain some surprise, something inventive — as though he couldn’t help himself. And I have come to realize that this is what separates a good, respectable composer (think Telemann, Dittersdorf, Haydn’s brother Michael) from a great one. Among both musicians and audiences, Haydn’s quartets get shortchanged when compared to Mozart’s ten celebrated quartets or Beethoven’s Op.18. These are wonderful works to be sure, but if Mozart was the master of operatic lyricism and Beethoven the master of visceral drama, Haydn is most certainly the master of variety and invention.

**How did you decide to do the cycle in Waterloo (which is the only site apart from New York City where you are performing it)? What was it like to play in the Narvesons’ home last year?**

Playing at Jan and Jean’s last November was a really great experience. It is not often that we play for so enthusiastic an audience that is so well informed and hungry for great music. In fact, the Kitchener-Waterloo audience reminds me a lot of the one we have built for our Haydn concerts! When we played in Waterloo last year, Jan told us he was a total Haydn nut and wanted us to play one of the less-known Haydn quartets, since that had become one of our specialties. We chose Op.64 No.3, and of course we really enjoyed getting to know the piece; we also programmed it on one of our Haydn concerts in New York around the same time. When Jan asked us a few months later to come back and do a “68 of the North” as we jokingly call it, we were absolutely thrilled!
LAST SUMMER my daughter Saskia turned 12. Turning 12 is a rite of passage since most primary schools in Toronto do not go beyond grade six. Saskia chose, with encouragement from her parents, to move to the Downtown Vocal Music Academy on Denison Avenue, a stone’s throw from Toronto’s Kensington Market. The two VMA schools in Toronto (the other is the suburban Heather Heights PS in Scarborough) are the brainchild of Mark Bell, a man known in musical circles for his leadership of Canada Sings, a community sing-along that meets every second Tuesday of the month somewhere in East Toronto (the next meeting is on November 12 at Mustard Seed, 791 Queen St. E.).

In February 2007 Bell convened a meeting of directors and managers of children’s choirs and officials of the Toronto District School Board to explore the possibility of setting up one or more schools which would specialize in singing. The TDSB came onside and a few years later Bell became vice-principal of the Downtown VMA and started preparing the 2012-13 school year. That year the program began in grade four and went up to grade six. This year grade seven was added and grade eight should follow next year. Bell would like it to continue until grade 12 eventually but there are no immediate plans for that. For now the intention is to steer students to high schools that specialize in the arts, such as Rosedale Heights.

Every day the last period at the Downtown VMA is choir (except for the afternoon, once a week, when the pupils go swimming) but there is also singing at other times during the day. It was felt impractical to offer an extended program in instrumental music, but on Friday there are after-school optional classes in piano and guitar (in cooperation with Soul Music of the University of Toronto) as well as steel pan (in cooperation with the Regent Park School of Music). Violin classes were also offered but there were no takers. At present the children are preparing for their first concert of the season December 3. “The Four Elements: Celebrating the Power of Nature in Song.” The total number of students participating is 90, but we shall also be able to hear them in smaller groups. The concert will also include the inauguration of the newly restored Heintzman grand piano.

**Suzie LeBlanc** is a lyric soprano, especially known for her early music performances. But her concerts are not confined to early music. A glance at her discography shows that she has also recorded classical (Mozart, Gluck), modern (Messiaen), contemporary (Peter-Anthony Togni) and traditional Acadian music. Of particular interest is a new disc with songs set to texts by Elizabeth Bishop (the composers are Emily Doolittle, Christos Hatzis, Alasdair MacLean and John Plant). She will be singing Purcell and Carissimi, with the tenor Charles Daniels and the Tafelmusik Orchestra and Chamber Choir November 6 to 10. There will be another chance to hear her this month with the violin consort Les Voix Humaines for the Women’s Music Club on November 21 and at Prescott, December 6. LeBlanc will also lead a master class at the Faculty of Music at the University of Toronto November 20.

**Simone Osborne** is a former member of the Canadian Opera Studio Ensemble and has since performed several major roles for the COC: Pamina in Die Zauberflöte (while a member of the Studio Ensemble), Gilda in Rigoletto, Lauretta in Gianni Schicchi and, most recently Musetta in La Bohème. Next spring she will return to the COC in the role of Oscar in Un ballo in maschera. She is the inaugural winner of Jeunesses Musicales Canada’s Maureen Forrester Award Tour. One of the concerts on this tour will be a noontime recital in the Richard Bradowsh Auditorium on November 12. She will sing Schumann’s song cycle Frauenliebe und-leben as well as songs by Bellini, Strauss, Hahn and Current. The concert will be repeated at Midland, November 21 and at Prescott, December 6.

**OTHER EVENTS**

- Voice performance classes in the Faculty of Music, University of Toronto, will be held on November 5, 19, 26 and December 3 at Walter Hall.
- Adi Braun is the singer in a concert based on the songs and letters of Kurt Weill and Lotte Lenya at the Richard Bradowsh Amphitheatre, November 6.
- Erin Bardua and Maureen Batt, soprano, Stefan Fehr, tenor, and Giovanni Spanu, baritone, will be the soloists in a performance of Haydn’s L’isola disabitata at Heliconian Hall, November 8.
- Eleanor James, mezzo, will be the soloist in Tanzlied by R. Murray Schafer. The concert will also feature the harpsichordists Judy Loman and Angela Buchwald Kopf and will include music by Brophy, Livingston, Buhr and Lau in the Mazoleni Concert Hall, November 10.
- Shannon Mercer, soprano, Kristina Szabo, mezzo, Christopher Mayell, tenor, and Jesse Clark, bass, will be the soloists in a performance of Mozart’s Requiem at the Cathedral Church of St. James, November 13.
- Students from the Glenn Gould vocal program will perform The Silent Serenade by Korngold at the Royal Conservatory, November 15 and 16.
- Sara Papini, soprano, will sing compositions by Andjelka Javorina at the Glenn Gould Studio, November 15.
- Janet Obermeyer, soprano, will sing Der Hirt auf dem Felsen by Schubert at Metropolitan United Church, November 16.
- Nathalie Paulin is the soprano soloist in a concert based on the songs and letters of Kurt Weill and Lotte Lenya at the Richard Bradowsh Amphitheatre, November 15.
- York University Department of Music presents vocal masterclasses with Cec Anne Loewen, November 19 and with Leslie Fagan, November 22 at Tribute Communities Hall, November.
- Lesley Bouza, soprano, and Colin Ainsworth, tenor, will be the soloists in a Britten concert by the Toronto Mendelssohn Choir at Yorkminster Baptist Church, November 20.
- Darlene Shura, soprano, Jacqueline Gelineau, contralto, and John Holland, baritone, will sing selections from Bach’s cantatas at Heliconian Hall, November 30.
- At Calvin Presbyterian Church November 30, Allison Cecilia Arens, soprano, and Stanislav Vitort, tenor, will be the soloists in Mendelssohn’s Symphony No. 2 (Lobengang) with the Oakham House Choir. The concert will also include a number of works composed or arranged by John Rutter.
Recitals at Rosedale presents “Opera nella chiesa” with music by Handel, Massenet and Menotti. The singers are Laura Albino, soprano, Laura Tucker, mezzo, Timothy Wong, countertenor, and Anthony Cleverton and Jason Howard, baritone, at Rosedale Presbyterian Church, December 1.

And beyond the GTA: Bethany Hörst, soprano, Bud Roach, tenor, and Alexander Dobson, bass, will perform baroque opera arias, with the Bach Elgar Choir at the Royal Botanical Gardens in Burlington, November 9 and 10.

Nicholas Phan, tenor, and Martin Limoges, horn, will perform Britten’s Serenade for Tenor, Horn and Strings with the Kitchener-Waterloo Symphony. The concert will also include Tchaikovsky’s Symphony No. 6 at the Centre in the Square, Kitchener, November 29 and 30.

Charlene Sauls, soprano, Erica Iris-Huang, mezzo, Bud Roach, tenor, and James Baldwin, bass, will be the soloists in a performance of the Magnificat by Bach and the Magnificat by Rutter at St. Matthew Catholic Church in Oakville, November 30.

The first of many complete Messiahs will arrive on December 6 and 7 presented by the Bach Elgar Choir. The soloists are Jennifer Taverner, soprano, Michele Bogdanowicz, mezzo, Chris Fischer, tenor, and Andrew Tees, bass at Melrose United Church in Hamilton.

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.
El Dia de los Muertos (The Day of the Dead) has been celebrated by Mexicans for centuries as a time for families to remember and honour the departed. It’s a pre-Columbian custom grafted onto the Christian triduum consisting of All Hallows’ Eve (Halloween to the secular world), All Saints’ Day and All Souls’ Day. Many Mexicans believe that the spirits of the dead dutifully visit their descend-ants on October 31, returning to their accustomed resting places on November 2. To properly receive their spectral relatives, families make altars and place ofrendas (offerings) of food such as pan de muertos (bread of the dead) baked in shapes of skulls and figures, yellow marigolds known as cempazuchitl, photos, candles, and incense.

This practice may sound a touch morbid to some Canadians but to Mexicans death is approached with joy, celebration and playfulness, as well as with mourning. It’s not uncommon for Mexican children to play “funeral” with toys representing coffins and undertakers. The fear of death is transformed through mocking it, as well as by living alongside it, accepting it as a fact of everyday life.

Larry Lake: Day of the Dead rituals have slowly been seeping into our secular Toronto collective consciousness over the past decade or so—see my mention of the Harbourfront events further on in this column. What better time to celebrate influential musicians among us who have recently passed? Larry Lake, the influential Toronto composer, radio broadcaster and record producer, died in September of this year (and was remembered in the October WholeNote by David Jaeger). As he was a friend I’ll call him Larry here, and this is my written mini-ofrenda.

As a composer Larry was best known for his electronic music. Much less well known however is Larry’s support of the early career of the Toronto world music group, Evergreen Club Gamelan (of which I am a member). ECG is Canada’s first performing gamelan group and this season we are marking our 30th anniversary. Larry was an “early adaptor” of the gamelan as a brand new medium for expres-sion among established Canadian composers. “Larry’s support was critical to the fledgling group,” notes Jon Siddall, ECG’s founding artistic director. In the mid-1980s when Siddall commissioned Larry to compose a new work for ECG, the notion of a set of Indonesian gamelan instruments performing contemporary music written and played by Canadians was a brand new—even a radical—proposition. The gamelan ensemble and its music was barely known in the True North. Larry’s open ears, open mind and generous spirit helped the fledgling ECG, among Canada’s first wave of world music groups, to go from strength to strength. In the space of a few years it went on to commission John Cage, as well as dozens of Canadian composers, and to tour internationally.

Larry completed composing his Three Bagatelles for ECG in 1986. Its recording was released on the LP/cassette (later CD) North of Java on the Arjuna label in 1987, the first commercial recording of Canadian gamelan music. I re-auditioned Three Bagatelles recently. I heard a charming three-movement work effectively layering the brash sounds of 1980s electronic music synthesis with the eight-musician acoustic
gamelan degung sounds of the ECG. It was in turn declamatory, lyrical and incisively percussive.

Larry’s gentility was often tinged with an endearingly gentle wry sense of humour. When I met him for the first read-through of my suling (bamboo ring flute) part for “Andrew’s Song,” movement two of his Three Bagatelles, I was discouraged by the primitive dot-matrix staff notation printout he presented. I made a comment disparaging what to me seemed an overly simplistic, unchallenging score. Unfazed, Larry gave me some memorable advice: “Treat the notation only as a guide... go ahead and ‘Eastern it up!’” In other words, play it expressively, where appropriate using idiomatic suling ornaments, articulation, phrasing and dynamic shadings.

From then on whenever I am challenged by a score which appears musically too “square” for its own good I smilingly recall Larry’s challenge to “Eastern it up.” You can hear me heeding Larry’s advice some 27 years ago in the recording of Andrew’s Song, streaming on ECG’s website. When time came to produce a CD from the original LP tracks of North of Java, ECG called Larry. Then in 1994 the group commissioned Larry for Sanft (Soft) another work for pre-recorded electronic sounds and gamelan degung. The collaboration continued with the CD Palace (Artifact Music: 1996) which he co-produced, also streaming on the ECG site.

Through his own compositions in which he dared new cultural mash-ups, his record producing, and his advocacy via his CBC radio program, Larry did more than introduce generations of listeners to the latest trends in Canadian and International avant-garde concert music. He also introduced them, as I’ve begun to illustrate here, to world music voices which challenged received notions of cultural hierarchies and aesthetic boundaries.

**PICKS**

**Sicilian connection:** Let’s start this chilly month off with warming southern sounds on November 2 at the Royal Conservatory’s Koerner Hall when two Toronto groups the Vesuvius Ensemble and the Sicilian Jazz Project collaborate. Led by Francesco Pellegrino the Vesuvius Ensemble’s mission is to preserve and stage the music of southern Italy. The Ensemble’s repertoire is anchored in the songs of the Neapolitan region. Moreover they perform on some of the instruments from the region including the tamborine (frame drum), chitarra battente and colascione (plucked lute), and the ciamella, a shawm. Michael Occhipinti’s Sicilian Jazz Project takes Sicilian folk songs and rhythms and interprets them through the harmonic and improvisatory lens of contemporary North American urban jazz, world music, funk, blues and chamber music. Its stellar lineup starts with the eight-time JUNO Award-nominee Michael Occhipinti on guitar, and continues with seven other leading Toronto jazz musicians.

**Harbourfront:** As I hinted earlier, on November 9 and 10 Harbourfront Centre hosts what it calls “Toronto’s longest running Day of the Dead festival...two days of family-friendly programming.” There will be public ofrendas both large and small, plus a wide range of films, mariachi music, songs, dance, food, storytelling, crafting and performances, all with a Dia de los Muertos theme. Some of the music events are listed in The WholeNote pages. For a complete listing of all scheduled events please check the Harbourfront Centre’s website.

**York and U of T:** York University and the University of Toronto have had world music studio programs running continuously since the early 1970s, I know because I dabbled at them in both places back in the day. Every fall both institutions showcase faculty, students and visiting scholars in public concerts that are well worth exploring. I’ve been invariably delighted by these events and they’re always affordable: gratis.

November 5 at 12:30pm the York University Department of Music presents a rare demonstration of Azerbaijani mugham by Jeffrey Werbok, a leading expert of this modal music, at the Acolade East Building. The same evening at 7:30 the University of Toronto Faculty of Music presents its “World Music Ensembles Concert” at Walter Hall featuring the Balinese gamelan ensemble, the Klezmer ensemble, and the Japanese taiko ensemble.
November 12 at 12:30 pm York’s Department of Music presents one of Toronto’s premier Korean drum and dance ensembles, the Jeng Yi Korean drum and dance ensemble, at the Accolade East Building.

Back downtown on November 25 at 7:30 in Walter Hall, the U of T Faculty of Music showcases the work of its current world music artists-in-residence, the distinguished Balinese-based performers and scholars Putu Evie Suyadnyani and Vaughan Hatch, and their students in its “World Music Visitor Concert.” The program stages Balinese gamelan and dance including repertoires from royal courts, rituals and entertainments performed on the U of T’s gamelan semar pegulingan (orchestra).

COC Bradshaw: The free noon hour “World Music Series” continues at the Richard Bradshaw Amphitheatre.

The November 5 concert showcases the bass veena, a new addition to the Hindustani instrumentarium developed by Canadian musician Justin Gray and luthier Les Godfrey. “Monsoon: Synthesis” is the concert’s title evoking a merger of North Indian ragas and original Justin Gray compositions featuring the bass veena and the tabla wizardry of Ed Hanley, with additional percussion and Tibetan singing bowls by Derek Gray.

November 27 “Balinese Music and Dance: Temple, Court and Village Traditions” takes over Bradshaw Amphitheatre. The event is listed in the “Dance Series,” a fitting designation given that dance and music performance is intimately interrelated in Bali. The U of T’s 20-piece gamelan Dharma Santi alternates with Seka Rat Nadi the gendèr wayang (keyed metallophone quartet). The U of T world music artists-in-residence, Vaughan Hatch and Putu Evie Suyadnyani, are again featured performers.

The last event this month is on November 28. The Shargi Persian Percussion Ensemble performs Unbound. Naghmeh Farahmand, a rare female Iranian percussionist, now a Toronto resident, leads a very unusual all-female percussion group in a program of traditional music from Persia and the Middle East.

Gzowski’s Soldier: November 17 The Music Gallery presents “A Soldier’s Tale” an ambitious multidisciplinary theatre work with both aboriginal and world music elements. Composer, sound designer and musician John Gzowski can certainly be considered among Toronto world music stalwarts, having been active in groups like Maza Meze and Tasa. In this staging of “A Soldier’s Tale” he collaborates with Cree actor, artist, choreographer Michael Greyeyes, video artist Andy Moro and David Sait on guzheng. The work’s narrative explores the soldiering role of First Nations in World War II and Iraq using theatrical dance, enhanced by the contribution of other top Toronto world musicians.

QUICK PICKS

November 22 and 23 Nagata Shachu stages its “15th Anniversary Concert and CD Release” at the Enwave Theatre, Harbourfront Centre. This viscerally exciting Toronto group, regularly discussed in my column, goes from strength to strength and never disappoints musically.

November 23 at Koerner Hall, the Royal Conservatory and Small World Music present Anoushka Shankar. The star sitarist performs selections from her latest CD, Traces of You, produced by the very successful British Indian musician and composer Nitin Sawhney.

November 27, also at Koerner Hall, the Royal Conservatory, Batuki Music and Small World Music present “Rokia Traoré: Beautiful Africa.” Malian-born Rokia Traoré’s powerhouse voice is the ideal vehicle for her rendition of songs from her most recent album.

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.
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Beat by Beat | Early Music

Old Made New
DAVID PODGORSKI

When fans of early music walk into a concert in November, they may be impressed by the diversity of the repertoire and the performers. Concerts coming up this month feature both wide-ranging programs from under-appreciated composers and top-level performers who are just starting to emerge as soloists on the Toronto music scene.

Huizinga: One such relatively new face is Edwin Huizinga, a violinist originally from California who now calls Toronto home. Huizinga is already somewhat familiar to Toronto audiences, as he’s played as a section violinist in both Tafelmusik and Aradia, but having recently returned from a tour with his indie rock band The Wooden Sky, Huizinga is ready to come into his own as a soloist on the Toronto music scene. To accomplish this, Huizinga picked some of the hardest violin sonatas in the classical canon—having already performed the first three of Bach’s six sonatas for harpsichord and violin, he’s teaming up with harpsichordist Philippe Fournier to complete the cycle by playing Bach’s B minor, A major, and E major Sonatas at the Oratory, Holy Family Church, November 8.

“I have a great love for the music of Bach,” Huizinga says when I ask him about his upcoming concert with Fournier. “As a musician, I can appreciate the well-crafted nature of his music on a purely intellectual level, but to also be the vehicle creating the notes—to be able to put a smile on someone’s face using just the music that Bach wrote—that’s amazing.” Bach composed these violin sonatas for a concert series at a local coffeehouse in Leipzig—the same place where his Coffee Cantata was performed. In a similar spirit of informality, Huizinga and Fournier are giving an additional performance at a café. The Common, located at College and Gladstone, will host the duo on November 4, and Huizinga hopes giving listeners a casual—and historically correct!—musical experience will attract new listeners to the music of Bach.

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“I’ve been playing in a lot of classical revolution concerts [in bars and clubs] and I really believe it’s a great way of bringing the music to people other than regular concertgoers,” Huizinga says. “As an artist, I believe I have a responsibility to find new ways of sharing the art I’m passionate about.” While a café concert would certainly do that, the coffeehouse concert starts at 9pm, so perhaps you should consider having a beer instead of a coffee while you listen to them play. Bach would certainly have enjoyed either beverage.

Scaramella: Concertgoers looking to hear an interesting and varied repertoire steeped in a rich history should be sure to check out Scaramella’s concert on November 30 at the Victoria College Chapel. The program features composers based in England from the period of the English Civil War and Restoration, a dangerous time in English history when Catholics, Protestants, Republicans and Monarchists all fought for control of the country and supporting the wrong side at the wrong time could cost a man his head. Scaramella will play music by Henry Purcell and Matthew Locke as well as some by lesser-known musicians such as William Lawes, John Jenkins, Orlando Gibbons, Davis Mell and Simon Ives.
I caught up with Scaramella’s gambist Joëlle Morton and asked her what inspired her program. “The history of the times really had a huge influence on the music,” Morton explained. “Because there was no court for most of this period, the closest thing to court music was the private music people had in their homes. Composers who didn’t want to lose their jobs or their lives had to be very ambiguous about what religious denomination they belonged to.”

The result was a huge variety of secular chamber music for small ensembles that was performed in the homes of England’s wealthiest citizens. Perhaps because even a rich household couldn’t afford a full orchestra (or have enough space in the house for one) the instrumental combinations were incredibly diverse, and Scaramella has found a wide array of these unusual orchestrations for their concert. In addition to a duet for violin and viola da gamba plus continuo, the program features compositions for lyra viol, which has become a speciality of Morton’s in recent years. Lyra viol involves playing chords on the habitually melodic viola da gamba as well as retuning the instrument in one of over 40 different ways; this style of gamba playing will be represented by a fantasia by Jenkins for a lyra viol playing continuo and a piece for solo lyra viol by Ives. Combined with Purcell’s most famous sonata for strings (the “Golden”), a Locke suite and a virtuosic organ fantasia by Gibbons, chamber music lovers should get quite a kick out of this concert.

**Daniels and LeBlanc:** Music fans looking for a more conventional concert experience (or who just like their music sung rather than played) won’t want to miss Tafelmusik’s November concert series, titled “Purcell and Carissimi: Music from London and Rome,” presented at Trinity St. Paul’s Centre from November 6 to 10. “Purcell and Carissimi” features tenor Charles Daniels and soprano Suzie LeBlanc, both of whom are world-renowned singers who have made a lasting impression on audiences across Canada. LeBlanc is probably best-known for her collaboration with countertenor Daniel Taylor and the Theatre of Early Music, and is herself the artistic director of her own opera company, Le Nouvel Opéra, based in Montreal. Englishman Daniels, best known for his interpretations of Bach, Purcell and Monteverdi, astonished audiences at the Montreal Baroque Festival in 2009 with his completion of Purcell’s ode Arise My Muse. Both Daniels and LeBlanc have sung with Tafelmusik before, most notably together in a performance of Purcell’s King Arthur during Tafelmusik’s 2009/10 season. Listening to them sing, it’s easy to tell why the orchestra wants them to keep coming back.

**Others to watch:** Some other early-music concerts to watch out for in November: the Community Baroque Orchestra of Toronto, performing Brandenburg Concerti 4 and 5, as well as a reconstructed “Brandenburg 9” (by the late musicologist and oboist Bruce Haynes) at the 519 Community Centre, November 9; the evening will feature violinists Valerie Gordon and Elyssa Lefurgy-Smith and harpsichordist Sarah-Anne Churchill. Soprano Hallie Fishel and lutenist John Edwards from Musicians in Ordinary will be playing an all-Dowland tribute concert for his 450th birthday at Heliconian Hall on November 16. Finally, lutenist and choir conductor Lucas Harris will present a mixed program for his master’s recital in choral conducting at the Church of the Redeemer, November 2 at 4:30. While the program will include choral works by Arvo Pärt, Clara Schumann, and Lili Boulanger, the concert will also feature Austrian sacred music from the 17th century with some help from the “Jeanne Lamon Baroque String Ensemble,” so this concert might be an opportunity to hear some Tafelmusik players free of charge.

David Podgorski is a Toronto-based harpsichordist, music teacher and a founding member of Rezonance. He can be contacted at earlymusic@thewholenote.com.
No one should ever need an excuse to attend a concert of the music of iconic English composer Benjamin Britten. But if modern music remains something you consider forbidding or unpleasant, find a reason to hear some Britten—experiencing some of his music live could be an enjoyable way to forge a new perspective. This is the centenary year of Britten’s birth and there will be many opportunities to hear his works. This year’s focus on modern music in the Choral Scene column gives me a chance to devote some space to this important composer.

Celebrated from an early age, Britten enjoyed both respect from his colleagues and a rare level of public popularity throughout his career. His first opera, Peter Grimes, was an international hit in 1945. He continued to compose operas throughout his career, but also wrote for all manner of choirs, ensembles and solo instrumentalists.

Britten founded his own music festival in 1948—The Aldeburgh Festival—and maintained a profitable relationship with Decca Records that ensured that his works would be recorded almost as soon as they were produced. The stereotypical model of the 20th century modernist composer—a writer of unpleasant and inaccessible music, ignored by and scornful of the crowd—is not one that Britten ever believed in or embodied.

Of course, only in the museum-like culture of classical music would a composer who was born a century ago and died in 1976 even be considered modern. Surely for those who are interested in new sounds, other composers have gone farther since. Why bother with Britten?

I’d argue that like Beethoven and Mozart, Britten’s music appeals on many different levels. His ability to draw on and interpret elements of popular music, folk song and baroque music (notably that of Purcell, whose work Britten helped revive) has always attracted listeners who like strong tunes and lively rhythms.

But his individual voice and singular musical outlook moulded and developed these popular elements in unique ways. He was no musical
conservative, playing it safe with conventional sounds. His work often took melodies and obvious chord changes and nudged the musical language sideways into areas that no one could anticipate or expect. A lot of mid-century music that is more simplistic—or more experimental—has dated more obviously than the best of Britten’s work.

While Britten will likely be most remembered for his operas—which contain stunning choral sections, notably in Peter Grimes, Billy Budd and Death in Venice—his music also furthered the English cathedral choral tradition.

English choral music of the Renaissance and early Baroque was brilliant and accomplished, but then languished in the decades that followed until the end of the 19th century, when it was revitalized by the work of composers such as Holst, Elgar and Vaughan Williams. Britten further enlivened this tradition in the 20th century with oratorios and anthems that balanced immediate appeal with inventiveness and innovation. Several concerts take place in the coming weeks that will give choral audiences a chance to hear some of these compositions.

**Toronto Mendelssohn Choir** performs a Britten double bill November 20, with his Saint Nicolas (1948) and The Company of Heaven (1937). Saint Nicholas, of course, is the fourth-century Greek bishop and saint whose legendary exploits form the basis for the modern Santa Claus. But Britten’s cantata is thankfully free of any kind of cuteness or sentimentality, and instead presents a portrait of Nicolas as vulnerable, dynamic and conflicted.

Because the cantata was written to be performed in part by schoolchildren, the music is also both mischievous and exuberant, especially in the choral sections. St Nicholas has wonderful moments—an exciting musical depiction of a storm at sea which Nicholas calms with prayer (“He Journeys to Palestine”), and a grisly but entertaining sequence in which children eaten by starving villagers are brought back to life (“The Pickled Boys”). This work is great fun for children and youth to perform and attend, especially when staged. It really ought to be a Christmas perennial, a familiar favourite on the level of other choral works regularly performed at that time of year.

Unfortunately, a performance of St. Nicolas is relatively rare, and a performance of his 1937 The Company of Heaven is even rarer. I have never actually heard this piece live, and am looking forward to attending this concert. The theme of the cantata is of angels—the “company of heaven”—and their metaphysical battle with evil. Britten assembled poetry on this theme from diverse sources ranging from the Bible to Christina Rossetti and William Blake. Some of the poetry is set to music, some is recited. Britten combines his own music with a setting of the hymn “Ye watchers and ye holy ones,” a standard of the Anglican tradition, and one that would have had deep resonance for a nation on the edge of war.

**Orpheus**: Another opportunity to hear Britten comes courtesy of the Orpheus Choir of Toronto, which performs his 1938 cantata World of the Spirit on November 5. Britten was a life-long pacifist whose loathing of cruelty, especially involving children, is a theme that recurs in many of his compositions. Britten lived briefly in America during the beginning of WWII, in part because his pacifist leanings were not well received in pre-war Britain. World of the Spirit, a piece that draws on varied texts that express love, hope and tolerance, is both manifesto and plea. This performance is a chance to take part in a bit of Britten’s own ongoing history.

This concert also features a very special event. John Freund, a great lover and supporter of music in Toronto, is also a survivor of the Nazi concentration camps Terezin and Auschwitz. He will read from his...
memoir *I Was One of the Lucky Few: The Story of My Childhood*. The readings will be interspersed with choral music and visual imagery, in the kind of multimedia presentation that has become an Orpheus Choir specialty.

I hope I’ve persuaded those unfamiliar with Britten to consider having a listen at some point this year. But I’m conscious that I’ve neglected other groups in doing so, especially since the number of choral concerts taking place increases exponentially as the end of the calendar year approaches. Here are “quick pick” listings for some of
the other choral offerings available this month — there is some very inventive programming taking place.

QUICK PICKS

All the following are well worth checking out in the listings.

  Beyond GTA.
- Nov 2, 8:00: Renaissance Singers. Psalms of David. Beyond GTA.
- Nov 9, 7:30: DaCapo Chamber Choir. Evening Song. Beyond GTA.
- Nov 9, 8:00: Guelph Chamber Choir. Passion of Joan of Arc
  (Carl Dreyer’s 1928 silent film with live music). Beyond GTA.
- Nov 9, 7:30: Amadeus Choir. The Writer’s War: A Tribute to War
  Correspondents.
- Nov 16, 7:00: Church of the Ascension. Toronto Mass Choir.
- Nov 22, 7:30: Georgetown Bach Chorale and Baroque Soloists.
  Bach: Christmas Oratorio Part One and Magnificat.
- Nov 23, 7:30: Jubilate Singers. This Shining Night.
- Nov 23, 8:00: Bell’Arte Singers. Of Remembrance and Hope.

Ben Stein is a Toronto tenor and theorist. He can be contacted at choralscene@thewholenote.com. Visit his website at benjaminstein.ca for choral quick picks.
Nin and André Ristic for a 2005 concert inspired by the birdsong themes of Olivier Messiaen, as well as a 1983 work by Esprit conductor Alex Pauk.

It should come as no surprise to learn that Pauk himself also studied gamelan music and his work Echo Spirit Isle is a reworking for orchestra of a piece he originally wrote for Gamelan Pacificia based in Seattle. The program rounds out with an orchestral arrangement of Claude Vivier’s Pulau Dewata, composed in 1977 as a tribute to the Balinese people.

2. Continuum Contemporary Music: On December 4 and 5, CCM will present a new work by composer Anna Höstman, Nuyamł-ìl Kulhumlx/Singing the Earth, an interdisciplinary piece that arose from the composer’s love of history and storytelling. Rooted in her deep personal connection with the land and communities of Bella Coola, a gem of natural beauty along the central coast of British Columbia, her creative process began with extensive research to discover the deeper layers of the area. And perhaps even more importantly, what guided her in this labyrinthian journey to uncover the stories of people from different cultural origins living side by side was her connection to the land itself. The forest is “never far away in my imagination,” she told me. In fact it is this relationship with the forest’s expansiveness and quiet that helps her find her way with music making. It is like the slipping on of a different jacket, a sensa-

tion she keeps close to herself while composing. And just as the nonhuman world of nature permeates Höstman’s creative process, it is also a “North Star,” a navigational guide, for all the peoples of the area—a mixture of the indigenous Nuxalk Nation and the descendents of Norwegian settlers.

Höstman’s piece is structured as a series of 11 modules, each one an artistic response to the beauty and isolation of the area, the changes and losses of its people. During the performance, the audience will be immersed within an installation environment, thus creating a spatial counterpoint between people, objects, video projections and displayed texts. These texts originate from a variety of sources and are in four different languages—Nuxalk, English, Norwegian and Japanese. One source is fragments from anthropological field notes published in the 1940s, while another is a list of words in both English and Nuxalk denoting the area’s flora and fauna. The work is scored for Continuum’s ensemble along with mezzo-soprano, bass, saxophone and accordion. Prior to the 8pm performance will be a 7pm screening of a film.

3. NAISA: Another take on similar themes will occur during New Adventures in Sound Art’s annual SOUNDplay series which presents new fusions between the boundaries of sound art and new media. Fitting into their 2013 programming theme of Sonic Geography, this year’s installations and performances will address concepts of
home, space, land, migration, love and the human condition. The main performances are on November 7, 9, 16 and 23 in Toronto and on November 8 in Hamilton. An audio installation, “Whispering Rain,” runs from November 9 to 30 in the NAISA space.

4. 416 TCIF: As always, the improvisation scene is hopping with crossover possibilities. This month is the 12th edition of the 416 Toronto Creative Improvisers Festival with “the best music you’ve never heard.” For four nights from November 6 to 9, at the TRANZAC, the programming includes hand-signal-directed orchestra, laptop mash-ups by the McMaster University-based Cybernetic Orchestra, ambient dreamscapes and free jazz virtuosity with both local and visiting guest artists.

5. and 6. Soundstreams and KWS: Extemporizing even further on the subject of fusion, the Kitchener-Waterloo Symphony is programming an evening of rock-inspired music for orchestra on November 7 and 8 in Kitchener and November 9 at Koerner Hall, including Nicole Lizée’s Triple Concerto for Power Trio: Fantasia on Themes by Rush, a virtuosic blast for guitar, bass and drum. And on November 13, you’ll have an opportunity to experience “Reimagining Flamenco” with Soundstreams’ presentation of contemporary perspectives on flamenco works. Blending fire and passion, this concert will offer reinventions for guitar, piano and flamenco singer of the old master Manuel de Falla and Paco de Lucia, among others. Alongside these pieces will be the premiere of a new work by Canadian composer André Ristic, whose music also appears in Esprit Orchestra’s gamelan concert.

7. and 8. Piano virtuosi: On November 24, “Music She Wrote: A Tribute to Canadian Woman Composers” will be another opportunity to hear new orchestral music. This time it’s the Koffler Chamber Orchestra with conductor Jacques Israelievitch featuring pianist Christina Petrowska Quilico, one of Canada’s leading interpreters of contemporary music. She will perform two piano concertos written by two Canadian women composers—Heather Schmidt and Violet Archer. The orchestra, comprised of professional, community and music students, will also perform orchestral works by Ann Southam and Larysa Kuzmenko. Ms. Petrowska Quilico has had a connection with all four composers, having previously given the premiere performances and released CD recordings of the Schmidt and Archer works, as well as a CD release of Southam’s music. Both recordings resulted in JUNO nominations for the three composers. On the same evening (November 24) Eve Egoyan, another virtuosic pianist and interpreter of contemporary music who also enjoyed a close artistic relationship with Ann Southam, will perform works by James Tenney, Piers Hellawell, Linda C. Smith and Michael Finnissy as part of the Kitchener-Waterloo Chamber Music Society series. This program will repeat in Toronto on November 26 presented by Music Toronto.

9. Arraymusic has a busy month with two concerts on November 9 and 10 of “Small Wonders,” their popular miniatures series. Numerous composers have written these short moments in time for the ensemble over the years, and this concert will feature several ensemble pieces from the past along with eight new premieres. The Array ensemble will also perform short works by Webern, Feldman and Carter alongside two longer compositions by Jo Kondo and Canadian Ruth Guechtal. I also want to mention an important Array concert on December 6 “The Signal Itself,” a celebration of the music of James Tenney. Tenney was a visionary and a beloved composer of contemporary music. She will perform two piano concertos written by two Canadian women composers—Heather Schmidt and Violet Archer. The orchestra, comprised of professional, community and music students, will also perform orchestral works by Ann Southam and Larysa Kuzmenko. Ms. Petrowska Quilico has had a connection with all four composers, having previously given the premiere performances and released CD recordings of the Schmidt and Archer works, as well as a CD release of Southam’s music. Both recordings resulted in JUNO nominations for the three composers. On the same evening (November 24) Eve Egoyan, another virtuosic pianist and interpreter of contemporary music who also enjoyed a close artistic relationship with Ann Southam, will perform works by James Tenney, Piers Hellawell, Linda C. Smith and Michael Finnissy as part of the Kitchener-Waterloo Chamber Music Society series. This program will repeat in Toronto on November 26 presented by Music Toronto.

10. Additional new music events:
- Thin Edge New Music Collective: November 21.
- Canadian Music Centre: November 9 – Rosedale Winds; November 13 – junctQin Keyboard Collective.
- Canadian Opera Company: November 13 – Piano Virtuoso Series.
- Royal Conservatory/Toronto Harp Society: November 10 – Works by Buhr, Schafer and others.
- Toronto Mendelssohn Choir: November 20 – Britten at 100.

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the whole pieces of the form. Beth Hagerman is Mari-Pepa, the flirtatious troublemaker of the title, who causes a row among the men in her Madrid neighbourhood (sung by Diego Catala, Fabian Arcliniagas and Marco Petracchi) and angers the women. Music director Narmina Afandiyeva provides the piano accompaniment. The TOT fills out the evening with a selection of hits from the world of zarzuela.

**Essential Opera:** On November 8, Essential Opera opens its fourth season with Haydn’s charming two-act comic opera *L’isola disabitata* (1779) in concert at Heliconian Hall in Yorkville. This four-character score will be sung in Italian with onscreen English translation. Music direction and piano accompaniment are by Kate Carver.

All the action in *L’isola disabitata* takes place on a tiny desert island inhabited only by Costanza (Erin Bardua), who was abandoned there 13 years earlier by her faithless fiancé, along with her younger sister Sylvia (Maureen Batt). Their loneliness is interrupted by the arrival of Enrico (Giovanni Spanu) and his best friend (Stefan Fehr), none other than Gernando, Costanza’s fiancé.

As Bardua and Batt told me in an interview, “For season four, we wanted to begin with something from the classical period; that’s what we started with (*Le nozze di Figaro* was our first show), and it felt like the perfect time to revisit that era. This Haydn was immediately appealing; it was designed for a small cast and performance space, so as soon as we discovered it, we knew it was a good fit. It’s entirely about relationships and how they’re formed—Costanza’s motherly/sisterly bond with Sylvia; Sylvia’s desperate need for variety and affection, which makes her fall instantly for the gruff Enrico; Enrico’s loyalty and growing empathy; Gernando’s unwavering faith. Those relationships all get resolved in a really satisfying way. Plus, it’s pretty funny—Haydn clearly felt the subject matter was lighthearted at its core, and we love laughs at Essential Opera.” For an idea of a performance by Essential Opera, Bardua and Batt recommend visiting their YouTube channel for highlights of their season three spring show, *Two Weddings & a Funeral*.

**GGS:** On November 15 and 16, the Glenn Gould School of Music at the Royal Conservatory presents a major rarity in the form of *The Silent Serenade* (*Die stumme Serenade*) by Erich Wolfgang Korngold (1897–1957). Korngold is probably best known as the composer of numerous rousing scores for Hollywood movies like *The Adventures of Robin Hood* (1938) and *The Sea Hawk* (1940). But before leaving for Hollywood at the request of Max Reinhardt, Korngold had written in a wide range of classical genres. One of his six operas, *Die tote Stadt* (1920) is still performed today.

Peter Tiefenbach, who will conduct *The Silent Serenade*, told me in an interview that Korngold’s stay in the U.S. gave him the desire to write a musical. When he couldn’t find a producer in the States, Korngold decided to try his luck in West Germany and had the original English libretto translated into German. It was broadcast by Radio Vienna in 1951 and staged by Theater Dortmund in 1954. Set in Naples in 1826, the plot concerns a fashion designer, Andrea Coclé, who falls in love with his famous actress client Silvia Lombardi. The style is a mix of operetta and jazzy 1920s-style cabaret songs with the most difficult music given to Andrea and Silvia. What excites Tiefenbach most about the work is Korngold’s marvellous orchestration for chamber orchestra.

The original English libretto being lost, Korngold’s publishers commissioned an English translation of the German. The Glenn Gould School performance will mark the world premiere of this translation.

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The work, Korngold’s only operetta, will be directed by Joel Ivany. The piece was recorded for the first time in 2009 on CPO.

**TrypTych:** On November 16 and 17, TrypTych will present the first staging in Canada of Verdi’s first opera, *Oberto, Conte di San Bonifacio* (1839), written when the composer was 26. The all-Canadian cast is led by bass Henry Irwin as Oberto and soprano Natalie Donnelly as his daughter Leonora—the first of Verdi’s many explorations of the bond between father and daughter. Tenor Lenard Whiting sings Riccardo, the man who seduced and abandoned Leonora, and mezzo-soprano Michele Bogdanowicz sings Cuniza, the woman whom Riccardo is about to marry. Leonora’s bold plan is to confront Riccardo on his wedding day.

The production is directed and designed by Edward Franko with musical direction at the piano by Timothy Cheung. Joining the cast are an augmented Ensemble TrypTych Chamber Choir. November 17 will be the 174th anniversary to the day of the opera’s premiere. Performances take place in the newly renovated West Hall Theatre of Trinity Presbyterian Church in Toronto, and will be sung in Italian with English surtitles.

**Voicebox:** 2013 is the 200th anniversary of Verdi’s birth and the 100th anniversary of Benjamin Britten’s birth. While TrypTych commemorates the first, Voicebox: Opera in Concert commemorates the second. On November 24 it presents the Canadian premiere of Britten’s *Gloriana* (1953), written for the celebration of the coronation of Queen Elizabeth II. The opera concerns the public and private faces of Queen Elizabeth I and the friendship and friction between the monarch and the Earl of Essex, whose ambition worries her advisors. Betty Wayne Allison sings Queen Elizabeth, Adam Luther is Essex, Jennifer Sullivan is Lady Rich and Jesse Clark is Lord Mounjoy. Peter Tiefenbach is the music director and pianist and Robert Cooper is the choral director.

Britten’s portrait of Elizabeth’s isolation and failing powers was not deemed celebratory enough and the opera’s reputation has been tarnished by the negative reaction of its opening night audience ever since. Recently, however, singers and critics have spoken out against the opera’s neglect. Music critic Rupert Christiansen says of the score that “it is magnificent, with episodes that show Britten at the height of his powers” and the opera is “music theatre of Verdian scope and scale...expressed through a brilliant evocation of the riches of Elizabethan music.” Since the larger opera companies in Ontario are unlikely ever to stage any of the six works above, we are lucky to have so many institutions and small companies willing to fill in these gaps. 🌺

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
In one of responses he riffed on the theme that you can’t train human beings to listen to music intelligently. Any publisher of books will tell you the same thing Shaw said: most people would rather read Danielle Steel than Thomas Mann. Even although there is no comparison they would rather have Liberace than Beethoven. What sells is what’s dominating the marketplace—we’re in a greed-driven world. If we want something good to go on we have to support it. If we were at a concert by Kenny G there would be a very large audience. That doesn’t mean he’s better, it’s simply that more people like what he does and that’s the way it works.

By the way, do you know that Artie Shaw recorded with Jelly Roll Morton? He was asked how that came about and explained that he was on a record date with Wingy Manone, so named because he lost his right arm in a streetcar accident when he was ten years old. Jelly Roll happened to be the piano player on the date and that’s how he came to play with him. Shaw found him to be “a nice guy” but a real hustler and always talking about how he invented jazz!

Asked if there were any big bands that he listened to—bear in mind that this is 1998—he said that he liked Bill Holman and Bob Florence although he felt that Bob sometimes took too many liberties with music so he set him in front of the band for three or four nights to listen, after which he said he could do it—and did!

And speaking of drummers … Over the years in jazz there have been as many musicians’ jokes about drummers as there are in classical music about viola players; such as “We have a quintet—four musicians and a drummer”; or “A guitar player and a drummer were walking through a park one day. The guitar player said, ‘Hey look at that dog with one eye!’ The drummer covers one eye and says, ‘Where?’”; “Why are drummers always losing their watches? Everyone knows they have trouble keeping time”; “Why put drumsticks on the dash of your car? So you can park in the handicapped spot”… and so on.

Well, according to Artie Shaw Buddy Rich was not a musician, he was a drummer—a different thing—the difference being that musicians play in terms of what the band is doing. So he and Buddy came to a parting of the ways. Shaw took him aside and asked him who he was playing for, the band or himself and Rich answered that he played for himself upon which Artie said, “I think you’ll be happier somewhere, you’re not going to be happy here and I’m going to lean on you pretty hard. So Buddy Rich left and joined Tommy Dorsey, although from what I’ve heard about Dorsey I’m surprised it didn’t turn out to be going from the frying pan into the fire.

I’ve just realized that as I write this there might be a number of younger readers who may be familiar with the name Artie Shaw but don’t really know much about him. He was a clarinetist, composer, bandleader and author. Acknowledged as one of the finest clarinetists in jazz, he had one of the most successful big bands of the late 30s into the early 40s. He also was the first white band leader to hire a full-time black female singer to tour the segregated Southern U.S. but after recording “Any Old Time” she left the band due to hostility from audiences in the South, as well as from music company executives. He was also actively involved in third stream music blending jazz and classical music.

In 1954 he walked away from a successful career and spent the rest of the 50s living in Europe. His personal life was, to say the least, stormy; he was married eight times and his wives included Lana Turner, Betty Kern, the daughter of songwriter Jerome Kern, and Ava Gardner.

He died on December 30, 2004 at age 94. I leave you with two of his quotes:

“You have no idea of the people I didn’t marry.”

“Shoot for the moon—if you miss you’ll end up in the stars.”

Artie Shaw, a very different and talented human being. Happy listening and please make some of it live jazz.
Whether this decision is merely a stay of execution or a more permanent solution remains to be seen.

Personally I attended an excellent secondary school with very high academic standards, but with absolutely no formal music program. On the other hand, in my formative years I had the good fortune to have lived in a home filled with music. There were regular rehearsals in our living room and the radio always delivered symphony concerts and opera. I have lived a life filled with music. So this current debate on the merits of music education was a frill which could readily be eliminated in a time of budget constraint. Those on the pro-music side argued that music was an integral part of our lives, and that early music education had a positive role to play in the development of many skills in later life. After considerable debate, the board arrived at a compromise, and the itinerant teachers are back in their classrooms this year. Whether this decision is merely a stay of execution or a more permanent solution remains to be seen.

As luck would have it there was a recent article — “Is Music the Key to Success?” — by Joanne Lipman, which I read in the October 12, 2013 New York Times. In this article Lipman cites many prominent figures in diverse fields who were high achievers in music. Examples: Conooleezza Rice trained to be a concert pianist. Alan Greenspan, former chairman of the U.S. Federal Reserve, was a professional clarinetist. Internationally renowned composer, Alexander Borodin, was a physician and professor of chemistry. Former British prime minister Edward Heath maintained an interest in orchestral music as an organist and conductor. Heath directed the London Symphony Orchestra, notably at a gala concert at the Royal Festival Hall in 1971. He also conducted the Royal Liverpool Philharmonic and the English Chamber Orchestra, as well as orchestras in Germany and the United States. He also wrote a book called The Joy of Christmas: A Collection of Carols, published in 1978 by Oxford University Press.

When I first started collecting LP records, some of my favourite recordings were by the Orchestre de la Suisse Romande under the direction of its founding director Ernest Ansermet. Originally he was a mathematics professor, teaching at the University of Lausanne, but music took over most of his life. Ansermet was one of the first in the field of classical music to take jazz seriously, and in 1916 he wrote an article praising jazz saxophonist Sidney Bechet.

Closer to home, former Canadian Governor General Ray Hnatyshyn was an accomplished bass clarinetist. Internationally renowned Canadian soprano Isabel Bayrakdarian, noted as much for her stage presence as for her musicality, just happens to have an honours degree in Biomedical Engineering.

There certainly is considerable anecdotal evidence to support the belief that proficiency in music plays a role in the development of many other cognitive skills, but the evidence goes way beyond the anecdotal. I know of at least three ongoing university research efforts closely related to this subject. One researcher at McMaster University has been investigating a broad spectrum of society to investigate the role music plays in people’s lives. Another research project at Ryerson University is examining differences in people with musical expertise when it comes to auditory versus visual selective attention. The third, at the Rotman Research Institute at Baycrest Health Sciences is the most interesting to me in terms of making a case for the value of early musical training. Stefanie Hutka, a PhD student at the Rotman Institute (and a violinist) provided this information.

“Our NeuroEducation Across the Lifespan laboratory is directly targeting an increase in awareness and accessibility of music training. On the awareness side, we are heavily involved in public outreach such as the Brain Power conference, which presents accessible...
information about neuroscience findings on music to scientists, educators, and parents. On the accessibility side, we have studies supporting the benefits of music, including via short-term training on software, which have been published in top scientific journals. In one 2011 study, school-aged children used music training software called Smarter Kids, developed by our lead scientist, Dr. Sylvain Moreno. After only 20 days of training, improvements on measures of verbal intelligence were observed. We are currently extending this theme of accessibility, creating software using music to train the aging brain, with very positive preliminary data.

Her summary of the project’s findings to date?: “Everyone can benefit from music training. A wealth of empirical, neuroscience evidence supports the positive influence of music training on numerous non-musical brain functions, such as language, reading and attention. Such benefits are seen in children, and continue across the lifespan into older adulthood. Despite this evidence, music education is still often seen as a supplemental and expensive subject in schools, and often is the target of budget cuts. Increasing awareness of the real-world benefits associated with learning music, as well as making music training more accessible, are critical steps towards supporting the inclusion of this important subject in curricula.”

As formal Liberal Leader Bob Rae (who has himself been known to lead a rousing sing-song from the piano) is reported to have stated some months ago in a debate on financing culture: “Culture is not a luxury.” Couldn’t have said it better myself!

DEFINITION DEPARTMENT
This month’s lesser known musical term is **basso continuo**: When musicians are still fishing long after the legal season has ended.

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.

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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, Guelph, Hamilton, Kingston, Kitchener, London, Orillia, Owen Sound, Peterborough, Port Hope, St. Catharines, Stratford, Waterloo and Woodstock. Starts on page 51.

C. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 53.

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 57.

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

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

LISTINGS DEADLINE. DOUBLE ISSUE! The next issue covers the period from December 1, 2013 to February 7, 2014. All listings must be received by 6pm Friday November 8.

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

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

IN THIS ISSUE: Aurora, Brampton, Burlington, Markham, Mississauga, Oakville, Oshawa, Port Credit, Richmond Hill, Thornhill and Whitby.

A. Concerts in the GTA

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); Grever: Mexican songs. Michele Bogdanowicz, mezzo; Ernesto Ramirez, tenor; Rachel Andrist, piano. 345 Sorauren Ave. 416-822-9781. $25.
- 7:30: Opera Atelier. Abduction from the Seraglio. Mozart, Lawrence Wilifield, tenor (Belmonte); Carla Huhtanen, soprano (Blonde); Gustav Andreasen, bass (Osmin); artists of Atelier Ballet; Tafelmusik Baroque Orchestra, David Fallis, conductor; Marshall Pynkoski, director; and others. Elgin Theatre, 189 Yonge St. 1-855-622-2787. $38-$166. Also Nov 2.
- 7:30: Opera by Request. Don Giovanni. Mozart. Allison Cecilia Arends, soprano (Donna Anna); Jennifer Taverner, soprano (Donna Elvira); Jana Miller, soprano (Zerlina); Jesse Clark, baritone (Don Giovanni); Stephen Bell, tenor (Don Ottavio); and others. William Shookoff, piano. College Street United Church, 452 College St. 416-455-2365. $20.
- 7:30: Toronto Symphony Orchestra. Masterworks: Carmina Burana. Ades: Dances from Powder Her Face (Canadian premiere); Britten: Serenade for Tenor, Horn and Strings; Orff: Carmina Burana, Valentia Farcas, soprano; Nicholas Phan, tenor; James Westman, baritone; Neil Deland, horn; Toronto Mendelssohn Choir; Toronto Children’s Chorus; Peter Dundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $38.75-$169. Also Nov 8 (8:00).
- 8:00: Aurora Cultural Centre. Sweet Dreams: A Tribute to Patsy Cline. Leisa Way, vocals; Wayward Wind Band. 22 Church St., Aurora. 905-713-1818. $35/$30(adv).

Friday November 8

- 8:00: New Music Concerts. David Eagle and the Art of Interactive Electronics. Eagle: Fluctuaure; Unremembered Tongues (world premiere); LeBlanc: Lignes d’ombre; Tan: Pose II – On the Shadows of Ideas; Pidgorna: The Child, bringer of light; Tutschku: Behind the Light; Xin Wang, soprano; Rachel Merce, cello; Katelyn Clark, harpsichord; Julia Den Boer, piano; New Music Concerts Ensemble; Robert Aitken, flute and conductor. Betty Oliphant Theatre, 404 Jarvis St. 416-961-9594. $35; $25(st/arts worker); $10(st). 7:15: Introduction.

Saturday November 2

- 4:00: Church of the Ascension. Family
Sunday November 3

- 3:00: Oakville Chamber Orchestra. Going For Baroque. Handel: Water Music Suite No.3; Bach: Keyboard Concerto No.1 in d; Rameau: Les Boréades Suite. Daniel Lau, piano. Central Baptist Church, 340 Rebecca St., Oakville. 905-483-6789. $30; $25 (student); $20 (student).

Monday November 4

- 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 a; and other works. 345 Sorauren Ave. 416-822-9781. $20; $15 (arts worker); $10 (student).
- 8:00: Royal Conservatory. Power & Passion. Mussorgsky (älteres Werk, dieufortgeschrieben und unterzeichnet); Wagner: Overture to Tannhäuser; Mendelssohn: Concerto for piano and orchestra Op. 25 No.1; Brahms: Symphony Op.30 No.3 in F. James Parker, piano; Kristian Alexander, conductor. Flato Markham Theatre, 171 Town Centre Blvd. Markham. 905-305-7469. $15-$45; $100(with dinner). Includes silent auction.

Tuesday November 5

- 12:00: University of Toronto Faculty of Music. Voice Performance Class: Songs of Requiem and Light. Mia Bach, singers from the third year oratorio class. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3750. Free.
- 1:00: St. James Cathedral. Weekly Organ Recital: Han Mi Lee. 65 Church St. 416 364 7885 x24. Free.

Wednesday November 6

- 7:00: Tafelmusik Baroque Orchestra and Chamber Choir. Purcell & Carissimi: Music from London and Rome. Purcell: English Orphans; Carissimi: Beatius Vir; Jephthe, Suzie LeBlanc, soprano; Charles Daniels, tenor; Ivars Taurins, conductor. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-964-6337. $37-$87 ($78 sr/$78(under 35)). Also Nov 7, 8, 9 (all at 8:00), 10 (mat).
- 8:00: Holocaust Education Week. National Holocaust Memorial. Giving Voices: From the Whirwind. Osborne: I didn’t Speak Out (text by Martin Niemoeller); Lockhart: Voices From the Whirwind (texts by children in Warsaw Ghetto; and other songs in Yiddish, English and Russian; also readings from Holocaust writings). Cantor Kate Oringle, soprano; Talisker Ensemble Singers, Charles Osborne, conductor and tenor; Sue Pitch, piano; Toronto Jewish Folk Choir. Alexander Vepaskinsky, 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).

Thursday November 7

- 12:00, noon: Canadian Opera Company. Jazz and Chamber Music Series: Amstel Tracks. Noel Music from across genres.
A. Concerts in the GTA

by the Amstel Quartet. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-306-2229.


November 9

7:00: Toronto Symphony Orchestra. Into the Groove: Young People’s Concerts. Bernstein: Overture to Candide; Tchaikovsky: Themes from The Nutcracker; Bruch: Violin Concerto No.1; Gershwin: American in Paris (excerpt); works by PROJECT Trio and others. PROJECT Trio; Leo Jarmain, violin; Evan Mitchell, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828 or Chinese hot-line: 416-593-0688. $20–$36. Also at 3:30.


13:00: Canadian Music Centre. Rosedale Winds. Kulesha: Bagatelles from the Devil’s Dictionary; Bottenberg: Five by Five: musical images; Adashi: Songs and Dances of Macdono. 20 St. Joseph St. 416-861-6601 x 201. $20.

3:00: Show One Productions. Tango Fire: Flames of Desire. German Cornejo, Gesila Galeassi and other dancers; Quarteto Fuego (Estefani Corsini, violin; Jesus Hidalgo, vocals); German Cornejo, choreography. Winter Garden Theatre, 189 Yonge St. 1-855-622-2787. $49–$109. See Nov 8(1:30). Also Nov 9(1:30).


8:00: Royal Conservatory. String Concerts: Mordin with Cecilia Aydin. Mozart: Violin Sonata No.25 in F K217; Bloch: Sonata No.2 for Violin and Piano “Poème mystique;” Hindemith: Sonata in E; Faure: Violin Sonata No.1.In A op.13; Schubert: Rondo for Violin and Piano in Bb op.70 D895 “Rondrou brillant”.


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Kevin Maupertis and spoken word by Justin McGrail; Trommer: The Night Swimmer. NAIAS Space, Artscape Wychwood Barns, 601 Christie St. 416-652-5115. $10.

THE WRITER'S WAR: A TRIBUTE TO WAR CORRESPONDENTS

Sat. Nov. 9 7:30 pm
All Saints' Kingsway Anglican Church
2658 Bloor St. West, Toronto

Requiem by Thomas Tallis
Donna Nobis Pacem by Ralph Vaughan Williams
In Flanders Fields by Peter Warlock
The Hour Has Come by Srul Irving Glick

7:30: Amadeus Choir. The Writer's War: A Tribute to War Correspondents. Daley: Requiem; For The Fallen; Vaughan Williams: Dona Nobis Pacem; Tilley: In Flanders Fields; Glick: The Hour Has Come; Robinovich: Prayer Before Sleep; Williams: How They So Softly Rest. Amadeus Choir of Greater Toronto; Lydia Adams, conductor; Rebecca Whelan, soprano; Matthew Gaskin, tenor; Nelson Lohnes, bass; Shawn Grenke, organ; guests: Rick Macinnes-Rae, Joan Leishman, Laura Lynch, bass; Shawn Grenke, organ; guests: Rick Macinnes-Rae, Joan Leishman, Laura Lynch, bass; Shawn Grenke, organ; guests: Rick Macinnes-Rae, Joan Leishman, Laura Lynch, bass; Shawn Grenke, organ; guests: Rick Macinnes-Rae, Joan Leishman, Laura Lynch, bass; Shawn Grenke, organ; guests: Rick Macinnes-Rae, Joan Leishman, Laura Lynch, bass; Shawn Grenke, organ; guests: Rick Macinnes-Rae, Joan Leishman, Laura Lynch, bass; Shawn Grenke, organ; guests: Rick Macinnes-Rae, Joan Leishman, Laura Lynch, bass; Shawn Grenke, organ; guests: Rick Macinnes-Rae, Joan Leishman, Laura Lynch.


8:00: Community Baroque Orchestra of Toronto. In Concert. Bach in the Ballroom. J.S. Bach: "Brandenburg Concerto No.9" in D Major (arr: Bruce Haynes) for strings; Sonata for Viola da Gamba and Harpsichord No.3 in g BWV1029; Brandenburg Concerto No.5 in D BWV1050; Brandenburg Concerto No.4 in G BWV1049; Concerto for Three Violins and Strings in D BWV1064. Guests: Elixir Baroque Ensemble; Valerie Gordon, Elyssa Lefurgy-Smith and Victoria Melik, violins; Justin Haynes, viola da gamba; SARA-Ann Churchill, harpsichord; and others. Ballroom, 519 Community Centre, 519 Church St. 416-604-3440. Free; donations accepted.

8:00: Cathedral Bluffs Symphony Orchestra. Subscription Concert #1. Rachmaninoff: Piano Concerto No.3 in d; Beethoven: Symphony No.8 in F; Norman Reintamm, conductor; Arthur Ozolins, piano. P.C. Ho Theatre, Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Ave. E., Scarborough. 416-879-5566. $32-$52; $27-$42(sr/st); free (under 12).

8:00: Chamber Music Society of Mississauga. Definitely a Different Nutcracker. Tchaikovsky: Waltz of the Flowers, Dance of the Sugar Plum Fairy, Arabian Dance and others. Ensemble Polaris. Great Hall, Unitarian Congregation of Mississauga, 84 South Service Rd., Mississauga. 905-848-0015. $85(family); $35; $30(adv); $15(st).

8:00: Oakville Symphony Orchestra. Symphonic Passion. Dover: Violin Concerto; Tchaikovsky: Symphony No.5; Stephen Stasinski, violin; Roberto De Clara, conductor. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-815-2021 or 1-888-489-7784. $51; $48(sr); $26(st). Also Nov 10(2:00).

8:00: Opera York, Il Trovatore. See Nov 7.

8:00: Pasko String Quartet. Classical Chamber Works for Oboe, Bassoon and String Quartet. Works by Mozart, Reicha, Seyfert, Schubert and others. Guests: Hazel Boyle, oboe; Rachel Stewart, bassoon. College Street United Church, 452 College St. 416-720-5941. $10; $10(adv); free (under 5). Also Dec 7(2:00), Aurora Cultural Centre.

8:00: Royal Conservatory/Kitchener-Waterloo Symphony. Fantasies on Themes by Rush, Lizée: 2012: Triple Concerto for Power Trio and Orchestra (Fantasizas on Themes by Rush); new works by Deacon and Dessner. Koerner Hall, 272 Bloor St. W. 416-408-0208. $30 and up.

8:00: Show One Productions. Tango Fire: Flames of Desire. See Nov 8.

8:00: Tafelmusik Baroque Orchestra and Chamber Choir. Purcell & Carissimi: Music from London and Rome. See Nov 6(7:00). Also Nov 10(2:30).


8:00: Academy Concert Series. Landscape of the Late Romantics. Arensky: String Quartet No.2 in a; Franck: Sonata in A; Fauré: Piano Quartet No.2 in d. Edwin Huizinga, violin; Emily Eng, viola; Kerri McGonigle, cello; Ingrid Chipman, pianist; and Serena McGonigle, harp; and Boudreau, Carter, Dwarks, Feldmen and others. Array Space, 155 Walnut Ave. 416-403-8137.

9:00: Eastminster United Church. 310 Danforth Avenue, West of Chester. Concerts begin at 8:00pm (doors open at 7:30pm). Regular tickets: $20 or $49 for 3 – Student/Senior tickets: $14 or $32 for 3. Buy online at www.academyconcertseries.com or call (416) 629-3716.
A. **Concerts in the GTA**

Schoenlaub, cello; Sodi Braide, piano. East–
minster United Church, 310 Danforth Ave. 416-629-3716. $20; $14(sr/st).

**Sunday November 10**

1:30: **Seicho-No-Ie Toronto.** The Vir–

2:00: **Harbourfront Centre.** Day of the Dead Festival: Mariachi Salute to Day of the Dead. See Nov 9.


2:00: **Oakville Symphony Orchestra.** Sym–phonic Passion. See Nov 9(6:00).

2:00: **Royal Conservatory/Toronto Harp Society.** Mazzoleni Masters: Harp–
Fest. Schafer: Tandem for mezzo-soprano and harp; Baroque: The Red Sky; Livingston: Garden; and works by Buhr and Lau. Judy Loman and Angela Schwarzkapf; harp; Elea–nor James, mezzo. Mazzoleni Concert Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0038. $12.

3:00: **Arraymusic.** Small Wonders. See Nov 9 (8:00).

3:00: **Bach Elgar Choir.** Baroque Opera 
Choruses. Works of the 17th and 18th cen–
turies. Arias, choruses and comments.

3:00: **Music on Canvas.** French Music for

3:00: **Vesninca Choir/Toronto Ukrainian–
ian Male Chamber Choir.** A Tribute to Lesia Ukrainka. Concert of music composed to the works of Ukrainian poetess Lesia Ukrainka. All Saints Kingway Anglican Church, 2850 Bloor St. W. 416-763-2197 or 416-246-8980. $25; $20(sr/st).

3:30: **Tafelmusik Baroque Orchestra and
Chamber Choir.** Purcell & Carissimi: Music from London and Rome. See Nov 6(7:00).

4:00: **Jazz Cathedral.** Weekly Organ Recital: Andrew Ager. 65 Church St. 416-364–7865 x224. Free.


5:00: **Nocturnes in the City.** Boris Krajny, piano. Beethoven: Waldstein Sonata; Works by J.S. Bach, Suk, Smetana and Slavicky. St. Wenceslaus Church, 486 Gladstone Ave. 416-879-5675. $25; free(subscribers).

5:00 and 9:00: **Lula Lounge.** Symphonica CD Launch Concert. Ron Davis, piano and key–boards; Kevin Barrett, guitar; Mike Downes, bass; Roger Travassos, drums; Jessica Birefringence; Extreme Positions by Schumann, Strauss, Hahn, Bellini; Cur–rents: Birefringence; Extreme Positions (premiere). Etsuko Kimura, viola; and others. 1585 Dundas St. W. 416-363-0331 x26. $20-$65. 7:00: Pre-concert chat. (under 18).

5:30: **Brampton Recital.** David Briggs. 65 Church St. 416-364–7865 x224. Free.

7:00: **Joe and Joël Fafard.** A Tune to Art: Sculpture and Song. Root guitar. Gladstone Hotel Ballroom, 1214 Queen St. W. 416-531-4335 x0. $25.

**Wednesday November 13**


7:00: **Music at Toronto Faculty of Music.** Thursdays at Noon: Opera Spotlight. Preview of the Opera Division’s production of Donizetti’s Don Pasquale, with excerpts performed by the cast. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3750. Free.


7:30: **University of Toronto Faculty of Music.** Jazz Concert: Nimmons’N’90. Concert celebrating Phil Nimmons’ 90th birthday. U of T Jazz Orchestra; David Braid; Phil Nim–mons; Gordon Foote, director. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3750. By donation; proceeds to bene–fit the Noreen and Phil Nimmons Entrance Scholarship in Jazz Performance.

7:30: **York University Department of Music.** Faculty Concert Series: Christina Petrovska Quilico, piano. Works by Caravas–silis and Southam. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-5888. $15; $5(sr/st).

8:00: **Rose Theatre Brampton.** Kurt Elling: The Brill Building Project. Jazz and beyond. Kurt Elling, vocalist. Rose Theatre, 1 Theatre

**Thursday November 14**


12:10: **University of Toronto Faculty of Music.** Thursdays at Noon: Opera Spotlight. Preview of the Opera Division’s production of Donizetti’s Don Pasquale, with excerpts performed by the cast. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3750. Free.


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7:30: **York University Department of Music.** Faculty Concert Series: Christina

**REIMAGINING FLAMENCO**

The Canadian debut of renowned Spanish flamenco singer Antonia Contreras, performing *El Amor Brujo.* Also featuring guitar virtuoso Grisha Goryachev and pianist Serouj Kradjian.

**November 13, 2013 at 8:00 pm**

Trinity-St. Paul’s Centre

For tickets call 416-408-0208 or visit soundstreams.ca

thewholenote.com

36 | November 1–December 7, 2013
**Friday November 15**

- 12:10: St. Andrew’s Church. Noontime Recital: Matthew Ming Li, Piano. 73 Simcoe St. 416-393-5600 x231. Free.
- 7:00: Arts and Events Programming at the University of Toronto Scarborough, Madison-Watson Quarters. Guests: Yehuda Gross, clarinet; Brett Kingsbury, piano. Leigha Lee Browne Theatre, University of Toronto Scarborough, 1265 Military Trail, Scarborough. 416-208-2931. Free. Seating limited, must RSVP.
- 7:30: Royal Conservatory, Discovery Series: The Silent Serenade. Works by John Burden, Hall, 273 Bloor St. W. 416-408-0208. $40-$85. 8:00: Concerts: Matthew Ming Li, Piano. 73 Simcoe St. 416-393-5600 x231. Free.

**Saturday November 16**

- 7:00: Church of the Ascension. Fundraising Concert. Contemporary and traditional gospel music. Toronto Mass Choir. 33 Overland Dr. 416-444-8881. $40, $15(ch).
- 7:30: Royal Conservatory, Discovery Series: The Silent Serenade. See Nov 16.
- 7:50: Silverthorn Symphonic Winds. From Generation to Generation. Polgar: Two Symphonic Dances in Latin Rhythm; Bennett’s Suite of Old American Dances; Calvert: Suite on Canadian Folk Songs; Dvořák: Slavonic Dances.

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**St. James Cathedral Concert Series 2013-2014**

Conductor: Vicki St. Pierre
Artist in Residence: David Briggs
The Choir of St. James Cathedral

**Mozart’s Requiem**
Wednesday November 13, 2013, 7:30pm
Soloists: Shannon Mercor, Kristina Szabo, Christopher Moysei, Jesse Clark
Orchestra: Tallisker Players

**Handel’s Messiah**
Tuesday December 3, 2013, 7:30pm
Soloists: Lesley Bouza, Christina Stelmachovich, Aaron Ferguson, James Westman
Orchestra: Tallisker Players

Please visit the website for specific details. TICKETS ($40/35) AVAILABLE ONLINE at www.stjamescathedral.on.ca and by phone at 364-7865 Ext 245
A. Concerts in the GTA

Dance No.2; and other works. Michael Fedysyn, trumpet; Andrew Chung, music director: Yorkminster Citadel, 1 Lord Seaton Rd. 416-652-2377. $20; $15(sr/st).

- 7:30: TrystYch. Oberto. Conte di San Bonafacio, Lenard Whiting (Riccardo); Natalie Donnelly (Leonora); Michele Bogdanowicz (Cuniza); Jennifer Routhier (Imlinda); Timothy Cheung, piano; Ensemble TrystYch Choir. Trinity Presbyterian Church West Hall Theatre, 2752 Bayview Ave. 416 970-2709. $35, $25(sr), $10(st). Also Nov 17.

BRITTEN’S BAROQUE
Nov 16, 8 pm
The Music Gallery
aradia.ca

Strings; Kevin Mallon, conductor. Music Gallery, 197 John St. 647-560-6650. $35; $20(sr) under 30.

- 8:00: Clarkson Music Theatre. Legally Blonde. See Nov 15. Also Nov 17(2:00), 21, 22, 23(2:00 and 8:00), 24(2:00).
- 8:00: Etobicoke Musical Productions. Bye Bye Birdie. See Nov 15. Also Nov 17, 22, 23, 24, 29, 30(start times vary).
- 8:00: Royal Conservatory. 10 Jazz: Celebrating Dinah and Sarah. Ramsey Lewis Quintet (Joshua Ramos, bass; Charles Heath, drums; Henry Johnson, guitar; Tim Gant, keyboards); Cécile McLorin Salvant, vocals. Koerner Hall, 273 Bloor St. W. 416-408-0208. $45-$50.
- 8:00: Scarborough Philharmonicon Orchestra. East Meets West. Four Chinese Folk Songs (arr. He); Genin: Carnival of Venice for Flute and Piano; Schumann: Violin Sonata No.1 in a; and other works. Yiping Chao, soprano; Lesley Duff, flute; Danielle Girardin, violin; David McCourtney, piano; Kevin He, cello; Young Artists from St. Paul’s Lauraeous; Ronald Royer, conductor. St. Paul’s LAmoreaux Anglican Church, 3333 Finch Ave. E., Scarborough. 416-429-0007. $30; $25(sr); $15(st); $10(under 10).

THE PRIESTS
With Special Guest Patricia O’Callaghan

SAT NOV 16 8PM
ROY THOMSON HALL
416 872-4255
roythomson.com


NEW ADVENTURES IN SOUND ART
November 17

Sunday November 17

- 2:00: Clarkson Music Theatre. Legally Blonde. See Nov 15. Also Nov 21, 22, 23(2:00 and eve), 24(2:00).
- 2:00: Etobicoke Musical Productions. Bye Bye Birdie. See Nov 15. Also Nov 22, 23, 24, 29, 30(start times vary).
- 2:00: Off Centre Music Salon. Tutti Flutti. Flute music by Telemann, Poulenc, Freedman and others. Carol Wincenc, flute; guests: Nora Schulman, Susan Hoeppner, flute; Glenn Gould Studio, 250 Front St. W. 416-466-1870. $30; $25(sr); $15(12 and under).
- 8:00: Moordale Youth Orchestras. Schumann: Allegro in C; Albinoni: Sinfonia in G. William Bridge, accordion; Chris Dawes, organ. Vic Theatre, 290 Queen St. W. 416-970-2709. $10.
- 8:00: Legally Blonde. See Nov 15. Also Nov 21, 22, 23(2:00 and eve), 24(2:00).
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10 Trinity Sq. 416-409-6824. $20; $10(sr/st).

10:30 Trinity Sq. 416-409-6824. $20; $10(sr/st).

Music at Midday: York University R
PWYC (suggested donation $5).

Holy Trinity, 10 Trinity Sq. 416-598-4521 x304.
Jeanie Chung, piano. Church of the
Chinese guzheng. 197 John St. 416-204-1080.
bass; Deb Sinha, percussion; David Sait, Chi-
lute, reeds; Andrew Downing, cello and
Greyeyes; video by Andy Moro and Michael
ski; choreography and narration by Michael
World War II and Iraq. Music by John Gzow-
ary work based on the role of First Nations in
Soldier’s Tale with David Sait.
Multidisciplin-
ary for Carloz Chavez for viola and guzheng;
Pauk: Echo Spirit Isle; Vivier: Pulau Dewata
(arr. Scott Good); Evergreen Club Contem-
porary Guzheng; Douglas Perry; viola; Alex
Pauk, conductor. Koerner Hall, Royal Con-
servatory, 273 Bloor St. W. 416-408-0208.
$55; $50(sr); $20(under 30). 7:15: Pre-con-
cert chat.

8:00: Music Gallery. New World Series: A
Soldier’s Tale with David Sait. Multidis-
ciplinary work based on the role of First Nations in
World War II and Iraq. Music by John Gzow-
ski; choreography and narration by Michael
Greyeyes; video by Andy Moro and Michael
Greyeyes. Maryem Tul, vocals; Peter
Luthe, reeds; Andrew Downing, cello and
bass; Deb Sinha, percussion; David Sait, Chi-
nese guzheng. 197 John St. 416-204-1080.
$25/$20(adv)/$15(member).

Monday November 18

8:15: Next! / Music Mondays. Blake Pouliot,
violin. Jeanie Chung, piano. Church of the
Holy Trinity, 10 Trinity Sq. 416-598-4521 x304.
PWYC (suggested donation $5).

12:30: York University Department of
Music. Music at Midday: York University R

& B Ensemble. Mike Cado, conductor: Trib-
ute Communities Hall, Accolade East Building.
7400 Keele St. 416-739-2100 x22926. Free.

7:00: University of Toronto Faculty of
Music. Monday Evening Concert: Soprano
Nathalie Paulin and Pianist Steven Philcox.
Program of 20th century Canadian, American
and English composers. Nimmons: 3 Songs;
Brady: Walker Songs; Crumb: Apparition;
and other works. Walter Hall, Edward John-
son Building, 80 Queen’s Park. 416-408-0208.
$40; $25(adj)/$10(st).

7:30: Royal Conservatory. Mazo-
Zeni: Masters: Musicians from Marl-
boro. Beethoven: Variations in G on Müller’s
Ich bin der Schneider Kakadu; Adés: Arcad-
iana; Fauré: Piano Trio in d; Mendelssohn:
String Quartet No.4 in e. Scott St. John, violin;
Michelle Ross, violin; Emily Deans, viola; Mat-
thew Z翟nd, cello; Gabriele Carcano, piano.
Mazozeni Concert Hall, Royal Conservatory,
273 Bloor S. W. 416-408-0208. $32.

8:00: Acting Up Stage Company. UnCov-
ered: Sting & The Police. Message in a Bottle,
Roxanne, Desert Rose, Don’t Stand So Close
to Me, and Fields of Gold (all arr. Jacobs).
Jackie Richardson; Thom Allison; Jeff Mad-
der; and others. Reza Jacobs, conductor.
Koerner Hall, 273 Bloor St. W. 416-408-0208.
$42-$82; $32-$72/(art workers).

Tuesday November 19

12:00 noon: Canadian Opera Company. Cham-
ber Music Series: Chamber Connec-
tions. Brahms: Piano Quartet No.1 in g; Luri
Lee and Barry Shawn, violins; Jonathan Lo,
cello; Jamie Parker, piano. Four Seasons Cen-
tre for the Performing Arts, 145 Queen St. W.

1:00: St. James Cathedral. Weekly Organ
Recital: David Briggs. 65 Church St. 416-364-
7865 x224. Free.

7:30: University of Toronto Faculty of
Music. Jazz Concert: Chamber Jazz Ensem-
ble. A jazz concert featuring a new band led
by Terry Promane, with guest Chase San-
reated: Sting & The Police

9:30: Promise Productions. Pieces of Me (A
New Musical). Shanti Teruko (Pamela);
Sheldon Neil (Parker); Roberta Baird (Dedra);
Crystal Neil, narration; Deon Denton, writer/
director; and others. Theatre Passe Muraille,
16 Ryerson Ave. 416-304-7529. $32.50; $27.50(sr)
(workers); mat: $20(adv)/PWYC. Also Nov 21, 22, 23(mat and eve), 26, 27,
28, 29, 30(mat and eve).

7:30: Toronto Mendelssohn Choir. Britten
at 100: Company of Heaven and St. Nicolas

Wednesday November 20

12:00 noon: Music at St. Andrews. Lise-
lotte Rokyta, pan flute and Andrew Knevel,
organ. St. Andrew’s Presbyterian Church
(Mississauga), 24 Stavebank Rd., Missis-
sauga. 705-726-1181. $5; free(st).

12:30: Yorkminster Park Baptist Church.
Noonday Organ Recitals. Angus Sinclair,
organ. 1585 Yonge St. 416-822-1667. Free.

5:30: Canadian Opera Company. Jazz
Series: Identity. Gospel, blues and modern
hard bop infusion. Shirantha Beddage, bari-
tone saxophone; Dave Restivo, piano; Mike
Downes, bass; Mark Kelso, drums. Four
Seasons Centre for the Performing Arts,

6:00: Arts and Events Programming at
the University of Toronto Scarborough.
Solo & Ensemble Recital. Arts and Adminis-
tration Building, University of Scarborough,
1265 Military Trail, Scarborough. 416-208-
2351. Free.

7:30: Promise Productions. Pieces of Me (A
New Musical). Shanti Teruko (Pamela);
Sheldon Neil (Parker); Roberta Baird (Dedra);
Crystal Neil, narration; Deon Denton, writer/
director; and others. Theatre Passe Muraille,
16 Ryerson Ave. 416-304-7529. $32.50; $27.50(sr/st)
(workers); mat: $20(adv)/PWYC. Also Nov 21, 22, 23(mat and eve), 26, 27,
28, 29, 30(mat and eve).

7:30: Toronto Mendelssohn Choir. Britten
at 100: Company of Heaven and St. Nicolas

A new lunch-hour concert series showcasing the next
generation of extraordinary young performers at The
Church of the Holy Trinity (beside the Eaton Centre).
These five concerts will be recorded for broadcast
and streaming on cbc.ca.

November 18
Blake Pouliot, violin | Jeanie Chung, piano

November 25
Marko Pejanovic, piano

December 2
Luri Lee, violin | Jeanie Chung, piano

December 9
Emma Meinrenken, violin | Michael Berkovsky, piano

December 16
Aaron Schwebel, violin | Keith Hamm, viola
Peter Longworth, piano

All concerts begin at 12:15 pm and run approximately 45 minutes.
Admission is PWYC with a suggested donation of $5.00

10 Trinity Square, Toronto
Tel: 416-598-4521 x304 www.musicmondays.ca

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radio present

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10 Trinity Square, Toronto
Tel: 416-598-4521 x304 www.musicmondays.ca
A. Concerts in the GTA

Michael Bless, organ; Noel Edison, conductor. 
Yorkminster Park Baptist Church, 1585 Yonge St. 416-598-0422 x221. $35-$76; $35-$70(sr); $25(30 and under).


8:00: Toronto Symphony Orchestra. 
Masterworks: Beethoven and Strauss. Beethoven: Overture to The Consecration of the House; Symphony No. 4; Berg: Seven Early Songs; Strauss: Till Eulenspiegel’s Merry Pranks. Erin Wall, soprano; Sir Andrew Davis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828 or Chinese hotline: 416-593-0688. $33–$145. Also Nov 23.

9:00-10:15: Mezzetta Restaurant. 


1:30: Women’s Musical Club of Toronto. 

7:30: Masterworks: Beethoven and Strauss. 
Symphony No. 4; Berg: Seven Early Songs; Strauss: Till Eulenspiegel’s Merry Pranks. Erin Wall, soprano; Sir Andrew Davis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828 or Chinese hotline: 416-593-0688. $33–$145. Also Nov 23.

7:30: University of Toronto Faculty of Music. 

7:30: York University Department of Music. 
Improv Soiree. Participatory “open mike” improvisation. Improv studios of Matt McNulty. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-368-7723 or 1-800-708-6754. $55/$22.50(with accompanying student); $50(3)/$25(by Age 18–25).

8:00: Japan Foundation. Chikugen Bayashi. 

8:00: Toronto Mendelssohn Choir. 
No. 2; Quartet in d D810, “Death and the Maiden”. Daniel Ching and William Fedkenheuer, violins; John Largess, viol; Joshua Gindele, cello. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-368-7723 or 1-800-708-6754. $55/$22.50(with accompanying student); $50(3)/$25(by Age 18–25).

8:00: Legally Clark Concert. 
Outstanding Canadian women’s vocal chamber ensemble. University of Toronto Faculty of Music. musicians: Suzie Napper; Margaret Little; Mélisande Corriveau; Felix Deak. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-923-7052. $45.

8:00: Canadian Opera Company. 

8:00: Toronto Mendelssohn Choir. 

8:00: Toronto Mendelssohn Choir. 
“Death and the Maiden”. Daniel Ching and William Fedkenheuer, violins; John Largess, viol; Joshua Gindele, cello. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-368-7723 or 1-800-708-6754. $55/$22.50(with accompanying student); $50(3)/$25(by Age 18–25).

8:00: Toronto Mendelssohn Choir. 

- 8:00: Stepin Out Theatrical Productions. Bye Bye Birdie. Written by Stewart; lyrics by Adams; music by Strouse. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. $32; $27(st/ar/st). Also Nov 22-24(starttimes vary).


- 8:00: Clarkson Music Theatre. Legally Blonde. See Nov 15. Also Nov 23 (2:00 and 8:00), 24(2:00).


- 8:00: Etobicoke Musical Productions. Bye Bye Birdie. See Nov 15. Also Nov 23, 24, 29, 30(starttimes vary).


- 2:00: Clarkson Music Theatre. Legally Blonde. See Nov 15. Also 8:00 and Nov 24(2:00).

- 2:00: Promise Productions. Pieces of Me (A New Musical). See Nov 20. Also 7:30 and Nov 26, 27, 28, 29, 30(2:00 and 7:30).

- 2:00: Ross Petty Productions. The Little Mermaid. See Nov 22.

- 2:00: Stepin Out Theatrical Productions. Bye Bye Birdie. See Nov 21. Also Nov 24(2:00).


- 4:00: The Larkin Singers. Inspired: 100 Years of Britten. Britten: Hymn to St Cecilia; Rejoice in the Lamb. Matthew Larkin, conductor. Church of the Holy Trinity, 10 Trinity Sq. 416 895 0651. $30; $25(ar/st); $15(st).

- 3:00: Jubilate Singers. This Shining Night. Melodies and poetry from classical to jazz. Music by Barber, Brahms, Lauridsen, Boogie CD Release Show. Duane Andrews and Craig Young, guitar. 292 Brunswick Ave. 416-923-8137. $15.
A. Concerts in the GTA


7:30: Promise Productions. Pieces of Me (A New Musical). See Nov 20. Also Nov 26, 27, 28, 29, 30(2:00 and 7:30).


8:00: Bell’Arte Singers. Of Remembrance and Hope. Klatzow: Prayers and Dances of Praise from Africa (Based on words from Desmond Tutu; Canadian premiere); Daley: Requiem; works by Halley, Ames, Chatman and others. Brenda Uchimaru, conductor. Guests: Duo Percussion. Beach United Church, 140 Wineva Ave. 647-504-8027. $25; $20(sr/st).

8:00: Clarkson Music Theatre. Legally Blonde. See Nov 15. Also Nov 24(2:00).

8:00: Etobicoke Musical Productions. Bye Bye Birdie. See Nov 15. Also Nov 24, 29, 30(start times vary).

8:00: Guitar Society of Toronto. Russian Classical Guitar. Works by Turina, Brouwer, de Falla, and various Russian composers. Rojshan Mamedkuliev, guitar. Heliconian Hall, 35 Hazeltone Ave. 416-964-8288. $30; $25(sr/st).

8:00: Mississauga Symphony Orchestra. Heroic Brass. Verdi: Nabucco overture; Haydn: Trumpet Concerto in e flat; Bruckner: Symphony no.4 in E flat. Guy Few, trumpet; Denis Mastromonaco, conductor. Halm- merson Hall, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. $62; $55.80(sr); $30(Youth 16-26); $20(15 and under).

8:00: Nagata Shachu. 15th Anniversary Concert/CD release. See Nov 22.


8:00: Toronto Symphony Orchestra. Masterworks: Beethoven and Strauss. See Nov 20.

8:00: Toronto Consort. La Istoria de Purim: Music and Poetry of the Jews in Renaissance Italy. See Nov 22.

8:00: York Symphony Orchestra. From the New World. Grieg: Peer Gynt Suite No.1; Weber: Clarinet Concerto No.1 in f; Dvořák: Symphony No.9 in e “From the New World”. Michael Dassios, clarinet; Rafael Luz, con- ductor. Trinity Anglican Church, 79 Victoria St., Aurora. 416-410-0860. $28; $23(sr); $15 (st). Also Nov 24(Richmond Hill).

Sunday November 24


2:00: Clarkson Music Theatre. Legally
WINDERMERE STRING QUARTET
on period instruments

Publish or Perish?
Ignatz Pleyel
Anton Hoffmeister
W. A. Mozart

Bye Bye Birdie
Sunday Nov 24, 3:00

Mermaid. See Nov 22.
2:30: Georgetown Bach Chorale and Baroque Soloists. BACH: Christmas Oratorio Part One and Magnificat. St. Elias Ukrainian Church, 10139 Erie St., Brampton. 905-879-9909. $30; $10(st). Also Nov 22(eve) at Christ Church Anglican.
2:30: Voicebox: Opera in Concert. GLORIANA (Canadian premiere). By Britten. Peter Tiefenbach, musical director/piano; Robert Cooper, conductor; Betty Wayne Allison, soprano (Queen Elizabeth I); Adam Luther, tenor (Lord of Essex); Jennifer Sullivan, soprano (Penelope); and others; Voicebox Chorus. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. $40-$52.
3:00: Durham Community Choir. Messiah. By Handel. Erin Bardua; Christina Stelmachovitch; Derek Kwan; Talisker Players; John-Charles Coolen, conductor. College Park Seventh-Day Adventist Church, 1164 King St. E., Oshawa. 2889-240-6986. $20; $14 (under 12).
3:00: Oriana Women’s Choir. Magnificat: Rejoice in Song. By Handel. Erin Bardua; Christina Stelmachovitch; Derek Kwan; Talisker Players; John-Charles Coolen, conductor. College Park Seventh-Day Adventist Church, 1164 King St. E., Oshawa. 2889-240-6986. $20; $14 (under 12).
3:00: Youth Choir. Messiah. By Handel. Erin Bardua; Christina Stelmachovitch; Derek Kwan; Talisker Players; John-Charles Coolen, conductor. College Park Seventh-Day Adventist Church, 1164 King St. E., Oshawa. 2889-240-6986. $20; $14 (under 12).
4:00: St. James Cathedral Recital: David Briggs. 65 Church St. 416-364-7865 x224. Free.
5:00: Windermere String Quartet. Pub-lish or Perish? Pleyel: Quartet in g B339; Hoff- meister: Quartet for violin, 2 violas and cello in E-flat Op.20 No.5; Mozart: Quartet in D K489, “Hoffmeister.” St. Olave’s Anglican Church, 360 Windermere Ave. 416-769-0952. $25; $20(ad); $10(st). Performed on period instruments.
5:00: St. John’s Anglican Church. An Evening of Songs. By Handel. Erin Bardua; Christina Stelmachovitch; Derek Kwan; Talisker Players; John-Charles Coolen, conductor. College Park Seventh-Day Adventist Church, 1164 King St. E., Oshawa. 2889-240-6986. $20; $14 (under 12).
5:00: Voicebox: Opera in Concert. GLORIANA (Canadian premiere). By Britten. Peter Tiefenbach, musical director/piano; Robert Cooper, conductor; Betty Wayne Allison, soprano (Queen Elizabeth I); Adam Luther, tenor (Lord of Essex); Jennifer Sullivan, soprano (Penelope); and others; Voicebox Chorus. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. $40-$52.
6:30: Youth Choir. Messiah. By Handel. Erin Bardua; Christina Stelmachovitch; Derek Kwan; Talisker Players; John-Charles Coolen, conductor. College Park Seventh-Day Adventist Church, 1164 King St. E., Oshawa. 2889-240-6986. $20; $14 (under 12).
7:00: York University Department of Music. Jazz Festival: Jazz combos led by Putu Evie Sugadnyani; Vaughan Hatch; U of T Gamelan Semar Pegulingan orchestra, Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3750. Free.
7:30: York Symphony Orchestra. From the New World. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. $30; $25/ad; $15 (st). See Nov 23(Aurora).

Monday November 25
4:00: York University Department of Music. Jazz Festival: Jazz combos led by Putu Evie Sugadnyani; Vaughan Hatch; U of T Gamelan Semar Pegulingan orchestra, Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3750. Free.
7:30: York Symphony Orchestra. From the New World. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. $30; $25(ad); $15 (st). See Nov 23(Aurora).

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

Mermaid. See Nov 22.
- 7:30: Promise Productions. Pieces of Me (A New Musical). See Nov 20. Also Nov 27, 28, 29, 30(2:00 and 7:30).
- 8:00: Royal Conservatory/Batuk/Small World Music. Rokia Traoré: Beauti-

Baptist Church, 1585 Yonge St. 416-363-0331 x26. $20; $15(st/members).
- 8:00: Royal Conservatory/Batuk/Small World Music. Rokia Traoré: Beauti-

Wednesday November 27
- 12:00 noon: Canadian Opera Company. World Music Series: Unbound. Traditional music from Persia and the Middle East. Naghmeh Farahmand, percussion. Four Seasons Centre for the Performing Arts, 145 Queen St W. 416-304-1938. $10. Also at 10:15.

Music for Advent and Christmas. Works by Wolf, Brahms, Debussy and Delibes. Barbara Fris and Deanna Hendriks, sopranos; Linda Marcinkus, mezzo; Robert Kortgaard, piano; Velma Ko, viola. 35 Hazelton Ave. 416-750-9530. $20.

Tuesday November 26
- 8:00: Music Toronto. Eve Egoyan, piano. Tenney: To Weave (a meditation); Hellawell: Piani; Latefere; L.C. Smith: The Underfold-

November 26 at 8 pm

Fire

THE ROYAL CANADIAN COLLEGE OF ORGANISTS
Toronto Centre, presents
American organ virtuoso
TOM TRENNEY
in recital

Music by Bach, Franck, Widm, Durufle and improvisations
Wednesday, November 27 7:30 pm
Yorkminster Park Baptist Church
1585 Yonge St. (north of St. Clair)
Admission: $20/15 RCCO members and students
416-363-0331 ext. 26

VIVA VERDI!
Experience Verdi’s musical masterpieces and the fiery passion of famous Spanish and Latin American songs!
Romulo Delgado, tenor and guests with Jennifer Tung, piano

Thursday November 28th, 7:30pm
Trinity-St. Paul’s Centre
(427 Bloor St W., Toronto)
$40.00/ ticket www.TicketWeb.ca
Toll Free: 1-888-222-6608 romulodelgado.com

"The Little Gnome" and Serta Mermaid. See Nov 22.
- 7:30: Promise Productions. Pieces of Me (A New Musical). See Nov 20. Also Nov 27, 28, 29, 30(2:00 and 7:30).


1:00: Toronto Symphony Orchestra. Masterworks: Mahler Symphony No.1, “Titan”. See Nov 27(12:00).


7:00: Canadian Music Centre. Ping! Showcase and CD Launch. Premiere of four string works by P.H. Horn, M. Pearce, D.C. Chepil and N. Storry; Works from new Centredisc CDs: Icicles of Fire; Nebula. Shauna Rolston, cello; Heather Schmidt, piano. 20 St. Joseph St. 416-961-6601 x207. Free.

7:00: Ross Petty Productions. The Little Mermaid. See Nov 22.

7:30: Promise Productions. Pieces of Me (A New Musical). See Nov 20. Also Nov 29, 30(2:00 and 7:30).

7:30: University of Toronto Faculty of Music. Opera: Don Pasquale. Dorizetti. U of T Opera Department; Sandra Horst, conductor; Michael Patrick Albano, director. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. $40; $25(sr); $10(st). Also Nov 29, 30 and Dec 1 (mat).


8:00: Aurora Cultural Centre. Reid Jamie and his trio, 2 Church St. St. 905-713-1818. $30/$20(ad).

8:00: University of Toronto Faculty of Music. Opera: Don Pasquale. Dorizetti.


11:00: Gordon Murray Presents. Piano Potpourri. See Nov 15.

7:00: Ross Petty Productions. The Little Mermaid. See Nov 22.


8:00: Church of St. Mary Magdalene. Composition competition recital. Gallery Choir. 477 Manning Ave. 416-531-7955. Free.

8:00: Ensemble Polaris: The Russian Expedition. Nutcracker Nouveau. Music from CD Nutcracker Nouveau; and other seasonal works. Marco Cera, guitar; mandolin and banjo; Kirk Elliott, violin, accordion, small pipes, balalaika, mandolin, banjo, jaw harp, chimes and guzheng; Margaret Gay, cello; Katherine Hill, nyckelharpa and vocals; Alison Melville, traverso, recorders, seljefløyte and keyboard; and others. Edward Day Gallery, 952 Queen St. W. 416-588-4301. $5.

8:00: Etobicoke Musical Productions. Bye Bye Birdie. See Nov 15. Also Nov 30(2:00).

8:00: Music Gallery/Goethe Institut/ Yatra Arts. Pop Avant Series: Frank Bretschneider: Kippischwingungen with Michael Trommer and Nokami. East German electronics reanimated by the co-founder of Raster Tropfen. Music Gallery, 197 John St. 416-204-1080. $20/$15(adv); $10(member).

8:00: Massy Hall/Roy Thomson Hall. Compañia María Serrano: CARMEN. María Serrano (Carmen); Jonathan Sanchez (Don José); Javier Crespo Romero (Escamillio); and others. Massy Hall, 178 Victoria St. 416-872-4255. $25-$85.

8:00: Ontario Philharmonic. Poul & Mediterranean Nights. Mediterranean guitar: Regent Theatre (Oshawa), 50 King St., Oshawa. 905-721-3399 x2. $35-$55.


8:00: Toronto Organ Club. Cole Hol- land, organ. St. James United Church, 400 Burnhamthorpe Rd. 905-824-4667. $15; free(under 10). Referrals to follow.

Saturday November 30


8:00: Etobicoke Musical Productions. Bye Bye Birdie. See Nov 15.
baritone; vocal students from Fr. John Redmond Secondary School. Grace Church-on-the-Hill, 300 Lonsdale Dr. 416-491-8542. $35; $30 (sr), $25 (st), $6 (child). Also Dec 1(3:00).


7:30: Oakham House Choir. Hymn of Praise, Mendelssohn: Symphony No.2 in F-flat Op.52, “Logbesang”; works by Rutter and Andersen. Allison Arends, soprano; Stanislas Vitort, tenor; Oakham House Choir; Toronto Sinfonietta; Matthew Jaskiewicz, conductor. Calvin Presbyterian Church, 26 Delisle Ave. 416-960-5551. $30; $25 (sr); $15 (st); free (under 12). Also Dec 1(12:30).

7:30: Village Voices. Rejoice! Vivaldi: Gloria; Handel: Messiah (excerpts); John Andrews, conductor; euphonia, orchestra. St. Andrew's Presbyterian Church (Markham), 143 Main St. N., Markham. 905-294-8687. $20; $15 (sr/st); free (under 12).


8:00: Flato Markham Theatre. Mystic India. See 2:00.

8:00: Masterworks of Oakville Chorus and Orchestra. Bach Magnificat and Rutter Magnificat. Charlene Paula, soprano; Erica Iris-Huang, mezzo; Bud Roach, tenor; James Baldwin, bass; Charles Demuyck, conductor. St. Matthew Catholic Church, 1150 Mons Passage. Oakville. 905-395-9732. $30; $25 (sr); $20 (st/child).

8:00: Royal Conservatory/ Songwriters Festival of Carols. Bernard: Chichester Psalms; Britten: A Ceremony of Carols; and works by Whitacre, Lauridsen, Fauré, and others. Peter Mahan, conductor. Guests: Kristen Theriault, harp; David Simon, piano. St. Patrick’s Church, 141 McCaul St. 416-286-9786. $30; $25 (sr); $10 (st).

8:00: University of Toronto Faculty of Music. Opera: Don Pasquale. See Nov 28. Also Dec 1(2:00).

8:00: Scarborough Philharmonic Orchestra. Christmas on Stage and Screen. Tchaikovsky: Nutcracker Suite; Williams: Three Holiday Songs from Home Alone for choir and orchestra; Broughton: Miracle on 54th Street (overture); Anderson: A Christmas Festival for choir and orchestra; Arnold: The Holly and The Ivy (Fantasy on Christmas Carols). Talisa Blackman, piano; Musicians from the Scarborough Citadel; Ronald Royer, conductor; Toronto Choral Society, Geoffrey Butler, conductor; Salvation Army Scarborough Citadel, 2021 Lawrence Ave. E. 416-429-0007. $30; $25 (sr); $15 (st); $10 (under 10).


9:05-305-7469. $22; $17 (sr/st).

9:00: Neighbourhood Unitarian Universalist Congregation. NNUC Concert Series: Thomas Alexander, piano. Works by Liszt, Rachmaninoff, Chopin and others; improvisations on tunes from the audience. 79 Hiawatha Rd. 416-686-6809. $15/13 (adv).

9:00: Ross Petty Productions. The Little Mermaid. See Nov 22.

9:00: Toronto Mendolin Orchestra. In Concert. Fantasy for Flute and Harp; Concerto for Domra and Mandolin Orchestra; classical and popular pieces by the Toronto Mendolin Orchestra. Alexander Veprinsky, conductor; Andrew Chan, harp; Ira Erolkhina, domra. Glenn Gould Studio, 250 Front St. W. 416-533-2725. $35.


9:00: Lawrence Park Community Church. Christmas at Lawrence Park with MegaCity Chorus. Seasonal favourites for men’s chorus.

A. Concerts in the GTA
2:30: Recitals at Rosedale. A New Vocal Series: Opera Nella Chiesa. Handel: Theodora; Massenet: Manon; Menotti: Amahl and the Night Visitors. Laura Albino, soprano; Laura Tucker, mezzo; Adam Luther, tenor; Timothy Wong, counter-tenor; Anthony Cleverton and Jason Howard, baritones; and others. Rosedale Presbyterian Church, 129 Mt. Pleasant Rd. 416-921-1931. $35.

2:30: University of Toronto Faculty of Music. Opera: Don Pasquale. See Nov 28.

3:00: Amici Chamber Ensemble. Lara and the Lyre. Bach: Sonata No. 3 in E, BWV 1016; Takemitsu: And then I knew ‘twas wind; Marquez: Zarabandeo; Turina: Piano Quartet in A Major; Op. 67; Ravel: Introduction & Allegro. Lara St. John, violin; Heidi Van Hoesen Gorton, harp; Mazzoleni Concert Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208. $45; $40(sr); $15(under 30); $10(st).


3:00: Oakville Ensemble. Silent Night. Mary Mother of God Church, 2745 North Ridge Tr., Oakville. 905-825-9740. $35; $30(sr); $15(st); $70(family). See Nov 30(7:30, Grace Lutheran Church).

3:00: Pax Christi Chorale. A Frosty Christmas Eve. See Nov 30 (7:30).


4:00: Toronto Classical Singers. Highlights from Handel’s Messiah. Heather Kozak, soprano; Leigh-Anne Martin, mezzo; Graham Thomson, tenor; Bruce Kelly, baritone; Talisker Players Orchestra; Jurgen Petrenko, conductor. Christ Church Deer Park, 1570 Yonge St. 416-443-1490. $30; $25(sr/st).

7:00: Royal Conservatory/Small World Music. Sultans of String with the Cathedral Bluffs Symphony Orchestra. Sultans of String release their new CD, Symphony! Koerner Hall, 273 Bloor St. W. 416-408-0208. $25 and up.

7:30: University of Toronto Faculty of Music. Percussion Ensemble Concert. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-2100 x22826. Free.

Sun. 1st Dec. at 4 p.m. Choral Ensembles for Advent, followed at 4.30 by CLARINET AT CHRISTMAS

Helen Russell, clarinet, with Andrew Black, baritone, Shannon Halliwell, mezzo, and Karen Quinton, piano, featuring glorious music by Benjamin Britten (1913-76) and his great inspiration John Dowland (1563-1626), as we continue two anniversary celebrations. Plus Christmas Tea.
**A. Concerts in the GTA**


**Tuesday December 3**
- **1:00**: St. James Cathedral. Weekly Organ Recital: Andrew Ager. 65 Church St. 416-364-7865 x224. Free.
- **7:00**: Ross Petty Productions. The Little Mermaid. See Nov 22.
- **7:30**: St. James Cathedral. Handel’s Messiah. Vicki St. Pierre, conductor; Cathedral Choir; Lesley Bouza, soprano; Christina Stelmacovich, mezzo; Aaron Ferguson, tenor; and James Weir. York University Univeristy Players. Cathedral Church of St. James, 65 Church St. 416-388-7655 x245. $35-$40.
- **7:30**: University of Toronto Faculty of Music. Guitar Ensemble Concert. Jeffrey McCadden, director; Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3750. Free.

**Wednesday December 4**
- **11:30am**: Ross Petty Productions. The Little Mermaid. See Nov 22.
- **7:30**: University of Toronto Faculty of Music. Vocal Jazz Ensemble and 11 O’Clock Jazz Orchestra. Walter Hall, Edward Johnson Building, 4700 Keele St. 416-736-2100 x22926. Free.
- **7:00**: Arts and Events Programming at the University of Toronto Scarborough. Materials of Music Recital. Arts and Administration Building, University of Scarborough, 1265 Military Trail, Scarborough. 416-208-2931. Free.
- **7:30**: University of Toronto Faculty of Music. Vocal, Vocal Jazz Ensemble and 11 O’Clock Jazz Orchestra. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. Free.
- **8:00**: Continuum Contemporary Music. Nuyamł-ił Kulhulmx/Singing the Earth. An interdisciplinary work that explores the interconnectedness of the people of Bella Coola. Music by Anna Höstman. Continuum ensemble; Marion Newman, mezzo; Wallace Halladay, saxophone; Joseph Macerollo, accordion; Kristen Bruya, bass; Gregory Oh, conductor. Wychwood Theatre, 76 Wychwood Ave. 416-924-4945. $30; $20(sr/arts workers); $10(st). Also Dec 5.
- **8:00**: ToyBox Productions. How I Lost One Pound, the Musical. Worked by Delius, Elgar, Holst and Mendelssohn. Mark Chambers, conductor. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-5888. $15; $5(st). Also Dec 6.
- **8:00**: Continuum Contemporary Music. Nuyamł-ił Kulhulmx/Singing the Earth. An interdisciplinary work that explores the interconnectedness of the people of Bella Coola. Music by Anna Höstman. Continuum ensemble; Marion Newman, mezzo; Wallace Halladay, saxophone; Joseph Macerollo, accordion; Kristen Bruya, bass; Gregory Oh, conductor. Wychwood Theatre, 76 Wychwood Ave. 416-924-4945. $30; $20(sr/arts workers); $10(st). Also Dec 5.
- **8:00**: ToyBox Productions. How I Lost One Pound, the Musical. Worked by Delius, Elgar, Holst and Mendelssohn. Mark Chambers, conductor. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-5888. $15; $5(st). Also Dec 6.
- **8:00**: ToyBox Productions. How I Lost One Pound, the Musical. See Dec 4. Also Dec 6, 7(2:30 and 8:00), 8(2:30 and 8:00).

**Thursday December 5**
- **7:00**: Ross Petty Productions. The Little Mermaid. See Nov 22.
- **8:00**: Music Toronto. Gryphon Trio. Beethoven: Trio in D Op.70 No 1, “Ghost”; Schubert: 20th anniversary commission for Gryphon Trio (World premiere); Mendelssohn: Trio No.2 in c Op.66; works from the student composers’ programme at Earl Haig Collegiate. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. $55/$32.50(with accompanying student); $50(sr); $10(st); Pay Your Age(18-25).
- **8:00**: ToyBox Productions. How I Lost One Pound, the Musical. See Dec 4. Also Dec 6, 7(2:30 and 8:00), 8(2:30 and 8:00).

**Friday December 6**
- **7:00**: Ross Petty Productions. The Little Mermaid. See Nov 22.
- **7:30**: Toronto Symphony Orchestra. Masterworks: All Tchaikovsky. Tchaikovsky: Suite from The Sleeping Beauty; Variations on a Rococo Theme; Symphony No.5. Narek Hakhnazaryan, cello; Marcelo Lehninger, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828 or Chinese hotline: 416-593-0688. $33-$145. 6:45 Pre-concert chat. Also Dec 7.
- **7:30**: University of Toronto Faculty of Music. Wind Symphony Concert: Bernstein; Slava; Bohme: Concerto for Trumpet; Revusals; Sensemaya; Mah: Imagine, If You Will; Lo Presti: Elegy for a Young American; Vaughan Williams: Variations for Wind Band.
Lisa Hartl, trumpet; Jeffrey Reynolds, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $30; $20(sr); $10(st).

8:00: Church of St. Mary Magdalene.
Dupré: Le monde dans l'attente du Sauveur.
Andrew Adair, organ. 416-317-0537.

8:00: Elmer Iseler Singers. Handel's Messiah. Lydia Adams, conductor; Allison Ahrends, soprano; Laura Pudwell, mezzo; Isaiah Bell, tenor; Doug MacNaughton, bass. Metropolitan United Church, 56 Queen St. E. 416-217-0537. $55; $50(sr); $15(st).

8:00: Exultate Chamber Singers. A Canadian Noel. Henderson: Magnificat; Song of Mary; works by William, Daley, Sirett, Patritquin and others. Eunseo Cho, organ; Hilary Apfelstadt, conductor. St. Thomas's Anglican Church, 383 Harun St. 416-317-0537. $25; $20(sr); $10(st).

8:00: Rant Maggie Rant. Annual Frost & Fire: A Celtic Christmas Celebration Tour. Celtic world beat. Sanderson Hall, St. Paul's United Church, 30 Main St. S. Brampton. 905-451-1405. $20/$15(adv). Also Nov 28, 29, 30(locations vary).

8:00: ToyBox Productions. How I Lost One Pound, the Musical. See Dec 4. Also Dec 7(2:30 and 8:00), 8(2:30 and 8:00).

8:00: Upper Canada Choristers/Cantemors Latin Ensemble. Laudamus Te. Vivaldi: Gloria; works by Prierorius and Handel; Fernandez; Xicochi; and other villancicos de navidad. Laurie Evans Fraser, conductor; Blair Salter, piano. Guest: Christopher Dawes, organ. Grace Church-on-the-Hill, 300 Lonsdale Rd. $25/$20(adv); free(children and high school students).

8:00: Windmill Theatre. All is Calm - All is Bright. The First Noel (arr. Forrest); Coventry Carol (arr. Rouse); Rutter: Christmas Lullaby; and other works. Windmill Chorus and String Quartet; Victor Chen, violin; Joshua Tamayo, conductor. Great Hall, Unitarian Congregation of Mississauga, 84 South Service Rd., Mississauga. 905-483-5702. $30. Also Dec 7.

Saturday December 7

2:00: Mississauga Festival Choir. Gloria! Rutter: Gloria; other seasonal works. RBC Theatre, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. $30; $28(sr/st); $25(child). Also 8:00.

2:00: Paske String Quartet. Classical Chamber Works for Oboe, Bassoon and String Quartet. Aurora Cultural Centre, 22 Church St. Aurora. See Nov 9 (8:00, College Street United Church).

2:00: Ross Petty Productions. The Little Mermaid. See Nov 22.
**A. Concerts in the GTA**

- **7:30:** St. Michael’s Choir School. A Toronto Christmas Tradition. Charissa Bagan, Jerzy Cichocki and Teri Dunn, conductors; William O’Meara, accompanist; St. Michael’s Choir. Massey Hall, 178 Victoria St. 416-872-4255. $20-$40. Also Dec 8, 3:00pm.
- **7:30:** Toronto Symphony Orchestra. Casual: All Tchaikovsky. Tchaikovsky: Variations on a Rococo Theme; Symphony No.5. Narek Hakhnazaryan, cello; Marcelo Lehninger, conductor; Roy Thomson Hall, 60 Simcoe St. 416-593-4828 or Chinese hotline: 416-593-0688. $33–$145. Post-concert party with live music. Also Dec 6.
- **7:30:** University of Toronto Faculty of Music. Wind Ensemble Concert. Adams: Short Ride on a Fast Machine; Benson: The Leaves are Falling; Good: Sun-Moon Trombone Concerto (premiere); Maslanka: Symphony No. 4. Dale Sorenson, trombone. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. $30; $20(sr); $10(st).
- **8:00:** VOCMA Chorus of Toronto. Songs of Joy and Peace. Bach: Magnificat; and other medieval, jazz, contemporary and gospel works. Jennie Such and Claire de Sévigné, sopranos; Marion Newman, mezzo; Andrew Haji, tenor; Talisker Players Orchestra; Jenny Crober, conductor; Elizabeth Acker, accompanist. ESG United Church, 310 Danforth Ave. 416-947-8487. $25; $15(sr); $10(st).

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**Silent Night ~ Shining Night Community Carol Singing!**

**Sunday December 8, 3:30 pm**

Featuring the choirs of St. Clement’s Anglican, Glenview Presbyterian, Eglinton St. George’s United Churches and The North York Temple Brass Ensemble.

ESG United Church, 35 Lytton Blvd at Duplex Freewill Offering to benefit “Out of the Cold” Details at www.esgunited.org or 416-481.1141 ext. 250

**December 7th, 8 pm**

Church of St. Mary Magdalene

www.vocemresurgentis.blogspot.com

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**A Canadian Noël**

**Friday, December 6, 8pm**

Saint Thomas’s Anglican Church

416-917-5987 www.exultate.net

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**Exultate CHAMBER SINGERS ARTISTIC DIRECTOR**

**Silent Night ~ Shining Night Community Carol Singing!**

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Featuring the choirs of St. Clement’s Anglican, Glenview Presbyterian, Eglinton St. George’s United Churches and The North York Temple Brass Ensemble.

ESG United Church, 35 Lytton Blvd at Duplex Freewill Offering to benefit “Out of the Cold” Details at www.esgunited.org or 416-481.1141 ext. 250
Friday November 1


Saturday November 2

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

Sunday November 3


Tuesday November 5

- 12:00 noon: Brock University Department of Music. RCA Foundation Music@ Noon: Faculty Recital. Timothy Phelan, guitar. Concordia Seminary Chapel, Brock University, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3817. Free.

Wednesday November 6

- 12:00 noon: Midday Music with Shigeru. Amyit Piano Trio. Michael Adamson, violin; Alyssa Wright, cello; Marilyn Reesor, piano. Hi-Way Pentecostal Church, 50 Annette St. N., Barrie. 705-726-1181. $5; free(eve).

Thursday November 7

- 7:30: Kitchener-Waterloo Symphony. Encounters Encore! Liziee: 2012 Triple Concerto for Piano Trio: Fantasia on Themes by Rush; works by Deacon. Edwin Outwater, conductor; Dan Deacon, electronics; Sam Swerdy, vibraphone; Steven Ragoze, guitar; Ben Reimer, drums; Rémi-Jean LeBlanc, bass guitar. Conrad Centre for the Performing Arts, 36 King St. W., Kitchener. 519-745-4711 or 888-745-4717. $35. Also Nov 8.
- 8:00: Kitchener-Waterloo Chamber Music Society. Guitar 8. Canadian and Salzburg Guitar Chamber Music (incorporating works by Orologio, Grossi, Gabrielli and Vecchi; arr. by guitar B). Roux: Comme un tango; La fantasia des saltih-banques; Machado: Falguedo; Brüderl: Octopus; Stepecas; Sanz: Baroque Suite; Turina: Danzas Gitanas. KWCMS Music Room, 57 Young St. W., Waterloo. 519-889-1673. $40; $35(sr); $25(eve).

Friday November 8

- 12:00 noon: St. Andrew’s United Church. Stephanie Burgoyne and William Vander tuin. Works for organ solo and organ four hands. Stephanie Burgoyne & William Vander tuin, organ. 95 Darling St, Brantford. 519-752-0965. Free.

Saturday November 9

- 8:00: DaCapo Chamber Choir. Evening Song. Corlis: Missa Pax; Emery: This Evening of our Lives (premiere); Murray: When You Are Old. Guests: Peter Shackleton, canti net; Catherine Robertson, piano. First United Church, 16 William St. N., Waterloo. 519-725-7549. $20; $15(sr/st); $5(eve/Go). Also Nov 9 (eve, Kitchener).

Sunday November 10

- 5:00: DaCapo Chamber Choir. Evening Song. Corlis: Missa Pax; Emery: This Evening


The Water n er
B. Concerts Beyond the GTA

Wednesday November 13

Friday November 15
- 8:00: Garden City Productions. The Full Monty. Written by McNally; music and lyrics by Yazbek. Wendy Leard, stage director/choreographer; John Vallee, musical director. Mandeville Theatre, 2 Ridley Rd., St. Catharines. 905-682-1333. $28; $23(st/under 13); $15(13-18 with student ID). Also Nov 16, 17, 22-24, 29, 30, Dec 1(start times vary).

Saturday November 16
- 2:00: Kitchener-Waterloo Chamber Music Society. Complete Haydn Quartets, First Concert. String Ensemble: Conrad Centre. 5625. $20-$40. Also Nov 22 (2:00 and 8:00).

Thursday November 21
- 5:00: Kitchener-Waterloo Chamber Music Society. Boston Trio. Mozart/Patt: Adagio; Brahms: Scherzo; Faure: Papillons; Mozart: Trio in G; Schubert: Trio No. 1 in B-flat. Iriane Murasen, violin; Denise Djokic, cellist; Hang Young Park, piano. KCWMS Music Room, 57 Young St. W. Waterloo. 519-886-1873. $35; $20(st); $20(4 concert); $50(st). Also Nov 22 (Guelph), 23 (Cambridge).

Saturday November 23
- 10:00am and 11:00am: Kitchener-Waterloo Symphony. Bells the Tuba Gets Her Melody. Conrad Centre for the Performing Arts, 350 Young St. Kitchener. 519-578-6885. Also Nov 24 (mat).

Sunday November 24
- 2:00: Brantford Music Productions. Consortium of Voix. Purcell: Porter; Gershwin, Margaret Little: Melisande Corrieville, Felix Deck, and Susie Napper; violas da gamba; Suzie LeBlanc, soprano. Chaucer’s and Beyond Series: Concerto Grosso. Lincoln Memorial United Church, 87 Dean St., Guelph. See Nov 20 (Waterloo).
- 8:00: Shoreline Chorus. American Bandstand. See 2:00.

Saturday November 23
- 8:00: Warwick, Conducto!). The Full Monty. Written by McNally; music and lyrics by Yazbek. Wendy Leard, stage director/choreographer; John Vallee, musical director. Mandeville Theatre, 2 Ridley Rd., St. Catharines. 905-682-1333. $28; $23(st/under 13); $15(13-18 with student ID). Also Nov 16, 17, 22-24, 29, 30, Dec 1(start times vary).

Wednesday November 20
- 12:00 noon: Brock University Department of Music. RBC Foundation Music@Noon: Voice Students. Sean O’Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., St. Catharines. 905-688-5550 x8317. Free.

Tuesday November 19
- 12:00 noon: Brock University Department of Music. RBC Foundation Music@Noon: Voice Students. Sean O’Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., St. Catharines. 905-688-5550 x8317. Free.

Wednesday November 20
- 12:00: University of Waterloo Department of Music. Noon Hour Concerts: Factory Towns String Quartet. Ben Bolt-Martin, cellist; Andrew Chung, violin; Julie Baumgartel, viola; Ron Goodale, cello. Thursday, November 21. $11-$13. Also Nov 23 (2:00 and 8:00).
Tchaikovsky’s Patheétique. Britten: Dances from Gloriana; Serenade for Tenor, Horn and Strings; Tchaikovsky: Symphony No. 6 in B “Pathétique”. Martin Limoges, horn; Nicholas Phan, tenor; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 866-745-4717. $15 (under 30); $35 (30+); $65 (50+). Nov 4.

**2:00** | Barrie Concert Band. Voices of Christmas. Sing-a-longs, seasonal instrumental favourites, vocal selections and other seasonal works. Jeff Lehman (mat.) and Bruce Owen (eve.), bar. St. John’s Anglican Church, Barrie. 705-728-4357. $15 (sr); $5 (ch); $5 (under 5). Also Nov 10.

**2:00** | Kitchener-Waterloo Symphony. Great Choral Works. Nicholas Phan, tenor; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 866-745-4717. $25 most; $15 (under 30). Nov 5.

**2:00** | University of Waterloo Department of Music. Wind Ensemble. Institute for American Music. Schubert; Symphony No. 8 (Unfinished). Nov 6.


**5:30** | University of Waterloo Department of Music. Wind Ensemble. Institute for American Music. Schubert; Symphony No. 8 (Unfinished). Nov 6.

**7:30** | Barrie Elgar Choir. Messiah. By Handel. Full chorus and orchestra; Jennifer Tavener, soprano; Michele Bogdanowicz, mezzo; Chris Fischer, tenor; Andrew Tees, bass; Alex Cann, conductor. Melrose United Church, 86 Homewood Ave., Hamilton. $35. 519-527-5096. Nov 8.

**8:00** | Kitchener-Waterloo Chamber Orchestra. “A Canadian Christmas”. Jeff Davis, conductor. Riverfront Centre, 350 Prince St., Kitchener. 519-578-6885. $20 (st); $15 (sr) Nov 8.

**8:00** | Crusader Jazz Band. Jazz & Latin Night. Varsity Centre, University of Waterloo. 519-885-7767. $5 (under 16); $10 (16-24); $15 (25+). Nov 9.

**5:00** | University of Waterloo Department of Music. Wind Ensemble. Institute for American Music. Schubert; Symphony No. 8 (Unfinished). Nov 6.

**12:00** | St. Catharines Choir. St. Peter’s Lutheran Church, 49 Queen St. E., St. Catharines. $10 (under 16); $15 (16+). Also Nov 11.

**8:00** | University of Waterloo Department of Music. Wind Ensemble. Institute for American Music. Schubert; Symphony No. 8 (Unfinished). Nov 6.

**7:00** | University of Waterloo Department of Music. Wind Ensemble. Institute for American Music. Schubert; Symphony No. 8 (Unfinished). Nov 6.

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**8:00** | University of Waterloo Department of Music. Wind Ensemble. Institute for American Music. Schubert; Symphony No. 8 (Unfinished). Nov 6.

**3:00** | University of Waterloo Department of Music. Wind Ensemble. Institute for American Music. Schubert; Symphony No. 8 (Unfinished). Nov 6.


**8:00** | University of Waterloo Department of Music. Wind Ensemble. Institute for American Music. Schubert; Symphony No. 8 (Unfinished). Nov 6.


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**8:00** | University of Waterloo Department of Music. Wind Ensemble. Institute for American Music. Schubert; Symphony No. 8 (Unfinished). Nov 6.

**6:00** | University of Waterloo Department of Music. Wind Ensemble. Institute for American Music. Schubert; Symphony No. 8 (Unfinished). Nov 6.

**2:00** | University of Waterloo Department of Music. Stage Band Concert. Conrad Grebel University College, 140 Westmount Rd. N., Waterloo. 519-885-0220 x24226. $10; $5 (sr); $25 (under 16). Nov 10.

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In Full Bloom

**ORI DAGAN**

T’s always good to practise what you preach, so after filing last month’s column, I scooted down to Bloom Restaurant to enjoy a fantastic prix-fix dinner paired with the musical adventures of Jane Bunnett, Hilario Duran and young Cuban vocalist Daymé. To November 14, who will perform the ears, requiring a recipe that’s simple yet challenging: Quiet!

Since most restaurant patrons are accustomed to chewing the fat while they eat, the only way such a series can work is if the music is preceded by an announcement, which in the case of Bloom, is delivered by owner Luis Mario Ochoa, a self-described “full-time musician, teacher, arranger, composer, lyricist, guitarist, leading 3 bands of my own, producer, you name it!” In addition to the monthly music series Ochoa books, his ensemble performs traditional Cuban music on the last Thursday of every month at Bloom, a 44-seat restaurant in Bloor West Village that is a true gem for foodies, especially those who fancy Latin American and Spanish dishes “made in a Nuevo Latino style which is a contemporary haute cuisine reinterpretation with a slight North American twist.”

“I got into the restaurant business by accident,” Ochoa explains. “In 2004 my brother in law opened Bloom to expand his restaurant business. He also owns Focaccia Restaurant on 17 Hayden Street, but was not able to handle two places at the same time, so my wife — who is a travel executive and I, went crazy and decided to take it over and keep it in July of 2010.”

He admits that it was no easy feat to learn the restaurant business from scratch. “But we are a stubborn couple that does not give up easily, so we gave it all we had and little by little we changed concept, got the right people in the kitchen, led by Chef Pedro Quintanilla and now we have a great front of the house team led by maître d’ Pedro Salvin. I started introducing music once a month with traditional Cuban music, and now we started expanding with a second date featuring some of the best Latin and jazz performers in town. Bloom is on a great track now, mostly because my wife is even more stubborn that I am, so she deserves most of the credit. »

For the music and a sensational three-course prix fixe menu, all you pay at Bloom is $35 and your undivided attention. This month catch acclaimed Latin songstress Eliana Cuevas on Thursday, November 14, who will perform **continued on page 56**

**Nov 28** Tony Quarrington (guitar); Rosanne Agasse (vocals); Don Thompson (bass);

**Emmett Ray, The**

924 College St. 416-792-4497 theemmetray.com (full schedule)
All shows: No Cover/PWYC.

**Finn MacCool’s**

181 University Ave. 416-363-1944 finnmaccools.com
Every Sun 8-11pm Classical Social, hosted by Simon Capet. No Cover.

**Flying Beaver Pubaret, The**

488 Parliament St. 647-347-6567 pubaret.com (full schedule)
Nov 1 9pm Coco “Cognac” Brown $15/$10 (adv). Nov 8 9pm Ashley Bea $15/$10 (adv). Nov 16 7pm Rosalind Kindler. Nov 22, 23 7pm Bill Merryweather.

**Gate 403**

403 Roncesvalles Ave. 416-588-2930 gate403.com (full schedule) All shows: PWYC.

**Gladstone Hotel**

1214 Queen St. W. 416-531-4635 gladstonehotel.com (full schedule)
All shows: No Cover (unless otherwise noted).
Nov 10 9-11pm Parkside Drive. Nov 21 9pm Combo Royale Swing Night.

**Grossman’s Tavern**

379 Spadina Ave. 416-977-1210 grossmantavern.com (full schedule)
Every Sat The Happy Pals. Every Sun New Orleans Connection Allstars; The Nationals. Every Mon No Band Required. Every Wed Bruce Domoney.
Nov 1 Sandi Marie; Combo Royale.

**Habits Gastropub**

928 College St. 416-533-7727 habitsgastropub.com
All shows; 5pm. No Cover; $20 food or drink minimum.

**Harlem Restaurant**

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

**Hirut Restaurant**

2050 Danforth Ave. 416-551-7560
All events: PWYC.
Nov 9 8pm Adam Solomon. Nov 14 8pm Daniel Barnes Grove Trio. Nov 16 8pm Girma (saxophone); Amana (piano). Nov 23 8pm Robi Peterson. Nov 28 8pm Daniel Barnes Grove Trio. Nov 29 8pm Hirut Hoot Cabaret.

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

2261 Dundas St. W. 416-531-6804 hughsmoorn.com (full schedule)
All shows: 8:30pm (unless otherwise noted).
November 1 – December 7, 2013 | 55

317 King St. W. 416-340-4649
Live music every night; All shows: No Cover.
Every Mon 7:30-11:30pm Soul Nights.
Every Tue 7-11pm Blue Angels.
Every Wed 8pm-12am Blackburn.
Every Thu 8:30pm-12am Blackburn.
Every Fri 10pm-2am The Grind.
Every Sat 10pm-2am Shugga.
Every Sun 6-10pm Organic: Nathan Hiltz (guitar); Bernie Senensky (organ); Ryan Oliver (saxophone); Morgan Childs (drums).

Lounge
1585 Dundas St. W. 416-588-0307
lula.ca (full schedule)
Nov 3 8 pm Ron Davis: Symphonicon.
Nov 7 8 pm Robbie Rax.
Nov 8 8 pm Fernando Gallego and Juan D. Toledo.
Nov 10 8 pm Ron Davis: Symphonicon.
Nov 11 8 pm Steve Greenidge.
Nov 15 8 pm Ron Davis: Symphonicon.
Nov 16 8 pm Max Senitt

Restivo Pizza & Music Club
951 Gordon St., Guelph 519-767-2440
manhattans.ca
All shows: PWYC
Nov 1 8 pm Jokela & Vogel feat. Virgil Scott.
Nov 2 8 pm Indigo Riff’s Final Hurrah.
Nov 3 6 pm The John Zadro Trio.
Nov 4 8 pm Kurt Nielsen.
Nov 7 8 pm Gary Benson Quartet.
Nov 10 8 pm Ron Davis: Symphonicon.
Nov 14 8 pm Andrew McAnsh Group.
Nov 17 8 pm ROOM
Nov 19 8 pm Jokela & Vogel feat. Virgil Scott.
Nov 20 8 pm Ron Davis: Symphonicon.
Nov 21 8 pm Ron Davis: Symphonicon.
Nov 22 8 pm Ron Davis: Symphonicon.
Nov 23 8 pm Ron Davis: Symphonicon.

Nawlings Jazz Bar & Dining
299 King St. W. 416-595-1958
nawlings.ca
Every Tue Stacie McGregor; Every Wed Heineken Trio; Every Thu Wetter ‘n But the Blues w/ guest vocalist.
Every Fri/Sat/All Star Bourbon St. Band; Every Sun Bruce Blackburn.

Nico Bistro, The
117 Brock St. S., Whitby 905-668-8839
nichelostro.com
Nov 20 7-9pm Duncan Hopkins & Perry White.
No Cover (includes dinner).

Old Mill, The
21 Old Mill Rd. 416-236-2641
oldmilltoronto.com
The Horn & Smith Bar: No Reservations. All Cover: $20 food/drink minimum. All shows: 7:30-10:30pm.
Nov 1 Amy McConnell (vocals); Mark Kieswetter (piano); William Sperandei (trumpet).
Nov 2 Richard Whiteman (piano); Kurt Nielsen (bass); Morgan Childs (drums).
Nov 3 Jeff Party w/ Tom Szczesniak (piano); Jeff Jones (bass); Pat Collins (vocals); Dave DiBenedetto (drums).

Mezzetta Restaurant
681 St. Clair Ave. W. 416-658-5687
mezzettarestaurant.com
Every Wed Sets at 3pm and 10:15pm. Jazz Series: $9 Cover.
Nov 6 Ted Quinan (guitar); Kieran Ovess (bass). Nov 13 Dave Young (bass). Nov 20 Lorne Lofsky (guitar); Kieran Ovess (bass).

Monarchs Pub
At the Delta Chelsea Hotel
33 Gerrard St. W. 416-585-4352
monarchspub.ca (full schedule)
All shows: No Cover.
Nov 1 8pm Danny Marks.
Nov 6 8pm Melissa Boyce Quartet.
Nov 7 7pm George Goodboob Band.
Nov 8 Topper.
Nov 13 Dave Hutchison Quartet.
Nov 15 Chris Antonik Band.
Nov 15 Tessaconta.
Nov 20 Bradley and the Bouncers.
Nov 21 Dan McKinnon Band CD Release.
Nov 22 Band to the Bone.
Nov 27 Michael Danckert Jazz Band.
Nov 30 Diana Braithwhite and Chris White.
Nov 29 Robin Hawkins and the Royals.

Morgans on the Danforth
1282 Danforth Ave. 416-461-3020
morgansonthedanforth.com
Nov 3 Allyson Morris (vocals); Michael Shank (keys).
Nov 10 Sophia Pernik (vocals);
Adrain Farrugia (vocals). Nov 17 Allyson Morris (vocals); Mark Shank (keys).
Nov 24 Shannon Butler Duo.

Musideum
401 Richmond St. W., Main Floor 416-599-7323
musideum.com
Nov 1 8pm Valentans $20. Nov 2 8pm Dovira.
Nov 3 8pm Bill Bridges & Lew Mele feat. Diane Stapley.
Nov 4 8pm Gary Diggins & Jeremy Edwares.
Nov 9 8pm Connan Mockasin.
Nov 10 8pm Bill Bridges & Lew Mele feat. Danny Marks.
Nov 12 8pm The Land of Marigold.

Paintbox Bistro
555 Dundas St. W. 647-748-0555
paintboxbistro.ca
Nov 2 8pm Allyson Morris CD Release.
Nov 9 8pm Sam Broveman CD Release.

Pilot Tavern, The
22 Cumberland Ave. 416-923-5716
thepilot.ca
All shows: 3:30pm. No Cover.
Nov 2 Don Palmer Quartet.
Nov 6 Ernesto Cervini Quartet.
Nov 16 The Jazz Collective.
Nov 23 Richard Underhill Quartet.
Nov 30 John Tank Quartet.

Rakia Bar
1402 Queen St. E. 416-778-8800
rakiaabar.com
Bohemian Mondays: 8-11pm Laura Marks Trio w/ guests...changing to Bohemian Tuesdays as of Nov 19. Jam welcomes instrumentalists and vocalists; jazz and other genres welcome. No Cover/PWYC.
Nov 4 Ross McCantiyre (bass); Bernie Senensky (keys).
Nov 5 Mark Kieswetter (piano); Ross McCantiyre (bass).
Nov 7 Adrain Farrugia (vocals); Ross McCantiyre (bass).
Nov 14 Andrew McAnsh Group.

Reposado Bar & Lounge
136 Osington Ave. 416-532-6474
reposadoobar.com All shows: PWYC.
Every Wed 9:30pm Spy vs Spy. Every Thu 10pm The Reposadists Quartet.

Reservoir Lounge, The
52 Wellington St. E. 416-955-0887
reservoirlounge.com (full schedule).
Every Tue 7-9pm Apres Work Series; 9-11pm Tue Yara and His Rhythm. Every Wed 7-9pm Apres Work Series; 9-11pm Bradley and the Bouncers. Every Thu 7-9pm Apres Work Series 8-9pm Mary McKay. Every Fri 8-10pm Dee and the Dirty Martians.
with Jeremy Ledbetter on keys and Daniel Stone on percussion. Reservations are essential.

**CD Release?** Speaking of reservations, most venues do accept them, and they come in particularly handy for CD release events, of which there are quite a few this month. Over at the Paintbox Bistro, two vocalists celebrate new recordings early in November. Elegant and sincere, Alyson Morris possesses the sort of pure, powerful voice that quickly catches a listener’s ear. She releases her debut CD and joins Montreal’s Christine Jensen. The evening will feature two vocalists celebrating new recordings early in November. Elegant Streat is joined by Jeremy Ledbetter on keys and Daniel Stone on drums. As of this writing the event is almost sold out, so if you miss it you can also find her at Morgans on the Danforth on a Sunday afternoon: November 3 with Michael Shand or November 17 with Mark Kieswetter, both shows between 2 and 5pm.

Also at the Paintbox, Sam Broverman celebrates a new recording on November 9 at 8pm: *Leftover Dreams*, a tribute to the music of Jimmy Van Heusen and Sammy Cahn, both born a century ago in 1913. A professor of actuarial science at the University of Toronto since 1980, he has been singing in the Mendelssohn Choir for the past 30 years. With an abundance of respect to the Great American Songbook and its creators, Broverman delivers these songs with ample passion and deep sensitivity. Joining him at the Paintbox will be Mark Kieswetter on piano, Jordan O’Connor on bass and Ernesto Cervini on drums. If you miss the release, catch Broverman at Gate 403 on November 15 at 5pm.

**Jeff Jones:** One of the neats things about writing this column—and about being a fan of jazz, in general—is that there is always exciting talent to discover, of any age. Recently I had the pleasure of hearing vocalist Jeff Jones for the first time, though he has been performing around town for decades. A proficient scat singer with his soul deeply drenched in the blues, Jones is a rare talent who, upon hearing, is easy to remember and so hard to forget. Putting his signature stamp on familiar songs such as “Every Day I Have the Blues,” “Danny Boy” and “Stella By Starlight,” he was reminiscent that night of John MacLeod’s Rex Hotel Orchestra. Jeff Jones was also important for the more daring improvisational flights. It was magical not only for those in the audience but also in the band, as they were kept on their toes and with a smile for the entire evening. Mr. Jones will be special guest when Tom Szczesniak hosts a Jazz Party at the Old Mill’s Home Smith Bar on Thursday, November 7.

**Over at the Rex Hotel, there is a great cross-section of music one might describe as “jazz”**—here are just a few special evenings of note. On Monday, November 11 at 9:30pm, the Toronto Jazz Orchestra, usually led by Josh Grossman, will be feature guest conductor—last year’s JUNO winner—Montreal’s Christine Jensen. The evening will feature music from Jensen’s recent release on Justin Time, *Habitat*. Don’t expect traditional “big band”—this harmonically sophisticated, symphonic music can be likened to an extravagant cup of coffee: intense, dark, bold and rousing.

Also at the Rex, on Wednesday November 13 at 9:30pm, a young quintet celebrates a sophomore recording of original music. Tesseraux is a collective of players who met as students last decade at Humber College. The Foolish Things is a familiar, Joke Chisholm Group; Jam Tiffords; 9:45pm Lester Mclean Trio. November 24 12pm Excelsior Dixieland Jazz; 2:30pm Freeway Dixieland; 7pm Frank Rooney Quintet; 9:30pm Rom-
Four. **Nov 12** 7:30pm Auroras; 10pm Stop Time. **Nov 13** 7:30pm The Cluttertones. **Nov 17** 3pm Alanisian; 5pm Monk’s Music; 7:30pm Peggy Lee (cello). **Nov 19** 10pm Ken McDonald Quartet. **Nov 21** 10pm Ken Alderton’s Conver- gence Ensemble CD Release. **Nov 24** 10:30pm Steve Ward Presents. **Nov 26** 10pm Nick Fra- ser Presents. **Nov 27** 7:30pm Trevor Gianola. **Nov 29** 7:30pm Ryan Driver Quartet.

**D. The ETectors**

**GALAS & FUNDRAISERS**

- **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. 905-305-7468. $15-$48; $100 (with dinner).
- **Nov 26, 5:30:** Canadian Opera Company. Centre Stage Ensemble Studio Competition Gala. Finalists in the Ensemble Studio Competition perform on the COC main- stage, accompanied by the COC orchestra. Cocktail reception prior to performance. Four Seasons Centre for the Performing Arts. 145 Queen St. W. 416-363-8231. $100; $150 (with black tie dinner following the performance).

**COMPETITIONS**

- **Deadline to Apply:** Nov 1: Etobicoke Phil- harmonic Orchestra. Young Composers Competition 2013. Canadian composers ages 32 and under to submit original compositions for orchestra. Winning composition will be performed by the ETO; cash prizes presented. 416-239-5665. For details: info@eporchestra.ca.
- **Deadline to Apply:** Nov 5: Mississauga Symphony Orchestra. Youth Concerto Competi- tion 2013. Prizes of $100, $500 and $250. Application fee: $25. Candidates to prepare a concerto movement or concert piece under 20 minutes in length. Winner will play with the MSO in its Feb 8 concert. For details: concertocompetition@mississaugasymphony.ca.
- **Deadline to Apply:** Feb 13, 2014. Orchestra Toronto. Concerto Competition 2014 Marta Hilty Prize for Brass. Applicants to submit audition video of three pieces, including one movement of a concerto, by Feb 24. Final round will be held at the Toronto Centre for the Arts on March 23. The winner will receive a $1000 scholarship and perform with Orchestra Toronto. 416-467-7142. For details: info@orchestrat oronto.ca.

**LECTURES & SYMPOSIA**

- **Nov 9, various times:** Music Care. Music Care Conference Toronto 2013. For musicians and those in areas of health, counseling and spiritual guidance. Edward Johnson Bldg. 80 Queen’s Park. 905-852-2499. $169.50; $101.70 (sr/st). For details: www.musiccareconference.ca.
- **Nov 10, 9:00am-12 noon:** Music Care. Music Care Conference Toronto 2013. For musicians and those in areas of health, counseling and spiritual guidance. Edward Johnson Bldg. 80 Queen’s Park. 905-852-2499. $40; $15 (sr/st). For details: www.musiccareconference.ca.
- **Dec 1, 2013:** Toronto Opera Club. Shake- speare Invented Opera? Debates about the non-traditional venues and added media in classical music, led by a panel of experts from both sides of the issue. Gardiner Museum, 111 Queen’s Park. 416-504-1282. PWyc.
- **Dec 3, 10 and 17, 7:00:** Toronto Public Library. The Unknown Vivaldi, with Rick Phillips, Sound Advice. Talk examining Vivaldi’s vast output and great genius, with a focus on rarely heard works. Palmerston Branch, 560 Palmerston Ave. 416-393-7880. Free.

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www.artsletersclub.ca
CENTRE, 2140 Avenue Rd. 416-537-3733. $20; free (members).
● Nov 12 and 26, 7:30: Miles Nadal JCC. Traditional prayers, Hasidic niggunim (wordless melodies) and contemporary Jewish chants. Cultivate awareness of breath, body and voice to allow prayer song to emerge. For singers and non-singers. 750 Spadina Ave. 416-924-6211 x10. $12.
● Nov 16, 10:30am-1:00pm: Toronto Mendelssohn Choir. Singation Saturday Choral Workshop. Guest conductor Alex Cann. Read through Handel’s Messiah. Yorkminster Park Centre, Cameron Hall, 1585 Yonge St. 416-598-0422 x221. $10. Refreshments included.
● Nov 1, 10:30: Toronto Early Music Players’ Organization. Early music workshop for woodwinds and strings. Femke Bergsma, conductor. Bring your recorders, early instruments and music stand; scores will be provided. Armour Heights Community Centre, 2140 Avenue Rd. 416-537-3733. $20; free (members).

OPEN REHEARSALS/SACRALGINGS

● Nov 10, 7:00: Shelter Valley Shape-note Singers. Monthly Singing. All voices welcome, no experience required. Grafton Community Centre, 135 Old Danforth Rd. 416-349-2042. Free will offering.
● Nov 12, 7:00: Canadian Sings!/Chatons Canada! Toronto-Riverdale. Neighbourhood Singalong. Canadian folk songs, rock, Broadway and ballads. Mark Bell, song leader; Marjorie Wiens, piano. Mustard Seed, 791 Queen St. E. 416-776-0796. Free; donations accepted.

SCREENINGS

● Nov 4, 6:30: The Royal Conservatory/Hot Docs. MUSIC ON FILM Festival: Jazz on a Summer’s Day. Film capturing the 1958 Newport Festival, including performances by Dinah Washington, Chuck Berry and Louis Armstrong. Post-screening chat with Mervon Mehta and jazz musicians Joe Sealy and Jackie Richardson. Bloor Hot Docs Cinema, 506 Bloor St. W. 416-408-2824 x265. $15; $40(special pass).

INSTALLATIONS/EXHIBITIONS

● Nov 9–30, various times: New Adventures in Sound Art. Whispering Rain. Kathy Kennedy. Audio installation displaying a sonic dream in different terrains. Thursday and Friday 1:00pm–4:00pm; Saturday 10:00am–3:00pm. NAISA Space, Suite 252, Artspace Wychwood Barns, 601 Christie St. 416-653-5115. Pwyc.
● Nov 21–Jan1, various times: New Adventures in Sound Art. Tracings. Natália Petkova. Includes the works [a]Tensions and Geophony. Monday, Tuesday, Wednesday–Saturday and Friday from 10am–5pm; Thursday 10:00am–8:00pm; Saturday and Sunday 12:00pm–4:00pm. XIT Gallery, Art Gallery of Mississauga, 300 City Centre Dr., Mississauga. 905-896-5088. Free.

ANNOUNCEMENTS

● Canadian Brass announces the release of its new CD Christmas Time is Here, featuring holiday favourites and arrangements of music from the Charlie Brown Christmas soundtrack. Available for download at www.canadianbrassstore.com and www.openingdays.ca.

ETCETERA: MISCELLANEOUS

● Nov 3, 10, 17 and 24; Dec 1 and 8 10:30am: Canadian Opera Company. Tour the Four Seasons Centre for the Performing Arts. 90-minute tours including backstage access to wig rooms, dressing rooms, orchestra pit and more! Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-306-2329. $20; $15(sr/st).
● Nov 6, 10:00pm: 416 Toronto Creative Improvisers Festival. Pierre Mongeon’s eVoid Collective; 11:00pm: Queen Victoria; 12:00am: Bejeux. Tranzac Club, 292 Brunswick Ave. 416-923-8137. Free.
● Nov 7, 10:00pm: 416 Toronto Creative Improvisers Festival. Tomr Richards Trio; 11:00pm: Paul Cram Trio; 12:00am: Alexandra Spence (Australia) and Group. Tranzac Club, 292 Brunswick Ave. 416-923-8137. Free.
● Nov 8, 10:00pm: 416 Toronto Creative Improvisers Festival. CCMC; 11:00pm: Mia Zabelka (Australia); 12:00am: Germaine Liu/Karen Ng/Bea Labikova. Tranzac Club, 292 Brunswick Ave. 416-923-8137. Free.
● Nov 9, 10:00pm: 416 Toronto Creative Improvisers Festival. Diane Robin and HAP-PENING; 11:00pm: Ted Phillips/Nilan Perara; 12:00am: Toronto Improvisers Orchestra. Tranzac Club, 292 Brunswick Ave. 416-923-8137. Free.
AUDITIONS & OPPORTUNITIES

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Dec. 19 – Carols III

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Richard Herriott and Winona Zelenka

Music for Autism

Music was what brought them together when, as eager young members of the gifted program at the Royal Conservatory in Toronto in the early 1980s, Richard Herriott and Winona Zelenka found themselves part of a hand-picked cadre of budding musicians. And music is what reunites them, after years apart and careers on opposite sides of the pond.

Zelenka is well known to readers of The WholeNote as a chamber and orchestral musician. Herriott is less so, although some will remember his November 6, 2011 appearance at Walter Hall in a moving tribute concert to the memory of Antonin Kubalek.

Both will be performing in the intimate surroundings of St. Stephen in-the-Fields Anglican Church on November 29 in a program featuring Benjamin Britten’s Cello Sonata (beloved by Zelenka), folk song settings by Vaughan Williams and the Canadian premiere of Herriott’s Rock Piano Concerto without Orchestra, subtitled “An Electric Organ, a Ladder and a Persian Rug.”

Britten’s seldom-performed cello sonata is a tribute to Shostakovich, while Vaughan Williams, perhaps the most quintessentially English of composers, turned to English folk songs for inspiration. Herriott’s own Rock Piano Concerto, which he composed and performed on the occasion of his 40th birthday, ten years ago, was a tribute to progressive rock, “prog rock Britannia” as he calls it. He is a big fan of Emerson, Lake and Palmer, as can be seen by their initials deftly woven into the work’s subtitle.

Hence the concert’s title: “Music of British Composers of the 2nd Elizabethan Era.”

Proceeds of this inaugural concert for Music for Autism, of which Herriott is the artistic director, will be mainly directed to the Geneva Centre for Autism, a full-service agency and resource centre for those with autism spectrum disorders and their families. Located in Toronto, the centre was named for a groundbreaking conference held in Switzerland in 1974.

Herriott refers to many studies that demonstrate the positive effect of music on children with autism, citing anecdotal evidence that many autistic individuals actually understand and appreciate complex musical compositions.

The inspiration for this venture is Music for Autism, a series of fundraising concerts established in the UK more than a decade ago by two musicians (Herriott and Duncan Honeybourne) who were themselves the parents of autistic children. Herriott, who moved to the UK and started a family there, is the father of two autistic sons, Oliver, 18, and Greg, 15, who still live in Leeds, Yorkshire. While both Oliver and his brother are highly functioning and intelligent, their social skills are limited.

Herriott remembers how, as a boy, Oliver would routinely recite prime numbers, and have no trouble multiplying various large integers that might stump lesser mortals. Herriott also recalls how, at a young age, his sons and their classmates would conduct conversations about complex mathematics that might leave their parents in the dust.

Herriott characterizes Oliver as “incredibly musical but with no idea of danger,” whereas “Greg could hum you almost an entire Brahms sonata while rummaging through your purse, and would not be able to tell you where he lives.”

“So while the ethos and vision (of Music for Autism) is to raise both awareness and revenue for autism and autism research, just as important is the opportunity to provide a venue for people with autism to hear quality live classical music,” he explains.

His hope for the concert, and the series, is to create an environment, “a haven” he says, in which the audience comes generously prepared for a significantly less decorous and more exuberant ambience than that of the typical concert, something that may also make it a welcoming environment for people with children in general.

In Leeds, the boys receive cutting-edge care and support funded by the government. When he returned to Canada a couple of years ago, Herriott quickly realized that there was a great disparity not only in the level of care, but also in general awareness and understanding of autism and Asperger syndrome. That’s why he’s hoping that every effort that can be made to heighten awareness may eventually close the gap between the level of care here and that in the UK.

Zelenka was in the audience for the Kubalek tribute concert mentioned earlier, but the salient detail that brought her and Herriott together for this endeavour after 30 years is probably the fact that, as it happens, Zelenka’s younger daughter Kathryn, 18, is also autistic. A bright, bubbly individual, Kathryn sings, loves drama, and writes stories but suffered from excruciating anxiety; she now handles the noise that used to plague her by using headphones all the time.

When Zelenka, who is assistant principal cellist of the Toronto Symphony Orchestra, mentioned this initiative to a few of her colleagues, also parents of autistic children, they were equally interested in participating.

This first Music for Autism concert will take place at St. Stephens in-the-Fields, 103 Bellevue Ave., November 29 at 7:30pm. General admission: $15. Looking ahead, Herriott will be back at Walter Hall for another tribute/celebration this coming January 26 when he will give the premiere performance of Walter Buczynski’s Piano Sonata No.8, at a concert celebrating the composer’s 80th birthday.

Rebecca Chua is a Toronto-based journalist who writes on culture and the arts.

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Building the Student/Teacher Relationship, Brick by Brick

In March this year we published our first “Orange Pages” directory—a collection of profiles written by private music teachers, community music schools and summer music programs of various kinds. Their goals and ours were, and remain, the same—to put music teachers with something to offer in touch with prospective students wanting to learn. The grand vision, of course, would be to come up with a resource that would do for lifelong music learning what our concert listings do for the live music scene—a “one stop shopping” destination in the quest for a music teacher or school.

A grand vision indeed, but the reality is that even the grandest edifices are constructed brick by brick. There is no short cut to what we are trying to do. We realized early on that profiles written by the teachers are only part of the answer—that what is also needed is some way of gathering comparable data from all the participants—so that someone looking for a teacher can go online and find a teacher in a specific town or in a particular area of music.

A dear friend of The WholeNote, a retired music professor, helped us draft questionnaires for various kinds of music teaching—private, community-based, fulltime—and, once again, as the saying goes, we were “good to go.” All we had to do was put the survey up on our website and, presto, there would be our hoped for panoramic vista of all the educational possibilities out there.

Or would it? We took the precaution of running our draft questionnaires by a cross-section of active music teachers and educators. Were we asking the right questions or not? What others might we ask? We asked for feedback and, boy, did we get it!!!!

“The whole premise of these number-crunching questionnaires seems all wrong to me...”; “I would certainly never take part in it, and I consider myself one of the best independent teachers in town”; “Perhaps examples would help generate responses”; “The queries seem far too intrusive for the typical private music teacher to care to answer” were some of the more extreme, along with a host of really practical suggestions, seeing the usefulness of what we were hoping to do, and how to improve it.

One response though seemed to hit the nail on the head: “None of the questions I see tells me anything about the potential studio teacher/music student relationship or philosophy, and that’s really all that matters in choosing a teacher.”

The central issue is that studying music is all about the relationship between teacher and student, and this was the fundamental difference between our idea for an Orange Pages directory of music schools and teachers and some of our other directories.

Letting the teacher or school say what they like about themselves is clearly not enough. Trying to turn them into ciphers on a questionnaire (“like the long-form census” as one exasperated commentator put it) is not the whole answer either. But somewhere in between there’s still, we think, a useful role for us to play—a way of gathering and correlating information so that the searching student can compare “oranges to oranges,” in the search for the right teacher—while at the same time giving individual teachers the opportunity to give voice to the things they most prize and value; to say in their own words what they believe they have to offer.

Bloor West Music Studios
Your Neighbourhood Music School
bloorwestmusicstudios@gmail.com

Don Mills Music Studio
Independent studio of Derrick Lewis
donmillsmouthucstudio.weebly.com

Etobicoke Suzuki Music
etobicokesuzukimusic.ca

Fun With Music Together
For children from birth to 5 years
funwithmusictogether.ca

International Music Academy
InternationalMusicAcademy.ca

Kingsway Conservatory of Music
kingswayconservatory.ca

Koffler Centre of the Arts
Year-round programs for all ages
kofflerarts.org

Miles Nadal Suzuki Music School
mnjcc.org/youth-classes/suzuki

Do you think your child should study music?
All the private teachers and community-based music schools who participated in our March 2013 Orange pages are represented by a single “brick” in the wall that lines these three pages. If you imagine this wall growing, brick by brick, into the “grand edifice” I alluded to earlier, it’s not hard to see how overwhelming that wall of information would become. So somewhere in the not too distant future, as the wall grows, brick by brick, we need to figure out exactly how to arrange things so that if you “click a brick” it becomes a window into what some individual teacher or school has to offer; and that you have ways of sorting out which bricks to click in the search for that one teacher who is right for you.

Meanwhile, in the midst of all these realizations and revelations, we recognized that so far we have left out of the equation the most important player in the quest for the right teacher or school—you, the reader who is looking for opportunities to deepen the place of music in your life or the life of someone close to you. Maybe the way to the “right questions” for teachers is via the questions that you, the prospective student, would like the answers to.

So, please, go to our website (TheWholeNote.com/OrangeSurvey) and participate. You will be able to rank the importance of the questions we have already thought of. You will be able to add questions of your own that you think teachers and prospective students should ask of each other and themselves. And most important of all you will be able simply to say what you think of all this; how you think we can best be of help to you in finding the right teacher or teachers for your personal musical needs and desires.

Allan Pulker is chairman of the board of The WholeNote.
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**PRIVATE INSTRUCTION**

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October’s Child was Atom Egoyan

MJ BUELL

Atom Egoyan is an acclaimed film, stage and opera director, also the author of several books and articles who teaches and speaks internationally. He was made an Officer of the Order of Canada in 1999. When he’s not travelling the world, he lives in Toronto with his wife, actress Arsinée Khanjian, and their son, Arshile.

Egoyan was born in Cairo to Armenian/Egyptian parents and raised in Victoria, British Columbia. As a teenager he was very interested in reading and writing plays. He moved to Toronto at 18 to study International Relations and also classical guitar. As a student at the University of Toronto’s Trinity College his early short films, starting with Howard In Particular were made with the assistance of the Hart House Film Board. His first feature film was Next of Kin (1984); his latest feature The Devil’s Knot, with a score composed by longtime collaborator Mychael Danna, premiered at TIFF in September 8. His vigorous career includes upwards of 20 remarkable films, as well as performance art and theatre starting with projects at the Rhubarb Festival and Tarragon Theatre. He premiered an award-winning multi-media and live action production of Samuel Beckett’s Eh Joe at the Gate Theatre in Dublin in April 2006 which played in Sydney in 2007 and New York in 2008. Egoyan returned to the Toronto theatre scene in 2012 to direct Khanjian in Cruel and Tender at CanStage.

Richard Strauss’ Salome was Egoyan’s first opera. He included significant cinematic elements: live video and film were incorporated and one crucial scene was performed behind projected images. First staged for the Canadian Opera Company in 1996, it was performed at the Vancouver Opera in November 1997 and Houston Grand Opera in 1998. In 2006 Egoyan directed the COC production of Wagner’s Die Walküre, Salome for the COC again in 2013, and Feng Yi Teng—an opera composed by Guo Wenjing—at Luminato 2013. He’ll direct Mozart’s Cosi fan tutte for the COC in January 2014.

When you look at your childhood photo today…?
I wonder what that person would have thought of the person who’s looking at the picture now?

Musicians in your family?
My sister (pianist) Eve Egoyan is an amazing, brilliant musician. I’ve always been in awe of her talent.

If you could travel back in time and talk with the little person in that childhood photo is there something you’d like to tell him about music?
Take music theory WAY more seriously! I studied classical guitar for many years, but wish I were more versant in technical language, especially now that I’m working in music theatre.

What is your absolute earliest musical memory?
Trying to sing along to “Yellow Submarine,” but thinking the words were “Yallah,” “Submarine!” (I understood more Arabic than English at that point.)

Where did hearing music come into your childhood?
Through my love of the Beatles and my parents’ classical recordings of Stravinsky, and then — explosively — Jesus Christ Superstar.

Your first memory of making music?
Singing in my school chair. Later I was in a school production of Pirates of Penzance, which left a huge impression on me.

Music in your film work?
I have an amazing relationship with my composer, Mychael Danna — he’s scored all my films. He won an Oscar this year for his work on Life of Pi.

How did you meet composer Mychael Danna?
Mychael Danna was very famous at U of T where we both studied. We connected through doing plays there.

Music fit in your family life today?
Between the opera work, film scores and various concerts (not to mention the times I still play classical guitar), it remains a huge part of my life.

We are all Music’s Children gratefully acknowledges Joseph and Sushan, Marcy Gerstein, S.N. Bianca, Robert and Edith.

CONGRATULATIONS TO OUR WINNERS!

• Bill Wilson won Canadian Opera Company tickets for Così fan tutte, directed by Atom Egoyan (January 2014). Three readers have won soundtrack CDs for Egoyan films with scores by his long-time collaborator — composer Mychael Danna. The following comments on each of the scores are by Egoyan himself.

• Janos Gardonyi wins ARARAT. “Mychael does an astonishing job of blending Armenian film music, sacred moments from our liturgy and choir; and finding his own orchestral vision.”

• Claudia Krawchuk wins EXOTICA. “One of the breakthrough examples of ‘world music’ that brought Mychael to my attention, it’s the only score where many of the themes were explored before we started shooting.”

• Annie Odom wins FELICIA’S JOURNEY. “A crazy mix of pure Celtic, atonality, 50s kitsch pop and Mantovani. This is one of Mychael’s most inventive and exploratory scores.”

Music’s Children gratefully acknowledges Joseph and Sushan, Marcy Gerstein, S.N. Bianca, Robert and Edith.

Who is November’s Child?

Born on St. Cecilia’s Day and named 25 times in this issue of The WholeNote.
Miss Ethel taught piano using the Seppings Music Method: “...taught to feel a great sense of key relationships, which is valuable even in these days of atonality.”

Know our Mystery Child’s name?
Send your best guess to musicchildren@thewholenote.com by November 24.

Ken Waxman

Arrivals/Departures – New Horizons in Jazz
Stuart Broomer, Brain Morton & Bill Shoemaker
Calouste Gulbenkian Foundation
€ 34.50 (includes international shipping) montra@gulbenkian.pt

Distinguished as much for its scholarship as for the artful, mostly colour photos and illustrations which make it an attractive souvenir, this 240-page volume was published by Lisbon’s annual Jazz em Agosto (JeA) Festival to mark its 30th anniversary of innovative programming. It says a lot about the individuals who program JeA that rather than commissioning a vainglorious rundown of the festival’s greatest hits, they turned to three respected jazz critics to profile 50 of the most important musicians, living or dead, who have performed at the festival.

The three writers are Brian Morton from the United Kingdom, American Bill Shoemaker and Canadian Stuart Broomer, who also writes for The WholeNote. The profiles reflect how universal jazz—or more properly improvised music—has become in the three decades JeA has been in existence. Once exclusively thought of as the United States’ contribution to the music world, only slightly more than half of the profiles are of American improvisers. Additionally the majority of the Yanks are not only better known in Europe than North America, but earn the greater part of their income overseas at festivals like JeA.

Well-written and insightful, the profiles include those of acknowledged trailblazers such as saxophonists Evan Parker and Steve Lacy, drummer Max Roach and pianists Muhal Richard Abrams and Cecil Taylor, plus those just establishing a reputation like pianist Craig Taborn, trumpeter Peter Evans and guitarist Mary Halvorson. Offering a wealth of information and craftily outlining the performers’ contributions to jazz history as well as a list of essential recordings, the essays could be a primer for those interested in more exposure to excellent music and musicians not promoted by celebrity-obsessed mass media. Broomer’s essay on American saxophonist John Zorn and Shoemaker’s on French bassist Joëlle Léandre are particularly instructive since they pinpoint the many and varied non-jazz influences that helped create these musicians’ exceptional improvised sounds.

For Canadians however the biggest disappointment is that none of the musicians profiled come from this country, although even Japan and Australia are represented. But of course the omission reflects JeA’s booking policies rather than editorial decisions. Considering that Canadians in greater numbers, including expatriates like New York-based drummer Harris Eisenstadt and pianist Kris Davis as well as homebodies like Vancouver clarinetist François Houle and Montreal reedist François Carrier are making a profound impact on the sort of evolving music JeA supports, that situation could soon be reflected by JeA and perhaps a future volume.

Welcome New Blue Pages Members

Last month we published our annual Blue Pages Presenter Profiles, but performers and presenters continue to join the Blue Pages year-round.

This month a warm welcome to:

Music Mondays
Music Mondays is a concert series held in the historic Church of the Holy Trinity in downtown Toronto, right beside the Eaton Centre. It presents classical, world and jazz music with an emphasis on emerging artists.

Oleg Samokhin, Pianist
Oleg Samokhin, a classical Canadian pianist, has an impressive repertoire of over 50 musical programs—for orchestra, piano concerts, programs with singers, cello, violin and classical guitar, just to name a few. Oleg is represented by Outsmart Promotion Services—a Toronto-based musical promotion company.

To read more about these presenters and our other 167 Blue Pages members, visit TheWholeNote.com/blupages.

To inquire about joining the Blue Pages contact Karen Ages at 416-323-2232 x26 or members@thewholenote.com

Our other annual directories are:

Summer Music Festivals: thewholenote.com/green
Educational Orange Pages: thewholenote.com/orange
Choral Canary Pages: thewholenote.com/canary
Editor's Corner
DAVID OLDS

This month brevity will have to be the soul of wit as I try to do justice to some of the many interesting CDs to land on my desk in recent weeks. To begin, a marvellous discovery from northern Ontario. I have long known and enjoyed the music of Sudbury-based Robert Lemay but I had not previously heard his music for string quartet nor for that matter did I know there even was a string quartet in that city. L'errance, another in the wealth of recent releases on the Centrediscs label (CMCCD 19513) has opened my ears on both accounts. The Silver Birch String Quartet is an excellent ensemble of young players currently in residence at Laurentian University with a string of accomplishments, including a previous recording with Montreal jazz pianist John Roney that garnered a JUNO nomination in 2010 and two Felix Awards, which makes me wonder why they weren’t already on my radar. This disc spans two decades of the Lemay’s output, beginning with L’errance... hommage à Wim Wenders composed over a two-year period in Montreal, Quebec City and Buffalo, completed in 1990. It takes its inspiration from Wenders’ film Wings of Desire and is the first of a series of works paying tribute to different film directors. Although written long before the group’s formation, Silver Birch have toured this work extensively and feel it to be a signature piece in their repertoire. Opening with an extended cello solo and ending with solo violin, in this it is reminiscent of the third quartet of Canadian icon R. Murray Schafer, although Lemay’s language is quite distinct. The other works are more recent and reflect the mature voice of this composer. Structure/ paysage... hommage à Eli Bornstein (2008) is one of a series of works honouring abstract painters, in this case the leader of the Canadian structuralist abstract school. For the final and most developed work on the CD, Territoires intérieurs (hommage à Bernard Émond) (2010), the quartet is joined by pianist Yoko Hirota. This captivating piece was commissioned by the quartet and developed over the period of a residency at the Banff Centre which they say “was among the most artistically fulfilling projects for us as a quartet.” Certainly that camaraderie is conveyed in this performance which was captured in all its intimate glory in this Glenn Gould Studio recording by engineer Dennis Patterson and producer David Laeger. This is one of the most satisfying chamber discs to come my way in a long time.

A close second is the latest from the ARC Ensemble (Artists of the Royal Conservatory), a Chandos recording featuring Chamber Works by Paul Ben-Haim (CHAN 10769). Ben-Haim, born Paul Frankenburger in 1897, was a German Jew who immigrated to Palestine shortly after Hitler’s rise to power in 1933. The bulk of this disc is devoted to works written in the decade after arrival in Palestine, including works for viola and piano and violin and piano from 1939 and a piano piece from 1944. It is obvious from the use of Middle Eastern themes and references to the local landscape that Ben-Haim was quick to embrace his new land. The most substantial of these is a clarinet quintet from 1941 about which the composer says “I was very satisfied because I felt that I had at last succeeded in consolidating a new style.” This lush and lyrical work is beautifully performed by Joachim Valdepeñas and a string quartet comprised of Marie Bérard, Erika Baum, Steven Dann (also featured in the haunting viola pieces) and Bryan Epperson. It was revisited in 1965 and I wish the liner notes mentioned what sort of revisions the composer made more than two decades after writing the work. The disc opens with an early venture, the Piano Quartet Op. 4 from 1920–21 (violinist Benjamin Bowman and pianist David Louie join Dann and Epperson) which shows the influence of Germanic forebears Brahms and Strauss but also French nuances of Fauré and to my ear, Debussy. Evidently the composer suppressed his pre-immigration works and until unearthed in the Ben-Haim archives and performed by the ARC Ensemble in 2012 this quartet had not been heard since a radio broadcast in 1932 before the composer left Germany. As with their three previous releases (on RCA Red Seal) of music by Mieczyslaw Weinberg, Julius Röntgen, Walter Braunfels and Adolf Busch the ARC Ensemble continues to bring to light some repertoire unjustly neglected due to political suppression or shifts in musical fashion, in stunning performances through its Music in Exile series under the artistic direction of Simon Wynberg.

I Am in Need of Music is the title of another new Centrediscs release featuring songs on poems of Nova Scotian Elizabeth Bishop (CMCCD 19413) composed by Alasdair MacLean (NS), John Plant (QC), Emily Doolittle (NB) and Christos Hatzis (ON). Best known for her extensive work in the field of early music, soprano Suzie LeBlanc brings her signature vocal purity to this project which she conceived and developed between 2007 and 2011, Bishop’s centenary year, in conjunction with poet and Bishop scholar Sandra Berry. Together they decided to commission settings of Bishop’s poems in honour of the anniversary and it was Berry who told LeBlanc about a walking trip that Bishop had undertaken in 1932 in rural Newfoundland. LeBlanc, a walker in her own right, decided to recreate this journey as well as could be done some 75 years of development later, and invited filmmaker Linda Dornan to join her. The results were two-fold, both documented in this combined CD and DVD release from the Canadian Music Centre: more than an hour’s worth of music wonderfully performed by LeBlanc accompanied by the Blue Engine String Quartet (MacLean) and the Elizabeth Bishop Players under the direction of Dinuk Wijeratne (Plant, Doolittle and Hatzis); and a half-hour video of LeBlanc and Dornan’s adventure in the outports of Newfoundland. The music, although consistently lyrical and tonally based, is quite eclectic in the different musical languages of these composers. Most surprising to me was to hear yet another side of chameleon-like composer Hatzis whose charming settings show him to be as at home in the idiom of musical theatre as in the diverse and multi-ethnic worlds of his previous compositions. Congratulations to Suzie LeBlanc on the success of her vision and to all concerned in this endeavour.

Concert note: Suzie LeBlanc is featured with tenor Charles Daniels in Tafelmusik’s “Purcell and Carissimi: Music from London and Rome” at Trinity–St. Paul’s Centre November 6 through 10. She also joins Les Voix Humaines Consort of Viols for a Women’s Musical Club of Toronto recital November 21 at Walter Hall.

In brief: Analekta has released a CD/DVD combination featuring one of the celebrated historical voices of Canadian opera, bass Joseph Rouleau. Now 84, Rouleau is a Companion of the Order of Canada and Grand Officer of the Order of Quebec. I was first introduced to the splendour of his voice in a CBC recording of the extended orchestral...
song cycle he commissioned from Jacques Hétu in 1984, Les Abîmes du rêve based on the poetry of Émile, and I was hooked. Although particularly associated with French and Italian repertoire, Russian Operas Russes (AN Z 9233-4) makes it clear that Rouleau was also at home in the role of basso profundo and that he has studied in the operas of Borodin, Rimsky-Korsakov, Mussorgsky, Tchaikovsky and Rachmaninov. The recording, dating from the height of his career, originated in 1972 from the concert Soirée de musique russe avec Joseph Rouleau produced for Les Beaux Dimanches at Radio Canada. The bonus DVD features Rouleau in the title role of Boris Godunov’s Death Scene (Act Four, Scene Two of Mussorgsky’s opera) filmed in 1983. This is a welcome testament to one of the great voices of our country and although the sound is not as pristine as might be hoped, it is still sufficient to send chills down the spine.

The next disc made me laugh out loud on first hearing. I really didn’t know what to expect from Nutcracker Nouveau – The Russian Expedition from the wacky eclectic local Ensemble Polaris (ensemble-polaris.com). I had been told by core member Alison Melville that this was the closest they would ever come to a Christmas disc, so we’re perhaps rushing the season a bit (as I write this Halloween is still a couple of weeks away) but as they will be launching the disc on November 3 and 10. The opening track, Kirk Elliott’s arrangement of Tchaikovsky’s “Trepak” (from The Beverly Hillbillies) followed by the theme from The Christmas Story and a variation on J.S. Bach’s Mache Dichi Mein Herze Reim. Davis is joined by bassist Mike Downes and drummer Ted Warren for the jazz treatments with orchestral soloists Sasha Boychouk clarinet and Lillian Scheirich violin. While SymphRonica is certainly not in the same league as the Ellington/Strayhorn Nutcracker arrangements it is obvious that it is a labour of love and that a good time was had by all, classical and jazz participants alike.

Archived discoveries@thewholenote.com

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

—David Olds, DISCoversies Editor discoveries@thewholenote.com

Trobadiritz
Shannon Mercer; La Nef
Analekta AN 2 9846

Troubadours and trobairitz were active in medieval Provence. The troubadours were men; they were generally not of high birth and in their compositions they sang the praises of noble ladies. By contrast, trobairitz were nobly born women who sang the praises of troubadours. Although a number of their poems have been preserved, there is only one composition that has both words and music: A Chantar by the Comtessa de Día.

A Chantar is not on this disc. Instead the director, Séan Dagher, has taken a number of extant texts and composed new music for them. Their sound world is closer to that of a folk-music group like Milladoiro than that of early music groups like Sequentia or Hesperion XX. No texts are included but they can be found on the Analekta website. An oddity is that, while the titles of songs are given in Occitan and in French and English translations, the texts are in Occitan only. That limits their usefulness. Another oddity is that the names of the (presumed) poets are not included.

The instrumental ensembles are tight and the music is attractive if not particularly memorable. The glory of the disc is in the singing of Shannon Mercer. Mercer is perhaps best known as an early music singer (for Analekta she has recorded Francesca Caccini and traditional Welsh music) but she also sings contemporary music (in a recent Soundstreams concert she performed Arvo Pärt and James Rolfe). Her singing on this disc is very fine: expressive, technically assured and with wonderful intonation.

—Hans de Groot
The Verdi Album
Jonas Kaufmann; Orchestra dell’Opera di Parma; Pier Giorgio Morandi
Sony Classical 88765492042

Placido Domingo; Orquesta do la Comunitat Valenciana; Pablo Heras-Casado
Sony 88883733122

The music of Verdi, nearly 200 years on is still the litmus test of opera singers of the 21st century.

It is something to be graduated to, something that reveals the true mettle of contenders and something that strikes fear in the hearts of those singers. Let’s call it a rite of passage for singers. Let’s call it in the hearts of those things that strike fear of the vocalists. One of the things that reveals something that strikes fear of the contenders and some-thing that reveals something that reveals

—Robert Tomas

EARLY MUSIC & PERIOD PERFORMANCE

Passaggi
Vincent Lauzer; Mark Edwards
ATMA ACD2 2637

Having just recently enjoyed a CD of late 16th and 17th century music for the cello, it’s timely to hear Passaggi: a recording of repertoire from the same era but this time for recorder and keyboard. This disc includes diminutions, sonatas, sinfonias, canzonas and Frescobaldi’s extravagant Cento Partite for harpsichord, and features two players familiar to Montréal audiences, Vincent Lauzer and Mark Edwards.

They work well as a team and play this program with affectionate invention. Edwards’ alternation between organ and harpsichord is often witty, for example in Berardi’s Canzona and Schmelzer’s sonatas, and his take on Frescobaldi’s Cento Partite is impressive. I particularly enjoyed his laid-back ambling through the sections displaying the savoury nature of the temperament he’s chosen. Lauzer provides impressive displays of nimble fingerwork, for example in the Notari canzona and the Schmelzer, and plays with a sweet sound. It’s also very good to hear him employ the g alto recorder, the favourite “solo” recorder of the era, as well as the soprano. He creates some nice changes of colour and volume with the use of alternate fingerings, but in the 17th-century pieces I miss the ornamental affetti described by musician/composers of the time, which are commonly heard in baroque violin and cornetto performances of this repertoire. They provide a broader expressive palette to the wind player and assist in making a greater distinction between diminution practice and the “seconda prattica” of the 17th century.

That aside, this is an enjoyable musical exploration of some wonderful music, from two of North America’s fine younger genera-tion of players. Kudos to all involved!

—Alison Melville
Bach – Keyboard Works  
Hank Knox  
EMCCD-7775  
earlymusic.com

It took performers like Wanda Landowska—and more recently, William Christie and Kenneth Gilbert—to take the harpsichord out of the museum and put it into the concert hall or the recording studio. Among the instrument’s most recent champions is the Montreal-based performer and pedagogue Hank Knox, whose talents are admirably showcased on this recording on the earlymusic.com label featuring selected works by J.S. Bach.

Early keyboard instruments have been a big part of Knox’s life for many years. He studied harpsichord with Kenneth Gilbert in Paris and also at McGill University, where he currently directs the Early Music program. A founding member of the Arion Ensemble, Knox has also performed, toured and recorded with the Tafelmusik Baroque Ensemble and the Studio musique ancienne de Montréal, and this newest release is further evidence of his deep affinity for music from this period.

What a wonderful program this is! The disc features some of Bach’s most formidable works for solo keyboard, including the Toccata In E minor, the great Chromatic Fantasy and Fugue, the Fantasia In C minor and the French Overture BWV831. From the opening chords of the Toccata, it’s clear to the listener that Knox is in full command of this repertoire, the playing confident and self-assured. The challenging Chromatic Fantasy—a true “tour de force” among Bach’s solo compositions—displays not only his redoubtable technique, but also a deeply-rooted musicality.

Published in Leipzig in 1735, the Overture in the French Manner was undoubtedly Bach’s way of transferring the French orchestral suite to the keyboard. Knox has no difficulty in conveying the subtle nuances required of the music, from the stately “Ouverture” to the brisk “Echo,” bringing this most satisfying disc to a close.

—Richard Haskell

Haydn – Symphonies 6 & 82;  
Violin Concerto in G

Aisslinn Nosky;  
Handel and Haydn Society;  
Harry Christophers  
CORO COR16113  
handelandhaydn.org

The energy that emanates from this recent recording is palpable. Now in his fifth season as the artistic director of the venerable Handel and Haydn Society, the multi-talented conductor Harry Christophers brings a wonderfully rustic and open personality to this terrific CD, without losing one iota of elegance and charm.

The cover promises two symphonies and one concerto, but indeed the early Symphony No.6, written in 1761 at the beginning of Haydn’s illustrious career at the court of the Esterhazys, is less a symphony and more a “sinfonia concertante” featuring extensive and virtuosic solo work from many different areas of the orchestra. Christophers leads a brisk, smile-inducing performance of the piece, nicknamed “Le Matin” for its warm and evocative musical “sunrise” and generally perky spirit. Special mention goes to violinist Aisslinn Nosky, flutist Christopher Krueger and bassoonist Andrew Schwartz for their brilliant solo contributions.

Toronto-based Nosky, who has been the concertmaster/leader of the orchestra since 2012, moves front and centre for the Violin Concerto in G. Her trademark tone, technique and sense of abandon are present throughout this delightful and moving performance. The crowning glory is Christophers’ powerful rendering of the Symphony No.82, written in the mid-1780s for performance in Paris. It’s an endlessly fascinating piece, full of contrast, humour, poignancy, sensuality and grandeur. Christophers and the orchestra give a detailed, lively and majestic performance, reminding us at every turn of Haydn’s inventiveness and wit.

—Larry Beckwith

Brahms – Piano Miniatures performed on a Johann Streicher fortepiano (1851)  
Boyd McDonald  
Doremi DDR71154/5

Veteran pianist, composer and musicologist Boyd McDonald, now professor emeritus at Wilfrid Laurier University in Waterloo has, for the better part of his career, been exploring and performing on period pianos and their ancestors of the last 200 years. A former student of Nadia Boulanger and winner of the Leschetizky Prize, McDonald is a recognized authority on Brahms’ own instrument made by Johann Streicher in 1851, on which instrument he has now released this set of Brahms miniatures.

While I find his performances are pleasant, the raison d’être of this set is to reveal to modern ears the instrument that Brahms himself used, as did Schumann and others. For historical reasons, this is an important documentation of a chapter in the development of the keyboard instruments. Compared to the modern piano, the sound is slim and percussive and so may not be to everyone’s taste. Heard are Four Ballades, Op.10; Two Rhapsodies, Op.79 and shorter works opps. 76, 116, 117, 118 and 119.

—Bruce Surtees

Schubert – Piano Sonatas D664 and D894  
Janina Fialkowska  
ATMA ACD 22681

These two sonatas are dissimilar works, coming as they do from very different periods in Schubert’s life, albeit only seven years apart. The earlier Sonata in A Major is thoroughly pleasant with familiar echoes of Mozart and Haydn throughout. Altogether, it’s a finely crafted piece with a conventional three-movement structure and competently developed ideas.

While this description sounds bland, the beauty of Fialkowska’s approach is that she actually understands this and refuses to make more of the sonata than it deserves. Instead, she plays each movement with a strict no-nonsense approach leaving aside the over-romanticized interpretations attempted by some other pianists. She finds just the right balance between the technical requirements of the music and the smaller but clearly still-emerging voice of the composer in this musical form.

In the second sonata (G major) Fialkowska acknowledges the more substantial content. Here, Schubert places technical demands in greater service of the music’s development allowing the performer new heights of invention and emotion. The opening movement is huge and Fialkowska plays it with a sustained commitment to holding its thematic ideas together until the triple forte ending. The succeeding slow movement weaves a tender melody around a more stormy response which Fialkowska never allows to grow out of control. After a light dance movement, she plays through a fourth and final movement that ends quietly with a tasteful sense of anti-climax.

Throughout both sonatas, Fialkowska’s seasoned touch is a tribute to her mature understanding of Schubert’s actual intentions. Fialkowska’s Schubert is the real McCoy.

—Alex Baran

Strauss – Josephslegende; Love Scene from Feuersnot; Festmarsch  
Royal Scottish National Orchestra;  
Neeme Järvi  
Chandos CHSA 5120

Richard Strauss, reigning overlord of the orchestral tone poem and emerging monarch of the operatic stage at the turn of the century, had been seriously intrigued by the prospect of writing...
Robert DeGaetano: Moravian Philharmonic National Orchestra – Robert DeGaetano: Concerto No. 1; Chopin – Concerto No. 1

DeGaetano went the extra mile in having Yaffé revise the orchestration due to attempts by Potiphar’s wife to seduce the reluctant underage Israelite. Sadly for Strauss and all concerned, the 1914 Parisian premiere was swiftly followed by the onset of the Great War and the ballet fell into obscurity.

Josephslegende demands such an immense orchestra that stagings of the work are quite rare and there are precious few recordings available (notably by Sinopoli and Iván Fischer) for comparison. This compelling new performance by Neeme Järvi, conductor laureate of the Royal Scottish National Orchestra, is a welcome addition, plussly recorded by Chandos in a hybrid SACD format. Two brief works, an orchestral excerpt from the early opera Feuersnot and the juvenile Festmarsch Op.1 (composed at the age of 12!) fill out the disc. Though Josephslegende is perhaps not among the composer’s greatest achievements, the sheer orchestral magnificence of this little-known score is immensely captivating.

—Daniel Foley

DeGaetano – Concerto No.1; Chopin – Concerto No.1

Robert DeGaetano: Moravian Philharmonic Orchestra; John Yaffé
Navona Records NV5929

I always look forward to CDs that feature composer/pianists. The results usually portray the performer in their best light. The composer/pianist knows the instrument intimately and shows off the pianists’ unique skills to their best advantage. Such is the case with Robert DeGaetano’s first piano concerto. Virtuosic technique blazes through this concerto. Scintillating runs and octaves are spectacular. I loved the opening, which reflects the composer’s intent on showing the universe breathing. I would have liked more development of that mood however, instead of the constant runs. The second movement was charming with hints of the rhythms and jazz of New York. The orchestration sounded retro in a good way. The third movement was a more intimate, reflective performance and a prelude to the last dance-like movement. Hints of Italian tarantellas, overtones and brilliant technique brought this dazzling concerto to its finale. Bravo for an imaginative first piano concerto.

The idea of programming Chopin’s First Piano Concerto with his own has merit. DeGaetano went the extra mile in having John Yaffé revise the orchestration due to questions about the originality of Chopin’s. Yaffé began his work with the 1910 version by Mily Balakirev as the point of departure for his own. It will be available for other performers in a published version. There is not enough room in this review to discuss orchestration so I will address the performance. DeGaetano is an excellent technician and musician. He has a lot of fire and energy in his playing. I would prefer more breadth and breath in both the opening orchestral tutti and the piano. More singing tone and a vocal approach would help elevate this into a stunning performance. The third movement is dancelike and the syncopated rhythms could convey this more. However, I think the CD is valuable in showing off two opus one concertos and with exemplary performances they deserve a listen.

—Christina Petrowska Quilico

Mosh Pit (One Piano Four Hands)
Zofó
Sono Luminus DSL-92167
sonoluminus.com

Listening to two pianists at a single keyboard usually sets up an expectation of something slightly heavy and possibly ungainly. Zofo, however (love that name!), blow all that away with their euphoric energy. These two are young, driven and fearless. There is no repertoire from which they shrink. They exude a “take no prisoners” approach yet perform with an interpretive competence and originality that leaves listeners wanting to hear more.

Gershwin’s Cuban Overture is so fresh and alive I barely recognized it and checked the liner notes to ensure it was really Gershwin’s own version of his orchestral score. This is a terrific way to open the disc and it grabs you instantly.

Nancarrow’s Sonatina immediately shifts to an intense and delicate discipline that is by contrast, quite arresting. Zofo’s gift for extracting and delivering melody makes this work seem all too short. Likewise, Samuel Barber’s Op.28 Souvenirs, a bouquet of tuneful post-romantic ideas, are also played with profound engagement.

Two sets of dances by John Corigliano and Allen Shawm set a new stage for Zofo as the pair work ever so seductively with shifting rhythms to leave listeners embraced by the constant sense of movement.

Finally, the disc’s major work, Schoenfield’s Five Days from the Life of a Manic Depressive, isn’t nearly as frightening as the title suggests. Rather, filled with a humourous cynicism about contemporary music, it becomes a good-humoured showpiece by its end, closing the CD with the same kind of energy that opened it.

—Alex Baran

Strings Attached

ELLO sonatas, featuring the G minor sonatas by Rachmaninov and Chopin, is the outstanding new release by the Canadian duo of cellist Denise Djokic and pianist David Jalbert on the ATMA Classique label (ACD22525).

The Rachmaninov Sonata Op.19 is a relatively early work, written at the same time as his Second Piano Concerto and at the end of a three-year period of depression caused by the failure of his First Symphony. It’s a marvellous work, melancholy at times, but passionate and virtuosic, and full of those typical Rachmaninov melodies.

When Chopin wrote his Op.65 sonata in 1846, his health was failing and his affair with the writer George Sand was coming to an end; three years later he would be dead. Listening to it back-to-back with the Rachmaninov, it’s quite striking how similar their moods are at times; despite the gap of over 50 years between them, they seem to be soulmates.

The final track on the CD is Rachmaninov’s Vocalise, written in 1915 following the deaths of the composer’s friends and colleagues Sergei Taneyev and Alexander Scriabin. The transcription is by Leonard Rose. Not surprisingly, it’s no mere afterthought but a perfect fitting to the two major works.

Djokic is in tremendous form throughout
the disc, as is Jalbert, a top soloist in his own right—in fact, you only have to look at the composers’ names to realize how demanding the interpretation everything you instrumental sound is warm and vibrant, composers’ names to realize how demanding...but Latin American Guitar teacher and performer ever since, in 1998. He has been active as a Music, and made his solo debut and the Manhattan School of...Agustín Barrios Mangoré complete five pieces by the Paraguayan...Cinq Préludes by the Brazilian Heitor Villa-Lobos, followed by four pieces by Cuba’s Leo Brouwer: his Dos aires populares Cubanos and Dos temas populares Cubanos. Milonga, by the Argentinian Jorge Cardoso, and five pieces by the Paraguayan Agustín Barrios Mangoré complete the recital. In the final track, Una limosna por el amor de Dios, Nicholson displays a fine control of right-hand tremolo. The playing throughout is accurate, clean and thoughtful, although perhaps a little too reserved at times. The guitar tone is lovely and the recorded sound is warm and clear. There is, unfortunately, no information at all regarding recording dates or location, and there are no timings for the individual tracks; the CD clocks in at just under 50 minutes. There is another excellent release from the Danish national label, Dacapo Records, this time featuring Concertos by the Danish composer Vagn Holmboe (6.220399). Holmboe, who was 86 when he died in 1996, produced an enormous number of strongly tonal compositions, many of which have inevitably been overlooked. The three highly accessible works on this CD are all world premieres and two—The Concerto for Orchestra (1929)—is believed to be a world premiere performance as well. Lars Anders Tomter is the soloist in the Concerto for Viola Op.189 from 1992. Written for Rivka Golani, it’s a work which immediately shows strength and personality. Violinist Erik Heide performs the Concerto for Violin No.2, Op.139 from 1979, although the number is somewhat misleading; there is an earlier violin concerto from 1938 that carries the designation No.1 but has never been performed, and this current work is apparently regarded as “the” violin concerto. Again, it’s a two-movement work, with hints of Samuel Barber as well as Carl Nielsen, especially in the beautiful slow movement. Dima Slobodeniouk conducts the Norrköping Symphony Orchestra in the concerto, and the orchestra takes centre stage for the Concerto for Orchestra, a single-movement work from 1929 that has apparently never been performed. It’s a very attractive piece, quite heavy on brass and percussion, and again with distinct hints of Nielsen, who was the examiner when Holmboe auditioned for the Royal Danish Academy of Music, and who clearly influenced the young composer’s early works. Cellist Wendy Warner adds to an already impressive discography with a CD of the two Cello Concertos of Joseph Haydn, paired with the Cello Concerto In C major by Josef Mysliveček (Cedille CDR 90000 142). Drostan Hall leads Camerata Chicago in excellent orchestral support. The Haydn concertos are relatively recent additions to the cello repertoire, the C major work having been discovered and first performed in the early 1960s. The D major concerto was long believed to have been written by Anton Kraft, a cellist with Haydn’s Esterhazy orchestra, until Haydn’s original score was discovered in the 1950s. The virtuosic cadenzas here are by Maurice Gendron and Emanuel Feuermann. Mysliveček was a contemporary and acquaintance of Mozart, and known at the time mostly for his operas and concertos. His cello concerto is actually a transcription of one of his violin concertos and features a good deal of playing in the higher register. Warner is a simply marvellous player, with great tone, lovely phrasing, and agility and technique to burn. She effortlessly holds our attention throughout a simply dazzling and delightful CD. There is more thoughtful and intelligent playing of the highest order on Mendelssohn & Schumann Violin Concertos, where violinist Rachel Barton Pine is joined by the Göttinger Symphonie Orchester under Christoph-Mathias Mueller (Cedille CDR 90000 144). The two Beethoven Romances are also included. It sometimes seems that there can’t be anything left for a soloist to say with the Mendelssohn, but Barton Pine would doubtless disagree; “The older I get,” she says, “The more difficult this ‘easier’ concerto becomes.” Her approach here is sensitive and low-key, but no less effective for that. It’s thoughtful playing with a light touch, and with tempo that are kept moving; no time for wallowing in sentiment here, but no lack of feeling either. The Schumann concerto has had a troubled history. Written shortly before Schumann’s 1854 suicide attempt that led to his entering the sanatorium in which he would die two years later, it was never fine-tuned to the composer’s satisfaction, and was suppressed by its dedicatee, Joseph Joachim, not long after Schumann’s death. It resurfaced in Germany in the 1930s due primarily to the efforts of violinists Jenny d’Aranjy and Vehudai Menuhin, but plans for a premiere were hijacked by the Nazis, who hoped to promote it at the expense of the Mendelssohn concerto, with its Jewish connection. The concerto has its technical problems, in particular an exceptionally difficult solo part in the last movement which makes an ideal tempo almost impossible, but it has a particularly beautiful slow movement. Mueller was responsible for Barton Pine’s deciding to record the work, and the soloist has done her work here, making judicious changes where she felt necessary; in particular, she and Mueller make the final movement work extremely well. The performances of the Beethoven F major and G major Romances follow the approach set in the Mendelssohn, with a clear tone, slow and sparse vibrato and a nice sense of movement. Barton Pine’s own extensive and excellent booklet notes contribute to another top-notch Cedille issue. JAZZ & IMPROVISED MUSIC Reflections Mike Murley; University of Toronto Jazz Orchestra; Gordon Foote U of T Jazz Recorded April 8 and 9, 2013 at Revolution Recording Studios, Toronto. Everybody forgets about the arranger. For example jazz enthusiasts know about the Thelonious Monk big band concert in 1963, but how many know or care that arrangements for much of that great music were by Hal Overton. Or that the landmark recording by Basie of “April In Paris” was arranged by Wild Bill Davis! The reason for this preamble is that on listening to this album I realized just how essential the arrangements are; so hats off...
to Mike Murley, Terry Promane, Jef Deegan and John MacLeod who lay down the rich layers of sound which add so much to the original compositions of Mike Murley. If you listen carefully to the final track, “Can’t You See,” you might just recognize the chord changes of “It’s You Or No One.” Murley is the featured soloist displaying his usual formidable talent along with members of the U of T Jazz Orchestra. I am constantly amazed at the technical proficiency of so many of today’s young musicians, talents that are amply demonstrated on this recording, with seven members of the orchestra sharing solo honours with Murley.

The CD will be available through Indie Pool, Amazon and will have distribution on iTunes.

—Jim Galloway

Live at Musideum
Don Naduriak and XavierJazz

Independent

— Don Naduriak piano, Bill McBirnie flute, Russ Little trombone, Duncan Hopkins bass, Joaquin Hidalgo drums. All compositions and arrangements by Don Naduriak.

Don Naduriak has been active in establishing Latin music in Canada with his bands Salsa Con Clave and his current group XavierJazz. This CD was recorded before an audience at the Musideum. For those of you who are not familiar with the venue, created by composer Donald Quan, it is quite unlike any other in that it is also a retail store situated in downtown Toronto at Richmond and Spadina and stocked with rare and unusual instruments. As a venue it is unique and as a store it is certainly worth visiting even if there is no performance scheduled.

Now to the CD. If you like your music Latin, this is for you. The two horn players handle the ensemble passages fluently and those of you who are familiar with the playing of Russ Little and Bill McBirnie know that the solo department is in good hands. That said, one of the most enjoyable tracks for me, “Big Joe Bean” — nice pun — is a feature for Don Naduriak. This is music performed by gifted artists who are very much at home in the genre and is well worth a listen.

—Ken Waxman

Dream
Michele Mele
Independent GKM 1001
michelemele.com

— In her second inspired collaboration with producer Greg Kavanagh, luminous vocalist and contemporary jazz composer Michele Mele has once again created a recording of original music that is as accessible, captivating and refreshing as a perfect spring day. Mele’s life is her musical canvas, and she allows her clever lyrics and delightfully contagious melodic lines to give us a glimpse into her most intimate feelings—and those relatable, human emotions are consistently rendered with purity, honesty and high musicality.

Dream has been expertly produced and arranged by Kavanagh, and Mele has surrounded herself with a stellar cast that includes trumpet/flugelhorn icon Guido Basso, piano genius Robbi Botos and first-call saxophonist John Johnson. Although Mele never panders to us over-trodden standards or gratuitous scat singing, she is a serious jazz composer, lyricist and vocalist who simply prefers to colour outside the lines a wee bit—not unlike Bob Dorough, Dave Frishberg, Blossom Dearie or Mose Allison.

Standout tracks include the title song, which lures the listener directly into Mele’s beautiful “dream”—lulled along by the sinewy, rich saxophone of Johnson, Botos’ crystalline piano work and Mele’s sensual and swinging signature vocal sound. The great Guido Basso also lends his own special magic to the CD, particularly on the track “The More”—sung in English, Spanish and French by the multilingual Mele. Also of note are the touching compositions, “Intimacy,” which is breathtakingly beautiful and features Stafford on trumpet and flugelhorn, a heartrending lyric, and also the witty “Anti-Magiana,” which utilizes intricate Latin rhythms expertly played by brothers Lew and John Mele on bass and drums, as well as richly layered vocal nuances.

—Lesley Mitchell-Clarke

Small Choices
Pattepi-Maniscalco-Rubino
AUT Records 006

— Why not improvise on so-called classical music themes is a question increasingly answered in the positive by adventurous players of every genre. Thus the Italian trio involved in Small Choices dedicates more than half this CD to such prestidigitation.

These are serious improvisations, not a jazzy overlay of notated music however. Which means that when bassist Giacomo Papetti, pianist Emanuele Maniscalco and Gabriele Rubino on piccolo, soprano and bass clarinets deal with themes by Sibelius or Ligeti they bring the same freedom to experiment with them as they would with tunes by Ellington or Monk.

“Fine del Tempo,” for instance, inspired by Messiaen’s Quatuor pour la Fin du Temps, adds a rhythmic undertow, and before recapturing the head, stretches the theme with unbroken trills from Rubino, Papetti’s slap bass plus Maniscalco’s repeated note clusters. On the other hand, Escape from Ainola, taken from Sibelius’ Fifth Symphony, maintains panoramic echoes with resonating chords from the keyboard and a buzzing bass line. Here Rubino creates the bonding ostinato as the others interject sub-motifs or decorate the brooding theme.

Solid definitions and identifications are proven unfeasible on some of the other tracks however. With sweeping piano glissandi, double bass thumps and a melody propelled by delicate soprano clarinet sweeps, “Nascondere” appears to be another contrapunctal classical notated music. Instead it’s a completely original composition by Papetti.

Two of the three players here earned advanced conservatory degrees in both notated and improvised music. Although Maniscalco, in contrast, is an autodidact — like Schoenberg and Elgar — this sort of jazz-classical crossover will likely become much more common in the future. “Small Choices” shows the way.

—Jim Galloway

Triple Play
Russell Malone
MaxJazz MX607

This Side of Strayhorn
Terell Stafford
MaxJazz MX408

— Here are two releases on the MAXJAZZ label which was founded in 1998 and is now releasing its albums via the MAXJAZZ website and with international distribution by Naxos.

Russell Malone’s Triple Play (Russell Malone guitar, David Wong bass, Montez Coleman drums) features four nicely melodic originals by Malone and seven by others ranging from “Butch And Butch” by Oliver Nelson to the seldom heard “The Kind Of Girl She Is” by Alan and Marilyn Bergman and Dave Grusin. There is also a beautifully sensitive solo performance of the Alex North composition “Unchained Melody.” This is a very satisfying CD and a welcome addition to any jazz collection.

Terrell Stafford’s This Side of Strayhorn features Stafford on trumpet and flugelhorn, Tim Warfield, on soprano and tenor saxophone, Bruce Barth piano, Peter Wasington bass and Dana Hall drums. An album dedicated to the compositions of Mr. Strayhorn is off to a good start and this one follows through with some formidable playing by Stafford and his fellow musicians. One of the tracks is “Lana Turner” which, in case you’re
wondering, was later re-titled “Chappoy.” The CD is a rich cross-section of Strayhorn’s amazing output, running the gamut from “Lush Life” to “Smada” via “Day Dream.”

The excellent arrangements are by Bruce Barth who also adds some first rate solos. But it is the melodic warm sound of Stafford, ably accompanied by Tim Warfield that stays with me. If these releases are typical of the MAXJAZZ catalogue I can only say that I look forward to hearing more.

—Jim Galloway

After Blue
Tierney Sutton
BFM Jazz 3020624192
tierneysutton.com

Tierney Sutton, the five-time Grammy-nominated jazz singer has turned her considerable talents to Joni Mitchell’s music on this, her tenth release. After Blue is a collection of covers, mostly from Mitchell’s heyday in the 70s and 80s, and includes some of her more popular hits like “Big Yellow Taxi,” “Woodstock” and “Both Sides Now.” The challenge with covering much-loved songs such as these is to be innovative enough to not slavishly mimic, without straying so far from the original as to render the songs unrecognizable. Sutton and the band have managed to strike that fine balance, largely by staying true to Mitchell’s vocal lines while introducing clever new treatments and arrangements through the instrumental accompaniment.

The band members on After Blue are not Sutton’s regulars and include such greats as Al Jarreau (the 73-year-old is a gas on Be Cool), Hubert Laws, Peter Erskine (who was Mitchell’s drummer on Both Sides Now) and Larry Goldings. But it’s the virtuoso trumpeter Micah Killion and pianist Stephanie Nilles, but the score is alive with unusual timbres, from country fiddle and mandolin to English horn and bassoon.

It’s a Free Country—Craig Pedersen

It’s a Free Country (Craig Pedersen) by Montreal-based trumpeter Craig Pedersen and bassist Joel Kerr may be unusual enough as a trumpet-bass duo, but the material makes it stranger still: it’s largely devoted to country and western themes approached from a variety of vantage points, including straightforward readings of tunes to exploratory free improvisation. You know something different is afoot on the opening title tune, with voices intoning: “It’s a free country/ but only for me.” Mixing in a clearing in the woods; J.P. Webster’s “Wildwood Flower” has trumpet and arco bass in unison; Willie Nelson’s “Crazy” begins in sputtering free improvisation long before its famous melody emerges. It’s consistently playful, imaginative work that’s somehow true to both the emotional directness of country music and the oblique abstraction of current improvisation, just not at the same time.

Wide-open spaces also inspire composer/reed player Rob Mosher, who grew up in the village of Greenwood, Nova Scotia, moved to Toronto for composition studies, then settled in New York. His recent suite, Polebridge (robmosher.com), reflects both his mobility and his keen sense of place, as he goes further afield for inspiration. Polebridge, Montana is a hamlet of 88 people, the same number as the keys on a piano, and when Mosher arrived there he found an old piano abandoned in a lane. That image colours the music, a genuine chamber jazz mutation: there’s a seamless interplay of composed and improvised elements that draw inspiration from sources as diverse as Aaron Copland and klezmer as well as the images of a western town outside of time. The group foregrounds the virtuoso trumpeter Micah Killion and pianist Stephanie Nilles, but the score is alive with unusual timbres, from country fiddle and mandolin to English horn and bassoon.

It’s rare to hear a jazz quintet that similarly explores sonority, but that’s Toronto guitarist Harley Card’s frequent emphasis on his second CD as leader. Hedgerow (DYM002, harleycard.ca) begins with his own guitar choices, from the sparkling, icy clarity of his electric on Get There to the warm, ringing, steel-string acoustic of “Helicopters and Holograms.” The emphasis extends to his band and his compositions: Tenor saxophonist David French also plays bass clarinet, Matt Newton plays acoustic and electric piano and, among the shifting rhythm players, Jon Maharaj plays acoustic and electric bass. That love of mutating sonorities works hand-in-glove with Card’s fondness for short, repeating figures with modulating harmonies, evident in tunes like “Hedgerow” and “Sophomoro.” Whether the ultimate effect is pensive or celebratory, Card plays and writes with a keen sense of mood and emotional communication.

Bop is at the source of most forms of modern jazz, whether it’s the harmonic language of cool jazz, the aggressive swing of hard bop or the spiky melodies and rhythms of free jazz, but it’s rare to hear bop strongly evoked today. The Miles Black Trio with Grant Stewart (Cellar Live CLO.41313, cellarlive.com) recorded at Vancouver saxophonist Cory Weeds’ Cellar Jazz Club, does just that. Tenor saxophonist Stewart can suggest the compound messages of the great Dexter Gordon, lush and hard-edged, relaxed and...
aggressive, while Black’s piano alternately takes flight with lean, linear runs or turns introspective with dense block chords. André Lachance provides solid walking bass and Jim McDonough’s drumming drives the band with sudden, well-placed accents. The program of standards and originals contributes to the relaxed flow, while relatively obscure gems like Elmo Hope’s and Sonny Rollins’ “Carving the Rock” and Tadd Dameron’s “Super Jet” reveal rare sweetness. With every musician and every section of bassist Jodi Proznick and drummer Jesse Cahill, but it’s on Tosoff’s own compositions that the group is most imaginative. “Fill Me Up with Joy” begins with short, sharply punctuated phrases only to develop a passionate, welling momentum; “Half Steps,” a ballad here dedicated to Tosoff’s late teacher Ross Taggart, is filled with a muted luminescence. Tosoff’s penchant for subtle, elusive harmonic extensions is likelier to suggest the work of Bill Evans than bop. The Toronto-based pianist is clearly at home returning to her Vancouver roots. Rogers and hart’s “There’s a Small Hotel” swings joyously, propelled along happily by the forceful rhythm section of bassist Jodi Proznick and drummer Jesse Cahill, but it’s on Tosoff’s own compositions that the group is most imaginative. “Fill Me Up with Joy” begins with short, sharply punctuated phrases only to develop a passionate, welling momentum; “Half Steps,” a ballad here dedicated to Tosoff’s late teacher Ross Taggart, is filled with a muted luminescence.

**Something in the Air**

**Discovering Long Hidden Advanced Jazz**

K EN W AXMAN

Without question one of jazz’s most representative records is of a 1953 concert with bop masters Dizzy Gillespie, Charlie Parker, Bud Powell, Charles Mingus and Max Roach in their only performance together. That the session was recorded in Toronto’s Massey Hall makes it distinctive as well as irreplaceable. But Jazz at Massey Hall isn’t the only instance of jazz history being made north of the border. Precisely because of gig opportunities for committed international improvisers discs recorded at Canadian gigs or festivals are an important part of the music’s fabric. One of the most significant recent sessions recorded in similar circumstances is Anthony Braxton’s Echo Echo Mirror House (Vict o cd125, victo.qc.ca). Featuring the composer’s septet, this 2011 premiere at the annual Festival International de Musique Actuelle from Victoriaville, Quebec rolls controlled cacophony and fragmented polyphony into an hour-long protoplasmic performance that sounds as if it’s emanating from two orchestras playing simultaneously, although there are only seven musicians on stage. Having long dispensed with the idea of solo and accompaniment, Braxton’s composition allows the two brass players, percussion, three string players plus the composer’s saxophones to enter and exit the sequences at will. Miraculously all the parts hang together. This situation is even more remarkable when you consider that several of the players double or triple, and always conversant with technology; all are equipped with iPods. The latter adds snatches of pre-recorded voices, vocal and instrumental music to the mix and use live processing to integrate sequences recorded during performance back into the composition. While this description may appear formidable, the music isn’t that difficult. The initial theme reappears at junctures, while at all times motifs, such as Mary Halvorson’s guitar twangs or Jay Rozen’s tuba blasts, provide the continuum. Meanwhile the pressurized polytonal narrative recedes enough in spots so that Braxton’s alto saxophone yelps, Taylor Ho Bynum’s wispy flugelhorn grace notes or the polyrhythmic strokes uniting Jessica Pavone’s viola and Aaron Siegel’s vibes are clearly audible. Midway through, as the tension dissipates a bit, cutting reed bites and ringing vibes separately presage the addition of iPod samples featuring female speaking voices and a male vocal chorus. Later, following subtle reprises of the theme, pre-recorded piano recital-like dynamics threaten to unduly soften the performance until Carl Testa’s whapping percussion, Bynum’s plunger work and Braxton’s strident sax lines, shatter any tendencies towards sweetness. With every musician and every iPod producing climatic timbres, and when it appears as if the rattling, staccato undulations can’t become any more overwrought, conductor Braxton abruptly ends the performance. The effect is as if a harrowing but pleasurable journey has been completed. It’s this sort of journey that leads to other CDs, as foreign musicians come to this country to record with local players who have international reputations. So it is with Aves (Songlines SGL 1601-2, songlines.com) that matches Vancouver clarinetist François Houle, who has played with many members of the European avant-garde, with Norwegian pianist Håvard Wiik, known for his work with the band Atomic. During a series of shorter tracks, the two present a program that epitomizes chamber jazz, with Houle’s extensive technical facility ensuring the interface doesn’t list too far in the direction of so-called classical music. When the pianist plays alone, as he does on “Zirma,” his stylistic ticks lead to baroque and impressionistic vibrations. In contrast, a piece such as “Aporetic Dreams,” despite its obvious germination in the European classical tradition, finds Houle’s intense pressurized vibrations toughening the pianist’s showy glissandi. Even as the clarinetist uses tongue slaps and circular breathing to make his points, the most significant tracks are those where improvisation and composition are balanced. Wiik’s exquisite low-pitched soundboard echo on “Sparrowhawk” for instance, is sympathetically underscored by timbres from two clarinets played simultaneously, with new reed notes appearing each time a keyboard fantasia is heard. “Meeting on a Line” is turned into a clarinet tone rollercoaster as altissimo trills and downward runs reach a slurred crescendo as the piano keys alternately chime and clash. Circular colouration resulting from slapped piano keys and internal string plucking on “Ursula’s Dream” is elevated with Houle’s triple tonguing and screeching before the final fade out. Nonetheless, Wiik’s expertise creating urban swing on tracks such as the concluding “Strobe” means that unpleasant atonality is prevented from taking centre stage. Another improviser who can so expertly blend delicacy and toughness in his music is saxophonist Roscoe Mitchell. Almost 40 years ago he and other advanced players frequently visited and recorded in Canada because their talent was more appreciated here than in their home countries. Live at A Space 1975 (Sackville-Delmark SK 2080, delmark.com) done in Toronto, has just been reissued, containing additional material from the same live date and making the CD 50 percent lengthier. The four new tracks give a more complete picture of the Toronto performance that also involves trombonist George Lewis, guitarist Spencer Barefield and pianist Muhal Richard Abrams. Previously the emphasis on the truncated
As You Near Me

James Campbell; Graham Campbell; Afiaara Quartet

Marquis MAR 451

▶ Throughout musical history, how many eminent musicians have produced musical offspring? The number may seem surprisingly low—Leopold Mozart certainly did, as did J.S. Bach. But for musicians like Haydn, Debussy and Dvořák, there was nobody to carry on the family tradition. Closer to home, this is clearly not the case with clarinettist James Campbell, whose son Graham is a fine guitarist and pedagogue; the two have happily joined forces on this Marquis Classics disc titled As You Near Me.

Long referred to as “Canada’s pre-eminent clarinetist and wind soloist,” James Campbell has enjoyed an international career as soloist and chamber musician for more than 35 years. His son Graham earned his music degree at Humber College and has since made a name for himself as a gifted guitarist and composer in Toronto’s music community.

This is actually the second recording father and son have produced (the first was Homemade Jam in 2003). Nevertheless, with this release, Graham’s talents as a composer are also showcased, for eight of the 16 tracks bear his name. There are many things to like about this recording, not the least of which is the eclecticism; it draws from several sources, including jazz, Latin and central European.

The two Campbells are joined on certain tracks by other performers such as the Afiaara String Quartet and bassists Sam McElhan and Bob Mills. James Campbell’s lyrical tone combined with the skilful guitar work (either as a solo or as accompaniment) produces an appealing sound, with the younger Campbell’s own compositions proving particularly engaging.

As You Near Me is the perfect disc for relaxing to on an autumn weekend—or for that matter, any day of the week, during any season.

—Richard Haskell

Tango Dreams

Alexander Sebastian

Analekta AN 28767

Tangos Brasileiros

The music of Ernesto Nazareth

Christina Petrowska Quilico

Marquis MAR 519

▶ When you start pulling out your winter boots for another snowy march, take out your dancing shoes too, and warm up the Canadian winter with these two new releases of hot and sultry tango music played by two of Canada’s finest performers.

Accordionist Alexander Sebastian is a world-class awarding-winning performer. Many readers will recognize his fabulous work with Quartetto Gelato. In Tango Dreams, Sebastian is brilliant as he takes on the tango style. The five tangos by the late “tango nuevo” Argentinian composer/bandoneonist Astor Piazzolla are performed with sensitivity and nuance. From Uruguay, the more traditional La Camparista, by Gerardo Herman Matos Rodriguez (arranged by Dmitiry Varelas) opens with a quasi-improvisational florid section which leads to a colourful harmonic and rhythmically robust performance true to the traditional tango genre. The contrasting middle section with its rubato and melodic chromaticism makes this more of a concert work until its time to dance again as Sebastian shows his artistic musicianship both in melody and rhythm. The title track Tango Dreams by Raymond Luedeke is a performance of a 2002 work commissioned by fellow accordionist Joseph Petric for accordion and string trio which has been featured in various concert settings, and as a dance piece choreographed by David Earle. As the composer notes, no tango lines have been lifted from traditional tangos, yet the work oozes with the tango spirit and drive. Sebastian and Atis Bankas (violin), Anna Antropova (viola) and Jonathan Tortolano (cello) achieve a tight ensemble unit through changing stylistic motives and moods.

Equally world-renowned and the 2007 winner of the Friends of Canadian Music Award, pianist Christina Petrowska Quilico performs the tangos of Brazilian composer/pianist Ernesto Júlio de Nazareth (1863–1934) in the two-CD release Tangos Brasileiros. Touches of salon music and the romanticism of Chopin are evident in these tangos, which are quicker in tempo than their Argentinian relatives. There is so much heartfelt joy in the pianist’s performances of 24 of the composers’ piano works. In her liner notes titled “My Personal Tango Journey,” she attributes her agility in style, musicality and placement of downbeat to her years in the dance studio learning how to dance the tango. I agree completely. The famous Fon-Fon is driven by a zippy right hand melody which is partnered by a two-feet-grounded-on-the-floor pulse. The more traditional Perigoso – Tango Brasileiro is a swaying, sultry and steady performance with intriguing brief yet breathtaking silences. Most fun are the left hand low-pitched lines in Miosotis. Deep and rich in tone, they act as a perfect mate to the jovial salon music like right hand melodies. Throughout, Petrowska Quilico’s well-contemplated rhythmic placements and gentle finger attacks create the sense of melodic spontaneity so important to tango music.

Sebastian and Petrowska Quilico are so very different in their musical instruments, attitudes and approaches to tangos yet both are worthy of an enjoyable twist across the listening dance floor.
Two notable big cubes of CDs this month are well worth investigating. One is from the Metropolitan Opera’s own archives containing ten significant performances of Verdi operas and another from DG, containing their complete recordings of Herbert von Karajan in the 1970s.

October 10 was the 200th anniversary of Verdi’s birth although his mother remembered the 9th as his natal day. The Met, in collaboration with Sony Classical has selected outstanding performances of ten Verdi operas to commemorate this bicentennial year. The first offering in Verdi at the Met is La Traviata from January 5, 1935 and is deservedly legendary. Rosa Ponselle is Violetta with Frederick Jagel as Alfredo and Lawrence Tibbett as Germont. The conductor is Ettore Panizza. Callas said that Ponselle was “the greatest singer of us all” and here is a good reason why. The sound is admittedly very dated, watery in the two preludes, but by and large good enough to hear and appreciate this memorable performance. Panizza also conducts a mighty performance of Otello from February 24, 1940 with Lawrence Tibbett as Iago, Giovanni Martinelli as Otello, Elizabeth Rethberg as Desdemona and Nicola Moscona as Lodovico. This familiar drama’s production is involving and persuasive.

Maestro Panizza’s final outing in this collection stars Jussi Björling and Zinka Milanov in the December 14, 1940 mounting of Un Ballo in Maschera. My late friend Aldo Maggiorotti, who lived and breathed opera, said that Björling sounded better on records than live. So which would this be? Björling is heard a year later as The Duke in Rigoletto from December 29, 1945, together with Leonard Warren as Rigoletto and the legendary Bidu Sayao as Gilda. From February 26, 1949, Fritz Reiner conducts a star-studded Falstaff, illuminated by Giuseppe Di Stefano, Leonard Warren, Regina Resnik, Giuseppe Valdengo and Licia Albanese. Leonard Warren is Simon Boccanegra supported by Astrid Varnay and Richard Tucker under the direction of Fritz Stiedry. From November 29, 1952, now two years into the era of the great and powerful Rudolf Bing (the Met’s general manager from 1950 to 1972) we hear Zinka Milanov, Richard Tucker, Leonard Warren, Jerome Hines and Mildred Miller heading a fine cast in a gorgeous, attention-grabbing and holding performance of La Forza del Destino under Stiedry. The pick-up on the voices and the orchestra is very natural and correctly balanced, supported by convincing dynamics. On February 21, 1959, Leonard Warren assumed the title role in Macbeth with Leonie Rysanek making her triumphant Met debut singing Lady Macbeth, a role she assumed following Callas’ celebrated departure. Jerome Hines is Banquo and Carlo Bergonzi plays Macduff.

In 1960, Rysanek, now a Met regular sang Abigaille to Cornell MeNeil’s Nabucco with Cesare Siepi and Rosalind Elias, conducted by Thomas Schippers. Part III opens with “Va, Pensiero,” the chorus of the Hebrew slaves that is as familiar to the general public today as it was in Verdi’s time. Finally, Aida from the February 25, 1967 broadcast conducted by Schippers. There could be no other choice for the title role than the pre-eminent Leontyne Price, with Carlo Bergonzi as Ramades, Grace Bumbry as Amneris and Robert Merrill as Amonasro. A living tribute to all involved, although I was very surprised when the audience began applauding before “O terra, addio” was quite finished.

Verdi at the Met (Sony 88883 721202, 20 CDs) is a well-chosen collection of performances spanning 35 years featuring many of the justly celebrated idols of their day. The costly and meticulous restoration of these broadcast recordings was borne by the Lloyd E. Rigler-Lawrence E. Deutsche Foundation and the Dunard Fund USA, who also funded the excellent Wagner at the Met set reviewed earlier this year.

Glenn Gould was a great admirer of Herbert von Karajan and the admiration was reciprocated to the extent that they had attempted to co-ordinate their windows of opportunity to record a Beethoven concerto cycle. They had performed together in Berlin on May 26, 1957 playing the third concerto. Gould said that the only live performance he would ever wish to attend was a Karajan concert. They were like-minded about the merits of studio recordings which could be honed to “perfection” versus those of a one-shot, live concert performance.

Karajan 1970s (DG 4791577) is an 82-CD set containing all his orchestral recordings made by DG in that period. They are analog “studio” recordings. Until 1973 they continued to use the acoustically perfect Jesus Christus-Kirche, Berlin and after that they recorded in the Philharmonie.

There is no way of knowing how much time was spent rehearsing the familiar warhorses on disc 10, Opernballette, containing “The Polovtsian Dances,” the usual two from Eugen Onegin, ballet music from Aida and Otello and the “Dance of the Hours.” All familiar pieces but what made these performances outstanding was Karajan’s characteristic total dedication to each work, according it the care and attention to the composer’s intentions that he bestowed on more demanding works. By the time these recordings were made, January/February 1971, conductor and orchestra were already a single entity and they continued to produce outstanding, often unrivaled performances, as the more than 200 on these discs of repertoire from Corelli, Vivaldi and Bach to Berg, Schoenberg and Webern attest. There are no ho-hums here.

Each of the 82 discs bears the Original Image Bit Processing identification that the early mastering has been superseded by newer technology to replicate the original tapes. An informative book contains biographical material and a Karajan timeline together with details of the recording sessions. Missing, I regret, is a simple alphabetical listing of the pieces to make it simple to locate any work in the box. See a presentation video at arkivmusic.com/classical/album.jsp?album_id=993685.

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Brahms: Piano Concerto No. 2

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SAT, NOVEMBER 23 AT 8:00pm
Sir Andrew Davis, conductor
Erin Wall, soprano
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Beethoven: Symphony No. 4
Berg: Seven Early Songs
R. Strauss: Till Eulenspiegel’s Merry Pranks

Mahler Symphony 1
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THU, NOVEMBER 28 AT 2:00pm
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Alison Balsom, trumpet
Wagner: Prelude to Die Meistersinger
Hummel: Trumpet Concerto
Mahler: Symphony No. 1 “Titan”

National Arts Centre Orchestra
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For me, the piece on the CD that grabbed me by the heart was Emily Doolittle’s setting of the shortest poem of the ten—“A Short Slow Life.” “That is a lovely, lovely poem,” LeBlanc agrees and quotes the very lines I am thinking of: “We lived in a pocket of time...until time’s rough hand reached in and tumbled us out.”

“So was this project a ‘pocket of time’ for you?” I ask, “at a moment where you maybe needed that for a lot of reasons?” “I realize that now,” she says. “In retrospect I realize how much I was looking for, maybe, I don’t know, a mentor, a role model, but Bishop definitely served as this kind of model at a time when I was wanting to change things artistically in my life, and even personally...It’s amazing what [Doolittle] did with that poem. I mean, because it was a short poem I was kind of imagining a short little piece, and it’s not that at all. Somehow she rhythmically did very interesting things, and with repetition. There is melody as well, but it’s somehow a poem that is like nature or something, it’s just—a little leaf here, a little fluff of something there—and not unlike, actually Bishop was a painter as well, and not unlike the way she may have painted nature herself.”

Despite the range of activity of the Nova Scotia-based Elizabeth Bishop centenary project, were one to use the internet as a source of information about Bishop, one would find it hard to get the sense of the Nova Scotia “motherland” that LeBlanc ascribes to Bishop. Bishop has been vigorously reclaimed by the U.S. as their own, as a sense of the place in 20th century poetry grows. “And who can blame them?” LeBlanc says. “I mean it was in 2004 that I needed to reconnect with my motherland Acadia and did the first CD La Mer Jolie and then in 2008 did [Chants d’Acadie:] Tout Passe. I’m not saying I’m done with my motherland, I may be doing another one, actually we’re recording it in January 2014, but yes, it’s interesting that I’ve managed to connect Bishop to her motherland as well. Yes.”

And what of musical “motherlands” rather than geographic ones? Toronto audiences have two opportunities to hear LeBlanc on familiar ground, first with Tafelmusik from November 6 to 10, singing a program of Purcell and Carissimi “with Charles Daniels, tenor, who is lovely.” And then November 21 she is back in town for Women’s Musical Club of Toronto, with Montreal-based viol consort Les Voix Humaines (who have been some of her closest musical connections, since soon after she arrived in that city to study). “Absolutely, absolutely, a group I’ve worked with a lot,” she says. But the repertoire November 21 is not entirely what one might expect. “It’s varied, actually, it goes from about Purcell to Gershwin, which is an interesting thing. And the Voix Humaines love to have music arranged for the four gambas; it’s a quartet of gambas [Susie Napper, Margaret Little, Felix Deak and Melisande Corriveau]. And so, it’s fun—we are doing some French songs like Autumn Leaves—Les feuilles mortes—very eclectic and lovely. It’s called “Summertime,” because we’re also doing Summertime, of course—and spans all sorts of eras but throughout there’s the Vivaldi Four Seasons played by the gambas.”

I ask if baroque repertoire became her original “home turf” because it was the “right size” for her voice. “I think it was more that it was the music I was passionate about, and my voice happened to fit it very well” she replies. “But I think you fit your voice to what you love as well in a way. Because now things are changing, because my love has become lieder, a lot, and Richard Strauss is now something I’m really spending a lot of time with[,] Schumann, Schubert—French mélodie, with Fauré, Reynaldo Hahn and Debussy. And it just happened, you know—[I didn’t call on that, but the passion suddenly came for that like that. Emily was the one I knew the least and interestingly enough, when the piece first came there were bits that were not quite fitting—so we talked about it, and we changed some notes.”

“Just a few?” “Oh, yes, but they were necessary to change.”

With Bishop’s poetry fresh in mind, redolent as it is with images of soaring and birds, I find myself asking her if perhaps Messiaen’s music is part of the future picture somewhere too. “Well, I have recorded Messiaen,” she says. “Yes, I recorded pieces that are not often done. Chantes de terre et du ciel, which is a cycle for piano and voice, a bit like Poèmes pour Mfi but a much less well-known one. That came out on ATMA in 2009, and a lot of early songs, and a lovely piece La mort du nombre, which I did with Lawrence Williford, and it’s a beautiful tenor and soprano piece. So I love Messiaen as well, so there you go.”

Our time winds down—after all there is still tonight’s Massey College Bishop CD launch to prepare for: the seven years of this particular immersion are clearly drawing to a close. “So now that you’ve been tumbled out of this particular pocket of time, where do you find yourself?” I ask.

“It’s an amazing feeling, to finally tumble out of it. I’m actually working on a new project—well, a few of them actually. I’m working on a project which is going to be honouring my mother, who was a singer, which I’ll do in the summer of 2014 and subsequently, which will be with film, with visuals. She passed away in 2003, she was an opera singer. She sang the music that I am now singing, that I never thought I would sing. And so we now sing the same songs and I find it very interesting. We have recordings of her she had actually won the Singing Stars of Tomorrow in 1948 and so she was actually really well known to Toronto audiences then. I have lots of letters. And I want to tell her story because she left home when she was 12. She already had an operatic voice. She went on to study and give concerts at the age of 15. She came from a tiny village, and if I can inspire any young person who thinks, ‘I have dreams but I come from this tiny place and there’s just no hope,’ that you can always do something, there’s always a way. And she kept on singing and teaching all her life and I think it’s a wonderful project to do.”

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