INTERNATIONAL EMISSARIES

* Lawrence Cherney
* Salute to Glatz
* Lutoslawski @ 100
* Sistema Toronto

[a priceless push]
Handel Messiah
Dec 18-21 at 7:30pm
Koerner Hall
TELUS Centre for Performance and Learning
Directed by Ivars Taurins
Tafelmusik Baroque Orchestra and Chamber Choir
416.408.0208

Also: Sing-Aling Messiah
at Massey Hall | Dec 22 at 2pm
“Herr Handel” conducts his beloved Messiah.
Non-singers welcome, bring the whole family!
416.872.4255
tafelmusik.org

INTIMATELY BACH
“Bach is the beginning and end of all music.”
MAX REGER

Jan 29 - Feb 2
Trinity-St. Paul’s Centre,
Jeanne Lamon Hall
Directed by Jeanne Lamon
Grégoire Jeay, flute
Tafelmusik Baroque Orchestra
Orchestral Suite No. 2, BWV 1067
Violin Concerto in G Minor, after BWV 1056
   Featuring Jeanne Lamon, violin
Trio Sonata in C Major, after BWV 529
Concerto for harpsichord, flute & violin in A Minor, BWV 1044
Aïga-Faros by Grégoire Jeay
416.964.6337

Feb I Concert Sponsored by

This year’s stocking stuffers!
Handel Messiah CD and
House of Dreams DVD
Buy your copies at our concerts or at tafelmusik.org!

NEARLY SOLD OUT!

Messiah at Koerner Hall
Emma Kirkby, soprano | Laura Pudwell, mezzo-soprano
Colin Balzer, tenor | Tyler Duncan, baritone

...an almost superhuman achievement ...one of the best Messiahs I have ever heard.”
THE GLOBE AND MAIL

NEW RECORDINGS!
Bravissimo!
Opera's Greatest Hits and Choruses
NEW YEAR’S EVE • 7:00 PM
OPERA CANADA SYMPHONY
ORPHEUS CHOIR • CHORUS NIAGARA
ROBERTO PATERNOSTRO, conductor (Austria)
ERIKA SUNNEGÅRDH, soprano (Sweden)
REBECCA NELSEN, soprano (Austria)
WALLIS GIUNTA, mezzo-soprano (Canada)
EMANUELE D’AGUANNO, tenor (Italy)
JAMES WESTMAN, baritone (Canada)

Tickets: 416.872.4255 or roythomson.com

SALUTE TO VIENNA
NEW YEAR’S DAY • 2:30 PM
STRAUSS SYMPHONY of CANADA
BERNHARD SCHNEIDER, conductor (Vienna)
REBECCA NELSEN, soprano (Vienna)
DANIEL SERAFIN, baritone (Vienna)
Dancers from KIEV–ANIKO BALLET OF UKRAINE & INTERNATIONAL CHAMPION BALLROOM DANCERS
CELEBRATE THE SEASON WITH MUSIC

JAZZ AT LINCOLN CENTER ORCHESTRA
WITH WYNTON MARSALIS
Big Band Holidays
MON, DEC 9, 8PM MH

A BARRA MACNEILLS CHRISTMAS
WITH SPECIAL GUESTS BETTE MACDONALD,
MAYNARD MORRISON, JENN GRANT &
JOEL PLASKETT
THUR, DEC 12, 8PM RTH

PRESERVATION HALL JAZZ BAND
Creole Christmas
THUR, DEC 19, 8PM RTH

TICKETS MAKE GREAT GIFTS!

Randy Bachman’s Vinyl Tap
Every Song Tells a Story
SAT, MARCH 15, 8PM MH

Los Angeles Philharmonic
Gustavo Dudamel, Conductor
WED, MARCH 19, 8PM RTH

Amanda Martinez
SAT, APRIL 5, 8PM WGT

TICKETS MAKE GREAT GIFTS!

CAN’T DECIDE? GIFT CERTIFICATES REDEEMABLE FOR ALL EVENTS AT MASSEY HALL & ROY THOMSON HALL

CALL 416.872.4255
MASSEYHALL.COM | ROYTHOMSON.COM
The fifth volume of the recording of the sacred cantatas of J.S. Bach.

If only God had made our world as perfect as Bach made his world divine. — CIORAN

Performed by Montréal Baroque with soprano Monika Mauch, mezzo-soprano Franziska Gottwald, tenor Charles Daniels and bass Harry van der Kamp. Conducted by Eric Milnes

Select ATMA titles now on sale
The Street Where I Live...

CONTAINS probably only five or six dozen buildings in total. They include a firehall, daycare (soon to become a little Montessori School), community centre/settlement house, heritage nursing home converted to assisted housing, and a mix of houses from the 1880s to the 1960s, in various states of decay and ambitious renovation, accommodating a wide range of “household types” from empty nesters to multi-generational immigrant families, to rooming houses, to student housing, to double-income-no-kid (yet) trendy young and old, waiting patiently or impatiently for the neighbourhood to also mobilize upward.

It also contains a park the size of a small city block, a “Green P” parking lot (three quarters the size of the park) and far and away the downtown’s finest willow tree, its branches stretching skyward, its puzzled roots wondering where Russell Creek, long buried, went.

On the street where I live there are probably only five or six dozen buildings, but they include two that are steeped in history: the Kiever Synagogue (furthest south) and St. Stephen-in-the-Fields Anglican Church (furthest north).

My personal musical November started at the Kiever during Holocaust Education Week, and will draw to a close November 29 at St. Stephen-in-the-Fields with a concert titled “Music for Autism,” organized by pianist Richard Herriott, and written about in a story by Rebecca Chua in the previous issue of The WholeNote.

It’s just a few short blocks and a few short weeks between the one event and the other, but in between I have already had a chance to observe how far the ripples from one concert can spread. The concert at the Kiever was titled “Letters from Bozena” which was the name of the major work, by musicologist/composer Charles Heller, on the second half of the program. Bozena was his grandmother’s name and the work, for soprano soloist (Stacie Carmona) and chamber ensemble, was built on letters Bozena had written from Czechoslovakia to her son (Heller’s father) who had taken refuge in England in the late 1930s as the storm clouds gathered.

It was “not your typical concert audience.” Members of the congregation rubbed shoulders with outsiders drawn by the event’s musical pedigree. The venue itself is rarely, if ever, used for concertizing; but great music making from performers such as...
violinist Barry Shiffman and pianist Bram Goldhammer, in repertoire ranging from Dvořák to Goll-Jov hung beautifully in the air above the bimah. And the context, historical, personal and memorial, of the concert gave the music that edge that relevance brings; when the form and function of a work are reunited, as when a requiem is sung at an actual funeral, or one can take communion while one of the world’s great choirs sings.

As interesting to me has been observing how ripples can spread from one concert to another. A case in point: entering the Kiever that day I noticed inserted into the program a postcard for a November 23 event—Toronto Consort’s presentation of Ensemble Lucidarium, a Milan-based consort specializing in Jewish music of 15th century Italy. It was a canny bit of product placement, I thought at the time, that the program would give the music that edge that relevance brings; when the form and function of a work are reunited, as when a requiem is sung at an actual funeral, or one can take communion while one of the world’s great choirs sings.

Concert making will find its way back into the Kiever I found myself thinking; and Toronto Consort will have found new listeners as well.

Similarly it will be interesting to see what kind of ripple effect “Music for Autism” at St. Stephen’s will have had by the next time I’m back writing this column. Will there be people who find their way from that event to Walter Buczynski’s 80th anniversary concert at Walter Hall January 26, having noticed that Herriott will be one of the pianists assembling, along with Buczynski himself, for that event? Or will there be people there (with children, for example) who take heart from being at a concert where funeral-like decorum is not imposed, and who begin to realize that concert norms, like the music itself, are always evolving and changing? Or that their own assumptions about their children’s capacity for attention and appreciation are greater than they thought they might be?

I have no grand peroration to this little opener—just to say that it’s a season of change with glorious opportunities to revel in the familiar and to step just a little bit outside our usual comfort zones. Enjoy. Dare. And we’ll see you on the other side of the saelig season.

—publisher@thewholenote.com
Although very much a product of his own provincial Ontario culture—if that doesn’t sound too pejorative—the future impresario began to acquire a taste for internationalism in his student years in Toronto (he studied music at the University of Toronto) where, at the invitation of his sometime oboe teacher, Perry Bauman, he sat in as an extra player with the CBC Symphony Orchestra.

“It was a big step for me,” he recalls. “I had to join the union and it didn’t even occur to me to ask who was conducting. When I looked up from my music stand it was Igor Stravinsky.”

Years later the tyro orchestral player was able to return the favour by launching Soundstreams (initially as Chamber Concerts Canada) with a three-concert 1982 festival honouring Stravinsky’s 100th birthday. But more of that anon.

As a talented new professional, young Mr. Cherney soon found himself in the pit of the O’Keefe (now Sony) Centre as principal oboe of the National Ballet Orchestra, a position he left after two years to become a founding member of Ottawa’s National Arts Centre Orchestra in 1969.

Offered tenure in Ottawa after the traditional three seasons, he faced another critical decision—whether to continue pursuing a secure orchestral career or gamble on a riskier life in solo and chamber music (the third option of purchasing a cobra in a basket seemed somehow less practical for someone living so far from India).

Joining Canada’s foremost wind ensemble, the Toronto-based York Winds, in 1972 settled that question, developing in him an appetite for travel further whetted by a 1976 European tour with Robert Aitken’s New Music Concerts.

Through both experiences he became simultaneously an internationalist and a nationalist eager to showcase contemporary Canadian music in a world context. Additional touring with harpist Erica Goodman and percussionist Russell Hartenberger (of Nexus fame) further contributed to cultivating this two-sided identity.

On the home front he augmented these activities by establishing Music at Sharon in 1981, pointing out that “if I had just tried to be an oboe soloist I would have starved to death.”

As the years passed and his entrepreneurial skills expanded, his double-reed instruments spent more and more time in their cases. After a decade with York Winds, he decided finally to tip the balance in favour of presenting music more than playing it. If his instrument cases are not yet locked, neither are they frequently opened nowadays.

Veteran Toronto concertgoers may remember the early years of Chamber Concerts Canada in the late 1980s. Monday was a dark night at Young People’s Theatre so Cherney and company were offered the opportunity to launch a series called Musical Mondays. The name even carried over to the other days of the week when the series moved to the St. Lawrence Centre.

By 1993 the series morphed yet again into Encounters, presented mostly at the CBC’s Glenn Gould Studio in association with David Jaeger’s landmark FM radio program, Two New Hours (hosted for much of its on-air life by the late Larry Lake). An institutionalized format involved pairing a Canadian composer with... continued on page 78
Lutoslawski’s Legacy
A Personal Reminiscence

ROBERT AITKEN

The following is excerpted and adapted from a text delivered by Robert Aitken at the Symposium “Lutoslawski – Music and Legacy” held on October 26, 2013 at the Schullich School of Music of McGill University in collaboration with The Polish Academy of Arts and Sciences in Krakow and The Polish Institute of Arts and Sciences in Canada, to commemorate the centennial of composer Witold Lutoslawski’s birth.

There are many things in life which come to be obvious. As the years go by you forget when you learned them and think that you always knew them. They become truisms that you expect everyone to know—a kind of self-evident knowledge. Was there actually a time in my life when I did not understand that Poland was truly a leader in contemporary music? I just knew it and continued to believe so for many years up to the present. So when I was invited to give this reminiscence on Witold Lutoslawski I was pleased to rethink this important part of my past to ascertain just when and what it was that brought about my great interest in Polish music and led ultimately to inviting Lutoslawski to Toronto.

As best as I can remember it was on my first trip to Iceland in 1966, one of 26 visits there, that I met musicians who had studied in Poland and a number of (very) established composers who had worked at the electronic studio in Warsaw. They regaled me with stories of vodka and the antics of Józef Patkowskí and other patriotic artists who had confronted the regime and gone on in their pioneering experiments with music, electronic and otherwise. And it was about this time that Penderecki and Lutoslawski composed their astounding, groundbreaking string quartets which opened the door for many composers to a whole new musical world.

Then two years later, again in Iceland at the 1968 ISCM Festival, I met a number of Polish musicians including Włodzimierz Kotoński who, as head of the music department of the Polish Radio, invited me to play on Polish television...Of course a visa was required and was supposedly waiting for me at the Polish embassy in Copenhagen. After three days of waiting, I gave up on that particular visit.

Still, I was anxious to see Poland so one year later, with a visa from Toronto in hand, I entered the world of Eastern Europe and was picked up by Kotoński at the airport in Warsaw...I had asked several times, even the year before, what dress they would like for television but no answer was forthcoming. Now it was to be tails, which no musician likes...
travelling with, especially the hard-fronted shirt. “Never mind” they said, “We have a costume department.” Well, they had a costume department, but nothing my size, and the suit I was eventually able to squeeze into harboured a few moths, but the holes were not too noticeable.

Once I was suitably attired we went straight into the studio and started taping. The first piece was recorded before I knew it and I was amazed; even more amazed when they asked if I would like to hear it and if there were any passages I wanted to record again. Never in my life had a television producer asked me if for musical reasons I would like to record something again. And never in my lifetime had I stood in a television studio with the first take being recorded. By the end of the afternoon, in a similar fashion, the entire recital was filmed. In Toronto it would have required an entire day and in Germany perhaps three. Every shot would have been carefully planned and no one would ever ask if I was content with my performance. A later film, from Katowice with Klaus Huber introduced by John Cage…was the same story, fabulous improvisation with outstanding artistic results. Several of my best publicity photos came from that production.

Well on this first trip to Poland I did not meet Lutoslawski, but I wrote him a letter in March 1977 inviting him to Canada. He had no time during the 1977/78 season but knew I was coming to the Warsaw Autumn Festival, my first visit there, and said that we could discuss the Toronto program at that time. Then because his Novellete for Rostropovich and the National Symphony Orchestra in Washington was not finished, he delayed that concert again, from the 78/79 season to the following one, so as to also include a conducting engagement in the USA. (This is often the way with important composers as the composing is far more important to them than hearing the work performed.)

**First meeting:** But even delays come to an end. In 1980 Mr. and Mrs. Lutoslawski attended a performance of his work with the Montreal Symphony, then came to Toronto in time for a reception at the Polish Consulate on April 12, 1980 and stayed in town until the New Music Concert on April 19, giving his attention in between to interested composition students and a major lecture in Walter Hall on April 18 (plus of course rehearsals for the concert). What little time was left, he spent composing in the hotel room and proofreading the manuscript which his wife Danuta copied each day. (Witold was very proud to talk about his wife, the fabulous life they had together and what a wonderful music copyst she was because of her training as a draftsman. There is no question that his scores are immaculate because of her talent and of course her devoted love and appreciation for her husband.)

Naturally we rehearsed in advance of his arrival, which may not have been necessary because after reading through the Preludes and Fugue at the first rehearsal, Lutoslawski said “Bob, what do you expect me to do? Everything is perfect.” Needless to say he did find more to do, especially with Paroles tissées for tenor and ensemble. But then he went on to say that in North America the orchestras were always well prepared and over-wearing, I wore it at almost every performance for many years as a good luck charm.

During the ensuing years, I was frequently in Poland, three times for the Warsaw Autumn Festival, a recital for the Warsaw Philharmonic, twice teaching and performing in Kazimierz Dolny (including the period of Solidarity when airplanes flew overhead and tanks went through the streets), various other concerts and the aforementioned film in Katowice. We met from time to time but mostly in passing except for a week together in Kazimierz and an invitation to their Polish home which I was pleased to see was very modest, much like our own.

**Outside Oslo:** As I was also frequently in Norway at the time, I also had the occasion to visit the Lutoslawskis in their Oslo home. It was more like a cottage just outside the city not far from the family home of Marcin Boguslawski, Danuta’s son. That visit turned out to be an evening which anyone who knew Lutoslawski finds hard to believe. I do have a feeling it was some kind of noted holiday somewhere in the world as the afternoon began very relaxed with an aperitif or two or three. I think it was something harmless like Cinzano or Campari, not vodka, but then came the question in that unforgettable slightly whiney aristocratic accent, “How would you feel about some wine?” and following my affirmative response, “Do you suppose white would be appropriate?” Of course some excellent food from Danuta came next and when we, the two of us that is, had finished the bottle of Puligny-Montrachet there was another question: “What do you think about some red wine? Do you suppose this bottle of Château Lafite Rothschild would do?” But you know, one bottle of red was not enough. We followed it with another superior wine. At this point Danuta was beginning to get nervous but her concerns were gently pushed aside by Witold as he asked me if I had perhaps some interest in a Cognac…Well it would be unfair of you to ask what we discussed that evening, but I do know that at one point I asked Lutoslawski how he felt about all the parody pieces which composers like George Crumb and Rochberg etc were writing at that time. He said “Oh, I don’t mind composers using borrowed material, providing they can improve on it. Debussy for example.”

**Banff:** Our next meeting was in 1986 at the Banff Centre where I was in charge of contemporary music and of woodwind teaching for nine years, and at that time director of the winter program. The Lutoslawskis were very pleased to be there and very generous with their time and energy. But the first thing Danuta did when she saw their lovely apartment with a fabulous view of the mountains...
Collaborating for the first time in more than 15 years, Robert Cooper and the Orpheus Choir join the renowned Hannaford Street Silver Band, along with YOUR uplifted voices, for an entertaining and inspirational evening of seasonal music in the warm splendour of Yorkminster Park Baptist Church. A sparkling seasonal gift of big brass and song!

Tickets: $40; $30 senior; $15 student
orpheuschoir toronto.com/buy-tickets
hssb.ca/events
Salute to Glatz’s Salute to Vienna

DAVID PERLMAN

If you want to find out the first time Attila and Marion Glatz sold out their annual New Year’s Day “Salute to Vienna” live concert gala all you have to do is go back to the first time they presented it—New Year’s Day 1995 at the George Weston Recital Hall in North York. So what do you do when you hit a home run your first time up at the plate? Simple, you switch to a venue double the size, double the prices, and do it all over again…and again…and again. Charlie Cutts, CEO of Roy Thomson Hall was at that first ever event and had no hesitation offering the Glatzes the opportunity to move the event to Roy Thomson Hall, the big glass bonnet at Simcoe and King. “We like working with people who are good at what they do,” he says, simply. And the Glatzes certainly are that.

Truth be told, this magazine did not have a listing for that first concert at the George Weston, for one simple reason: we didn’t come into existence until September of the following year. But from then till now you can find them in every December/January double issue of The WholeNote, (most often as the “only show in town” in their mid-afternoon January 1 slot).

The formula has remained remarkably unchanged. Here for example is the listing for Thursday January 1 1998: 2:30: Roy Thomson Hall & Attila Glatz Concert Productions. Salute to Vienna. Strauss waltzes; excerpts from famous operettas; light arias and duets by Mozart; polkas and marches. Angela Kronberger, soprano; Andrea Martin, baritone; dancers from Desrosier Dance Theatre; Symphony Canada; Gregorz Nowak, conductor. $45 to $115.

And in that same issue an editorial writeup in The WholeNote proclaimed “Last year he produced the show in five North American cities, and this year it will take place in 15, including New York and Los Angeles. Asked why the show has been so successful, Glatz says simply that everyone wants to start the New Year on an optimistic note.”

Marion Glatz put it pretty much the same way at a screening I attended recently. Asked about the enduring success of the Glatz “Salute to Vienna” phenomenon she replied: “It’s music that makes people feel happy. And everybody wants to feel happy.” The screening in question was for yet another extraordinary Glatz initiative—the filming by PBS of a Glatz-produced glittering “Salute to Vienna” concert in a packed Wiener Konzerthaus on April 25 2013 (with Maximilian Schell and Frederica von Stade as the hosts). With PBS San Diego doing the filming, and the full PBS network picking up the film (many of the the stations as a “feel good” show for their fundraising drives) prospects for the Glatzes to maintain New Year’s Day concert hegemony North America-wide are brighter than ever. There are 12 U.S. and 9 Canadian cities on board for live concert versions of “Salute to Vienna” between December 29 2013 and January 5 2014, with seven on New Year’s Day afternoon alone.

Glatz’s connection to the Toronto concert scene goes back a long way. Classically trained as a pianist, he had arrived here from Hungary by the early 70s, supporting himself as a jazz pianist upstairs at the Hungarian Village restaurant, and later as the Hammond Organ Concert organist. He has had a home here pretty much ever since, barring three years between 1979 and 1982, when he returned to Europe and met and married Marion. Attila Glatz Productions started in the mid-80s as a booking agency for musicians, but the hankering for concert production was there from the get-go. In 1987 Glatz produced a sold-out two-pianist concert at the Jane Mallett Theatre; in 1989 he not only sold out Roy Thomson Hall for a concert by the North York Symphony Orchestra, but sold 500 post-concert reception tickets as well!

New Year’s Day happiness notwithstanding, there’s also no doubt that a bit of New Year’s Eve sturm and drang also pushes a lot of people’s holiday buttons. And for them Glatz has introduced “Bravissimo” at RTH on New Year’s Eve, now as firmly ensconced on the RTH New Year’s Eve calendar as its elder sibling is on New Year’s Day. The formula is slightly different—with the evening’s repertoire weighted much more to arias, duets and choruses from best-loved operatic repertoire, and bringing together top choirs, visiting European soloists and some of the best young homegrown talent on the operatic scene.

Wallis Giunta: One such rising star to grace the Bravissimo stage two Decembers ago, and coming back again this year, was Ottawa-born mezzo Wallis Giunta. I caught up with her over the phone at one of Toronto’s two airports—I didn’t ask which one—heading back to New York City where she is in the current Metropolitan Opera
Kirill Gerstein
SUNDAY, DECEMBER 8, 2013 3PM
KOERNER HALL

Natalie Dessay and Michel Legrand with Les Violons du Roy
SUNDAY, DECEMBER 15 & MONDAY, DECEMBER 16, 2013 7PM
KOERNER HALL
Singer Natalie Dessay performs music by legendary composer Michel Legrand with Legrand himself, accompanied by Les Violons du Roy.

Isabelle Faust with Alexander Melnikov
FRIDAY, JANUARY 24, 2014 8PM
KOERNER HALL
An all-Beethoven program. “Faust and Melnikov make this music live and breathe... thrillingly.” (The Times, London)

Barry Shiffman & Friends
SUNDAY, JANUARY 19, 2014 AT 2PM
MAZZOLENI CONCERT HALL
Co-founder of the St. Lawrence String Quartet, Associate Dean of The Glenn Gould School, and Director of the Phil and Eli Taylor Performance Academy for Young Artists, renowned violinist and violist Barry Shiffman will lead a program featuring Brahms’s Zwei Gesänge and Schumann’s Piano Quartet. He is joined by Desmond Hoebig (cello), Benjamin Bowman (violin), Julie Nesrallah (mezzo-soprano), and Peter Longworth (piano).

Joaquin Valdepeñas Conducts
TUESDAY, JANUARY 21, 2014 7:30PM
MAZZOLENI CONCERT HALL
Toronto Symphony Orchestra Principal Clarinet Joaquin Valdepeñas conducts The Glenn Gould School Chamber Ensemble.

Luca Pisaroni with Wolfram Rieger
WEDNESDAY, JANUARY 29, 2014 8PM
KOERNER HALL
“Exciting young bass-baritone” (The New York Times) Luca Pisaroni is joined by pianist Wolfram Rieger to perform works by Beethoven, Shubert, Liszt, Bellini, Donaudy, and Tosti.

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

TELUS centre
for performance and learning
273 BLOOR STREET WEST (BLOOR ST. & AVENUE RD.) TORONTO
production of Rigoletto. She had just completed a day’s photo shoot here (for Flare magazine, she said) along with director Atom Egoyan, in whose new COC production of Mozart’s Cosi fan tutte she will appear starting in January. “It was just a photo shoot,” she said, “but it was a chance to connect as well, to get a bit of a sense of where he’s heading overall with the production and his sense of what he will want of my character and of me.”

She plays Dorabella in the opera; New Brunswick-born Laila Claire is Fiordiligi, her sister. For two Canadian redheads constantly mistaken for each other while both were enrolled in the Met’s Lindemann Ensemble program these past two years, it’s a great opportunity to work together, especially in a show where their characters can’t keep their own boyfriends straight. (In fact Giunta has worked or studied with with almost all her Cosi castmates—Thomas Allen, Tracy Dahl, Robert Gleadow—at one time or another, so it promises to be a cracking ensemble production.)

As for getting Giunta to divulge the particulars of Egoyan’s take on the opera, she was somewhat circumspect, other than to say that it seems the subtitle of the opera, “The School for Lovers” is probably more central to Egoyan’s thinking than the title itself. Sounds like Egoyan to me; we might well be in for a treat (with some control- along the way.)

As for Giunta, circle March 2 as a date to watch. That’s when she’ll be doing a recital for Visual and Performing Arts Newmarket on that date, with repertoire ranging from Vaughan Williams to Fauré to Joni Mitchell (the latter with her singer-songwriter sister Marley on guitar). For two Ottawa-born sisters with the Rideau Canal in their image repertoire “I Wish I had a River I Could Skate Away On” promises to be a rare treat.

**Michael Patrick Albano:** Albano is stage director at the University of Toronto Opera School and as such his handiwork is not often in the public eye, but “handy work” it is. It was his pen that inked the libretto for last year’s runaway success Rob Ford opera at U of T. It’s his direction that will be on view, if you’re quick, for the last performance, December 1, of the U of T Opera School production of Donizetti’s Don Pasquale. And it will be his penmanship under scrutiny again January 30 (at 5pm) when, as part of the Faculty’s “New Music Festival: Encounters,” five miniature operas, written by student composers and all based upon librettos by Albano, will be presented.

As resident stage director of the Opera School’s training program at U of T, Albano has staged over 25 operas. Perhaps less well known, he was for several years Wayne Strongman’s right-hand man in Tapestry New Opera’s groundbreaking composer/librettist “lib/lab” incubator which led to the formation of some of the country’s most interesting composer/librettist pairings. It will be interesting to see how many of these early inspired collaborations feature in “Tapestry Songbook” February 1, when Tapestry (sans Strongman and Albano) puts “the next generation of opera stars on display” at their Ernest Balmer Studio, in the Distillery Historic District.

**Toronto Operetta Theatre:** Before proceeding to the “Quick Picks” that are an inevitable part of at least giving some kind of a nod to the vast array of interesting subject matter in the opera/music theatre listings, I want to to give a bit more attention than that to Toronto Operetta Theatre. While I have indicated the extent to which other companies have tended to tiptoe around New Year’s Day, the same cannot be said for the whole holiday season. In fact for as long as I can remember, Toronto Operetta Theatre, under the indefatigable direction of Guillermo Silva-Marin, has made the last week in December and first week in January their own, staging the best of the light opera repertoire at the Jane Mallet Theatre.

This year’s offering is Lehár’s Land of Smiles, commencing December 27 and running Dec 28, 29, 31(eve); and Jan 2, 3, 4, 5. In fact calling Silva-Martin “indefatigable” is to sell him short. He is a director with an extraordinary sense of the art of the possible, managing not only to elicit the most from the minimal set decoration possible at the Jane Mallet, but also bringing an ensemble unity to casts with actors ranging from the luminously professional to the company’s most stalwart part-timers. Derek Bate conducts, drawing astonishing results from what is usually a pit band (sans pit) with far more alac- rity and heft than one would expect, based on numbers. I have yet to come away from one of their year-end shows without my expectations being exceeded.

### QUICK PICKS

- **Dec 1, 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, countertenor; Anthony Cleverton and Jason Howard, baritones; and others. Not opera per se, but with performers who know what opera is!

![Image](http://www.civiclightopera.com)
Dec 1, 5:00: Latvian National Opera Fund. Twentieth Anniversary Concert. Vilma Indra Vitols, mezzo-soprano; Armands Silins, baritone; Elizabeth Sirante, piano.

Dec 2, 7:30: VOICEBOX: Opera in Concert. Concert and Fundraiser for Ariaworks. First live performance of the new Canadian opera “Isis and Osiris.” Toronto poet Sharon Singer is the original creator of this work which is imbued with her love for the majesty of ancient Egypt and inspired award-winning composer Peter-Anthony Togni to write the music.

Dec 7 and 10 at 8pm: Ontario Philharmonic presents Nessun Dorma, great songs of Italy with Richard Margison, tenor; Marco Parisotto, conductor. December 7, Regent Theatre (Oshawa); December 10, Koerner Hall.

Dec 14 and 15 at 8:00: Against the Grain Theatre presents AtG’s Messiah. It’s Handel’s Messiah, with impecable musical credentials, but in a less-than-usual venue, and by a company with profoundly interesting operatic chops. One to watch.


Jan 23, 12:10: University of Toronto Faculty of Music. Thursdays at Noon: Stephanie Blythe Master Class: Opera Arias.

Jan 24, 7:30: Opera by Request. Carmen. Bizet. Sarah Hicks, mezzo-soprano (Carmen); Stanislas Vitort, tenor (Don Jose); Andrew Tees, baritone (Escamillo); and others; William Shookhoff, music director and piano.


Jan 28, 7:30: York University Faculty of Fine Arts. Beggar’s Opera. Students from music, theatre, dance and digital media collaborate on this immersive adaptation by Gwen Dobie. Wish I’d had time to say more about this; billed as a “modern adaptation” the production takes us to “a Toronto jail in 2014, inmates crack open this satirical tale of corruption, social inequality—and some very messy love triangles. Thieves, gangsters, politicians, lawyers...who can tell them apart?!”

Come visit us in jail, and see how much things have changed—or not—since the 18th century.”

Jan 31, 7:30: Opera by Request. Le Nozze di Figaro. Mozart. Michael Robert-Broder, baritone (Figaro); Jocelyn Halleck, soprano (Susanna); David Diston, baritone (Count Almaviva); Deena Nicklefork, soprano (Countess); Jennifer Routhier, mezzo (Cherubino); and others; William Shookhoff, music director and piano.

Feb 2, 2:00: Canadian Opera Company. Un ballo in maschera. Verdi. Adrianne Pieczonka, soprano (Amelia); Dimitri Pittas, tenor (Riccardo); Elena Manistina, mezzo (Ulrica); Simone Osborne, soprano (Oscar); Jossi Wieler and Sergio Morabito, stage directors; Stephen Lord, conductor.


Feb 6, 12:00 noon: Canadian Opera Company. Richard Bradshaw Amphitheatre Dance Series: A Soldier’s Tale. Michael Greyeyes, choreographer/director; Tara Beagan, lyrics; John Gzowski, music.

Feb 7, 7:30: Canadian Opera Company. Così fan tutte: Ensemble Studio Performance. The fact that several of the stars gracing the mainstage production of Così were also not too long ago members of the opera studio ensemble, emphasises the extent to which this studio ensemble performance has become one of COC general director Neef’s best innovations; putting ensemble members on stage with the full resources of the company, from chorus to orchestra, at their disposal. Expect to hear more about this particular performance in the next issue of HalfTones, The WholeNote’s midmonth e-letter. It’s quite simply not an opportunity to miss.

David Perlman, publisher of The WholeNote, steps in this month for regular opera columnist Christopher Hoile.
A number of well-known singers will perform in Toronto in December; on December 13 the tenor Marcello Giordani will sing arias and songs by Tosti, Bizet, Cilea and Puccini; on December 15 and 16 soprano Natalie Dessay will sing items from the Michel Legrand songbook; Richard Margison will perform “The Great Songs of Italy” on December 10 (all at Koerner Hall; there will be another performance of the Margison recital on December 7 in the Regent Theatre, Oshawa); on New Year’s Eve at Roy Thomson Hall “Bravissimo” will present a number of singers, including two Canadians (Wallis Giunta, mezzo, and James Westman, baritone). But the recital which I am most looking forward to is the one to be given by Phillip Addis, baritone, and Emily Hamper, piano, on December 19 at the lane Mallett Theatre, St. Lawrence Centre. The main works on the program are Britten’s Songs and Proverbs of William Blake and Poulenc’s La fraîcheur et le feu. The program will also include Abendbilder by Wolf, two songs by Korngold and three new songs by Erik Ross.

Addis spent his high school years in Toronto. At that time he played the tuba and the euphonium. At one point he intended to become an engineer but at the last moment he decided that he would study music instead, a choice that we can all be grateful for. So he went to Queen’s, still intending to be a tuba player. But singing took over; after Queen’s, Addis studied for a diploma in operatic performance from the University of Toronto, which was followed by an apprenticeship at the Atelier lyrique de l’Opéra de Montréal. Since then he has sung many parts in many opera houses: he sang the high baritone role of Pelléas in Debussy’s Pelleas et Mélisande (at the London Proms last summer; under John Elliot Gardiner, no less); yet he has the lower sonorities which have allowed him to sing the title role in Mozart’s Don Giovanni. He is no stranger to lieder, having sung Schubert’s Winterreise and Schwanengesang, Schumann’s Dichterliebe and Mahler’s Lieder eines fahrenden Gesellen.

Last summer, after his performance as Pelléas, a reviewer wrote that he sounded “like a young Thomas Allen.” I asked Addis about that and his reply was both diplomatic and sensible. It was not, he said, a claim he would himself wish to make but, if others thought of him that way, then it was a compliment that he would try to live up to. I heard Allen a number of times when I was young (and Allen was even younger); the performance that I especially cherish is one that I saw and heard on a video, that of the title role in Britten’s Billy Budd. That is a role that Addis has not yet sung. It is a part that, for both dramatic and musical reasons, needs a young singer. I certainly hope that sometime in the near future Addis will be given the chance to sing it.

We saw Addis most recently in the COC production of Puccini’s La bohème, where he sang in all performances, some of the time as Marcello, in other performances as Schaunard. After that it was off to southern California, where he sang in Britten’s War Requiem and as the Sprecher in Mozart’s Die Zauberflöte and where on December 6 he will perform in Britten’s The Prodigal Son. After the Toronto recital he will travel to Paris, where he and Hamper will repeat the Toronto program and go on to sing Pelléas at the Opéra Comique. But what Addis is especially excited about is the production next July of Kevin Puts’ opera Silent Night, a work that dramatizes the brief Christmas truce during the first year of the First World War. The opera (first performed in St. Paul, Minnesota, in 2011) is based on the film Joyeux Noël and Addis will be singing the role of the French lieutenent Audebert.

In the Toronto recital, Addis will be accompanied by Emily Hamper (we have in recent years trained ourselves to use the term “collaborative pianist,” but Hamper assures me that “accompainist” is good enough for her). She is also Addis’ wife and the mother of their young son Sebastian. As a vocal coach she is much in demand; she has worked with distinguished Canadian singers such as Gregory Dahl, Thomas Goerz, Roger Honeywell, Michael Schade, John Tessier—and, of course, Phillip Addis.

The return of Jennie Such: In an earlier column I wrote about singers who have retired and who have gone on to do other things. Among them was the soprano Jennie Such. Well, she is back. She is singing the first soprano part in a performance of Bach’s Magnificat along with the VOCA chorus of Toronto, conducted by Jenny Crober. The other soloists are Claire de Sévigné, soprano, Marion Newman, mezzo, Andrew Haji, tenor, and Alexander Dobson, baritone, at the Eastminster United Church, December 7.

Other events: John Pizzarelli and Daniela Nardi will sing songs by Paolo Conte and Frank Sinatra at Koerner Hall, December 7.

At the Kingston Road United Church, December 8, Eve Rachel McLeod, soprano, and Jason Nedecky, baritone, are the soloists in a concert by the Toronto Beach Chorale, which will include music by Finzi, Holst and Vaughan Williams.

There will be a chance to hear the winners of the Jim and Charlotte Norcop Prize in Song and the Gwendolyn Williams Koldofsky Prize in Accompanying on January 7 at Walter Hall.

Introducing... Flute Street

A dazzling professional ensemble of flutes, alto flutes, bass flutes, piccolo flutes, treble flutes and a contrabass flute!

The Wonderful Flute Music of Christmas

Works by Tchaikovsky, Manfredini, Delius, Nourse, Via and others

Sunday, December 8, 4pm

All Saints’ Kingsway Anglican Church
2850 Bloor Street West, Toronto
416-485-8262 Free – donation requested
Jennifer Enns Modolo, mezzo, and Bud Roach, tenor, will sing selections from the Cole Porter songbook, with the Talisker Players at Trinity–St. Paul’s Centre, January 12 and 14.

The Toronto Symphony Orchestra and the Amadeus Choir are performing Mozart’s Coronation Mass with Leslie Ann Bradley, soprano, Lauren Segal, mezzo, Lawrence Williford, tenor, and Gordon Bintner, bass-baritone, at Roy Thomson Hall, January 15 and 16.

Last June Domoney Artists Management presented “The Star of Robbie Burns” consisting of songs by Burns as well as selections from the musical Brigadoon. There will be a repeat of this concert in the Church of the Redeemer on January 25. Benjamin Covey, baritone, will sing again but there is a different soprano (Charlotte Corwin), a different pianist (Christopher Bagan) and a different narrator (Andrew Gillies).

Tracy Dahl, soprano, and Liz Upchurch, piano, will perform art songs and arias in the Richard Bradshaw Amphitheatre, February 4.

Stephanie Blythe is the John R. Stratton Visitor in Music at the Faculty of Music, University of Toronto. She will give an art song masterclass on January 21, a masterclass on opera arias on January 23 and will perform, along with voice and collaborative piano students, in “An Evening of English Song” on January 24. Also at Walter Hall there will be free performances featuring voice studies and collaborative piano students on December 3 and January 14. On February 3, Walter Hall is the venue for the distinguished baritone Sir Thomas Allen to give the Geiger-Torel lecture. Tracy Dahl will give the Ricky Turofsky masterclass in voice on February 7 in the Geiger-Torel Room.

And in Oshawa: At the College Park Church on December 8, Allyson McHardy, mezzo, will be the soloist in a concert of works by Bach, Handel and Vivaldi given by the Durham Philharmonic Choir.

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.
THREE pianists, Quebec-born and internationally celebrated, will all find themselves on stages in Toronto and vicinity over the course of six days in January 2014. The last time such a convergence of singular dexterity occurred was during the Glenn Gould 75th anniversary celebrations in late September and early October of 2007. Then, in homage to Gould’s love of the genre, Louis Lortie’s entire recital consisted of piano transcriptions by Bach, Grieg, Gould and Lortie; André LaPlante saluted the 50th anniversary of Gould’s Russian debut with Prokofiev and Shostakovich that curiously also included Mozart’s Piano Sonata K282; Marc-André Hamelin’s program comprised works championed and recorded by Gould, including Jacques Hétu’s Variations for Piano Op.8 and surprisingly Mozart’s Sonata in C, K545.

I happened to be in the audience at the Glenn Gould Studio when Hamelin began the second half of his concert by introducing the Mozart, saying that it was his least favourite of any Gould recording he heard growing up.

Russian debut with music by Prokofiev and Shostakovich that curiously also included Mozart’s Piano Sonata K282; Marc-André Hamelin’s program comprised works championed and recorded by Gould, including Jacques Hétu’s Variations for Piano Op.8 and surprisingly Mozart’s Sonata in C, K545.

I happened to be in the audience at the Glenn Gould Studio when Hamelin began the second half of his concert by introducing the Mozart, saying that it was his least favourite of any Gould recording he heard growing up.
Hamelin began playing the piano at five. His pharmacist father was an amateur pianist enamoured of the pianists of the Golden Age—Vladimir de Pachmann, Benno Moiseiwitsch, Leopold Godowsky—and sufficiently proficient at the instrument to be able to play difficult pieces like César Franck’s Symphonic Variations and some of the Chopin Études. In a recent interview with Colin Eatock for the summer 2013 issue of Queen’s Quarterly Hamelin spoke candidly about his father’s early influence:

“Listening to these pianists [in his father’s record collection] taught me to view music with a great sense of freedom. Perhaps this wasn’t too healthy, from the perspective of today’s musicological advances, because I grew up with a disregard for the letter of the score. This is something I acquired later on. I believe it’s the combination of these two elements that make me who I am today, and make me do what I do the way I do it.”

From the age of 11 to 17 he studied with Yvonne Hubert at L’école de musique Vincent-d’Indy. Hubert taught LaPlante and Lortie among many others—Janina Fialkowska tells a wonderful story on CBC Radio 2’s This Is My Music about hearing LaPlante practicing Liszt when they were both students at the school in Montreal, she nine, and he two years older.

Hamelin has literally brought to light many works by 19th and 20th century composers whose compositions were rarely played in the last several decades. There’s an especially revealing response to Eatock’s question about Hamelin’s recorded music and whether he has followed “certain definable tendencies”:

“If you look at my discography, I don’t think you’ll find anything like it anywhere else. I’ve always had a taste for the unfamiliar, and a desire to bring it to the forefront—in the hope of enlarging awareness of the repertoire, and helping other pianists by offering them a greater diversity of things to choose from. And I’ve pretty much always been able to do what I wanted.”

Responding to a question about whether it’s his virtuosity that appeals to his fans, Hamelin answered:

“For many people, difficulty has an attraction all its own. But I don’t enjoy playing difficult music for its own sake—and I wish people understood this. If I do it, it’s because I believe in the music, and I’ll do whatever it takes to play it. But I want people to transcend virtuosity,
and I’m a little less into that sort of thing now. I’ve found joy in simpler repertoire.

“And there’s a lot of the standard repertoire that I still haven’t done. For next year, I’ve programmed Schubert’s Sonata in A Major D.959 and his Impromptus—and I’ll be playing the Impromptus for the first time. But I’ll also revisit Nikolai Medtner’s Night Wind Sonata, which I think is an unsung masterpiece. It would benefit any young composer to study it very closely.”

Hamelin’s international career has maintained its lofty status. He’s currently artist-in-residence at London’s prestigious Wigmore Hall (where he made a memorable live recording almost 20 years ago). He recently gave the first of five recitals there; the program’s first half was identical to the one he will be performing in Toronto January 21 and repeating in Lindsay the next evening. London blogger Frances Wilson summed it up: “The program traced a darkly lit narrative from the brooding opening bars of Hamelin’s atmospheric Barcarolle, through the sprawling musical landscapes of Medtner’s Night Wind piano sonata.” Here, he’ll be playing the last four Schubert Impromptus after intermission.

Hamelin is a pianist whose mastery of the mechanical aspects of music making has always been in support of his artistic vision, a means of fulfilling the music’s emotional content. Mark the date.

LaPlante and Lortie: LaPlante’s recital at the Narvesons’ Kitchener-Waterloo Chamber Music Series, in Waterloo January 18, harks back to that autumn week in 2007. Included in a program of the kind of virtuosic romantic music for which the pianist is known—Chopin, Liszt and a Busonni arrangement of the Bach Toccata, Adagio and Fugue in C—is the Mozart Sonata in E-flat K282 he played six years ago. Coincidentally he’s also performing the Jacques Hétu Variations Hamelin played during that same anniversary celebration.

Lortie will be leading the TSO from the keyboard in a performance January 22 and 23 of Mozart’s Piano Concerto No.22, K482 with its second movement “Andante” exhibiting a pathos rare for the composer. He discovered his fascination with historic keyboards as student at the Eastman School of Music. “The scale of the piano went just far enough that one could study it very closely,” says Lortie. “And one has to have time to discuss phrasings with people.” People who play a Mozart trio or quartet will take hours to discuss their approach; he wants to bring those same values to the concertos.

Bezuidenhout: On the subject of Mozart, fortepiano specialist Kristian Bezuidenhout conducts the Tafelmusik Baroque Orchestra from the keyboard December 5 to 8 in Mozart’s Concertos Nos. 9 & 11, K271 and K413. Like Hamelin’s, Bezuidenhout’s boyhood home had a massive record collection and by the age of 9 or 10 he was intimately familiar with Mozart’s music. He discovered his fascination with historic keyboards as student at the Eastman School of Music. “The scale of the piano went just far enough that one could recapture the sense of sturm and drang and tempestuousness that is present in Mozart’s music,” he observes in a video available on the Tafelmusik website.

Finally, a third pianist-conductor, Ignat Solzhenitsyn (son of the iconic Soviet writer and dissident), will, like Lortie, bring his talents to Roy Thomson Hall as part of the TSO “Mozart @258 Festival.” On January 11 he will perform the Concerto No.18, K456 with its second movement “Andante” exhibiting a pathos rare for the composer.

**QUICK PICKS**

- **Two in Waterloo:** Highly touted American pianist Andrew Van Oeyen’s December 2 concert ranges from Bach’s Partita No.1 to Ravel’s La Valse; the gifted French pianist Jean-Philippe Collard’s eye-opening program January 15 consists of Debussy’s Preludes, Book I and Mussorgsky’s Pictures at an Exhibition. Both at the Perimeter Institute.
- **Koerner Hall Debut:** Russian-born pianist Kirill Gerstein who divides his time between America and Germany is that rare classical pianist with a jazz degree from the Berklee College of Music. His December 8 program includes two Ligeti Etudes, two Virtuoso Etudes by Earl Wild from songs by Gershwin and Pictures at an Exhibition.
- **COC Piano Virtuoso Series:** RCM Rebands Fellowship-winner Stefan Chaplikov takes on Beethoven’s massive masterpiece, the Hammerklavier Sonata December 10; fellow RCM Rebands Fellowship-winner (and one of the few Arabs performing Western classical music), Algerian-born Mehdi Ghazi looks to reveal the passion in works by Rachmaninov, de Falla, Prokofiev and Messiaen January 7; young American Christopher Goodpasture plays Fantasies by Schumann and Hetu and Etudes by Chopin and Debussy January 16. All concerts are free and at noon in the Richard Bradshaw Auditorium. (©)

Paul Ennis is The WholeNote’s managing editor.

**Associates of the Toronto Symphony Orchestra**

**2014 Season**

**Subscribe to the Five Small Concerts Series – an ideal gift for your family, friends, or yourself!**

- **Monday, January 20, 2014, 7:30 p.m.**
  - **Voices of Modernism meet the Weber Clarinet Quintet**
  - Stravinsky, Weber, Britten

- **Tuesday, February 10, 2014, 7:30 p.m.**
  - **An Equal Music**
  - Bach, Haydn, Beethoven

- **Monday, March 3, 2014, 7:30 p.m.**
  - **Ensembles from the Toronto Symphony Youth Orchestra**
  - The talented solo artists and orchestral musicians of the future in a varied programme.

- **Monday, April 28, 2014, 7:30 p.m.**
  - **Quintessential Quintets**
  - Mozart, Brahms

**Monday, May 26, 2014, 7:30 p.m.**

- **Retros and Renegades**
  - Britten, Korginold, Schumann

**Five Small Concerts**

Series $75 / $65 | Single tickets $20 / $17

- **Trinity-St. Paul’s Centre, 427 Bloor St. W.**
  - Box Office 416-282-6636 www.associates-tso.org
Aclained actress and singer Jenni Burke is happy to be leading “Saturday Swing-Along” brunches at Jazz Bistro, taking place December 7, 14, and 21 at 12:30pm. Burke’s charming voice and warm stage presence, along with special guests and sing-alongs will offer folks from one to ninety-two a chance to get into the spirit of the season.

“I love this time of the year when I remember to take a moment to remember what it’s all about,” says Burke. “For all the material hoopla associated with the holiday season, its meaning doesn’t lie in the perfect gift, the obligations, the running around, all the glitter and bows, but in the birth of something lovely and new inside our hearts...we are reminded at this time of year that we can be more than we are. That we can and should be the force of love in this world. A time to count our blessings and be grateful and experience the joy of giving.” Jazz Bistro will be accepting food donations at the door in support of Daily Bread Food Bank and CBC’s Sounds of the Season; those who bring a non-perishable donation will be admitted free of charge.

Anyone looking for a bargain on New Year’s Eve should hurry up and make reservations at Gate 403. Cover is only $10 for the evening, with entertainment provided by the Denielle Bassels Jazz Band. A recent graduate of Humber College, Bassels is a brilliant talent with more than just a gorgeous voice. Reminiscent of the late Amy Winehouse, the singer-songwriter’s music is all at once classic, contemporary and appealing. Gate 403 is an unpretentious venue, and one of the only clubs in Toronto that features live jazz and blues seven days a week. It’s certainly deserving of your continued support, and there is hardly ever a cover charge. That being said, most of the money the musicians take home for their hard work comes from the Pay-What-You-Can jar, so be sure to contribute, especially if you enjoy their performance. Generous tips make for excellent karma!

A few months back I had the honour of playing a gig with Canadian jazz legend Don Thompson. Afterwards we chatted about some of our favourite singers. He asked me whether or not I had heard Diana Panton, a vocalist he has been working with for years, with whom he recently toured Asia.

“Oh, they just love her over there...people revere her singing over there,” he said. “They come to meet her after the show and they are in tears. She is so honest and beautiful and they really get it.” Asked whether she would be playing here anytime soon, he said no, I better just listen to her records, and so I checked out some of her work. Panton’s sensuous voice and her pared-down approach translate beautifully on recording, often sounding like she is whispering in your ear. Thankfully, some gigs have been booked since then, and we can all see and hear the Diana Panton Trio live on a few occasions in the near future. With the exquisite backing of Don Thompson
and Reg Schwager, Diana Panton will perform Christmas material on December 12 and 13 at Brampton’s Rose Theatre, and on January 25 the three are at the Paintbox Bistro as part of an exciting series booked by the Jazz Performance and Education Centre, JPEC. As part of the same series, piano master Randy Weston will appear at the Paintbox on Friday, January 11; tickets for the series can be purchased at paintboxbistro.com

If you’ve never been to Hugh’s Room, there are some great reasons to check it out in the coming months. On Friday and Saturday, December 6 and 7, singing guitarist Leon Redbone makes a rare appearance. As reclusive as he is spellbinding, the enigmatic performer has amassed a sizable following thanks to his signature style; check out his YouTube channel for a taste of his tasteful melodies. Meshing old-school jazz, folk, blues and ragtime with self-effacing comedy, the singular troubadour will be accompanied by pianist Paul Asaro and bluesman Colin Linden.

Speaking of troubadours, Toronto’s very own Rik Emmett will also be performing at Hugh’s Room, on Friday December 20, with Dave Dunlop on guitar. One of the founding members of famed 1970s/80s Canadian power rock outfit Triumph, Emmett struck out on his own as a singer-songwriter 25 years ago and has never stopped rocking. I had the pleasure of studying songwriting with Emmett at Humber College, where he performed new songs for the class after week; his gift for melody, enchanting voice and performance style make this performer one Toronto should treasure.

The music of Chet Baker appears to be inspiring plenty of singers these days, including Shannon Butcher, who has just released an EP of seven songs made famous by the icon. Butcher has always been fascinated by Baker’s “Dark and aloof personal life, burdened by addictions, contrasted by his evocative performances that deeply connected him to his audience.” The resulting Butcher Sings Baker ranges from the melancholic “Almost Blue” to the effervescent “Happy Little Sunbeam,” and features Rebecca Hennessy on trumpet, a lovely choice for this project. The album can be found on iTunes or in hard copy, autographed live in person. Butcher performs at the Dovercourt House for the Saturday Night Swing Dance on December 21, and in duo with bassist Ross Machinty at Muiseum on January 30.

Guitarists and lovers of jazz guitar should take note of an exciting few days at Chalkers Pub with Gene Bertoncini. Born and raised in New York City, the 76-year-old master guitarist has been playing this music for nearly seven decades, fusing together jazz, classical, pop and bossa nova styles on both acoustic and electric guitar. He has worked with Benny Goodman, Tony Bennett, Lena Horne, Buddy Rich, Wayne Shorter and Michel LeGrand, to name a few. On January 25 at Chalkers Pub, Bertoncini will appear in duo format with Dave Young; the following afternoon, January 26, he will be teaching a guitar clinic, and performing solo that evening. Anyone interested in hearing the guitar sing should not miss it!

Thank you all for reading and for your continued support of this vibrant scene, made all the more bright by your attendance and applause. Wishing you all a wonderful holiday and plenty of live music in 2014! (Our jam-packed In the Clubs listings start on page 61.)

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

*Beat by Beat* | *Jazz Notes*

**Ain’t No Sanity Clause**

**JIM GALLOWAY**

I’M WRITING THIS in November and already I’m getting tired of Christmas songs being pumped out at me in shops and restaurants. It can be said however that despite all the blatant commercialism the season does promote a spirit of goodwill, at least for a day or two. And that’s more than can be said for the origins of the celebration which are to be found in Roman bacchanalia steeped in drunken revelry and, unfortunately, racism, the dates of which were borrowed by the Roman Catholic Church and sanitized more than just a little. If you want clarification on this subject I invite you to check out the origins of Christmas.

In the spirit of the season I offer this abridged version of a parody on “The Night Before Christmas”:

’Twas the month before Christmas, and all through the store,
Each department was dripping with Yuletide decor.
The Muzak was blaring an out-of-tune carol,
And the fake snow was falling on “Ladies’ Apparel.”

It was all too much for my soul to condone,
And the fake snow was falling on “Ladies’ Apparel.”

And I let out a most unprofessional moan.
The crowd turned around, and I’ll say for their sake,
That they knew in an instant I wasn’t a fake.
“I’ve had it.” I told them, “with fast-buck promoting,
With gimmicks and come-ons and businessmen gloating.
This garish display of commercialized greed,
Is so very UN-Christmas, it makes my heart bleed!
And that’s my rant for today.

**Elementary – what’s on:** Starting with the concert halls there is in fact quite a lot of activity over the next couple of months. The listings section of the magazine has a complete rundown but I have singled out a few events giving an overview of the forthcoming events.

Regarded by many as the best big band in the business, Jazz At Lincoln Center Orchestra with Wynton Marsalis, will offer a program called “Big Band Holidays” at Massey Hall on December 9. Formed in 1987 they have since taken their music around the world garnering enthusiastic devotees wherever they play. I’m pretty certain that one of the numbers they will play will be their version of “Oh Tannenbaum” and if you go on their website you’ll find the entire version, not just a clip. Worth checking out.

If you’re looking for something a little more contemporary and vigorous, December 14 at the Winter Garden Theatre will find The Bad Plus belting out their very personal brand of music. Drummer in the group, Dave King, has this to say, “This band contains some of the most punk energy I’ve ever seen or felt as a musician...”

On the other hand If you’re looking for some nostalgia you’ll find it on December 19 at Roy Thomson Hall when the Preservation Hall Jazz Band presents “Creole Christmas.” The group was formed in 1961—before some of the current members were born and while the band is no longer the original genuine article the evening will bring back memories of days and music gone by.

Not quite downtown but it’s worth the drive on December 5 to the Flato Markham Theatre where The Manhattan Transfer “Swings Christmas.” The group has been performing since 1974 although it hardly seems that long since I first became aware of them. They went from strength to strength and in 1981 won their first Grammy for their recording of “Until I Met You,” also known as the jazz standard “Corner Pocket,” composed by Freddie Green, longtime guitarist with Count Basie. Their Markham appearance comes hot on the heels of an extensive European tour and if you like vocal jazz, and in particular
four-part harmony, Markham Theatre will be your destination.

Two nights later on December 7 John Pizzarelli and Daniela Nardi, vocals, will be “Celebrating Frank Sinatra and Paolo Conte” at Koerner Hall; and at the same venue on December 14, Regina Carter and Nnenna Freelon will present an evening of jazz, funk, Motown, African and soul music.

So you can see that if you choose to, the festive concert season could put quite a strain on your wallet, but heh, better for your soul than a new smartphone.

At your service: I have commented on the number of jazz vespers which have become part of the fabric that makes up the musical coat of many colours to be found in our city. They first saw the light of day, or rather evening, 14 years ago at Christ Church Deer Park. At that time the minister was Tim Elliott and the musician who convinced him that jazz vespers was a fitting addition to the musical life of a church was Toronto musician Brian Barlow. Over the years there have been five ministers at Christ Church Deer Park, but Brian is still in charge of the jazz policy. Other churches have followed suit and something that 20 years ago would have been unheard of, literally, and still considered by a narrow-minded few to be the devil’s music, is now an accepted way of expressing joy and communicating with people through group improvisation.

Brian’s programming over the next couple of months includes Christmas Vespers “Barlow Brass and Drums” on December 15 and on January 12, Jazz Vespers “Tribute to Louis Armstrong” with Chase Sanborn, trumpet, and a tribute talk by Barlow. Then on January 26, Jazz Vespers will feature the Russ Little Quintet with Russ Little, trombone, Michael Stuart, saxophone, Brian Barlow, drums, Tom Szcesniak, piano, and Scott Alexander, bass. 4:30pm is the start time and attendance is free, donations welcome.

Time for a little religious humour? Try this one. A rabbi, a priest and a minister walk into a bar. The bartender looks up and says, “What is this, a joke?”

Clubbing around: In addition to the concert schedule there is the usual club scene which is well documented in the listings section, but I would like to make mention of some of the bookings at the jazz Bistro on Victoria Street which is going some way to picking up the slack which has existed since we lost the Montreal Bistro and Top o’ The Senator. The jazz Bistro is in fact at the same address as the Top o’ The Senator but there the resemblance ends. It is an elegant room with decent sight lines, reasonably priced food and a really fine piano. There is also an interesting booking policy thanks to the creative efforts of Sybil Walker who brings years of experience coupled with a keen knowledge of the music. Some of the artists who will be appearing over the next few weeks include a quintet on December 6 and 7 led by drummer Mark McLean featuring Kelly Jefferson, saxophone, Robi Botos, piano, Ted Quinlan, guitar, and Marc Rogers, bass. On December 19 to 21 Duncan Hopkins will share the bandstand with Mike Murley and Rob Pilitch while the New Year gets off to a swinging start with Bernie Senensky on January 2 to 4, Neil Swainson and Don Thompson, January 9 to 11 and Dave Young, who will be there with his Tribute to Horace Silver Band for three nights, January 16 to 18. With Dave will be Kevin Turcotte, Perry White, Gary Williamson and Terry Clarke. A week later, January 23 to 25, Bernie Senensky will take the bandstand with sax player Grant Stewart, his brother Phil Stewart on drums and Neil Swainson, bass. A strong line-up of home grown talent and if you haven’t yet visited this relatively new space then I would strongly recommend that you put it on your things-to-do, places-to-see list.

Meanwhile over at the Rex, one of the highlights has to be the appearance of John Tank on December 3. With him will be Bernie Senensky on B3 Hammond organ and Ted Warren, drums. Kitchener-born, John Tank moved to Toronto in 1970 but has made New York his home base since 1974. He has built a strong presence both there and internationally and this is a rare Toronto appearance.

All in all if you are a jazz fan “Yule” be able to have a good time. Just a closing reference to the Christmas commercial madness—I leave you with this thought:

As Chico Marx said in A Night At The Opera, “There ain’t no Sanity Clause!”

I wish you merry listening and a jazzy new year.

Jim Galloway is a saxophonist, band leader and former artistic director of Toronto Downtown Jazz.

He can be contacted at jazznotes@thewholenote.com.
Diversity is the Seasonal Key

JACK MACQUARRIE

Since this issue of The WholeNote is a double issue covering the periods before and after the Christmas holiday season, I expected to be flooded with information on concerts devoted to traditional Christmas music. I also expected a small smattering of information on what might be in store in the community band world in the new year.

I was mistaken. In my ad hoc unscientific survey of band activities, the clear pattern was that there is no pattern. The key word is diversity. Where to start? How are they diverse? How do they differ from the traditional activities we think of when we use the phrase “Town Band”?

Traditionally most town bands performed regularly in parades. Now, most community bands restrict their activities to concerts. In the more extreme cases, the word parade is akin to blasphemy. In other words, to play in a parade would be beneath their artistic dignity. A special bouquet then goes to the Newmarket Citizens Band. In a three-week period before Christmas the members of that town band are scheduled to perform in no fewer than five Santa Claus Parades interspersed with some free concerts at retirement residences. That is community service. At the other end of the diversity spectrum, many community bands perform one concert of Christmas or seasonal music.

As for concert programming, that too has diversified greatly. Few of the groups that we have heard from restrict their programming to band music only. Most have guest soloists, choirs or both. For the Milton Concert Band their special guests are the Kingsway Conservatory of Music Children’s Choir under music director Karen Sexton and a very special secret guest vocalist. They’ll cover the spectrum from Leroy Anderson’s Sleigh Ride to Morten Lauridsen’s O Magnum Mysterium. The Brampton Concert Band takes diversity further with both the Brampton Youth Concert Band and the Mayfield Singers from Mayfield Secondary School as guests. As an additional attraction, this year’s “Christmas at the Rose” will intertwine the music with story-telling presented by local Brampton actor Joe Rose.

On the eastern front, out in Pickering, the Pickering Community Concert Band’s Christmas Concert will include theme music from Harry Potter films performed with synchronized video. To complete the mix, in addition to an audience carol sing-along they will be joined by the Pickering High School Jazz Band.

Plumbing the repertoire: Although their concerts will be past history by the time this issue is off the presses, I would be remiss if I didn’t recognize the creative efforts of professor Henry Meredith and his Plumbing Factory Brass Band in London. In their late November concerts they included a tasteful variety of Christmas melodies in original arrangements for brass band by band members. On the religious side, these included the Ukrainian folk chant Carol of the Bells, the 17th century French Canadian Huron Carol also known as Tuwas in the Moon of Wintertime and the premiere performance of A Christmas Carol Medley arranged by band member Ronald Morgan.

On the lighter side there was The Parade of the Tin Soldiers (1897) by Leon Jessel and the March of the Toys (from Babes in Toyland) (1903) by Victor Herbert. Then, as frequently happens in their programs, there was the unknown Canadian gem most of us had never heard of. This time such a gem was The Mistletoe Galop (c. 1867–75, published by P. Grossman, Hamilton, ON)

Horizons past: From time to time I report on the happenings of the New Horizons bands. Now in their fourth season in Toronto, there are now five concert bands and one jazz class with another new group starting in February on Wednesday afternoons. A familiarization evening will be held for anyone interested in learning more about the New Horizons movement on Friday, January 31 from 7pm to 9pm at the Long and McQuade Bloor Street store in Toronto. The original intent of this movement, when it was started about 15 years ago, was...
to encourage older absolute beginners or those who hadn’t touched
an instrument since school days to get into playing in a group. Having
decided to look at diversity this month, I inquired about the musical
backgrounds, if any, of the local New Horizons members. What I
learned was surprising. Many had considerable experience in music,
but on other instruments. Here again, an unscientific, informal survey
was in order.

One of the dedicated members of the senior group, Alizon, who
plays the oboe in the band, came to New Horizons with piano experi-
ence and as a singer. Maureen, new to the group this year, who picked
up the French horn on her own, just happens to teach harp at the
Royal Conservatory. Gall, on alto saxophone, with no previous musical
experience, is one of the sort that I expected. Russell, a profes-
sional bassist, is now performing on tenor saxophone. Ken, a profes-
sional bassoonist and bass clarinetist, now embraces a tuba. He does
admit though that carrying a tuba on public transit presents a chal-
lenge. Carol, with no prior experience, originally took up the flute
and now plays that in the level two band. However, she had a long-
suppressed urge to try drums. She now also plays drums in the level
one band. One of the most interesting members is Randy. Having
never played any instrument in his life, Randy, a seasoned member on
flute in the level three band, is now trying his hand at composition.
The members of the group hope to give his first effort a read through
in the coming weeks.

Within that group there are two individuals who warrant special
mention for their musical dealings with adversity. Lawrence, once an
accomplished organist and choir director, was forced to relinquish
his post when the arthritis in his hands reached the stage where he
could no longer cope with a keyboard instrument. While the organ
is no longer within his grasp, his musical talent is now expressed
through the xylophone. There is Randall. Totally blind since birth,
Randall is seen regularly carrying his euphonium at various band
events around Toronto. He even performs frequently on euphonium
at York University. I have grown accustomed to observing Randall’s
proficiency on a valved instrument. To put it mildly, I was blown away
when I spotted him holding forth on a large bass trombone during a
recent visit to a New Horizons rehearsal. My exploration into diversity
in the band world took me to places that I could not have imagined.

**Readers write:** Although there is a regular request in this column
for readers to write, it rarely happens. What a joy this time to have two
new responses to report. The first from reader John Ryerson offers a
correction to my referral in the last issue to “a decision by the Toronto
District School Board to cut the funding of some music programs in
Toronto schools.” He states: “For the record, it was the Ministry of
Education that wanted the ‘flex’ funding program removed but the
TDSB wore it. Regards.”

Another reader response, with a twist of humour, came from
“Suzanne.” Last month’s lesser known musical term was “basso
continuo: when musicians are still fishing long after the legal season
has ended.” Suzanne’s rejoinder requires careful pronunciation to
fully comprehend.

“One of the more unsavory types out on the waters after the end
of the legal season is the solitary and elusive bass angling for bass. I
hope that this will change the tenor of the common belief that basso
continuo is just a little harmless illegal fishy fun. One must also ques-
tion Liona Boyd’s intentions. As you will note from her picture, (page
31, right next to your column), she appears to be just enjoying a little
harmless R&R in a canoe. Or has she succumbed to this derelict basso
continuo craze. After all let’s not forget that the guitar which she just
‘happens’ to have with her in the canoe is a popular choice for basso
continuo illegal fishing types. I hope this clarifies things.”

**DEFINITION DEPARTMENT**

This month’s lesser known musical term is **ben sostenuto**: First cousin
of the second trombonist.

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.
**Early Earworm Gets the Bird?**

**David Podgorski**

**Involuntary vac:** If you feel like seeing a concert in the New Year, be warned—January is an extended (and largely involuntary) vacation for baroque musicians on the Toronto scene. Thankfully, the Musicians in Ordinary have put together a program for New Year’s Day that will round out the holidays quite enjoyably. This concert features the French Baroque composer Elisabeth-Claude Jacquet de la Guerre, a child prodigy and well-known composer of cantatas and solo instrumental works during her lifetime, and the Musicians in Ordinary will be performing her cantata *Le Sommeil d’Ulisse* (The Sleep of Ulysses). You can catch them at 2pm at Heliconian Hall.

Two Toronto-based baroque musicians who won’t be taking a vacation this winter are Daniel Taylor and Jeanne Lamon. Both Lamon and Taylor have teamed up to put together a performance of Henry Purcell’s *Dido and Aeneas*, which ranks as Purcell’s best-known work, a 17th century English classic, and the only major English-language opera composed before 1900 that is still performed today. (There is perhaps one other—John Blow’s *Venus and Adonis*, which I’m still waiting to see performed in town.) Taylor and Lamon are directing the Schola Cantorum and the Theatre of Early Music for three performances of *Dido and Aeneas* at the Trinity College Chapel January 17 to 19.

*(If you miss this program, you can still catch another Theatre of Early Music concert a week later, as they will perform works by Gibbons, Purcell, Tallis and Handel in the same hall on January 26.)*

**Late Jan:** The concert season will pick up later in the month of January as the Musicians in Ordinary (who, I have to say, are really starting to emerge as the hardest-working musicians in Toronto in the next couple of months) have yet another performance, this time featuring violinist Chris Verrette playing five of the Biber *Rosary Sonatas*. Verrette, in between regular concerts with Tafelmusik, has been working his way through all 15 of these sacred instrumental works this season, and he plays them with remarkable sensitivity and grace. Definitely try to hear him if you can—for this concert is at Madden Hall on January 24.

Finally, Tafelmusik returns with a program that features some exceptional chamber and orchestral music by J.S. Bach. “Intimately Bach” will be a great chance to hear Bach’s *Triple Concerto for flute, violin, and harpsichord* BWV1044. It’s scored the same as the *Brandenburg Concerto No.5* and is not as famous, but is easily as great a piece of music as the more famous Brandenburg. Soloist Grégoire Jeay will join Tafelmusik to play flute, and the orchestra will also play Bach’s *Violin Concerto in G BWV1056* and his *Trio Sonata in C BWV529*. Tafelmusik will be back at Trinity-St Paul’s Centre for this concert January 29 to February 1 at 7 pm, with a matinee on February 2.

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

Navidad:
Christmas Music from Latin America and Spain

This is the liveliest Christmas concert in town, a fiesta of early music from the Spanish-speaking nations on both sides of the Atlantic.

Friday, Dec. 13 & Saturday, Dec. 14, 8pm
Sunday, Dec. 15, 3:30pm

Trinity-St. Paul’s Centre,
Jeanne Lamon Hall, 427 Bloor St. West

Tickets $21 - $61 • Call 416-964-6337
Online at Toronto Consort.org

Kevin Mallon Conducts

Thirteen Strings Christmas Candelight
Dec 3, Ottawa
Orchestra Toronto Debut
Dec 8, Toronto
Aradia Handel’s Dublin Messiah
Dec 21, Toronto
Thunder Bay Symphony
Who Killed Mozart?
Jan 23, Thunder Bay
Aradia/Voicebox Opera in Concert
Rameau’s Hippolyte et Arice
Feb 3, Toronto

Handel’s Dublin Messiah

Aradia Ensemble
Kevin Mallon, Director
8PM Saturday December 21
Glenn Gould Studio

Leslie Fagan, Soprano | Marion Newman, Mezzo Soprano
Nils Brown, Tenor | David Pike, Bass

Tickets: $35 | $20 Seniors/Students at www.Aradia.ca
The concept of the musical "guilty pleasure" is a dumb notion that needs to be permanently retired. Guilty pleasures, of course, are things you enjoy that aren’t especially healthy for you. The holiday season gives you an opportunity to indulge in, oh, one or two of them. So a (not especially convincing) case can be made for feeling guilt about taking pleasure in things that, in excess, can lead to ill health—food and drink certainly fall into this category.

But the idea of guilty pleasure is also commonly and perniciously associated with music, though as of this writing science has yet to establish the link between listening choice and terminal disease. The idea is a powerful one. If your self-image is somehow shaped by your musical preferences—for many people, it is—then anything that apparently contradicts that image must be listened to on the sly, becoming a "guilty pleasure": the Bach expert who likes to kick back with Italian pop ballads by Bocelli (while her unsuspecting husband snoozes upstairs); or the thrash metal enthusiast whose eyes mist up listening to a heartbreak ballad on his daughter’s Taylor Swift album.

During this holiday season, in which pretty much every choir around presents a program with the intent to delight and enchant, perhaps we can agree that guilt should have no place in our musical choices—no matter what the time of year.

I’ll write more about this curious but widespread phenomenon in the next column—it’s entirely relevant to our ongoing discussion of new music. In the meantime, having focused almost exclusively on the Britten centenary last month, I will turn the column over to December concerts.

Toronto has a wealth of excellent children’s choirs, and two of the most accomplished present seasonal programs in December. The Bach Children’s Chorus and Bach Chamber Youth Choir present “This Frosty Tide” on December 7; and the Toronto Children’s Chorus presents “A Chorus Christmas: Fanciful Fantasies” on December 21.

A newly formed children’s choir, the ASLAN Boys Choir of Toronto, presents their debut performance “Now is the Time!” on December 15.

The Nathaniel Dett Chorale, a choir devoted to music of the African diaspora, performs “An Indigo Christmas” on December 3. Inspired by the famous “Nigra Sum” text from the Song of Songs (“I am black but comely, O ye daughters of Jerusalem”), the concert is a collection of “Songs to the Black Virgin”—music inspired by Madonna figures from around the world.

Messiah concerts: you’re on your own. Do I really need to talk up this piece at this stage in human history? Go and support the many excellent choirs who have made it a central part of their concert season. Here’s my suggestion—throw a dart at a page of the listings,
chosen at random; then go see the Messiah performance that you hit. (Or if you prefer, there’s a handy Messiah Quick Picks at the end of this column!)

**Handelian alternatives:** For those who want to hear works by composers from the classical canon (other than Handel), there are several other good choices.

On December 7 the Cantores Celestes Women’s Choir performs Vivaldi’s Gloria as well as other seasonal favourites. This concert celebrates the ensemble’s 25th anniversary.

The day before, December 6, the Upper Canada Choristers also perform the Vivaldi work, as well as music by Praetorius and Handel.

Poulenc’s Gloria is the highlight of the Oakville Choral Society’s “A Christmas Celebration of English and French Music” on December 13.

J.S. Bach’s setting of the Magnificat text, jubilant and haunting by turns, is also a good seasonal choice for choirs and audiences. The VOGA Chorus of Toronto performs this work on December 7.

For another Bach choice, also on December 7, the Etobicoke Centennial Choir performs Cantata BWV140 “Sleepers Awake” (Wachet auf, ruft uns die Stimme), as well as Jewish-Canadian composer Srul Irving Glick’s tuneful Kedusha.

More Bach: On December 14 the Toronto Chamber Choir presents “Christmas with J.S. Bach,” a concert that combines works for Advent and Christmas.

On December 8 the Toronto Beach Chorale performs a Christmas concert that features some tasty and unusual early 20th century British works: Finzi’s In Terra Pax, Holst’s Christmas Day and Vaughan Williams’ moving Fantasia on Christmas Carols.

One of the great virtues of Christmas music is its multicultural depth. On December 14 the Canadian Men’s Chorus presents “En Hiver,” a concert that includes the premiere of Toronto composer/conductor Norman Reintamm’s Three Estonian Carols. In the same spirit, on December 7, Chorus Niagara performs “A Canadian Christmas Carol,” a concert combining Canadian carols, poetry, prose and images.

For those who want to balance their carol intake with music from another world festival, the Toronto Jewish Folk Choir presents Chanukah concerts on December 9 and 11.

**Looking ahead to January:** A special choral event is taking place in Hamilton on January 19. Our city’s best choral gospel ensemble, the Toronto Mass Choir is performing a joint concert with the McMaster University Choir. Karen Burke, the TMC’s conductor, is actually a graduate of McMaster University, and the concert will be a culmination of a series of workshops in which the two choirs will collaborate and develop repertoire. This is a rare opportunity for people in the Hamilton region to enjoy a visit from this terrific ensemble.

**One final thought:** The print run of this December/January issue of The WholeNote will likely have disappeared well before the beginning of February, but I wanted to make note of a Soundstreams choral concert celebrating 60 years of professional choral singing in Canada. Three of Canada’s top professional chamber ensembles, Elmer Iseler Singers, Pro Coro Canada and the Vancouver Chamber Choir will perform individually in three concerts February 1 and then combine on February 2, conducted by Kaspars Putnīns, the leader of the renowned Latvian Radio Choir.
January 17, “New Directions in Choral Music.” The event will explore innovations in the use of the voice in modern choral writing and performance.

In the meantime, check out the rest of the listings, enjoy the season, and remember that when it comes to music, no pleasure should be a guilty one. Still, I could be wrong. I'll ponder it over some whiskey and chocolate.

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

---

**HANDEL’S MESSIAH QUICK PICKS**

**NOTE:** For details consult the concert listings commencing page 36. Towns/cities in bold type are in listings Section B: Beyond the GTA.

- Dec 1, 4:00: Toronto Classical Singers. Highlights.
- Dec 3, 7:30: Cathedral Church of St. James. Handel’s Messiah. Vicki St. Pierre, conductor; Cathedral Choir; Lesley Bouza, soprano; Christina Stelmacovich, mezzo; Aaron Ferguson, tenor; and James Westman, baritone; Talisker Players.
- Dec 6–7, 7:30: Bach Elgar Choir. Messiah. By Handel. Full chorus and orchestra; Jennifer Taverner, soprano; Michele Bogdanowicz, mezzo; Chris Fischer, tenor; Andrew Tees, bass; Alex Cann, conductor. Hamilton.
- Dec 8, 8:00: Elmer Iseler Singers. Handel’s Messiah. Lydia Adams, conductor; Allison Ahrends, soprano; Laura Pudwell, mezzo; Isaiah Bell, tenor; Doug MacNaughton, bass; Patricia Wright, organ; guests: Amadeus Choir.
- Dec 8, 2:00: St. Anne’s Anglican Church. Selections.
- Dec 14, 4:00: Pax Christi Chorale. The Children’s Messiah. Selected arias and choruses.
- Dec 14–15, 8:00: Kindred Spirits Orchestra. Handel’s Glorious Messiah (orchestrated by W. A. Mozart). Kristian Alexander, conductor; Jennifer Taverner, soprano; Laura McAlpine, mezzo; Stephen Harland, tenor; Andrew Tees, bass-baritone; Village Voices (Joan Andrews, director).
- Dec 14–15, 8:00: Against the Grain Theatre. A G’s Messiah. Jacqueline Woodley, soprano; Kristzina Szabo, mezzo; Isaiah Bell, tenor; Geoffrey Sirett, baritone; Christopher Mokrzevski conductor; orchestra and choir.
- Dec 15, 3:00: Blessed Trinity Church. Selections.
- Dec 15–16, 3:00: Peterborough Singers. Handel’s Messiah. Melody Thomas, soprano; Emma Mansell, mezzo-soprano; Chris Mayell, tenor; Tyler Fitzgerald, bass. Peterborough.
- Dec 17, 18, 20, 21, 8:00: Toronto Symphony Orchestra. Handel’s Messiah. Christopher Warren-Green, conductor and conductor; Klara Ek, soprano; Lawrence Zazzo, countertenor; John Tessier, tenor; John Relyea, bass-baritone. Also Dec 1.
- Dec 18, 19, 20, 21, 7:30, and Dec 22 (Messey Hall, sing-along mat): Tafelmusik Baroque Orchestra and Chamber Choir. Handel’s Messiah. Emma Kirkby, soprano; Laura Pudwell, mezzo; Colin Balzer, tenor; Tyler Duncan, baritone.
- Dec 18, 7:30: Toronto Choral Society-Eastminster United Church. Handel’s Messiah. Talisker Players; William O’Meara, organist; Geoffrey Butler, conductor.
- Dec 20, 7:00: Grand River Chorus. Singalong Messiah. Handel. Messiah. Richard Cunningham, artistic director; Taylor Webb, guest conductor (Hallelujah); Lesley Bouza, soprano; Sarah Hicks, mezzo; Joshua Wales, tenor; Jordan Stumpf, baritone. Brantford.
- Dec 21, 8:00: Aradia Ensemble. The Dublin Messiah. Handel’s Dublin Messiah. Kevin Mallon, conductor; Leslie Fagan, soprano; Marion Newman, mezzo; Nils Brown, tenor; David Pike, bass.
- Dec 22, 8:00: Guelph Chamber Choir. Handel’s Messiah. Handel: Messiah. Gerald Neufeld, conductor; Agnes Zsigovics, soprano; Daniel Cabena, countertenor; Bud Roach, tenor; Daniel Lichti, bass; Musica Viva Orchestra on period instruments. Guelph.

---

**CAROLS BY CANDLELIGHT**

**SUNDAY, DECEMBER 15, 4:30PM**

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

---

**NINE LESSONS & CAROLS**

**SUNDAY, DECEMBER 22, 4:30PM**

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

**FREE ADMISSION**

Doors open at 3:30pm. Child care for children 5 years and under.

---

Yorkminster Park Baptist Church

1585 Yonge St., (1 block north of St. Clair Ave. | (416) 922-1167 | yorkminsterpark.com
A Holly Jolly Liminal Haiku

ANDREW TIMAR

Yes, 'tis the season, though it's sometimes a cold one for world music lovers. I'll put my cards on the table for you, dear reader. It doesn't take much 6/8 time early music to put me into the Christmas spirit, and just a few bars of a polished Salvation Army brass band to warm my chilled Noël heart. I'm a sucker for Yuletide carols, period instrument performances of baroque staples by Bach, et al, grand chorales and church organ music. I may join the tenor section of a sing-along Messiah yet once more this year, the one with Ivars Taurins conducting, re-enacting moody “Herr Handel” warts, waistcoat and all. It’s an interactive event which combines several of those seasonal pleasures I don’t feel obliged to feel guilty about at all.

I wish I could say that about the Timar family holiday tradition. For decades we’ve feasted and then decorated the dessert table with super-rich confections. Make no mistake though; these are serious symbols of conspicuous abundance. Other kids had Christmas lights twinkling publicly on frosty front porches; we had tortes, truffles, candies and pastries shared in the warmth of family. Imagine homemade all-nut tortes garnished with spiked whipped cream and flavoured buttercream in thick layers. And heaping plates of all-butter shortbreads, artisanal boozy mascarpone truffles and raspberry Linzer squares, all toasted with Tokay and bubbly—but I digress from my main musical point...

My problem: none of the music performance sites I mentioned are generally considered or marketed as “world music,” my beat at The WholeNote. Thus I can’t discuss that sort of musicking here. What I do feel free to discuss however is the wealth of music originating from the second, third and hybrid worlds being performed in our midst, some of it even tied thematically to the season.

World cultures for millennia have marked the frighteningly long darkest night and looked forward to any sign of the return of the light. Lux Aeterna is a theme not only in the Latin liturgy and its music but in rituals around the world. As I write this, late fall’s first white flakes swirl from above in shifting clouds, magically dusting our world with lacy crystals of water. It puts me in the mood to engage in haiku, another season-specific activity. This Japanese poetic form, like world music itself is an imported notion, an admirable platform from which to succinctly reflect on this liminal season:

Longest night, coldest day; Solstice sings fa-la-la—
winter pine boughs cheer.

Picks: December 3 the Nathaniel Dett Chorale presents a concert deftly merging European, African American and Caribbean hybrid musical worlds thematically evoking the season. “An Indigo Christmas: Songs to the Black Virgin” at St. Timothy’s Anglican Church, promises Christmas music with a “distinct Afrocentric vibe.” The Chorale has presented this program before and released a stirring CD titled An Indigo Christmas – Live! in 2004. The notes admirably sum up the music as an “age-old story of expectation, hope, redemption and freedom wrapped up in the promise of a newborn child.” The concert offers arrangements of spirituals and carols, “some with an African shout, a Caribbean twist, a jazz treatment, or a gospel blast of hope and joy.”

Two days earlier, on December 1 at Koerner Hall, the 2012 Canadian Folk Music Award-winning Sultans of String release their new CD, Symphony! In a concert presented by Royal Conservatory and Small World Music. The album was recorded with the Cathedral Bluffs Symphony Orchestra conducted by Norman Reintamm. Toronto’s Sultans of String was co-founded in 2004 by the well-known six-string violinist Chris McKeehool and flamenco guitarist Kevin Laliberté. They are joined by Eddie Paton, guitar, bassist Drew Birston, Roger Travassos on percussion and the Cathedral Bluffs Symphony Orchestra. Expect a fast-paced instrumental concert mashing up elements of Arabic folk, Spanish flamenco, French Manouche Gypsy jazz, Cuban rhythms, all supported by lush pops orchestral arrangements.

In the last issue of The WholeNote my colleague Wendalyn Bartley wrote about the December 4 and 5 Continuum Contemporary Music production of Nuyamł-ił Kulhumx/Singing the Earth at the Wychwood Theatre. Is this world music? My excuse for revisiting it here is that the composer of the work, Bella Coola-native Anna Hostman (winner of the 2013 Toronto Emerging Composer Award), incorporates multi-ethnic human texts and musical materials as well as the natural soundscape of the B.C. geography into this fascinating...
Women Taiko Drummers, aka RA W performs “From Rage Comes” on Blandine Mbiya and Ruth Mathiang. They are supported by five (male) Hall, Daniels Spectrum. The Batuku Music press release notes that in Pegulingan) Gamelan Ensemble directed by Annette Sanger. They’re Ensemble’s skilled septet, conducted by Gregory Oh, is joined by the spacious stage of the Betty Oliphant Theatre. RA W promises this to redress an evident gender inequality and to shine “a light on the though it is ever present. Moreover “women are often ... discouraged traditional African music male voices are often privileged while the female voice “is not given [the] prominent role that it deserves” even though it is ever present. Moreover “women are often...discouraged from assuming leading roles especially as bandleaders. Toronto has a good number of African female singers: some of them lead their own bands and others are vocalists in various groups.” This concert seeks to redress an evident gender inequality and to shine “a light on the rich talent and the diversity of music that these women possess.” The featured singers are: Tapa Diarra, Evelyn Mukwedeya, Memory Makuri, Blandine Mbiya and Ruth Mathiang. They are supported by five (male) musicians and the choreographer/dancer Mabinty Sylla.

December 7 and 8 another concert examines the female diasporic experience, this time from an Asian perspective. The Raging Asian Women Taiko Drummers, aka RAW performs “From Rage Comes” on the spacious stage of the Betty Ophiant Theatre. RAW promises this concert “will not be your typical percussion event.” Toronto’s self-described “well-loved ensemble of Asian women activist drummers” has collectively created an evening-length work which aims to tell their stories as diasporic Asian-Canadian women in the 21st century through music, movement and storytelling. They mine personal experiences which “explore the theme of rage...and what comes from it. When it is unleashed...when it is muted...when it must be swallowed...and when it empowers women to transcend.” The core taiko drumming practice of RAW, as it has evolved in North America, is a jumping off point “for an artistic journey to explore racial, sexual and cultural identities...with a special focus on social activism, education and community building.” They’re well worth seeing.

The same night, December 8, the Echo Women’s Choir raises its 80 strong voices at the Church of the Holy Trinity with a social activist, community and world music focus in a program titled “Rise.” The Echo performs Appalachian, Croatian klapa—a form of traditional a cappella singing from Dalmatia, gospel, South African songs, as well as compositions by several composers. The choir is joined by guest guitarist and fiddler Annabelle Chvostek. Becca Whitha and Alan Gasser conduct.

More picks: December 14 the African Catholic Community Choir presents songs from a variety of African traditions, plus works in English and French. Conducted by Serge Tshiunza, the concert is at the Holy Name Catholic Church.

We skip more than a month, and into a new year, to January 18, 2014. “Send me a Rose” is the concert by the Lute Legends Ensemble at the Glenn Gould Studio. Bassam Bishara, oud (‘ud), Lucas Harris, lute, and Wen Zhao, pipa, present music for three prominent instruments of the venerable and widespread ‘ud family. Some scholars trace the lineages of the modern Near-Eastern ‘ud and Chinese pipa to a common ancestor about 1,100 years ago. The European lute and the ‘ud are also related. Both appear to have descended from a common forbear via diverging evolutionary paths. The Lute Legends trio aims to bend the direction of these divergent geographic paths back toward the unified goal of making music together on the cozy stage of the Glenn Gould Studio. Their program includes music from Turkey, Italy, Iraq, China and Scotland. Sweetening the Can-con, the Canadian composer Andrew Donaldson has written a work for them too.

January 18 Amanda Martinez, no stranger to our column, brings her signature eclectic Latin-centred music to our 905 neighbours in Markham. Martinez and her band will offer a generous mix of Afro-Cuban beats, bossa nova, flamenco and Mexican folk music at the Flato Markham Theatre.

Already into the second month of the New Year, on February 1, Fatoumata Diawara and Bassekou Kouyate perform the exciting hybrid music of Malian blues at Koerner Hall. Co-presented by the Royal Conservatory, Small World Music and Batuki Music, Malian singer Diawara was singled out by Time magazine in 2012 as a singer to watch. “Her well-crafted songs are often light and breezy, but her soulful voice brings a bluesy depth and potency...” Sharing the stage is Mali’s Koyate, the Jeli ngoni virtuoso, whose music has been compared to the “electric desert blues” of Tinariwen and Ali Farka Toure.

I look forward to continuing my personal observations of the GTA world music scene in these pages next year. May you have a banner 2014. ☻

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.
As the waves of the new and the experimental in sound continue to unfold in the life of Toronto’s music scene, it’s worth taking a look back at the institutions that brought us to this point. Certainly one of the most influential in the creation of this legacy has been the Music Gallery, which first opened its doors on St. Patrick Street in 1976. I know I’m not alone in having fond memories of all that went on within those walls. It was an experimental hub, an incubator and laboratory for the most cutting-edge musical developments. It also had an educational focus, serving the community by providing an accessible recording studio, launching Musicworks magazine, and starting its own recording label: Music Gallery Editions. And all that history over the years has been recorded.

Monica Pearce: The latest news at the gallery is that they have just hired a new executive director — Monica Pearce. Monica comes with a background as a composer in the contemporary classical tradition, a concert presenter (Toy Piano Composers Collective) and an administrator (The Canadian League of Composers). She joins the Gallery’s current artistic director David Dacks; their combined distinctive musical backgrounds promise to provide inspiring leadership for the next generation of innovation. When I spoke to Monica about the Music Gallery’s current vision, she affirmed their ongoing commitment to building community and collaboration among artists of diverse genres and artforms. She sees the Music Gallery playing an important role in fostering this dialogue and sees that the time is ripe for camaraderie and mutual support amongst the eclectic range of new music presenters and artists in the city. She pointed to the creation of the New Music Passport as one sign of this collaboration. For a small fee, passport-holders are offered one discounted ticket to one concert by each of the 11 participating organizations. (This would make a great holiday gift by the way. See newmusicpassport.ca for details.) The New Music 101 series of talks at the Toronto Reference Library is another example of this growing solidarity.

The gallery also involves the artistic community by engaging different curators for the various concert series. This is evident in their current Emergent series, which is curated by all the featured artists of last season’s Emergent concerts. The December 12 Emergent concert “Strange Strings” explores diverse string theories for new music mixed with DIY electronics and progressive rock while the January 17 event brings together Toronto-based sound artist Christopher Willes and the Ensemble Paramirabo from Montreal.

And just as Monica begins her new position, the current curator of the Post-Classical series, pianist Gregory Oh, presents his last concert on December 20, a production of the Pulitzer Prize-winning Little Match Girl Passion by American composer David Lang. Performed by a vocal quartet accompanying themselves on percussion, the piece is based on Hans Christian Andersen’s classic Christmas story that illuminates the dichotomy between a young girl’s suffering and hope. It draws much of its musical inspiration from Bach’s St. Matthew Passion. The Washington Post’s Tim Page said of the piece that it is “unlike any music I know.”

As I mentioned above, part of the Music Gallery’s vision is to collaborate with other new music presenters. On December 8 they will co-present a concert with Contact Contemporary Music titled “The Most Relaxing of All Instruments” in which listeners will experience an otherworldly program of solo and chamber works featuring guitarist Rob MacDonald and guests Stephen Tam (flute) and David Schotzko (percussion). And of course, the Music Gallery is often the preferred concert venue for many of the city’s new music groups. On January 19, New Music Concerts will present “From Atlantic Shores” featuring the New Brunswick-based Motion Ensemble performing an eclectic mix of works by Maritime composers. The program includes a newly commissioned piece by Lucas Oickle, a recent graduate of Acadia University, along with two works connected to the historical Acadian area of Grand-Pre.

James Tenney: Another aspect of the Music Gallery’s legacy from its early days in the 70s was the close relationship that was fostered among the eclectic range of new music presenters and artists in the city. She pointed to the creation of the New Music Passport as one
with the music department at York University.

Visiting artists at the gallery would often visit York and student ensembles would often perform at the gallery. James Tenney was one such York professor, composer and music theorist who fostered this relationship. On December 6, Arraymusic will celebrate Tenney’s music with a concert of several of his works, including two pieces he wrote for the ensemble. In the words of former Arraymusic artistic director Robert Stevenson “Tenney shook up this city’s music community, making us more aware of such experimental American composers as Conlon Nancarrow and Alvin Lucier. Through his devoted commitment to the music of our time, Jim provided us with the courage and determination to give our lives over to the music we believe in.” This concert will be a chance to listen to Jim’s brilliant visionary music, including works for different tuning systems and intriguing composition processes.

Gabriel Prokofiev: Over the University of Toronto’s Faculty of Music, this year’s edition of their New Music Festival gets underway on January 25 with a concert of symphonic works by two generations of Prokofiev: the famous one — Sergei — and his grandson Gabriel, who is this year’s invited visitor in composition. Gabriel Prokofiev’s distinctive sound is informed by his background as a producer of hip-hop, grime, and electro records as well as his training as a composer in the classical and electroacoustic traditions. His critically acclaimed Concerto for Turntables and Orchestra, to be performed in the opening concert, is one example of how he mixes these two worlds.

The fact of his being the featured composer of the festival means that there will be multiple opportunities to hear the full range of the dynamic composer’s music. Two concerts of his chamber works will be performed on January 29 and 30, along with a concert of his choral music on February 2. Included in the programming will be a recently released work Cello Multitracks, originally conceived as a multitrack work to be recorded by one performer, but also playable live for cello nonet. This is yet another example of how he combines influences from both dance music and more traditional classical forms.

On January 31 during a noon-hour concert of electroacoustic music, listeners will be treated to more of his works in this genre alongside recent pieces by graduate students. Later that evening, the Karen Kieser Prize Concert will present the 2013-winning piece Walking by Chris Thornborrow, as well as works by G. Prokofiev and others. Esprit Orchestra is also getting into the spirit of the festival action, and their January 26 concert will feature a movement from G. Prokofiev’s Cello Concerto. This concert will also feature guest conductor Samy Moussa conducting the premiere of his own new work as well as a piece by German conductor Peter Ruzicka. Compositions by Canadian Zosha Di Castri and Berlin-based Unsuk Chin round out this concert titled “Strange Matter.”

Walter Buczynski: Returning to the U of Toronto’s New Music Festival, there will be an 80th birthday celebration afternoon concert in honour of professor Walter Buczynski on January 26 followed the next day by a guest piano recital by Roberto Turrin. A work by David Lang (composer of Little Match Girl Passion) will also be presented in an unusual concert pairing of bassoon and percussion music on January 29. Student composers will be presenting works on January 30 (miniature operas), February 2 (jazz) and February 4.

In brief: The theme “(Re)Generations of the New” shows up in yet another configuration over these next two months with nine different concerts that mix classical and contemporary music together: December 3, works by Colin Eatock and Jean Papineau-Couture appear in a unique Canadian Day Revisited event at the Lula Lounge. Sýrinx Concerts Toronto celebrates Canadian composers Harry Somers at their December 8 concert and Kelly Marie Murphy at their January 12 event, both at the Heliconian Hall. The Amici Chamber Ensemble includes a work by Tōru Takemitsu in their December 1 concert while the Annex Singers perform a piece by Arvo Pärt on December 14. And the Kitchener-Waterloo Chamber Music Society mixes in pieces by John Zorn (January 10) and Marjan Mozetich (January 12) while the Kitchener-Waterloo Symphony plays Stravinsky’s Jeu de cartes on January 18.

To close out, we cannot forget the invaluable contribution the Canadian Music Centre has made in facilitating the growth of new music. Events such as their piano series keep Canadian music alive. Check out the January 13 event when Chris Donnelly will perform his Metamorphosis: Ten Improvisations for Solo Piano and their “Nonclassical Night” with Gabriel Prokofiev January 28.

Quick Picks

- Canadian Opera Company, lobby concerts: “Power Chords” features a new work by Scott Good on December 3; A Soldier’s Tale by John Gzowski is February 6.
- Soundstreams: Canadian Choral Celebration on February 2 pairs Gorecki’s Missere with the world premiere of R. Murray Schafer’s Hear the Sounds go Round.
- Wendalyn Bartley is a Toronto based composer and electro-vocal sound artist. Her own concert, “A Winter Solstice Celebration CD launch,” December 21, features selections from her recently released Sound Dreaming: Oracle Songs from Ancient Ritual Spaces. She can be reached at sounddreaming@gmail.com.
was take a pan of water from the kitchen and throw it all over the floor. I was shocked until I took a moment to remember that she did suffer from a respiratory ailment and this would bring badly needed moisture to the dry mountain air. I’m sure she noticed that it was industrial carpeting and no harm would be done.

Always the gentleman, Lutoslawski coached and conducted from morning to night. Like John Cage, he was always prompt. If there was a rehearsal at 9am and I said he could come late, he always said “No, I’ll be there.” The library at the Banff Centre was excellent at that time and he spent a lot of time there. The New Grove Dictionary had just been issued and was being collected one volume at a time. Witold was particularly interested in it and was pleased to point out to me the fictitious personality Dag Henrik Esrum-Hellerup who had been invented and was listed in the edition.

Two Polish violists both coincidentally named Darius were in residence at the time and the Lutoslawskis were very concerned about them as Banff could only pay 85 per cent of their costs. Witold gave me spending money for them if they became destitute but their performances in music theatre and a concert for the Polish Cultural Society in Calgary brought them enough spending money and their housing over the Christmas break so I sent the money back to him. But this was the kind of man he was and I am sure accounts for much of the love Poland bestows upon him.

Toronto 1993: We next invited Lutoslawski to Toronto in 1991; we would have done so sooner but most of his new repertoire in that period was orchestral which NMC could not afford to perform. That concert also took two years to come to fruition and again it was thanks to an invitation from Montreal, to receive an honorary doctorate from McGill University on October 30. Our concert was on October 24, the week before. The first rehearsal was again, he claimed, almost perfect. This time the concert was recorded by the CBC with the plan to release it as a live recording. Little did we know that there would be a little old lady coughing in the first row... and that this would be Witold Lutoslawski’s last conducted concert.

Considerable effort went into editing out the wheezing and other extraneous noises and New Music Concerts released the recording at its own expense in 1994. For this purpose our NMC photographer André Leduc took a large number of photographs and in the sport of the occasion Witold was pleased to pose in a number of (very) amusing ways. The last several hundred copies of this original edition were purchased by the Lutoslawski Society and then, in 2010, it was taken on by Naxos which, with the largest distribution in the world, has given it a far greater exposure. It was reissued again in 2013 as the final disc in the Naxos 10CD Lutoslawski Centennial Collection.

Well, the end of his life is well known to all of you. It is a terrible disease but in this case mercifully short. (Morton Feldman and my father also succumbed to pancreatic cancer and passed away within three months of diagnosis.)

Lutoslawski was a wonderful man whom we all miss. He left a magnificent legacy of music, fine performances and memories of a perfect gentleman with a sense of humour, profound thought, a monumental artist full of humility.

I am thankful for the wonderful music he wrote but wish he had composed one more piece. I and other flutists continuously asked him to write something for flute. “Well,” he told me “even if you commission it I, unlike some other composers, always write my pieces in the order that they are commissioned. I have accepted more orchestral commissions than I can complete in a lifetime. I write very slowly, only one piece a year. But,” he said, “if I choose to write a piece not commissioned between the other works no one can complain. But first I need an idea.”

His last two letters to me said (January 17, 1992) “Of course my dream is to bring a flute piece. But it must be born...” and (March 28, 1992) “Flute piece? I would love to write it and it is now more probable for me to be able to think about it than ever before. But first I must get some good ideas for it.” Then I spoke to him on the telephone and he said he had an idea for flute and piano and had begun some sketches. ...
A.

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

**BEYOND THE GTA** covers many areas of Southern Ontario outside Toronto and the GTA. In the current issue, there are listings for events in Alliston, Ancaster, Barrie, Brantford, Cambridge, Cobourg, Collingwood, Dundas, Guelph, Hamilton, Kingston, Kitchener, Lindsay, London, Owen Sound, Peterborough, Picton, Port Colborne, St. Catharines, Vineland, Waterloo. Starts on page 58.

**IN THE CLUBS (MOSTLY JAZZ)** is organized alphabetically by club. Starts on page 61.

**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 63.

A GENERAL WORD OF CAUTION. A phone number is provided with every listing in The WholeNote—so, 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 8th of the month prior to the issue or issues in which your listing is eligible to appear.

LISTINGS DEADLINE. The next issue covers the period from February 1, 2014 to March 7, 2014. All listings must be received by 6pm Wednesday January 8th.

**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.

---

**A. Concerts in the GTA**

**Sunday December 1**

- 2:00: Neighbourhood Unitarian Universalist Congregation, NUUCC Concert Series: Thomas Alexander, piano. Works by Litzsch, Rachmaninoff, Chopin and others; improvisations on tunes from the audience. 79 Hawathra Rd. 416-686-6809. $15/$10 (adv).
- 2:00: Ross Petty Productions. The Little Mermaid: Ontario’s O-FISH-AL Family Musical. Reid Janisse, script; Chilina Kennedy (Little Mermaid); Dan Chameroy (Dame Plumplumb/ Little Mermaid’s Aunt); Marc Devigne (Handsome Prince); Ross Petty (Ogopogo the Evil Wizard); and others. Elgin Theatre, 189 Yonge St. 1-855-599-9090. $27/$35/$59 (under 12); $235 (family 4-pack). Nov 22 to Jan 4; no performance Mondays or Dec 21 to Jan 1; start times vary.
- 2:00: The Sound Post. Fall Salon Concert. Jonathan Crow, violin. 93 Grenville St. 416-971-6990 x244. Free. Limited seating, please call to reserve. Reception to follow.
- 2:30: Lawrence Park Community Church. Christmas at Lawrence Park with MegaCity Chorus. Seasonal favourites for men’s chorus. Dan Rutzen, conductor. 2180 Bayview Ave. 416-489-1551. $20; Free (children under 12).
- 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, countertenor; Anthony Cleverton and Jason Howard, baritones; and others. Rosedale Presbyterian Church, 129 Mt. Pleasant Rd. 416-921-9311. $35.
- 2:30: University of Toronto Faculty of Music. Opera: Don Pasquale. Donizetti. 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 28, 29, 30 (eve).
- 3:00: Musikay. Silent Night. Carols, hymns, and the original versions of Silent Night and Jingle Bells. Stéphane Potvin, conductor. Master of God Church, 151 North Ridge Tr., Oakville. 905-825-9740. $35; $30 (sr); $15 (st); $70 (family). Early bird ticket- es: $30; $25 (sr); $15 (st); $60 (family). In support of Grace Lutheran Church. Please bring non-perishable food items.
Monday December 2


Tuesday December 3


1:00: Cathedral Church of St. James. Weekly Organ Recital: Andrew Ager. 65 Church St. 416-364-7865 x24. Free.


8:00: Musideum. Martin Porter. Jazz, Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.


8:00: Toronto Symphony Orchestra: The Four Elements. Earth, Air, Fire and Water in Song. A wide range of choral music. Students of the Toronto Vocal Music Academy of Toronto; Ori Carmona, conductor; Christ Church Deer Park, 10 Trinity Sq. 416-598-4521 x304. Free. Complimentary light refreshments.

8:00: Musideum. Monique Barry, singer-songwriter. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $15 (student), $20 (general).


Wednesday December 4

11:30 am: Ross Petty Productions. The Little Mermaid: Ontario’s O-FISH-AL Family Musical! See Dec 1. 7:30: Cathedral Church of St. James. Han-del’s Messiah. Vicki St. Pierre, conductor; Cathedral Choir; Lesley Bouza, soprano, Christina Stelmacovich, mezzo; Hallie Fishel, soprano; choir and soloists of St. Michael’s Schola Cantorum; Dr. Michael O’Connor, director; St. Basil’s Church, 50 St. Joseph St. 416-926-7312. Free; donations welcome.


12:30: York University Men’s Choir. See Dec 1.


9:00 and 10:15: Mezzetta Restaurant. Jazz at Mezzetta. Rebecca Erikin, vocals; Rob Thel- law, piano; Mark Enkin, electric bass. 681 St. Clair Ave. W. 416-658-5687. $10. Also at 12.

Thursday December 5


8:00: Continental Contemporary Music. Naguapil Kuhlume/Singing the Earth. An interdisciplinary work that explores the inter-connectedness of the people of Bella Coola. Music by Anna Hőstman. Continuum ensemble; Marion Newman, mezzo; Gregory Walla- day, saxophone; Joseph Macerollo, accordion; Kristen Bryua, bass; Gregory Oh, conductor. Wychwood Theatre, 76 Wychwood Ave. 416-924-4945. $30 ($20 arts workers); $10 (student). Also Dec 5.

8:00: Musideum. Mike Gennaro. Experimental Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $10.


8:00: ToyBox Productions. How I Lost One Pound, the Musical. Musical comedy written and performed by Lesley Carllberg. Elena Mosoff, director; Tony Smith and Stephen Tar- rington, musical consultants; Sarina Condello, choreography. Tarragon Theatre East Space, 30 Bridgehampton Ave. 416-531-1827. $30 ($25 at student); $20 (student). Also Dec 5, 6, 7 (mat and eve), 8 (mat and eve).

8:00 and 10:15: Mezzetta Restaurant. Jazz at Mezzetta. Rebecca Erikin, vocals; Rob Thel- law, piano; Mark Enkin, electric bass. 681 St. Clair Ave. W. 416-658-5687. $10. Also at 12.

December 1, 2013 – February 7, 2014 | 37
A. Concerts in the GTA


• 2:00: Orchardviewers. Journey into a Medieval Christmas. Pia Cantiones; works by Hildegard von Bingen; Las Huelgas; Lillibridge. Vocation Resognito (Linda Falby and Mary Enid Haines, sopranos; Catherine McCormack, alto). Toronto Public Library, Northern District, 40 Orchard View Blvd. 416-393-7610. Free. Room 224.
• 7:00: Ross Petty Productions. The Little Mermaid: Ontario’s O-FISH-AL Family Musical! See Dec 1.


Informal concerts on Thursdays from 12:15 to 12:45 pm

‘NOON AT MET’
Dec. 5 Arnold Tirzits and Matthew Coons, pianists
Dec. 12 Thomas Gonder, organist
Dec. 19 André Rakus, organist
Jan. 9 Joey Jang, tenor
Jan. 16 John Paul Farahat, organist
Jan. 23 Joy Lee and Paul Jessen, violin and organ
Jan. 30 Benjamin Stein, theorbo
Feb. 6 Federico Andreoni, organist
Metropolitan United Church
56 Queen Street E., Toronto
416-363-0331 (ext. 26) www.metunited.org

• 8:00: Array Ensemble. Array Session #20. Branko Dzovic, accordion; Dimitar Petchew, piano; Rick Sacks, percussion. Array Music Space, 155 Walnut Avenue. 416-532-3709. Free/ PWYC.
• 8:00: Continuum Contemporary Music. Nyaumiti-Kulhuluma/Singing the Earth. An interdisciplinary work that explores the interconnectedness of the people of Bella Coola. Music by Anna Hisimson. 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 (student). Also Dec 4.


• 7:00: Starvox Entertainment. Evil Dead–The Musical. See Dec 3.
• 7:30: University of Toronto Faculty of Music. Wind Symphony Concert. Bernstein: Slava; Bohme: Concerto for Trumpet; Revueltas: Sensemaya; Mahr: Imagine, If You Will; Lo Presti: Elegy for a Young American; Vaughan Williams: Variations for Wind Band. Lisa Hart, 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. Le monde dans l’attente du Sauveur, Dupré. Andrew Adair, organ. 477 Manning Ave. 416-531-7955. Free.
• 8:00: Emerson Selzer Singers. Handel’s Messiah. Lydia Adams, conductor; Allison Ahrends, soprano; Laura Pavluck, mezzo;
Isaiah Bell, tenor; Doug MacNaughton, bass; Patricia Wright, organ; guests: Amadeus Choir. Metropolitan United Church, 56 Queen St. E. 416-217-0537. $55; $50(sr); $15(st).

8:00: Exultate Chamber Singers. A Canadian Noël. Henderson: Magnificat; Song of Mary; works by William, Daley, Siret, Patruin and others. Eunmi Cho, organ; Hilary Apfelstadt, conductor. St. Thomas’s Anglican Church, 383 Huron St. 416-917-5887. $25; $20(sr); $10(st).

8:00: La Mode. La Mode 2. Music from Baroque France. Guillaume, Rameau, and Telemann, Kathleen Kajoka, baroque violin; Alison McVie, baroque flute; Justin Haynes, viola da gamba; Christopher Bagam, harpsichord. Bloor Street United Church, 300 Bloor St. W. 416-835-9969. $20; $15(sr/st); $10(children).

8:00: Lower Ossington Theatre. Little Shop of Horrors. See Dec 5.

8:00: Musideum. Coleman Tinsley. A Birthday Tribute to Dave Brubeck. Suite 133. See Dec 5.

Saturday December 7

12:00 noon: University Settlement Music and Arts School. End of Term Student Concert. St. George the Martyr Church, 197 John St. 416-598-3444 x234. Free. Also 2:00

2:00: Lower Ossington Theatre. Little Shop of Horrors. See Dec 5.

2:00: Mississauga Festival Choir. Gloria! Rutter: Gloria; other seasonal works. RBC Theatre, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-493-5702. $30. Also Dec 7.

10:30: Starvox Entertainment. Evil Dead The Musical. See Dec 3

December 8

8:00: Yorkminster Park Baptist Church. The 5th Annual City Carol Sing in collaboration with Citytv in support of Food Banks across Canada

Saturday, December 7, 2013

2:00 PM

YORKMINSTER PARK BAPTIST CHURCH

In collaboration with Citytv in support of Food Banks across Canada

FREE ADMISSION

SPECIAL GUESTS

CYNTHIA DALE

R.H. THOMPSON

GORD MARITNE

AND THE TRUE NORTH BRASS

905-337-7104. $25; $15(sr/ch).

7:30: Etobicoke Children’s Chorus/Bach Chamber Youth Choir. Musical! See Dec 1

8:00: ToyBox Productions. How I Lost One Pound, the Musical. See Dec 4; Also Dec 1(tmat and eve), 8(mat and eve).

8:00: Upper Canada Choristers/Cantemors Latin Ensemble. Laudamus Te.

Vivaldi: Gloria; works by Praetorius and Handel; Fernando; Xicochi; and other vil-lanecies of navidad. Laurie Evan Fraser, conductor; Blair Saltier, piano. Guest: Christ-opher Dawes, organ. Grace Church-on-the-Hill, 300 Lonsdale Rd. $25/$20(adv); free(children and high school students).

8:00: Windmill Theatre. A Christmas Carol - All Is Bright. The First Noël (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 Congregati-on of Mississauga, 84 South Service Rd., Mississauga. 905-493-5702. $30. Also Dec 7.

10:30: Starvox Entertainment. Evil Dead The Musical. See Dec 3

December 9

8:00: Markham Theatre. Christmas Spectacular. Christmas Spectacular! In support of the Churches-on-the-Hill Food Bank.

2:30: ToyBox Productions. How I Lost One Pound, the Musical. See Dec 4; Also Dec 1(eve), 8(mat and eve).

3:00: Flato Markham Theatre/Onstage Productions. Sounds of Christmas. Musical celebration of the Christmas season. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7489 or 1-868-768-8801. $28; $25(sr/st); Also Dec 7(eve), 8(mat).

4:00: Timothy Eaton Memorial Church. Christmas Spectacular. Timothy Eaton Memorial Church Choir; Salvation Army’s North York Temple Band. 230 St. Clair Ave. W. 416-925-5977. $45(family); $15(st).

6:30: NARIA. Christmas with NARIA.
free(under 12). Includes refreshments.
● 7:30: Royal Conservatory, Academy Chamber Orchestra. String students from the Phil and Eli Taylor Performance Academy for Young Artists. Mazzoleni Concert Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208. Free; ticket required.

● 7:30: St. Michael’s Choir School. Christmas at Massey Hall. 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 Northern Lights Chorus. Gold Trimmed Christmas. Christmas music in pop, Broadway, vocal jazz and Doo-Wop styles. Guests: Brassroots Ensemble. Metropolitan United Church, 56 Queen St. E. 1-866-964-7444-SING. $16(+); free(under 3).

● 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 (première); Maelanika: Symphony No.4; Dale Sorenson, trombone; MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. $30; $20(sr); $10(st).

● 7:30: VOCA Chorus of Toronto. Songs of Joy & Peace. Bach: Magnificat; also medieval, jazz, contemporary and gospel selections. Jennie Such and Claire de Sévigné, sopranos; Marion Newman, mezzo; Andrew Haji, tenor; Alexander Dobson, baritone; Talisker Players Orchestra; Jenny Crober, conductor; Elizabeth Acker, accompanist. Eastminster United Church, 310 Danforth Ave. 416-947-8487. $25; $20(sr); $10(st).

● 8:00: Flato Markham Theatre/Onstage Productions. Sounds of Christmas. See 3:00; Also Dec 8(mat).

● 8:00: Greater Toronto Philharmonic Orchestra. Joy to the World. 3 Christmas Carols (arr. Cozens); Joy to the World; The Huron Carol; God Rest Ye Merry Gentlemen; Tchaikovsky: The Nutcracker Suite; and other works. TrypTych Ensemble; U of T Scarborough Choir: Caroline Dery, soprano; Alexander Asher, mezzo; Jennifer Routhier, alto; and others; Lenard Whiting, conductor. Calvin R ceremonies, Orpheum Theatre, 6122. $20-$25. Also 2:00.

● 8:00: Sinfonia Toronto. French Bon Bons. Ravel: Tzigane, for violin and string orchestra; Saint-Saëns: Introduction and Rondo Capriccioso in a Op.28; Hyman: Ragtime Concerto, for clarinet, strings and percussion (North American premiere); Debussy: String Quartet (arr. Nurhan Arman). Nune Melikian, violin; Julian Milkins, clarinet; Nurhan Arman, conductor. Regent Theatre (Oshawa), 50 King St., Oshawa. 905-579-6711. $40-$60. Also Dec 10(Toronto).


● 8:00: Sinfonia Toronto. Christmas at the Edge. Rutter: Gloria; other seasonal works. RBC Orchestra; Jenny Crober, conductor; Elizabeth Acker, accompanist. Glenn Gould Studio, 250 Front St. W. 416-964-6337. $39; $32(sr); $12(st).

● 8:00: Tafelmusik Baroque Orchestra. Mozart’s Piano Concerto K413. Mozart: Piano Concertos. See Dec 5; Also Dec 8(mat and eve).

● 8:00: Voices Chamber Choir. The Great Mystery. Victoria: Settings of O Magnum Mysterium; Buxtehude: Magnificat; Works by Palestrina, Lauridsen, Gjeilo and others. John Stephenson, piano; Ron Ka Ming Cheung, conductor. St. Martin-in-the-Fields Anglican Church, 161 Glenlake Ave. 416-519-0528. $20; $15 (sr/st).

● 8:00: Vocem Resurgentis. Journey into a Medieval Christmas. Piast Cantiones, Les Hurluberlus; Glenn Gould Studio, 250 Front St. W. 416-964-6337. $37-$87; $29-$78(sr); $15-$78(35 and under). See Dec 5; Also Dec 8(mat).

● 8:00: VOCA Chorus of Toronto. 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 2:00.

● 9:00: Toronto Symphony Orchestra. Christmas at Toronto Symphony. Toronto Symphony Orchestra; Jenny Crober, conductor; Elizabeth Acker, accompanist. Regent Theatre (Oshawa), 50 King St., Oshawa. 905-579-6711. $40-$60. Also Dec 10(Toronto).

● 9:00: Toronto Symphony Orchestra. A Holiday Concert. Christmas music in pop, Broadway, vocal jazz and Doo-Wop styles. Guests: Brassroots Ensemble. Metropolitan United Church, 56 Queen St. E. 1-866-964-7444-SING. $16(+); free(under 3).

● 9:00: Toronto Symphony Orchestra. A Holiday Concert. Christmas music in pop, Broadway, vocal jazz and Doo-Wop styles. Guests: Brassroots Ensemble. Metropolitan United Church, 56 Queen St. E. 1-866-964-7444-SING. $16(+); free(under 3).
### Symphony Orchestra

#### 13/14 Season

**Carnival of the Dinosaurs**

**Sunday December 8, 2013**

<table>
<thead>
<tr>
<th>2:00 pm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piotr Ilyich Tchaikovsky: March from The Nutcracker</td>
</tr>
</tbody>
</table>

Franz Joseph Haydn: *Cello concerto No. 1 (1st movement)* featuring Matthew Christophakos, cello

Dean Burry: Carnival of the Dinosaurs narrated by the composer

**Tickets**

<table>
<thead>
<tr>
<th>Adult</th>
<th>Senior</th>
<th>Student</th>
</tr>
</thead>
<tbody>
<tr>
<td>$26</td>
<td>$21</td>
<td>$10</td>
</tr>
<tr>
<td>$30</td>
<td>$25</td>
<td>$10</td>
</tr>
</tbody>
</table>

Tickets can be purchased at the door, or in advance at our website. For more information, please contact us by phone or visit us online.

(416) 628-9195

nyco.on.ca

**This concert will take place at Centre for the Arts, St. Michael's College School, 1515 Bathurst Street, Toronto**

---

Mary Magdalene, 477 Manning Ave. 416-890-1710. By donation.

- **9:00:** 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 6.

- **9:00:** *Batuki Music Society. Songs of My Mother: A Celebration of African Women* featuring A Neighbourhood Christmas Concert.

- **10:00:** *VOCEM Resurgens: Journey Into A Medieval Christmas* featuring Harry Potter films performed with synchronized video; carols and sing-along. Pickering Community Concert, 5040 Yonge St. 416-467-7142. $15(st); $5(child).

---

**Sunday December 8**

- **10:30am:** Church of the Ascension. *Ascension's Christmas Pageant.* Retelling of the Nativity and celebration of the Eucharist. 33 Overland Dr. 416-444-5881. Free. Religious service followed by potluck lunch.

<table>
<thead>
<tr>
<th>10:30:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:30: <strong>Music at Metropolitan. Carols United. Sing-along carols. Metropolitan Silver Band; Patricia Wright, organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331 ext.26. Freewill offering.</strong></td>
</tr>
<tr>
<td>3:00: <strong>NYCO Symphony Orchestra. Carnival of the Dinosaurs. Tchaikovsky: March from The Nutcracker; Haydn: Cello Concerto No.1 (1st mt); Dean Burry: Carnival of the Dinosaurs (narrated by the composer). Matthew Christophakos, cello. St. Michael’s College School, 1515 Bathurst St. 416-628-9195. $30; $25(st); $10(st).</strong></td>
</tr>
<tr>
<td>3:00: <strong>Picking Community Concert Band. Christmas Concert. Theme music from Harry Potter films performed with synchronized video; carols and sing-along. Picking High School Jazz Band; David Kosukura, conductor. Forrest Brook Community Church, 60 Kearney Dr., Ajax. 905-427-5443. $15.00; $10.00(youth).</strong></td>
</tr>
<tr>
<td>3:00: <strong>Raging Asian Women Taiko Drumming. From Rage Comes Dreams. Works by Dachan, Handel and Vivaldi featuring Alyson McHardy, mezzo; Robert Phillips, conductor. College Park Church, 1164 King St. E., Oshawa. 905-728-1733. $30; $15(st); $5(child).</strong></td>
</tr>
<tr>
<td>3:00: <strong>Durham Philharmonic Choir. Sing Novello! Works by Bach, Handel and Vivaldi featuring Alyson McHardy, mezzo; Robert Phillips, conductor. College Park Church, 1164 King St. E., Oshawa. 905-728-1733. $30; $15(st); $5(child).</strong></td>
</tr>
<tr>
<td>3:00: <strong>Harmony Singers. Christmas Dreams. Holiday songs by Lorna Boyd, Don McLean, Jose Feliciano and guests. Narrators Julia Vescio, scholarship winner; Harvey Paterson, conductor; Bruce Harvey, piano, Hummer Valley United Church, 76 Anglesey Blvd., Etobicoke. 416-239-5821. $20; $15(ar/st).</strong></td>
</tr>
<tr>
<td>3:00: <strong>Humbercrest United Church. My Spirit Rejoices. Saint-Saëns: The Christmas Oratorio. Humbercrest Chancel Choir and Windermere String Quartet.</strong></td>
</tr>
<tr>
<td>3:00: <strong>Oratorio Toronto. Holiday Jewels. Mangiardi: Songs of the Rainforest (world premiere); Tchaikovsky: The Nutcracker Suite; Anderson: Christmas Festival; Vaughan Williams: Fantasia on Greensleeves; Beethoven: Piano Concerto No. 1. Kevin Mallon, conductor. Guest: Sijing Ye, piano. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-467-7142 or 1-855-985-2787. $43; $37(ar); $19(OTopus 16-29); $15(child). 2:15: pre-concert chat.</strong></td>
</tr>
<tr>
<td>3:00: <strong>Royal Conservatory. KiriI Gerstein. Works for piano by Haydn, Mussorgsky, Ligeti and Gershwin. Koerner Hall, 273 Bloor St. W. 416-408-0208. $35 and up.</strong></td>
</tr>
<tr>
<td>3:00: <strong>St. Michael’s Choir School. Christmas at Massey Hall. Channissa Bagan, Jerzy Cichocki and Teri Dunn, conductors; William Wilde, Teresa Tova, David Gale, Sharon and Lois, the Frankland School Choir and Eastview Dancers, Abdominal and the Obliques, and Santa. Danforth Music Hall, 147 Danforth Ave. 416-485-1944. $20 plus a non-perishable food donation. Proceeds benefit families in need and other community charities.</strong></td>
</tr>
</tbody>
</table>

---

**Additional Events**

- **60th Anniversary Diamond Season Concerts**

<table>
<thead>
<tr>
<th>Sunday, December 8, 2013</th>
<th>3 p.m.</th>
</tr>
</thead>
<tbody>
<tr>
<td>George Weston Recital Hall</td>
<td>5040 Yonge Street, Toronto</td>
</tr>
<tr>
<td>Ticketmaster: 1-855-985-2787</td>
<td>ticketmaster.ca</td>
</tr>
<tr>
<td>Ticket Pricing: AD – $43, SR – $37</td>
<td></td>
</tr>
</tbody>
</table>

---

**For further information, please visit our website:**

[www.orchestratoronto.ca](http://www.orchestratoronto.ca)
A. Concerts in the GTA

Masey Hall, 178 Victoria St. 416-872-4255. $20-$40.

● 3:00: Starvox Entertainment. Evil Dead—The Musical. See Dec 3.


Massey Hall, 178 Victoria St. 416-872-4255. $59.50-$99.50.

Original works of Sarah John. Guest: Annabelle Chvostek. guitar/fiddle/coldiandol; Becca Whitle and Alan Gasser. conductors. Church of the Holy Trinity, 10 Trinity Sq. 416-779-5554. $20/$15(adult); $10(35 and under); underwaged.


Original works of Sarah John. Guest: Annabelle Chvostek. guitar/fiddle/coldiandol; Becca Whitle and Alan Gasser. conductors. Church of the Holy Trinity, 10 Trinity Sq. 416-779-5554. $20/$15(adult); $10(35 and under); underwaged.


Original works of Sarah John. Guest: Annabelle Chvostek. guitar/fiddle/coldiandol; Becca Whitle and Alan Gasser. conductors. Church of the Holy Trinity, 10 Trinity Sq. 416-779-5554. $20/$15(adult); $10(35 and under); underwaged.


Original works of Sarah John. Guest: Annabelle Chvostek. guitar/fiddle/coldiandol; Becca Whitle and Alan Gasser. conductors. Church of the Holy Trinity, 10 Trinity Sq. 416-779-5554. $20/$15(adult); $10(35 and under); underwaged.


Original works of Sarah John. Guest: Annabelle Chvostek. guitar/fiddle/coldiandol; Becca Whitle and Alan Gasser. conductors. Church of the Holy Trinity, 10 Trinity Sq. 416-779-5554. $20/$15(adult); $10(35 and under); underwaged.


Original works of Sarah John. Guest: Annabelle Chvostek. guitar/fiddle/coldiandol; Becca Whitle and Alan Gasser. conductors. Church of the Holy Trinity, 10 Trinity Sq. 416-779-5554. $20/$15(adult); $10(35 and under); underwaged.


Original works of Sarah John. Guest: Annabelle Chvostek. guitar/fiddle/coldiandol; Becca Whitle and Alan Gasser. conductors. Church of the Holy Trinity, 10 Trinity Sq. 416-779-5554. $20/$15(adult); $10(35 and under); underwaged.

Original works of Sarah John. Guest: Annabelle Chvostek. guitar/fiddle/coldiandol; Becca Whitle and Alan Gasser. conductors. Church of the Holy Trinity, 10 Trinity Sq. 416-779-5554. $20/$15(adult); $10(35 and under); underwaged.

Original works of Sarah John. Guest: Annabelle Chvostek. guitar/fiddle/coldiandol; Becca Whitle and Alan Gasser. conductors. Church of the Holy Trinity, 10 Trinity Sq. 416-779-5554. $20/$15(adult); $10(35 and under); underwaged.

Original works of Sarah John. Guest: Annabelle Chvostek. guitar/fiddle/coldiandol; Becca Whitle and Alan Gasser. conductors. Church of the Holy Trinity, 10 Trinity Sq. 416-779-5554. $20/$15(adult); $10(35 and under); underwaged.

Original works of Sarah John. Guest: Annabelle Chvostek. guitar/fiddle/coldiandol; Becca Whitle and Alan Gasser. conductors. Church of the Holy Trinity, 10 Trinity Sq. 416-779-5554. $20/$15(adult); $10(35 and under); underwaged.
FESTIVAL OF CAROLS

Dec. 11, 2013 | 7:30 pm
Yorkminster Park Baptist Church
1585 Yonge Street

Get the Christmas season off to a great start. Enjoy the TMC’s annual concert of festive music and stories—this year with special guest Ben Heppner.

Noel Edison, conductor; Ben Heppner, tenor; James Bourne, piano; Michael Bliss, organ; Festival Brass

Thewholenote.com
Early music from the Spanish-speaking nations on both sides of the Atlantic featuring harp, guitars, percussion, winds, keyboards and voice. Works by Guerrero and others.

7:00 Lower Ossington Theatre. Little Shop of Horrors. See Dec 5.

8:00 Lower Ossington Theatre. Avenue Q. See Dec 12.


Saturday December 14

2:00 Civic Light-Opera Company. Oliver! See Dec 11; Also 8:00 pm, Dec 15(mat), 18, 19, 20, 21(mat and eve), 22(mat); start times vary.

2:00: Lower Ossington Theatre. Little Shop of Horrors. See Dec 5.

2:00 Lower Ossington Theatre. Avenue Q. See Dec 12.


2:00 St. Thomas’s Anglican Church and Poculi Ludique Societas. A Medieval Christmas: Such Splendid Sight Was Never Seen. Selections from the medieval Towneley Plays. Director, Kim Radmacher; music director, Bryan Martin; actors and choristers from PLS and St. Thomas’s. St. Thomas’s Anglican Church, 383 Huron St. 416-978-5096. $20, $15, $10. Also Dec 14.

7:00 University of Toronto Faculty of Music. PianoFest. See Dec 9.


8:00 Civic Light-Opera Company. Oliver! See Dec 11; Also Dec 12, 14(mat and eve), 15(mat), 18, 19, 20(mat and eve), 22(mat); start times vary.


8:00: Toronto Consort. Navidad: Christmas Music from Latin America and Spain.

10:30: St. Thomas’s Anglican Church and Poculi Ludique Societas. A Medieval Christmas: Such Splendid Sight Was Never Seen. Selections from the medieval Towneley Plays. Director, Kim Radmacher; music director, Bryan Martin; actors and choristers from PLS and St. Thomas’s. St. Thomas’s Anglican Church, 383 Huron St. 416-978-5096. $20, $15, $10. Also Dec 14.

3:00: Civic Light-Opera Company. Oliver! See Dec 11; Also 8:00 pm, Dec 15(mat), 18, 19, 20, 21(mat and eve), 22(mat); start times vary.

5:00: University of Toronto Faculty of Music. PianoFest. See Dec 9.


8:00 Civic Light-Opera Company. Oliver! See Dec 11; Also Dec 12, 14(mat and eve), 15(mat), 18, 19, 20(mat and eve), 22(mat); start times vary.


8:00: Toronto Consort. Navidad: Christmas Music from Latin America and Spain.
Andrew Tees, bass-baritone; Village Voices (Joan Andrews, director), Flato Markham Theatre, 711 Town Centre Blvd., Markham. 905-305-7469. $15-$40.


7:30: St. Thomas’s Anglican Church and Pocus Ludique Societas. A Medieval Christmas: Such Splendid Sight Was Never Seen. Selections from the medieval Towneley Plays. Director, Kim Radmacher; music director, Bryan Martin; actors and choristers from PLS and St. Thomas’s. St. Thomas’s Anglican Church, 583 Huron St. 416-879-5096. $20, $15, $10.

8:00: Against the Grain Theatre. AtG’s Messiah. Handel: Messiah. Jacqueline Woodley, soprano; Kristzina Szabó, mezzo; Isaiah Bell, tenor; Geoffrey Sirett, baritone; Christopher Mukrzewski, conductor; orchestra and choir. Opera House, 735 Queen St. E. 416-522-6515. $40 and up. Also December 15.


8:00: Cathedral Bluffs Symphony Orchestra. Subscription Concert #2. Tchaikovsky: The Nutcracker (Act 1) with special video presentation; Symphony No.1 in G “Winter Dreams”; and other seasonal works. P.C. Ho Theatre, Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Ave. E., Scarborough. 416-879-5566. $32; $27(st/ct); free(under 12).

8:00: Chris Tsujuchi. A Very Chris-terical Christmas Cabaret. Anthony Rinaldi, saxophone; La-Nai Gabriel, keyboard; Mackenzie Longpre, drums; Mark Godfrey, bass; Matt Marcocci, guitar. Buddies In Bad Times Theatre, 12 Alexander St. 416-975-8555. $20/$15(adv).

8:00: Civic Light-Opera Company. Oliver! See Dec 11. Also Dec 15(mat), 18, 19, 20, 21(mat and eve), 22(mat); start times vary.

8:00: Corporation of Roy Thomson Hall and Massey Hall. The Bad Plus. Jazz Trio. Ethan Iverson, piano; Reid Anderson, bass; Dave King, drums. Winter Garden Theatre, 189 Yonge St. 416-872-4255. $29.50 - $49.50.

8:00: Lower Ossington Theatre. Little Shop of Horrors. See Dec 5.

8:00: Lower Ossington Theatre. Avenue Q. See Dec 12.

8:00: Musidium. Meghan Morrison. Singer-songwriter. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.

8:00: New Music Concerts. A Percussive Evening with Jean-Pierre Drouet. Kagel: Exotica (selections); Globokar: Toucher; Aperghis: Le corps à corps; Rzewski: To the Earth; Gattistelli: Il Libro Celibe; and other works. Jean-Pierre Drouet, solo percussion. Betty Oliphant Theatre, 404 Jarvis St. 416-961-9504. $35; $25(st/arts worker); $10(6+). POSTPONED TO MARCH 2, 2014 AT THE MUSIC GALLERY.

8:00: Royal Conservatory, Regina Carter and Nnenna Freelon. Jazz, funk, Motown, African and soul music. Koerner Hall, 273 Bloor St. W. 416-408-0208. $40 and up.

8:00: Toronto Chamber Choir. Christmas with J.S. Bach. Bach: Cantatas No.140 (Wachet Auf), No.61 (Num komm, der Heiland), No.133 (Ich freue mich in dir); Search the listings by zone online at thewholenote.com
music, set by Murray); motets of secular carols; and other works. Lucas Marchand, tenor; Graham Robinson, baritone; Dallas Bergen, conductor. Christ Church Deer Park, 1570 Yonge St. 416-697-9561. $25/$20(adv/st); free(under 18). A portion of proceeds will go to local charity partner, Fred Victor.

10:30: Starvox Entertainment. Evil Dead - The Musical. See Dec 3

## Sunday December 15


1:30: Oakville Symphony Orchestra. Family Christmas Concert. One-hour family concert; seasonal repertoire. Roberto De Clara, conductor; guests: Oakville Children’s Choir. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-815-2021. $26; $21(sr/arts worker); $13(st).

2:00: Civic Light-Opera Company. Oliver! See Dec 11. Also Dec 18, 19, 20, 21(mat and eve), 22(mat); start times vary.

2:00: Flato Markham Theatre. A Singing Christmas Tribute with the Toronto All-Star Big Band. 171 Town Centre Blvd., Markham. 905-305-7469. $39.


3:00: Blessed Trinity Church. O Nata Lux (Born Light of Light). By Lauridsen. Handel: Messiah; works by Willcocks and Rutter. Clea Sacco-Min, soprano; Blessed Trinity Festival Orchestra; Choirs of Blessed Trinity; Margaree Female Choir, conductor: Leonard Bell. 3230 Bayview Ave. 647-291-3572. $15/$10(st). Also 8:00.


3:00: Toronto Consort. Navidad: Christmas Music from Latin America and Spain. See Dec 13.

4:00: ASLAN Boys Choir of Toronto. Now is the Tenth! Debut performance of the Aslan Boys Choir. Seasonal music by Bach, Rutter, Willcocks and others, Thomas Bell, director; Jialiang Zhu, piano; Thomas Gander, organ. Church of the Transfiguration, 111 Manor Rd. E. 416-859-7464. $12.

4:00: Cathedral Church of St. James. Weekly Organ Recital: Andrew Ager. 65 Church St. 416-384-1865 x224. Free.

4:00: Church of St. Mary Magdalene. Organ music for Christmas. Andrew Adair, organ. 457 Manning Ave. 416-531-7955. Free.

4:00: Oakville Symphony Orchestra. Family Christmas Concert. One-hour family concert; seasonal repertoire. Roberto De Clara, conductor; guests: Oakville Children’s Choir. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-815-2021. $26; $21(sr/arts worker); $13(st).


4:00: Wychwood Clarinet Choir/Youth Choir. Lessons and Carols. Michele Jacot, conductor; Church of St. Michael and All Angels, 611 St. Clair W. 416-647-8943. Free.


**CONCERTS IN THE GTA**

Christmas Oratorio; settings by various composers of the Christmas hymn Lo, How a Rose. Christmas Oratorio; settings by various composers of the Christmas hymn Lo, How a Rose...
Welcome

Tuesday, December 17, 7:30 p.m.
Yorkminster Park Baptist Church
1585 Yonge Street
orpeuschoirtoronto.com  hssb.ca

8:00: Corporation of Roy Thomson Hall and Massey Hall. From Newfoundland ... The Once. Old and new Christmas music. Guests: Robert Chafe, raconteur; Emilia Bartellas and Aaron Collins, traditional musicians. Enwave Theatre, Harbourfront Centre, 231 Queen Quay W. 416-872-4255, $29.50.
8:00: Musideum, AIMToronto. Experimental. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $10.
8:00: Starvox Entertainment. Evil Dead–The Musical. See Dec 3

Wednesday December 18

7:30: Orpheus Choir of Toronto. Welcome Christmas. Orpheus Choir and the Hannaford Street Silver Band. Yorkminster Park Baptist Church, 1585 Yonge St. 416-420-9660. $40; $30(sr); $15(at); $95(family).
8:00: Toronto Symphony Orchestra. Handel’s Messiah. Christopher Warren-Green, conductor and conductor; Klara Ek, soprano; Lawrence Zazzo, countertenor; John Tessier, tenor; John Relyea, bass-baritone. Koerner Hall, 273 Bloor St. W. 416-872-4255. $49–$117; $39–$99(er); $29–$99(35 and under). Also Dec 19, 20, 21, and 22(Massey Hall, mat).
8:00: Musideum. XMAS on the STEEL PANN. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.
8:00: Starvox Entertainment. Evil Dead–The Musical. See Dec 3
8:00: Toronto Symphony Orchestra. Handel’s Messiah. See Dec 17; Also Dec 20, 21, and 22(mat).

Thursday December 19

7:30: Flato Markham Theatre. The Nutcracker presented by the School of Toronto Dance Ballet, 371 Town Centre Blvd., Markham. 905-305-7569. $23–$28.
7:30: Tafelmusik Baroque Orchestra and Chamber Choir. Handel’s Messiah. See Dec 18; Also Dec 20 and 21
8:00: Civic Light-Opera Company. Oliver! See Dec 11, Also Dec 19, 20, 21(mat and eve), 22(mat); start times vary.
7:30: Tafelmusik Baroque Orchestra and Chamber Choir. Handel’s Messiah. Emma Kirkby, soprano; Laura Pudwell, mezzo; Colin Balze, tenor; Tyler Duncan, baritone. Koerner Hall, 273 Bloor St. W. 416-872-4255. $49–$117; $39–$99(er); $29–$99(35 and under). Also Dec 19, 20, 21, and 22(Massey Hall, mat).

Friday December 20

11:00: Gordon Murray Presents. Piano Potpourri. See Dec 6.
8:00: Music Toronto. Discover: Philip Addis, baritone. Wolf: Abendlieder; Britten: Songs and Proverbs of William Blake; Ross: Waypoints; Poulenc: Le Faisceau et le Feu; Korngold: Two songs from Sechs Einfache Lieder. Emily Hamper, piano. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 21 Front St. E. 416-366-7723 or 1-800-706-6754. $31.50; $10(18+).
8:00: Musideum. Sunny Choi. Contemporary piano, Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.
8:00: Starvox Entertainment. Evil Dead–The Musical. See Dec 3
A. Concerts in the GTA

● 7:00: Grand River Chorus. Singalong Messiah. Handel: Messiah. Richard Cunningham, artistic director; Taylor Webb, guest conductor (Hallelujah); Lesley Bouza, soprano; Sarah Hicks, mezzo; Joshua Wales, tenor; Jordan Stumpf, baritone. Heritage United Church, 380 Colborne St., Brantford. 519-841-5708. $20. Scores available for purchase.


● 7:00: Starvox Entertainment. Evil Dead-The Musical. See Dec 3.

● 7:00: Victoria Ballet Company. The Nutcracker. Danced by Anton Korsakov (Mariinsky Theater), Anastasia Loskutov and others. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. $35-$69; 10% discount (sr/child). Also Dec 21 (mat and eve), 22.

● 7:30: Tafelmusik Baroque Orchestra and Chamber Choir. Handel's Messiah. See Dec 18, Also Dec 21.


● 8:00: Civic Light-Opera Company. Oliver! See Dec 11, Also Dec 21 (mat and eve), 22 (mat); start times vary.

● 8:00: Lower Ossington Theatre. Little Shop of Horrors. See Dec 5.

● 8:00: Music Gallery. Little Match Girl Passion and GREX. David Lang, adapted from Hans Christian Andersen. Katherine Hill, soprano; Patricia O'Callaghan, mezzo; Lucas Marchand, tenor; Dallas Bergen, bass; GREX vocal octet. 197 John St. 416-204-1080. $25/$20 (adv); $15 (members). 7:00: doors open.

● 8:00: Palais Royale. Holiday Swing Time. A night of live swing music, seasonal songs, traditional jazz and other music. Alex Pangman, Terra Hazelton, Roger Clown and Drew Jurecka, vocals; Chris Banks, bass; and others; Peter Hill, conductor; Jaymz Bee, emcee and DJ. 1601 Lake Shore Blvd. W. 416-533-3553. $25/$20 (adv). Dancing, cash bar and light food; 19 and over event.


● 8:00: Toronto Symphony Orchestra. Handel's Messiah. See Dec 17; Also Dec 21, and 22 (mat).

Saturday December 21

● 2:00: Civic Light-Opera Company. Oliver! See Dec 11, Also 8:00pm, Dec 22 (mat); start times vary.

● 2:00: Flato Markham Theatre. Leahy Family Christmas 2013. Celtic fiddling and folk music. 171 Town Centre Blvd., Markham. 905-305-7569. $59-$64. Also Dec 21 (eve).

● 2:00: Lower Ossington Theatre. Avenue Q. See Dec 12.


● 2:00: Toronto Children’s Chorus. A Chorus Christmas: Fanciful Fantasies. Guests: Judy Loman, harp; Andy Morris, percussion; Christopher Dawes, organ; Toronto Children’s Chorus Alumni and Youth choirs and others; Elise Bradley, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $34.50-$44.50.

12.20.13 PART OF THE POST-CLASSICAL SERIES

THE MUSIC GALLERY PRESENTS

Little Match Girl Passion + GREX

DAVID LANG’S PULITZER PRIZE-WINNING ADAPTATION OF THE CLASSIC CHRISTMAS STORY

THE MUSIC GALLERY | 197 JOHN ST.
DOORS 7PM | CONCERT 8PM
TICKETS $25 REGULAR | $15 MEMBER | $20 ADVANCE AT SOUNDSCAPES AND MUSICGALLERY.ORG

THE VICTORIA SCHOLARS

MEN’S CHORAL ENSEMBLE

Friday, December 20, 2013 | 7:30pm
Blessed Sacrament Church
24 Chertan Avenue (at Yonge St south of Lawrence Ave)

Saturday, December 21, 2013 | 7:30pm
Our Lady of Sorrows Church
3055 Bloor Street West (1/2 block west of Royal York subway)

Ring in the Yuletide with the Victoria Scholars as they present a concert featuring works from their acclaimed Christmas recording, O Night Divine (#6 on the 96.3FM 2012 Classical Chart), and seasonal favourites by Biebl, Cable, Lauridsen, and many others.

Admission $30 Seniors & Students $25

Tickets and Info
Victoria Scholars
416.761.7776
2:00 Victoria Ballet Company. The Nutcracker. See Dec 20 also 7:00; Dec 22.
3:00 York Symphony Orchestra. YSO Holiday Spectacular. Guest: York Highl
bounds Church; Denis Mastromonaco, conductor. Trinity Anglican Church, 79 Victoria St., Aurora. 416-410-0860. $28; $23 (sr); $15 (st). Also 3:30.
Sunday December 22
10:30am: Lawrence Park Community Church. A Service of Lessons and Carols. Choir of Lawrence Park Community Church; Mark Toews, director of music. 2180 Bayview Ave. 416-489-1551 Religious service.
2:00: Civic Light-Opera Company. Oliver! See Dec 11.
8:00: Civic Light-Opera Company. Oliver! See Dec 11, Also 22 (mat); start times vary.
8:00: Flato Markham Theatre. Leaky Family Christmas 2013. See 2:00.
9:00: Lower Ossington Theatre. Little Shop of Horrors. See Dec 5.
8:00: Toronto Symphony Orchestra. Handel’s Messiah. See Dec 17. Also Dec 22 (mat).
8:00: York Symphony Orchestra. YSO Holiday Spectacular. Guest: York Highl
bounds Church; Denis Mastromonaco, conductor. Trinity Anglican Church, 79 Victoria St., Aurora. 416-410-0860. $28; $23 (sr); $15 (st). Also 3:30.
2:00: Victoria Ballet Company. The Nutcracker. See Dec 20 Also 7:00; Dec 22.
3:30: York Symphony Orchestra. YSO Holiday Spectacular. Guest: York Highl
bounds Church; Denis Mastromonaco, conductor. Trinity Anglican Church, 79 Victoria St., Aurora. 416-410-0860. $28; $23 (sr); $15 (st). Also 3:30.
7:30: NARIA. Christmas with NARIA. Traditional Christmas and popular classical music, singing along carols. Lanor Choristers; Aleksandra Fedosyshyn, violin; Sunny Kim, pianist; Katya Tchoubar, Anna Bateman, Michelle Danese, and Anannishe Jellilian. St. James Catholic Church, 728 Annette Street. 416-727-2143. $25. Also Dec 7 (Armour Heights Presbyterian Church).
8:00: Civic Light-Opera Company. Oliver! See Dec 11, Also 22 (mat); start times vary.
8:00: Flato Markham Theatre. Leaky Family Christmas 2013. See 2:00.
9:00: Lower Ossington Theatre. Little Shop of Horrors. See Dec 5.
8:00: Toronto Symphony Orchestra. Handel’s Messiah. See Dec 17. Also Dec 22 (mat).
8:00: York Symphony Orchestra. YSO Holiday Spectacular. Guest: York Highl
bounds Church; Denis Mastromonaco, conductor. Trinity Anglican Church, 79 Victoria St., Aurora. 416-410-0860. $28; $23 (sr); $15 (st). Also 3:30.
Friday December 27


4:00 Cathedral Church of St. James. Weekly Organ Recital: Andrew Ager. 65 Church St. 416-384-7865 x224. Free.

Sunday December 29


2:00 Toronto Operetta Theatre. Land of Smiles. See Dec 27; Also Dec 30(eve); Jan 2, 3, 4, 5.

Monday December 30

2:00 Flato Markham Theatre. Ballet Jorgen Canada presents The Nutcracker. 171 Town Centre Blvd. Markham. 905-305-7569. $29-$84. Also Dec 30(eve).


7:00 Flato Markham Theatre. Ballet Jorgen Canada presents The Nutcracker. See 2:00.

Tuesday December 31


Thursday December 26


Saturday December 28

2:00 and 7:00 Ross Petty Productions. The Little Mermaid: Ontario’s O-FISH-AL Family Musical! See Dec 1.

8:00 Toronto Operetta Theatre. Land of Smiles. See Dec 27; Also Dec 29, 31(eve); Jan 2, 3, 4, 5.

Wednesday January 1

2:00: Musicians in Ordinary. A New Year’s Day Concert – French Baroque Cantatas and Sonatas. Elisabeth Jacquet de la Guerre; Le Sommel d’Ullusse (The Sleep of Ulysses); other 18th century French salon works. Hallie Fishel, soprano; John Edwards, lutes; guests: Christopher Verrette, violin; Emma Zoe Elkins, Baroque flute; Philip Fournier, keyboards. Heliconian Hall, 35 Hazelton Ave. 416-535-9956. $25, $20 (sr/st).

SALUTE TO VIENNA

New Year’s Concert

JANUARY 1

2:30 PM

TICKETS: 416.872.4255 roythomson.com

Presented by Roy Thomson Hall and Attila Glatz Concert Productions

FRIDAY DECEMBER 31

7:00 PM

TICKETS: 416.872.4255 roythomson.com

Presented by Roy Thomson Hall and Attila Glatz Concert Productions

Monday December 30

2:00 Flato Markham Theatre. Ballet Jorgen Canada presents The Nutcracker. 171 Town Centre Blvd. Markham. 905-305-7569. $29-$84. Also Dec 30(eve).


7:00 Flato Markham Theatre. Ballet Jorgen Canada presents The Nutcracker. See 2:00.

Tuesday December 31


Thursday December 26


Friday December 27


4:00 Cathedral Church of St. James. Weekly Organ Recital: David Briggs. 65 Church St. 416-384-7865 x224. Free.

Saturday December 28

2:00 and 7:00 Ross Petty Productions. The Little Mermaid: Ontario’s O-FISH-AL Family Musical! See Dec 1.

8:00 Toronto Operetta Theatre. Land of Smiles. See Dec 27; Also Dec 29, 31(eve); Jan 2, 3, 4, 5.

Sunday December 29


2:00 Toronto Operetta Theatre. Land of Smiles. See Dec 27; Also Dec 30(eve); Jan 2, 3, 4, 5.

4:00 Cathedral Church of St. James.
**Friday January 3**

- 8:00: Toronto Operaetta Theatre. Land of Smiles. See Dec 27; Also Jan 3, 4, 5.

**Saturday January 4**

- 2:00: and 7:00: Ross Petty Productions. The Little Mermaid: Ontario’s O-FISH-AL Family Musical! See Dec 1.
- 8:00: Li Delun Music Foundation. New Year’s Concert 2014. An East meets West Concert of Favourite Classics. J. Strauss II: Overture to Die Fledermaus; Gershwin: Rhapsody in Blue; Anlun Huang: Viola Concerto III; and other works. Dong Xiao Xu, conductor; Yun Fei Wang, er hu; Sheng Cai, piano; Teng Li, viola. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-480-7962. $88(VIP), $68, $48 389, $35, $25.
- 8:00: Lower Ossington Theatre. Little Shop of Horrors. See Dec 5.
- 8:00: Lower Ossington Theatre. Avenue Q See Dec 12.
- 8:00: Toronto Operaetta Theatre. Land of Smiles. See Dec 27; Also Jan 5.

**Sunday January 5**

- 2:00: Toronto Operaetta Theatre. Land of Smiles. See Dec 27.
- 4:00: Church of St. Mary Magdalene. Organ music for Epiphany. Andrew Adair, organ. 417 Manning Ave. 416-531-7955. Free.
- 4:00: Lower Ossington Theatre. Little Shop of Horrors. See Dec 5.

**Tuesday January 7**

- 5:00: Lower Ossington Theatre. Little Shop of Horrors. See Dec 5.
- 5:00: Lower Ossington Theatre. Avenue Q See Dec 12.

**Wednesday January 8**


**Thursday January 9**

- 5:00: Lower Ossington Theatre. Little Shop of Horrors. See Dec 5.
- 5:00: Lower Ossington Theatre. Avenue Q See Dec 12.

**Sunday January 12**

- 3:00: Syrinx Concerts Toronto. A Celebration of Canadian Composers. Pamina Quartet with Patricia Parr. Beethoven: String Quartet Op.18, No.5; Kelly Marie Murphy: “This is my voice”; Dvorák: Piano Quintet. Csaba Koczó & Marie Bérard, violin; Theresa Rudolph, viola; Roberta Janzen, cello; Patricia Parr, piano. Heliconian Hall, 35 Hazelton Ave. 416-654-0877. $30; $20(st/rl). Reception follow-
ing to meet the artists.
- 8:00: Lower Ossington Theatre. Little Shop of Horrors. See Dec 5.
- 8:00: Lower Ossington Theatre. Avenue Q See Dec 12.

**Event Sponsor:**

Scottiabank

Syrinx Concerts Toronto

An East-Meets-West Concert of Favourite Classics

Saturday, January 4, 2014 8:00 pm

George Weston Recital Hall, Toronto Centre for the Arts

Conductor: Dong Xiao Xu

China National Symphony Orchestra

Eruh Solo: Yun Fei Wang

Award winner, China National competitions

Piano: Sheng Cai

1st Prize Winner, TSO Piano Competition 2003

Viola: Teng Li

Principal Viola, Toronto Symphony Orchestra

Toronto Festival Orchestra

Strauss: Overture from Die Fledermaus

Ghostakovich: Jazz Suite, Waltz #2

Gershwin: Rhapsody in Blue

Schubert: Serenade

Ravel: Bolero

Plus more....

Tickets: $88 (VIP), $68, $48 $39, $33, $28

Ticketmaster: 1-855-985-2787 www.ticketmaster.ca

Supported by:

Available at:

Box Office, Toronto Centre for the Arts 416-733-9388

The Li Delun Music Foundation (404/Finch) 416-490-7962

www.51musical.com

Enquiry: 416-490-7962 info@lidulan.org

**Music Toronto**

**ST. LAWRENCE QUARTET**

**Saturday January 10 at 8 pm at the Heliconian Hall**

**Pamina Quartet**

with guest Patricia Parr

January 12 at 3 pm at the Heliconian Hall

**www.SyrinxConcerts.ca**

**Friday January 10**


**Saturday January 11**

- 2:00: Lower Ossington Theatre. Avenue Q See Dec 12.
- 8:00: I FURIOSI. Turn, Turn, Turn. James Johnston, harpsichord. Windermere United Church, 36 Windermere Ave. 416-910-8740. $20; $10/st/rl/underemployed. See ad, next page.
- 8:00: Lower Ossington Theatre. Little Shop of Horrors. See Dec 5.
- 8:00: Lower Ossington Theatre. Avenue Q See Dec 12.
**A. Concerts in the GTA**

$25(sr); $15 (st/un(der)employed). Pre-concert talk at 3:00. Also Jan 14(eve).

- **Monday January 13**
  - 8:00: **Sony Centre For the Performing Arts/Show One Productions.** Lara Fabian *Live In Concert.* Sony Centre For the Performing Arts, 1 Front St. E. 416-363-8231. Free.

- **Tuesday January 14**
  - 12:10: **University of Toronto Faculty of Music.** *Voice Performance Class.* Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. Free.

- **Wednesday January 15**
  - 8:00: **Toronto Symphony Orchestra.** Mozart@258 Festival: *Coronation Mass.* Violin Concerto No.5, K219 “Turkish”; “Laudate Dominum” from Vesperae solennes de confessore, K339, Missa in C, K317 “Coronation.” Peter Gundjian, conductor; Hilary Hahn, violin; Leslie Ann Bradley, soprano; Lauren Segal, mezzo; Lawrence Wilford, tenor; Gordon Bintner, bass-baritone; Amadeus Choir. Roy Thomson Hall, 60 Simcoe St. 416-593-4826. $33-$145. Intermission chat in North Lobby.

- **Thursday January 16**

- **Friday January 17**

- **Saturday January 11, 2014, 8pm**

  **I FURIOSI**
  **Baroque Ensemble**

  **Turn, Turn, Turn**
  with guest: James Johnstone, harpsichord

  **Windermere United Church**
  **356 Windermere Ave, Toronto**

  **www.ifuriosi.com**

  **Music & Coffee**

  **Lunchtime Concert Series**

  **Saturday, January 11, 2014, 12:30pm**

  **Primo Soli: 3 Angeli**

  **Messiaen’s Miserere**

  **Coda: Shenner, Brandenburg Concerto No.4**

  **Coffee**

  **Royal York Road United Church**
  **145 Queen St. W. 416-363-8231.**

  **www.royalknx.com**

  **Free.**


  **8:00: **Musideum. **Rose Stella. Jazz.** Suite 133 (main floor), 401 Richmond St. W. 416-599-7233. $20.

  **5:25**

  **I FURIOSI**

  **Baroque Ensemble**

  **Turn, Turn, Turn**

  with guest: James Johnstone, harpsichord

  **Saturday, January 11, 2014, 8pm**

  **Windermere United Church**
  **356 Windermere Ave, Toronto**

  **www.ifuriosi.com**

  **Music & Coffee**

  **Lunchtime Concert Series**

  **Saturday, January 11, 2014, 12:30pm**

  **Primo Soli: 3 Angeli**

  **Messiaen’s Miserere**

  **Coda: Shenner, Brandenburg Concerto No.4**

  **Coffee**

  **Royal York Road United Church**
  **145 Queen St. W. 416-363-8231.**

  **www.royalknx.com**

  **Free.**
Saturday January 18


2:00: Royal Conservatory. Barry Schiffman, viola; Desmond Hoebig, cello; Benjamin Bowman, violin; Julie NeOURNAL, mezzo; Peter Longworth. "Towards a New Music:" Flora Harte & Kim Jarrett. Acoustic blues rock. Suite 133 (main floor), 401 Richmond St. W. 416-599-7232. $10.

Sunday January 19

2:00: Lower Ossington Theatre. Avenue Q. See Dec 12.

4:00: University of Toronto Faculty of Music. Dido and Aeneas. See Jan 17, Also 7:30, Jan 19(eve).

7:30: Canadian Opera Company. Cosi fan tutte. Mozart. Layla Claire, soprano (Despina); Tracy Dahl, soprano (Despina); and others. Royal Conservatory. Barry Schiffman, viola; Desmond Hoebig, cello; Benjamin Bowman, violin; Julie NeOURNAL, mezzo; Peter Longworth. "Towards a New Music:" Flora Harte & Kim Jarrett. Acoustic blues rock. Suite 133 (main floor), 401 Richmond St. W. 416-599-7232. $10.

8:00: Lower Ossington Theatre. Avenue Q. See Dec 12.

8:00: Lute Legends Ensemble. Send me a Rose. Plucked-string music music from Turkey, Italy, Iraq, China, and Scotland, as well as by Canadian composer Andrew Donaldson. Bassam Bishara, oud; Lucas Harris, lute; Wen Zhao, pipa.; Glenn Gould Studio, 250 Front St. W. 905-209-6988. $31.50; $20.50.


Tuesday January 21


**Friday January 24**

- **1:10:** Gordon Murray Presents. Piano Potpourri. See Dec 6.
- **7:30:** Canadian Opera Company. Così fan tutte. See Jan 18. Also 30 Jan (mat), 6, 7(mat), 15, 18, 21.
- **7:30:** Opera by Request. Carmen. Bizet; Sarah Hicks, mezzo (Carmen); Stanislav Vitort, tenor (Don Jose); Andrew Tees, baritone (Escamilo); and others; William Shookhoff, music director and piano; University of Toronto Scarborough Concert Choir (Lenard Whiting, conductor). Trinity Presbyterian Church York Mills, 2737 Bayview Ave. 416 455-2365. $20.
- **7:30:** University of Toronto Faculty of Music. An Evening of English Song with Stephanie Blythe. Stephen Philcox, piano; voice and piano students. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. Free.

**Friday, January 24**

8-8pm

**aurora cultural centre**

**The Great Reunion with Wendell Ferguson**

- **8:00:** Aurora Cultural Centre. A Sheard/Wendellful Delight. John Sheard, piano; Wendell Ferguson, guitar. 22 Church St. Aurora. 905-713-1818. $30/$25(adv).
- **8:00:** Fato Markham Theatre. Tower of Power. Funk and soul. 177 Town Centre Blvd., Markham. 905-305-7569. $14-$79. Also Jan 25.
- **8:00:** Musicians in Ordinary. The Joyful Mysteries. Biber: Rosary Sonatas; Monteverdi: 12th C motets; and pieces by Grandi, Merula, and Cazzati. Hallie Fishel, soprano; Christopher Verrette, violins; Philip Fournier, organ; John Edwards, theorbo. Madden Hall at Carr Hall, St. Michael’s College, UofT, 100 St. Joseph St. 416-535-9556. $25. $20(ar/st). Pre-concert talk at 7:30.
- **8:00:** Musideum. Kathleen Gorman & Samantha Clayton. Jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.
- **8:00:** Royal Conservatory. Isabelle Faust with Alexander Melnikov. Beethoven: Violin Sonatas Nos. 3, No.4, No.9 and No.10. Isabelle Faust, violin; Alexander Melnikov, piano. Koerner Hall, 273 Bloor St. W. 416-408-0208. $30 and up.
- **8:00:** Toronto Masque Theatre. Arlecchino Allegro. See Jan 24; Also Jan 25.

**Saturday January 25**

- **2:00:** Lower Ossington Theatre. Avenue Q. See Dec 12.
- **3:00:** Toronto Beaches Children’s Chorus. For the Love of Music. Benefit concert for a US tour: Mary Lou Falla, soprano; Michael Bloss, organ; and others. Kingston Road United Church, 975 Kingston Rd. 416-698-9864. $20; $15(sr/st); $10(children 12 & under).
- **4:00:** The Larkin Singers. Magnificat. Parsons; Praetorius; Grieg; Howells. Church of the Holy Trinity, 10 Trinity Sq. 416 899 0651. $30; $25(sr); $20(st).
- **7:00:** Celebrity Symphony Orchestras. Anna German Viva Carnival. Vladyslav Vdovychenko, soprano; Justyna Reczenieli, soprano; violin; Michael Nasato and Stanislav Vitort, tenor; Andrzej Rozbicki, conductor. Christian Performing Arts Centre, Church on Queenwest, 1556 The Queenesway. 1-800-968-9324. $45–$55.
- **7:30:** Toronto Symphony Orchestra - Light Classics. The French Connection. Debussy: Clair de lune; Ravel: Piano Concerto in G; Berlioz: Le corsaire; Satie: Gymnopédies; Saint-Saëns: Bacchanale from Samson and Delilah; Fabien Gabel, conductor; Ryan MacEwen; McCullough, piano. Roy Thomson Hall, 60 Simcoe St. 416-599-4828. $35–$96.
- **7:30:** University of Toronto Faculty of Music. New Music Festival Opening Concert: U of T Symphony Orchestra. B. Prokofiev: Spheres for Violin and String Orchestra; Concerto for Turntables and Orchestra; S. Prokofiev: Symphonic Suite from The Love for Three Oranges; Suite from Romeo and Juliet (arr. D. Briskin). David Briskin, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-408-0208.
$30; $20(sr); $10(st). Remix party will follow in the lobby.

8:00: Flato Markham Theatre. Tower of Power. Funk and soul. See Jan 24.

8:00: Gordon Murray Presents. Piano Sonata. Works arranged for piano by G. Murray. Rimsky-Korsakov; Flight of the Tumbler-bee; Saint-Saëns: The Swan from The Carnival of the Animals; Kálman: Dream Once Again (from The Gypsy Princess); Sarasate: Zigeunerweisen (Gypsy Airs); and other works. Gordon Murray, piano. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-631-4300. $10; $5(st).

8:00: Lower Ossington Theatre. Avenue Q. See Dec 12.


8:00: Toronto Masque Theatre. Arcel-chino Allegro. See Jan 23.

Sunday January 26

2:00: NYCO String Quintet. An Afternoon of Strings. Fundraising concert for the NYCO Symphony Orchestra. Piazzolla: 5 Tangos; Beethoven: Serenade in D Op.8; Traditional: Scottish Reel; Dvorak: String Quintet No.2 in G Op.77; Julia McFarlane & Carolina Rou-leau, violins; Jill Clarke, viola; Sybil Shanahan, cello; Anthony Damtsis, double-bass. Heli-conian Hall, 35 Hazelton Ave. 416-628-9195. $20; $10(st).

2:00: Trio Bravo. In Concert: Brahms: Two Songs Op.91; Mozart: Partita, Part 2 (Lemenzo di Tito); Lane: Trio No.1 (1963); Glinka; Trio Patetheque. Terry Storr, clarinet; Baird Knecht-vel, viola; John Selleck, piano. Guest: Linda Conly, mezzo. All Saints Kingsway Anglican Church, 2850 Bloor St W. 416-242-2131. $20; $15(sr/st).

2:30: University of Toronto Faculty of Music. New Music Festival: Walter Buczyn-ski Birthday Concert. 80th birthday cele-bration. Buczynski: Violin Sonata; Suite 1, 2, 3; Piano Sonata No.8 & 9 (premiere); vocal works. Melanie Conly, soprano; Mark Fewer, violist; Joseph Macerollo, accordion; William Aide, piano; Walter Buczynski, pianist; Talisker Quartet; and others. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

3:00: Toronto Symphony Orchestra - Light Classics. The French Connection. See Jan 25

4:00: Lower Ossington Theatre. Avenue Q. See Dec 12.


4:00: Vocal Mosaic and Celebration Choir. Dancing Voices. Light classical choral works. Linda Eyman, conductor. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-455-9238. $15; $10(sr/st); $35(family).


7:30: University of Toronto Faculty of Music. Schola Cantorum and The Theatre of Early Music. The Coronation of King George II. Works by Gibbons, Purcell, Tallis and Han-del. Daniel Taylor, conductor. Trinity College Chapel, 6 Hoskin Ave. 416-408-0208. $30; $20(sr); $10(st).

Tuesday January 28


Wednesday January 29


2:00: Toronto Symphony Orchestra. Sounds of Simon and Garfunkel. See Jan 28; Also Jan 29(eve)

2:00: Esprit Orchestra. Strange Mat-ter. Moussa: New Work (premiere); Ruz-icka: Satyagraha; Di Castri: Strange Matter for ensemble; G. Prokofiev: Movement from Cello Concerto; U. Chir: Graffiti; Alex Pauk, conductor; Bryan Cheng, cello; Guests: Gab-riel Prokofiev, composer; Samy Moussa, con-ductor. Koerner Hall, Royal Conservatory, 273 Bloor St W. 416-408-0208. $15; $10(sr/st); $20(under 30). 7:15: Pre-concert chat.

8:00: Lower Ossington Theatre. Avenue Q. See Dec 12.

8:00: Musideum. Steve Koven and Pedro Orrego. Improvised music. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.

Monday January 27


8:00: Toronto Symphony Orchestra. Sounds of Simon and Garfunkel. Songs include: S&G/arr. Wills: The 59th Street Bridge Song (Feelin’ Groovy); PAUL SIMON: The Sounds of Silence; S. Michael Krajewski, conductor; AJ Swearengen, vocalist; Jon-athan Beedle, vocalist. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $33-$110.


THE BEGING’S OPERA

AN AFTERNOON OF STRINGS

Sunday January 26, 2014 2:00pm

Heliconian Hall, 35 Hazelton Avenue, Toronto

Astor Pantaleón Piazzolla, S Tangos

Ludwig van Beethoven, Serenade in D major Op. 8

Traditional, Scottish Reel

Antonion Leopold Dvorák, String Quintet No. 2 in G major Op. 77

A fundraising chamber music concert performed by the string principals of NYCO Symphony Orchestra: Julia McFarlane & Caroline Rouleau, violins; Jill Clarke, viola; Sybil Shanahan, cello; Anthony Damtsis, bass

Adult/Senior Ticket $20

Student Ticket $10

www.nyco.on.ca

(416) 628-9195

nyco

Symphony Orchestra
Chamber of Modern and Contemporary

13 | 14 SEASON

AN AFTERNOON OF STRINGS

Sunday January 26, 2014 2:00pm

Heliconian Hall, 35 Hazelton Avenue, Toronto

Astor Pantaleón Piazzolla, S Tangos

Ludwig van Beethoven, Serenade in D major Op. 8

Traditional, Scottish Reel

Antonio Leopold Dvorák, String Quintet No. 2 in G major Op. 77

A fundraising chamber music concert performed by the string principals of NYCO Symphony Orchestra: Julia McFarlane & Caroline Rouleau, violins; Jill Clarke, viola; Sybil Shanahan, cello; Anthony Damtsis, bass

Adult/Senior Ticket $20

Student Ticket $10

www.nyco.on.ca

(416) 628-9195

nyco

Symphony Orchestra
Chamber of Modern and Contemporary

13 | 14 SEASON

THE STAR OF ROBBIE BURNS

A CELEBRATION OF SCOTLAND’S POET OF THE PEOPLE THROUGH WORD AND SONG PLUS A TRIBUTE TO BROADWAY’S BRIGADOON

with

Andrew Gilles | Actor
Charlotte Corwin | Soprano
Benjamin Covey | Baritone

SATURDAY
JANUARY 25 | 2 PM

CHURCH OF THE REDEEMER
(BLOOR ST & AVENUE RD)

TICKETS $30
(INCLUDES TEA & SHORTBREAD)

AVAILABLE AT THE DOOR OR ONLINE AT
DOMONEYARTISTS.COM/BURNS

www.domoneyartists.com/shortbread

Domoney Artists Management presents

December 1, 2013 – February 7, 2014

The Wholenote.com | Vol. 47 No. 1

55
A. Concerts in the GTA

**January 29-Feb 2**

**INTIMATELY BACH**

80 Queen St. E., 416-408-0208.

- **7:00:** Tafelmusik Baroque Orchestra. Intimately Bach. Violin Concerto in G BWV1056; Trio Sonata in C BWV529; Triple Concerto for harpsichord, flute and violin BWV1034; Jeay: Aiga-Faros. Grégoire Jeay, flute; Jeanne Lamon, conductor. Piano: Trinitas St. Paul’s Centre, 427 Bloor St. W., 416-964-6337.

- **1:10:** Gordon Murray Presents. Piano Potpourri. See Dec 6.

- **5:00:** University of Toronto Faculty of Music. New Music Festival: Encounters. Five miniature operas written by student composers, based upon libretti by Michael Patrick Albano. MacMillen Theatre, Edward Johnson Building, 80 Queen’s Park. 416-408-0208.

- **7:30:** York University Faculty of Fine Arts. Beggar’s Opera. See Jan 28; Also Jan 31 (mat/eve), Feb 1 (mat).

- **8:00:** Lower Ossington Theatre, Avenue Q. See Dec 12.

**February 1**

- **1:00:** York University Faculty of Fine Arts. Beggar’s Opera. See Jan 28.

**Saturday, February 1**

True Colours

**Saturday, February 1 at 7:30pm**

Metropolitan United Church

56 Queen Street (east of Yonge) 416-408-0208.

**Friday January 31**

- **12:10:** University of Toronto Faculty of Music. New Music Festival. Electroacoustic Music. Multimedia works by graduate students and guest composer Gabriel Prokofiev. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-408-0208.

- **7:30:** Bobcaygeon Music Council. Divas. Well known opera and musical theatre pieces. Céline Manson, soprano; Leslie Bickle, soprano; Catherine Carew, mezzo. Trinity United Church (Bobcaygen), 42 William St., Bobcaygen. 705-731-9661. $25; free (st/child).

- **7:30:** Opera by request. Le Nazzie di Figaro. Mozart. Michael Robert-Broder, baritone; Jocelyn Hallock, soprano; Susanna; David Diston, baritone (Count Almaviva); Deena Nickleford, soprano (Countess); Jennifer Routhier, mezzo (Cherubino); and others; William Shookhoff, music director and pianist. College Street United Church, 452 College St. 416-455-2365. $20.


- **7:30:** York University Faculty of Fine Arts. Beggar’s Opera. See Jan 28; Also Feb 1 (mat).

**February 2**

- **2:00:** Oakville Symphony Orchestra. Rome & Vienna. Brahms: Academic Festival Overture; J.N. Hummel: Trumpet Concerto.
in Etz; Respighi: The Fountains of Rome; Berlioz; Roman Carnival Overture. Adam Zaintelli, trumpet; Roberto de Clara, conductor. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-815-2021. $51; $46(sr); $26(st). 2:00: St. Anne's Music & Drama Society. Princess Ida. See Jan 31; Also Feb 3, Jan 26-2, Feb 6-9. Start times vary. 3:00: Soundstreams. Elmer Iseler Singers. Part of a weekend celebrating 60 years of professional choral singing in Canada. Estacio; Raymond's Disappearance; Leonard Enns: Nocturne; and others. St. Thomas's Anglican Church, 383 Huron St. 416-504-1282. $25; $60 for all 3 weekend recitals. 4:30: Canadian Opera Company. Così fan tutte. See Jan 18. Also Feb 6, 9(mat), 15, 18, 21. 5:00: Soundstreams. Vancouver Chamber Choir. Willan; Hallelujah! Behold, the tabernacle of God; Harry Somers: God the master of this scene; and others. Vancouver Chamber Choir. St. Thomas's Anglican Church, 383 Huron St. 416-504-1282. $25. 7:30: Metropolitan United Church. True Colours. Bach Children's Chorus, Linda Beaupré, conductor; Metropolitan Church Choir, Patricia Wright, conductor and organ; Northern Lights, Steve Armstrong and Jordan Travis, conductors and organists. St. Queen St. E. 316-363-0331 x26; $20; $10 (children) and under. 7:30: Royal Conservatory, Glenn Gould School Vocal Showcase. GGS vocal students perform an evening of art songs and opera arias. Mazzoleni Concert Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0203. $15. 7:30: Soundstreams. Pro Coro Canada. Part of a weekend celebrating 60 years of professional choral singing in Canada. Frank Martin; excerpts from the Mass for double choir; Veljo Tormis: Curse upon Iron; and others. St. Thomas's Anglican Church, 383 Huron St. 416-504-1282. $25; $60 for all 3 weekend recitals. 7:30: St. Anne's Music & Drama Society. Princess Ida. See Jan 31; Also Feb 2, 6, 9. Start times vary. 7:30: Tapestry Opera. Tapestry Songbook. Evening of new opera excerpts. Kristina Szabo, soprano; emerging artists from Tapestry101 works. Christopher Foley, piano. Ernest Balmer Studio (315), Distillery District. 9 Trinity St. 416-537-6066 x225. $25. 7:30: University of Toronto Faculty of Music. New Music Festival: U of T Wind Ensemble. New music for winds. Gillian MacKay, conductor. MacMillan Theatre, 200 Queen's Park. 416-408-0208. $30; $20 (sr); $10 (st). 8:00: Acoustic Harvest. Dave Gunning. St. Nicholas Anglican Church, 1512 Kingston Rd. 416-264-2225. $25-$22 (adv). 8:00: Flato Markham Theatre. Roseanne Cash. 171 Town Centre Blvd., Markham. 905-305-7568. $47-$49. 8:00: Mississauga Festival Choir. Festival of Friends. The choir’s annual massed choir festival featuring numerous local choirs in solo and mass repertoire. Eden United Church, 3031 Battalion, Mississauga. 905-306-6000. $25. All proceeds go towards a local Mississauga charity. 8:00: Royal Conservatory/Small World Music/Batik Music. Fatoumata Diawara with Bassekou Kouyate. Music of Mali and blues. Fatoumata Diawara, voice; Bassekou Kouyate, jeli ngoni. Koerner Hall, 273 Bloor St. W. 416-408-0208. $30 and up. 8:00: Scaramella. Musikalisches- Spiell.
**A. Concerts in the GTA**

**Thursday February 6**
- 1:30: Canadian Opera Company. Così fan tutte. See Jan 18. Also Feb 9(mat), 15, 21.
- 8:00: Array Ensemble. Array Session 422. Array Music Space, 155 Walnut Avenue. 416-532-3019. Free/PWYC.

**Tuesday February 4**
- 7:30: University of Toronto Faculty of Music. Student Composers Concert. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. Free.

**Wednesday February 5**
- 7:30: Canadian Opera Company. Un ballo in maschera. Verdi. Adrienne Pieczonka, soprano (Amelia); Dimitri Pittas, tenor (Riccardo); Elena Manistina, mezzo (Ulrica); Simone Osborne, soprano (Oscar); Jossi Wieler and Sergio Morabito, stage directors; Stephen Lord, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $12-$33; $22(under 30). Also Feb 2(mat), 8, 11, 14, 16(mat), 20, 22(mat).

**B. Concerts Beyond the GTA**

**Sunday December 1**
- 2:00: Toronto All-Star Big Band. A Swingin’ Christmas. A holiday revue fashioned in the tradition of a classic “Christmass Show” of yesteryear. Roselawn Centre, 296 Fielden Ave, Port Colborne. 905-834-7572. $30.
- 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(st/rt). Great Hall (Rm 117).

**Monday December 2**
Tuesday December 3

- 12:00 noon: Brock University Department of Music RFC Foundation. Music@Noon: Student Piano Recital. Sean O’Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3817. Free.
- 8:00: Kitchener-Waterloo Chamber Music Society. Made in Canada Piano Quartet. Fauré: Piano Quartet No. 1 in C op.15; Debussy: Sonata for violin and piano; Piazzolla: Quatre Visions for viola and piano. Elisa Lee, violin; Angela Park, piano; Sharon Wei, viola; Rachel Mercer, cello. KWCMCS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $35; $30(sr); $20(st). First of two concerts, see Dec 6.

Wednesday December 4


Thursday December 5


Friday December 6

- 7:30: Bach Elgar Choir. Messiah. By Händel. Full chorus and orchestra; Jennifer Taverner, soprano; Michele Bogdanowicz, mezzo; Chris Fischer, tenor; Andrew Tees, bass; Alex Cann, conductor. Melrose United Church, 86 Homewood Ave., Hamilton. $35. 905-527-5995. Also Dec 7.
- 8:00: Kitchener-Waterloo Chamber Music Society. Made in Canada Piano Quartet. Fauré: Piano Quartet No. 2 in G op.45; Debussy: Sonata for cello and piano; Ravel: Duo for violin and cello. Elisa Lee, violin; Angela Park, piano; Sharon Wei, viola; Rachel Mercer, cello. KWCMCS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $35; $30(sr); $20(st). Second of two concerts, see Dec 3.

Saturday December 7

- 2:30: Sound Investment Community Choir. Christmas Joy! Traditional choral Christmas music. Keiko Yoden-Kueper, piano/organ; Albert Greer, guest conductor; guest: Peter Voisey, oboe. Trinity United Church, Collingwood, 140 Maple St., Collingwood. 705-235-2936. $20; free(under 12). Also at 7:30pm.
- 7:30: Chorus Niagara. A Canadian Christmas Carol. Canadian carsols, poetry, prose and images. Benedict Campbell, narrator; Lynne Honsberger, piano; Robert Cooper, conductor. Calvary Church, 89 Scott St., St. Catharines. 1-866-617-3257 or 905-688-5550 x3257. $35; $30(sr); $15; $25(under 30).
- 7:30: Grand Philharmonic Choir Chamber Singers. Handel’s Messiah. Carla Huhtanen, soprano; Kristinazsa Szabo, mezzo-soprano; Zach Finkelstein, tenor; Tyler Duncan, baritone; Kitchener-Waterloo Symphony; Mark Vuorinen, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-578-6885. $20–$70.

Sunday December 8

- 2:00: Toronto All-Star Big Band. A Swingin’ Christmas. A holiday revue fashioned in the tradition of a classic “Christmas Show” of yesteryear. Roxy Theatre, 251 9 St E. 905-446-7669. $28.50; $15(st).
- 2:30: Georgian Music. Christmas with Ernesto Cervini. Ernesto Cervini, drums and clarinet; Amy Cervini & Alex Samaras, vocals; Chris Donnelly, piano; Kelly Jefferson, saxophone; Dan Fortin, bass. Central United Church, 54 Ross St., Barrie. 705-726-1181. 1-866-855(subscription); $25(st subscription).
- 3:00: Guelph Symphony Orchestra. Holiday Classics. Works by Handel, Vivaldi, Tchai- kovsky; Audience carol sing-along. Guests: Kilmarnock Singers and the Guelph Youth Symphony Orchestra; Judith Yan, conductor. River Park Centre, 35 Woolwich St., Guelph. 519-763-3000. $35; $17(under 30); $10(child); $5(senior/child).
- 4:00: Ozere. An Afternoon of Chamber Folk. Jessica Deutsch, violin; Adrian Gross, mandolin; Lydia Munchinsky, cello; Sam McCellan, bass; Emily Rockarts, voice. Impressaria Gallery, 37 King Street W. Cobourg. 416-837-9027. $20.

Monday December 9


Tuesday December 10

- 12:00 noon: City of St. Catharines. Civic Carol Concert. Yuletide carol sing-along. Laura Secord Secondary School Concert Choir; Denis Morris High School Choir; The Civic Brass Ensemble; Ross Stretton, organ; Peter Partridge, conductor. St. Thomas Angli- can Church, 99 Ontario St., St. Catharines. 905-688-5600 x2160. Free will offering. Proceeds to Christmas Community Care.

Wednesday December 11

- 2:30: Seniors Serenade. ‘Twas the Night Before Christmas. Samuel Bisson, cello; Simon Capet, piano. Central United Church, 54 Ross St., Barrie. 705-726-1181. Free.

Friday December 13

- 8:00: Kitchener-Waterloo Symphony. Yuletide Spectacular. Holiday favours with over 20 performers. Eleanor McCain, soprano; Grand Philharmonic Choir; Grand Philharmonic Children’s Chorus; Classical Dance Conservatory; Evan Mitchell, conductor; Brig- ham Phillips, piano. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 988-745-4711. 905-688-9888. Also Dec 14 (mat/ eve).

Saturday December 24

- 2:30: Kitchener-Waterloo Symphony. Yuletide Spectacular. See Dec 13 (eve); Also 8:00pm.
- 8:00: Kitchener-Waterloo Symphony. Yuletide Spectacular. See Dec 13.
B. Concerts Beyond the GTA

- **Saturday December 21**
  - **8:00:** Messiah. St. John the Evangelist Anglican Church, 32 Water St. N., Kitchener. 519-745-0675. $20; $15(sr); $10(st); $5(ch). **Note:** Also Jan 9(8:00) in Kitchener and Jan 10(8:00) in Waterloo.

- **Sunday December 22**
  - **2:00:** Toronto All-Star Big Band. A Swingin’ Christmas. A holiday revue fashioned in the tradition of a classic “Christmas Show” of yesteryear. Royal Regent Theatre, 224 Main St., Picton. 877-411-4761. $29.

- **Sunday December 25**
  - **10:00am:** Piano Recital. sesame de Minuit for Piano. St. Peter’s Anglican Church, 126 Fifth St., Cambridge. 519-745-0675. $15; $10(sr); $5(ch).
  - **8:00:** Messiah. See 3:00pm St. Catharines the Arts, 500 Glenridge Ave., St. Catharines. $35; $25.50; $10(st). Free for students under 16.

---

**Weekend of December 28**

- **Saturday December 28**
  - **2:00:** Niagara Symphony Orchestra. Christmas Spectacular. St. George’s Anglican Church, 2390 Ulster Ave., Niagara Falls. 905-376-9900. Free.

- **Sunday December 29**
  - **3:00:** Niagara Symphony Orchestra. Pops 2: A “Radio City” Christmas. Holiday classics from the golden days of radio and stories told by popular radio personalities. Chorus Niagara. Holiday classics. 2: A “Radio City” Christmas. 35 Woolwich St., Kitchener. 519-892-0218. $15; $12(sr); $5(st). **Note:** Also Jan 19(2:00) in Cambridge and Jan 26(2:00) in Waterloo.

---

**Weekend of January 4**

- **Saturday January 4**

- **Sunday January 5**
  - **3:00:** Kitchener-Waterloo Chamber Music Society. Trio Aquadulci. Beethoven: Op.1 no.1 in Eb; Brahms: op.101 in c; Marjan Mozhets: “Symphonies and Solos”. 35 Woolwich St., Kitchener. 519-745-0675. $20; $15(sr); $10(st). **Note:** Also Jan 12(3:00) in Cambridge.

---

**Weekend of January 11**

- **Saturday January 11**

- **Sunday January 12**
  - **3:00:** Guelph Symphony Orchestra. Strauss: Don Quixote. 35 Woolwich St., Guelph. 519-745-0675. $20; $15(sr); $10(st). **Note:** Also Jan 17(3:00) in Cambridge.

---

**Weekend of January 18**

- **Saturday January 18**
  - **3:00:** Guelph Symphony Orchestra. Mahler: Symphony No.1 in D. Guelph Symphony Orchestra. Centre in the Square, 101 Queen St. N. Guelph. 519-837-5001. $20; $15(sr); $10(st). **Note:** Also Jan 25(3:00) in Cambridge.

---

**Weekend of January 25**

- **Saturday January 25**
  - **2:00:** Guelph Symphony Orchestra. Handel: Messiah. Note: Free for students under 18.

---

**Weekend of January 31**

- **Saturday January 31**
  - **3:00:** Guelph Symphony Orchestra. Strauss: Don Quixote. 35 Woolwich St., Guelph. 519-745-0675. $20; $15(sr); $10(st). **Note:** Also Feb 13(3:00) in Cambridge.

---

**Weekend of February 7**

- **Saturday February 7**
  - **3:00:** Guelph Symphony Orchestra. Handel: Messiah. Note: Free for students under 18.

---

**Weekend of February 14**

- **Saturday February 14**
  - **3:00:** Guelph Symphony Orchestra. Handel: Messiah. Note: Free for students under 18.
C. In the Clubs (Mostly Jazz)

Alleycatz
2409 Yonge St. 416-481-6665 alleycatz.ca
Every Mon 8pm Salsa Night w/ Frank Bischun and free lessons. Every Tue 8:30pm Carlo Bernarducci Band. No Cover. Every Wed 8:30pm City Soul Swingin Blues & Vintage R&B. No Cover. Every Thu 8pm Soul & R&B (bands alternate weekly). Every Fri/Sat 9:30pm Funk, Soul, R&B, Top 40. $10 after 8:30pm. Dec 5, 6, 7, 12, 13, 14, 19, 20, 21, 26, 27, 28, 29, 30 Lady Kane. Jan 3 Daniella Walters. Jan 4, Ascension. Jan 9 Tonic Soul. Jan 11, Lady Kane. Jan 16 Jazz & Blues Night. Jan 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, Lady Kane. Feb 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30 Lady Kane.

Annette Studios
566 Annette St. 416-880-8378 annettestudios.com
Every Mon 9:30pm Jazz Jam w/ Nick Morgan Quartet. Suggested donation $12/$9 (Student).

Artword Artab
15 Colborne St. Hamilton. 905-543-8512 artword.net (full schedule)

Bloom
2315 Bloor St. W. 416-767-1315 bloomrestaurant.com
Dinner & Show: 7:30pm Prix Fix Menu, $35, reservations required.


Castro’s Lounge
2116 Queen St. E. 416-699-8272 castroslounge.com No Cover/ PWYC. Every Sun 4pm Live Jazz. Every Mon 5pm Rockabilly Night w/ the Cosmotones. Every Tue 8pm turning bluegrass bands; 10:30pm blueVenus. Every Wed 8pm Mediterranean

W. Waterloo. 519-886-1873. $35; $30 (ar); $20 (st); cheaper for two, cheaper yet for all four.

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

Dominion on Queen
500 Queen St. E. 416-388-8893 dominiononqueen.com (full schedule)
Every Sat 4-7pm Ronnie Hayward. Every Sun 11am-3pm Rockabilly Brunch w/ Alastair Christil and the Cosmotones. No Cover. Every Tue 8:30pm Hot Club of Corktown Django Jam w/ host Wayne Nakamura. PWYC. Every Wed 8pm Corktown Ukelele Jam $5. Every Sat 4-7pm Ronnie Hayward. Every Sun 11am-3pm Rockabilly Brunch w/ Alastair Christil and the Cosmotones. No Cover. Every Tue 8:30pm Hot Club of Corktown Django Jam w/ host Wayne Nakamura. PWYC. Every Wed 8pm Corktown Ukelele Jam $5. Dec 6 9pm Havana to Toronto: Live AfroCuban Jazz feat Joaquin Nono Nologo (percussion). Dec 8 8pm Wintertide RBC Foundation Music Society. PWYC. Dec 9 8pm Good Neighbours Open Mic. Dec 27 9:30pm Paul James. Dec 30 9:30pm Daniel Buxton $10.

Dovercourt House
805 Dovercourt Rd. 416-537-3337 odd-socks.org (full schedule)
Every Sat 9pm-1am Saturday Night Swing: Dance featuring Live Swing Bands and two pre-party dance classes. Dance $13, $15 with one class, $18 with both.

Emmet Ray, The
924 College St. 416-792-4487 theemmetray.com (full schedule) All shows: No Cover/PWYC.

Finn MacCool’s
181 University Ave. 416-363-1944 finnmaccools.com
Every Sun 11am Classical Social, hosted by Simon Capet. No Cover.

Flying Beaver Pubaret, The
488 Parliament St. 647-547-6567 pubaret.com (full schedule) Dec 1 8pm Kevin Morris $15/$10 (adv). Dec 5 8pm Scott Pietrangeles $15/$10 (adv). Dec 13, 14 7pm Broadway $25/$20 (adv). Dec 18 7pm John Alcorn: Happy Holidays Songbook $20/$15 (adv).

Gate 403
403 Roncesvalles Ave. 416-588-2930 gate403.com All shows: PWYC.
Dec 1 5pm Yoko Haas. Dec 5 8pm Timo Tuffly Hansu / Sean Bellaviti Jazz Band. Dec 2 5pm Mike Daley Trio; 9pm Richard Whiteman Band feat. Terra Hazleton. Dec 5 3pm Bruce Chapman Blues Duo; 9pm Thomas Thomson Blues Night. Dec 4 5pm Hijn Jang Jazz Quartet; 9pm Sarah Calvert Jazz Duo. Dec 5 9pm Danny & Brian Gauth Blues Duo; 9pm Melanie Brunie Band. Dec 6 5pm Roberta Hunt Jazz & Blues Band; 9pm Donnie Roberts Band. Dec 7 5pm Bill Heffernan & Friends; 9pm Jason Ras Jass Quartet. Dec 8 5pm Whitney Ross Carr Jazz Band; 9pm Toronto Jazz Collective. Dec 5 8pm Dennis Schigl; 9pm Richard Whiteman Band feat. Terra Hazleton. Dec 10 5pm Howard Williett Blues Duo; 9pm James Thomson Blues Night. Dec 11 5pm Ken Skinner Jazz Trio; 9pm String Theory Collective.

works. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $30; $25 (ar); $20 (st).

Friday January 24
• 8:00: Kitchener-Waterloo Symphony. Quartetto Gelato: Italianino. Music of Italy from Neapolitan songs to opera, gypsy, tango and more. Evan Mitchell, conductor; Centr- re in the Square, 101 Queen St. N., Kitch- ener. 719-475-4711 or 888-745-4717. $19-$88. Also Jan 25.

Saturday January 25
• 8:00: Kitchener-Waterloo Symphony. Quartetto Gelato: Italianino. See Jan 24.

Sunday January 26

Monday January 27
• 8:00: Kitchener-Waterloo Chamber Music Society. The Alcan String Quartet. Mozart’s Birthday Concert. Laura Andriani and Nathalie Camus, violin; Luc Beauchemin, viola; David Ellis, cello. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $35; $30 (ar); $20 (st).

Tuesday January 28
• 12:00 noon: Brock University Depart- ment of Music RBC Foundation. Music@ Noon: Faculty Recital: Karin Di Bella, piano. Sean O’Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3817. Free.

Wednesday January 29
• 8:00: Kitchener-Waterloo Chamber Music Society. Symphony Winds. Mozart: Quartet in Eb for Piano and Winds, K432; Beethoven: Quartet in Eb for Piano and Winds, Op.18; Poulenc: Trio for Oboe, Bassoon, and Piano. James Mason, oboe; Ross Edwards, clarinet; Derek Conrod, horn; Ian Hopkins, bassoon; Shoshana Telnor, piano. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673; $30; $25 (ar); $20 (st).

Saturday February 1

• 8:00: Kitchener-Waterloo Chamber Music Society. The CIA (Composers and Improvisors Association of WLU’s) Faculty of Music. Brass quintet and clarinet trio (clari- net, cello, piano). Music by many student composers at the Faculty of Music. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $15; $10 (ar); $8 (st).

Sunday February 2
• 2:30: Georgian Music. Ashu, Saxophone and Kuang-Hao Huang, Piano. Central United

C. In the Clubs (Mostly Jazz)

Gladstone Hotel
1214 Queen St. W. 416-531-4635 gladstonehotel.com (full schedule) Dec 6 5pm Jim Chisholm. No Cover. Dec 8 4pm Christmas Cabaret w/ Jennifer Potter $15. Dec 9 7:30pm Arlene Paculan. No Cover. Dec 28 8pm We Walk the Line. No Cover.

Grossman’s Tavern
379 Spadina Ave. 416-977-1210 grossmantavern.com (full schedule) No Cover/PWYC. Every Sat 4:30pm The Happy Pals; 10pm featured band. Every Sun 4:30pm New Orleans Connection Allstars; 10pm The Nationals. Every Mon 10pm No Band Required. Every Wed 10pm Bruce Domoney. Every Thu 10pm The Responsibilities. Every Fri 10pm featured band.

Habits Gastropub
928 College St. 416-533-7272 habitsgastropub.com No Cover, $20 food or drink minimum. Dec 7 8pm Kohen Hammond Quartet.

Harlem Restaurant

Hirut Restaurant
2050 Danforth Ave. 416-551-7560 All events: PWYC.

Home Smith Bar – See Old Mill, The Hugh’s Room

[...]

Monarchs Pub
At the Delta Chelsea Hotel 33 Gerrard St. W. 416-585-4352 monarchspub.ca (full schedule) All shows: No Cover.

Morgans on the Danforth
1282 Danforth Ave. 416-461-3020 morgansonthedanforth.com Sunday Brunch. 2-5pm. No Cover

Musideum

Luna Lounge

Manhattans Pizza Bistro & Music Club
951 Gordon St., Guelph 519-767-2440 manhattans.ca All shows: PWYC.

Lounge
1008 Queen Street West 416-705-7070 lounge.ca (full schedule) Dec 13 8pm The Summer Set $15. Dec 28 8pm The Cranberries $15. Jan 17 8pm The Cranberries $15.

New Ragtag Jazz Bar & Dining
299 King St. W. 416-595-1956 newragtag.com Every Tue Stacie McGregor; Every Wed Jim Heineman Trio. Every Thu Nothin’ But the Blues w/ guest vocalists. Every Fri/Sat All Star Bourbon St. Band; Every Sun Brooklyn Brass.

Nicolino’s
117 Brook St. N., Whitby, 905-668-8839 nicelino.com Dec 18 7pm Laura Gauthier & Paul Grecco $39.99 (includes dinner).

Mezzetta Restaurant

Dec 4 Rebecca Enkin Trio. Dec 11 Brian Katz.

2014 King St. W. 416-599-5262 2014musicvenue.ca (full schedule) All shows: No Cover.

Joe Mama’s
317 King St. W. 416-340-6469 Live music every night; All shows: No Cover. Every Mon 7:30-11:30pm Soul Mondays. Every Tue 7-11pm Blue Angels. Every Wed 6pm-12am Blackbird. Every Thu 6:30-12:30am Blackbird. Every Fri 8pm-12am The Ground. Every Sat 10pm-1am Shugga. Every Sun 6-10pm Organic: Nathanael Hilt (guitar); Bernie Senensky (organ); Ryan Oliver (saxophone); Morgan Chidz (drums).

KAMA
214 King St. W. 416-599-5262 214kingstw.com All shows: 5-8pm. No Cover, $20 food/beverage minimum. Every Thu Thursday at Five: Canadian Jazz Quartet: Gary Benson (guitar); Frank Wright (vibraphone); Duncan Hopkins (bass); Don Vicky (drums) and special guest: Dec 5 Vorne Borg (sax). Dec 12 Alastair Kay (trumpone). Dec 19 Mike Murley (sax).

Nicolino’s
117 Brook St. N., Whitby, 905-668-8839 nicelino.com Dec 18 7pm Laura Gauthier & Paul Grecco $39.99 (includes dinner).
D. The ETCeteras
This month...

Competitions, Lectures & Symposia, Masterclasses, Workshops, Open Rehearsals/Singalongs, Announcements, Screenings, & more

COMpetitions

- Deadline to Apply: Dec 31: Penthesila Vibia's Student Solo/Ensemble Competition. For details: penthesilasingers@yahoo.ca. Deadline to Apply: May 31: Toronto Opera Club Auditions for His Music. For details: info@orchestratoronto.ca.

LECTURES & SYMPOSIA

- Jan 29, 11:00: Ontario Opera Club. The Genius of Mozart and His Personal Fascination for His Music. Johannes Debus, guest speaker. Venue: The Arts on March 23. The winner will receive $1000 for the performance of the winning work in a June Penthelia Singers concert. For details: penthesilasingers@yahoo.ca. Deadline to Apply: Feb 14, 2014: Orchestra Toronto. Concerto Competition: 2014 Marta Hidalgo Prize for Brass. Applicants to submit 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 $1000 scholarship and perform with the Toronto Symphony. For details: info@orchestratoronto.ca. 

Venue Rental

- in the heart of Yorkville
- historical heritage building
- Steinway Grand Piano
- recital and special events
- lighting and sound systems
- accommodates caterers
- reasonable rates

416-924-2940. $10.

- Dec 3, 10, and 17, 7:00: Toronto Public Library. The Unknown Vivaldi, with Rick Phillips, Sounds Advice. Talk examining Vivaldi's vast output and great genius, with a focus on rarely heard works. Palmerston Branch, 580 Palmerston Ave. 416-395-7880. Free.


- Jan 17, 7:00: Symphonik Salons 21, New Directions in Choral Music. Three choral directors, each with their own distinct approach, in a discussion on the present and future of choral music, alongside short performances from three Toronto choirs. Gardiner Museum, 11 Queen's Park. 416-504-1282. Free; pwcv reserved seating available.

- Jan 26, 2:00: Toronto Opera Club. The Genius of Mozart and His Personal Fascination for His Music. Johannes Debus, guest speaker. Room 330, Edward Johnson Bldg, 80 Queen's Park. 416-924-3940. $10.
Dec 1; 1:00: University of Toronto Faculty of Music. Stephanie Blachly Masterclass: Art Song. Students in voice and collaborative piano are coached in French, English and German art song. Walter Hall, Edward Johnson Blvd. 80 Queens Park. 416-408-0208. Free.


Deadline to Apply: Mar 1, 2014:

- Miles Nadal JCC announces the start of its Klezmer Music Ensemble’s second term on Jan 14, running until May 13, on Tuesday evenings from 7:30–9:30. Eric Stein, conductor. 750 Spadina Ave. 416-924-6211 x0. $330; $300 (members).

- Deadline to Apply: Dec 6:

- Amazon. Recordings available on YouTube.

- Miles Nadal JCC announces the start of its Klezmer Music Ensemble’s second term on Jan 14, running until May 13, on Tuesday evenings from 7:30–9:30. Eric Stein, conductor. 750 Spadina Ave. 416-924-6211 x0. $330; $300 (members).


- December 1, 2013 – February 7, 2014: University of Toronto Faculty of Music. U of T New Music Festival. 18 events, including lectures and concerts, headlined by composer and DJ Gabriel Prokofiev. Walter Bucynski and Paul Chihara, composers; Roberto Turrin, pianist; and others. Edward Johnson Bldg, 80 Queens Park. 416-408-2208. Free. For schedule of events: music.utoronto.ca.


- Toronto Downtown Jazz. Special Projects 2014. For special jazz projects in need of support. Successful applicants provided with marketing and public relations support, and a bursary. Eligible project must take place between Feb 1 and Apr 30, 2014. 416-928-2033 x31.


- Toronto Jewish Film Festival. Toronto Jewish Film Festival. The Christmas Story. Nativity performance including live music, costumes and over 100 performers. 19 Trinity Sq. 416-508-8879. Suggested donation: $20; $5 (under 17). See thechristmasstory.ca for performance times.
**NEW MEMBERS!** We are a 40 voice SATB and strings. Email info@ccorchestra.org. We're especially looking for trombones and other brass, percussion, violists, cellists and contrabassists. The KSO is an auditioned-based community orchestra that rehearses once a week (Tuesday evenings) at the state-of-the-art Cornell Recital Hall in Markham (407 ETR and 9th Ln). Led by the charismatic Maestro Kristian Alexander, the Orchestra is enjoying an enormous popularity among York Region's residents and continues to attract avid audiences across the GTA. Guest soloists for the 2013-2014 concert season include pianists Anton Kuerti and James Parker, violinist Jacques Israelievitch and Canadian teenage sensation, violinist Nicole Li. The repertoire features symphonies by Brahms, Schumann and Shostakovich as well as masterworks by Handel, Wagner, Mendelssohn, Tchaikovsky and Saint-Saëns. Interested musicians are invited to e-mail General Manager Jобert Sellaleno at GM@KSOOrchestra.ca and visit www.KSOOrchestra.ca for more information.

**BEL CANTO SINGERS ARE LOOKING FOR NEW MEMBERS!** We are a 40 voice SATB choir, under the direction of Linda Meyer. Repertoire includes classical, musical theatre, folk, jazz and pop tunes. Rehearsals are Tuesdays at St. Nicholas Anglican Church. Website: www.belcantosingers.ca. Contact Elaine Joly at 416-699-4585.

**COUNTERPOINT COMMUNITY ORCHESTRA** (www.ccorchestra.org) welcomes volunteer musicians for Monday evening rehearsals, downtown Toronto. We're especially looking for trombones and strings. Email info@ccorchestra.org.

**MUSICIANS AVAILABLE!**

**ARE YOU A PARTY ANIMAL?** The WholeNote gets inquiries from people looking for musicians to provide music for receptions, weddings and other festive occasions. We can't recommend your ensemble, but YOU can! Contact classad@thewholenote.com to find out how.

**WARM, SEASONED PIANO TEACHER**, American immigrant with sterling credentials, unfailing good humor, and buckets of patience. Royal Conservatory washouts and nervous teens/adults especially welcome. Lovely Cabbagetown studio, with German grand piano and ample Kleenex. Testimonials: “I was paying $200/hour for therapy. Bach is better!” “Beaches man, 50s. "Sure beats studying with those 20somethings.” “Best teacher ever!” – Riverside girl, age 13. Peter Kristian Mose, 416-923-3060; pkmose@planetear.com. My students have never won any prizes, except for love of music. (And loyalty.)

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

**ANTIQUE PIANO**

**STEINWAY TYPE A, GRAND PIANO:** ebony, exquisite bell-like tone, pristine condition. Serious queries only please, Toronto 416-440-1700.

**LARGE REHEARSAL AND STORAGE SPACE** needed for January 2014 (possibly longer). We are a concert band program of mature adults. Six band classes per week. Bands are approx 30 people each. We can be flexible with days and times. Evening and days times needed. Call Dan ASAP at 647-201-8780.

**REHEARSAL / PERFORMANCE SPACE AVAILABLE:** Yonge & Wellesley. Weekday rates: $20/hr. Evening (events) $100/night. Seats 40-60 people. Contact bookings@gladdaybookshop.com.

**MUSICIANS WANTED**! Prospective students want to know: who you are | the instruments and/or subjects you teach | the musical genres you embrace | the levels of students you teach | lesson formats offered (one-on-one, group, ensemble) | whether you offer performance opportunities | the general location where you teach (postal code) | how to contact you.

The WholeNote is developing a searchable online resource for musicians offering music instruction and their prospective students – LIVE AND SEARCHABLE ONLINE IN MARCH 2014.

Make yourself eligible for the THE ORANGE PAGES Music Education Directory for absolutely no charge by filling out the questionnaire now.

DON’T DELAY! Answer these simple questions online at thewholenote.com/orange.
Who Needs Music?

There is mounting scientific evidence to substantiate what just about everyone who has studied music knows to be true, that making music makes a difference to the quality of one’s life. Studies now abound indicating that playing an instrument causes the cerebellum to develop in ways that it just doesn’t in the absence of music, that music makes us more intelligent, prevents the deterioration of mental functions in the elderly and that it makes a difference in the way we relate to one another.

“If you put an instrument in the hands of a child, he will never pick up a gun,” said Dr. José Antonio Abreu, founder, El Sistema. It is significant that making music makes a difference to the quality of one’s life. Studies now abound indicating that playing an instrument causes the cerebellum to develop in ways that it just doesn’t in the absence of music, that music makes us more intelligent, prevents the deterioration of mental functions in the elderly and that it makes a difference in the way we relate to one another.

El Sistema rejects the “traditional” method of one-on-one instruction and daily solitary practice, in favour of group instruction five days a week for three hours. Co-operation, collaboration and mutual support are front and centre in the method.

El Sistema’s most tangible goal is to train musicians. To say that it has been successful in this endeavour is an understatement: Gustavo Dudamel, a graduate of the program and now the conductor of the Los Angeles Philharmonic Orchestra, is only one of many examples of this success. Its mission, however, goes well beyond this goal. Sistema Toronto’s mission, for example, is “to build and sustain an intensive social program...to inspire children at risk to realize their full potential as students, musicians and citizens.” In Abreu’s words, “The huge spiritual world that music produces in itself overcomes material poverty. From the minute a child is taught how to play an instrument, he or she is no longer poor.” El Sistema sees itself not primarily as a music program but as a social development program that uses music as a way of transforming children by teaching them the habits, attitudes and practices of people who lead fulfilling and successful lives.

Abreu was awarded the Glenn Gould Prize in 2009. A little less than two years later, in September 2011, the fledgling El Sistema Toronto began its first classes.

New Horizons: Although music education in Ontario public elementary and secondary schools has generally lacked the intensity of El Sistema’s three hours a day it used to have a profound effect on many who experienced it. Out of this past success a new and equally remarkable musical enterprise has come into existence, the New Horizons Band program, under the direction of retired music teacher, Dan Kapp, now in its fourth year at Long and McQuade’s Bloor Street complex. The concept, Kapp told me, is “a safe group environment where mature/retired adults can come to learn to play a musical instrument for the first time or reconnect with one they haven’t played in decades.” With addresses the need to care for our emotional well-being, self-esteem, self-worth, and social interactions with friends who genuinely care for you.” Many of the mature adults in Dan’s bands acquired skills and habits in high school band classes that have helped them throughout their lives. They are participating in his programs in order to continue to develop those skills and habits. It’s too late for Steve Suchan, but if you’re reading this, it’s not too late for you.

So the New Horizons program grows and...

SISTEMA TORONTO IS COMPETING in the Aviva Community Fund, an annual competition in which several charities and community groups across Canada share in a $1 million prize. Sistema is in the running for $150,000, which would be a major boost in its efforts to sustain its two current “Playing to Potential” programs, and to expand them to other GTA neighbourhoods. Winning the award is determined by popular support from voting online from December 2 to 11. Anyone can vote by going to the main Aviva Community Fund webpage. You’ll need Sistema’s contest code which is ACF16874. Each voter gets ten votes—one for each day of the campaign—so voting every day is essential. Voting ends at 12:00 midnight on December 11.

I am reminded of one Valent Lesso, a multi-talented Toronto musician who traded his violin in for a handgun at a pawn shop, changed his name to Steve Suchan and joined the notorious Boyd gang around 1950. He subsequently shot and killed a Toronto policeman. It seems Suchan’s need to belong to a gang outweighed his love of music.

This need to belong is central to the thinking behind El Sistema, the ensemble-based music instruction method developed in Venezuela by Abreu. It is significant that El Sistema rejects the “traditional” method of one-on-one instruction and daily solitary practice, in favour of group instruction five days a week for three hours. Co-operation, collaboration and mutual support are front and centre in the method.

El Sistema’s most tangible goal is to train musicians. To say that it has been successful in this endeavour is an understatement: Gustavo Dudamel, a graduate of the program and now the conductor of the Los Angeles Philharmonic Orchestra, is only one of many examples of this success. Its mission, however, goes well beyond this goal. Sistema Toronto’s mission, for example, is “to build and sustain...
SEENING ORANGE continued from previous page

November’s Child was Benjamin Britten

M J BU E L L


Benjamin Britten composed some of the most compelling, and
widely satisfying music of the 20th century. From huge works for big public occasions,
operas, ballets, orchestral and choral works through to intimate chamber music best
suited for private consumption, Britten’s music is variously (and sometimes simulta-
neously) for virtuosi, for amateurs, for sophisticates and school children, for reasons meriting
more ink than can be afforded here.

On the heels of the Canadian Opera Company’s October production of Britten’s Peter
Grimes (arguably the best opera of the 20th century) Britten was named 25 times in The
WholeNote’s November concert listings. International centenary celebrations of his life
and work are ongoing including November 22 which would have been his 100th birthday, at least
200 concerts in 44 countries. Upwards of 100,000 children performed his song cycle Friday
Afternoons in a live-streamed relay which started in Auckland and ended in Los Angeles.

On May 26 2013 in Toronto the closing concert of Stephan Ralls and Bruce Ullakota’s
“Britten Festival of Song” concluded The Aldeburgh Connection’s final season (of 31). It included
Friday Afternoons performed by young singers from The Canadian Children’s Opera
Company. Ralls and Ubukata’s musical and personal partnership began in 1977 when they met
as musicians at Britten’s and Pears’ Aldeburgh Festival.

Links to interesting online resources about the life and music of Benjamin Britten can be
found with this article at thewholenote.com.

CONGRATULATIONS TO OUR WINNERS!

- Megan Piercy and Frances Giles: each win a pair of Music Toronto tickets (Dec 19) to hear baritone Phillip Addis sing a
program which will include Britten’s String Quartet No.2 in C major Op 36 reviewed this
year in The WholeNote.
- Tiit Klein wins Britten – Les Illuminations; Variations; Serenade; Now Sleeps the Crimson Petal—featuring Barbara Hannigan, James Gilchrist, Jasper de Wall and the Amsterdam Sinfonietta led by Candida Thompson (CHANNEL
CLASSICS CCS SA 32233).
- Mary-Ann Madarash wins Britten – Shostakovich – Violin Concertos featuring James Ehnes with the Bournemouth Symphony Orchestra,
and Kiril Karabits, conductor (ONYX 4113).
- Maga Primavera wins Britten – String Quartets F-3 played by the Takacs Quartet (HYPERION CD 9988004)—reviewed in this issue.

We Are ALL Music’s Children would like to thank the family members and publicists who searched
for childhood photos this year, and the artists who shared their personal stories.
We’ll resume with a new contest in February.

Meanwhile: please, please take a young person to hear or make music in these next few darkest
weeks. CDs, headphones, iTunes cards and handsome retro-styled record players are nice holiday gifts, but the
matchless feeling we get from being part of live music is the spark that ignites musical futures.
2013 was a milestone year in many ways, one being the 100th anniversary of the riotous premiere of Stravinsky’s Rite of Spring. Further on in these pages you will find reviews of three new recordings which take very different approaches to this seminal work. But the year also marked the centenaries of a number of important composers, from Canadian pioneers John Weinzweig, Violet Archer and Henry Brant to iconic international figures including Benjamin Britten and Witold Lutosławski. I wish I could tell you that there were new recordings of works by the Canadians, but I am not aware of any. Both Britten and Lutosławski however have been very well served over the past year.

On the local scene this year Britten has been a recurring presence on TSO programs, the COC recently completed a successful run of Peter Grimes and as you will know from WholeNote reviews there has been a wealth of recordings of his concertante works and operas.

With a vast output in larger forms — more than a dozen operas and a plethora of orchestral, vocal and choral works — it is all too easy to overlook Britten as a composer of chamber music. There is however a substantial body of work encompassing innumerable combinations of solo instruments. Of particular note are the works for solo cello (three suites and a sonata with piano) written for Rostropovich and the nine for two violins, viola and cello including three numbered String Quartets. Hyperion has just released a new recording (CDAA68004) of the latter featuring the celebrated Takács Quartet. String Quartet No.1 was written on commission from Elizabeth Sprague Coolidge while Britten was living in the United States in the early years of World War Two. It is less conventional and somewhat harsher than his earlier works, showing the influence of Stravinsky and Copland. String Quartet No.2 was composed after his return to England and premiered just months after the triumphal staging of Peter Grimes at Saddler’s Wells, the work that brought Britten international stardom. Most notable in this quartet is the extended third movement, a “Chacony” in homage to Henry Purcell whose work he would further celebrate the following year in The Young Person’s Guide to the Orchestra.

Britten did not return to the string quartet form until 30 years later, in 1975, just one year before his death. String Quartet No.3 is related to his final opera Death in Venice, and was in fact partially composed in the Italian city. Following a spiky “Burleske” reminiscent of Shostakovich (who had died that year) the final movement’s “Recitative” incorporates a barcarole reminding us of the gondolas of Venice and its concluding “Passacaglia” is set in the key of E major so closely associated with Gustav von Aussenbach, the protagonist of the opera.

Bookending Britten’s early mature offerings and his final output, these quartets, insightfully and exquisitely played by the Takács, offer quiet commentary on the larger-than-life works through which we have come to best know this composer.

Concert note: Associates of the Toronto Symphony will perform Britten’s String Quartet No.2 at Trinity-St. Paul’s Centre on January 20.

Witold Lutosławski has also been honoured through recordings this past year, though more in the form of re-issues than new releases. The Polish national label Polskie Nagrania released Witold Lutosławski — Centenary Edition an 8-CD set earlier this year (reviewed in the online version of Editor’s Corner in June) which featured historic recordings, many of which were conducted by Lutosławski himself. Now Naxos has collected its existing recordings and issued a 10-CD box Lutosławski — Symphonies; Concertos; Choral and Vocal Works (8.501066) featuring the Polish National Radio Symphony Orchestra (and others) under the direction of Antoni Wit. Containing virtually all of the larger works it is a comprehensive set of thrilling performances in glorious sound. Originally issued as individual discs the collection gives the opportunity to listen to the complete oeuvre in any number of ways. As I write this I am enjoying exploring the symphonic works in chronological order: Symphony No.1 (1941–47); Concerto for Orchestra (1950–54); Symphony No.2 (1965–67); Symphony No.3 (1981–83); Symphony No.4 (1988–92), works which span the entirety of Lutosławski’s creative output. It is most interesting to hear not only the stylistic but also the formal developments from the mostly traditional first symphony (in four movements) through the Bartókian concerto (three movements) to the second symphony (two movements) and the final mature works both in a single movement. Another highlight is the Cello Concerto, written for Rostropovich but performed here by ARD—Prague Spring Competition-winning Polish cellist Andrzej Bauer who, among other studies, worked with William Pleeth for two years in London on a scholarship funded by Lutosławski and who has obviously made this concerto a signature piece.

While the first nine discs are reissues of Wit’s definitive Naxos recordings, the final disc comprises the last concert that Lutosławski conducted in his lifetime. That took place at the Premiere Dance Theatre at Harbourfront in Toronto on October 24, 1993 and featured violinist Fujiko Imajishi, soprano Valdine Anderson and the New Music Concerts Ensemble. You can read NMC artistic director Robert Aitken’s reminiscences of the great Polish composer elsewhere in these pages.

Although Lutosławski wrote almost exclusively for large ensembles there is one very important transitional work that it is a shame not to have included here, the String Quartet from 1964 in which the composer takes his aleatoric approach to composition to new levels. The Polskie Nagrania set mentioned above includes a performance by the LaSalle Quartet who premiered the work, recorded at the Warsaw Autumn Festival in 1965. A 2013 Hyperion recording by the Royal Quartet (reviewed in this column last May) is also highly recommended.

I’m often taken by the frequencies of coincidence in my life. One such occurrence relates to discs received in the past two months. Trobadiritz, the feminine form of troubadour, was not a word in my vocabulary until the release of an ATMA CD by that name reviewed by Hans de Groot in last month’s WholeNote. De Groot mentioned that the only trobaritx song to have survived in both melody and words is A Chantar by the Contessa de Diá that is not included in the recording by Shannon Mercer and La Nef. I have just received a new disc featuring Isabel Bayrakdarian entitled Troubadour & the Nightingale with the Manitoba Chamber Orchestra under Anne Manson’s direction (MCO 013001 themco.)

I am struck by the large number of arrangements in this collection, the original compositions and the wide range of arrangements of compositions by Serouj Kradjian includes the suite Trobaritx Viabella in which the ancient song A Chantar is featured...

In Kradjian’s illuminating introductory essay he explains the project originated in a discussion with conductor Manson about the book The Ornament of the World: How Muslims, Jews and Christians Created a Culture of Tolerance in Medieval Spain by Maria Rosa Menocal, which explores the golden age when the arts, literature and science flourished for 500 years in an atmosphere of tolerance. This eventually led him to the lives, poetry and music of the trobaritz of Occitania in the south of France bordering Spain, who were active for a brief 60 years...
in the 12th and 13th centuries during the Crusades. Evidently when the men returned from the wars social values once again regressed to the point where women were no longer allowed creative expression. Kradjian was inspired by his readings to compose the song cycle about Isabella for his wife Bayrakdarian and Manitoba Chamber Orchestra. For this attractive and evocative work the basic strings of the MCO are complemented by clarinet, oud, guitar and percussion. In keeping with the theme, Kradjian arranged and orchestrated four songs by latter-day Armenian troubadour Sayat-Nova, born Haroutiun Sayatian in 1712, who served for a time at the court of Heracle II, King of Georgia, until his attraction for the king’s daughter led to expulsion. To complete the set Kradjian also arranged the beautiful Greek songs of Maurice Ravel and that composer’s setting of Kaddish, a Jewish prayer in Aramaic magnifying and glorifying God. Throughout the disc Bayrakdarian is in fine form and full voice, often sending shivers down the listener’s spine.

In brief: Rachel Mercer is a cellist whose career I’ve been following since her university days when as a broadcaster at CJRT I had the opportunity to record the brilliant young Metro Quartet. Mercer went on to an international chamber career with Israel’s Aviv Quartet (2002-10) and since returning to Toronto has been a member of the Mayumi Seiler Trio (with pianist Angela Park), the Mercer-Park Duo and Ensemble Made In Canada. This latter is a piano quartet in which Mercer and Park are joined by other local young lionesses Elissa Lee (violin) and Sharon Wei (viola). The EMIC’s debut CD (ensemblemadeincanada.com) features the second piano quartet of Mozart and the third of Brahms in dramatic, nuanced and, where appropriate, playful performances. Produced by Scott St. John and EMIC and recorded at Glenn Gould Studio in August 2012, the sound is everything you would hope for (and expect). Incidentally, as the winner of the 2009 Canada Council Musical Instrument Bank Competition, Mercer was awarded the use of the 1696 Bonjour Stradivarius cello from 2009 to 2012 and it can be heard on this fine recording.

Concert note: Ensemble Made In Canada performs at the Kitchener-Waterloo Chamber Music Society on December 3. Analecta recently released a disc which I must confess I was sceptical about when I first came across it. I was afraid that Adagio (AN 2 9848) featuring Ensemble Caprice under Matthias Maute would turn out to be another compilation of “the world’s most beautiful melodies” or some such saccharine fare. I’m glad that I gave it a chance though; it turned out to be a thoughtful collection with some surprising inclusions. Although overall a baroque offering — Zelenka, Albinoni, Carissimi, Allegri and Bach are all present — Maute explains the premise of the project in his program note as having been inspired by Allegri’s The Unanswered Question and its subtitle A Consideration of a Serious Matter. He says “This wonderful title soon became the programmatic idea behind our recording of adagios throughout the centuries. [...] all meditations on the fundamental questions of life and death [expressing] something impossible to communicate through words.” It is an interesting concept and one which works very well for the most part with its balance of instrumental and choral works and Shannon Mercer’s wonderful rendering of Bach’s Ich habe genug. Maute has contributed an original prelude, used as a bridge to his arrangement of Satie’s lovely Gymnopédie No. 1 and also an arrangement of Chopin’s Prelude Op.28, No.4. I only have two reservations about the disc: I would rather have heard the string version of Barber’s famous Adagio rather than the later choral setting of Agnus Dei using the same melody; I found the inclusion of Allegri’s Miserere, lovely as it is, to be too much in the context — too long in relation to the other selections, and simply too liturgical. Two excellent and quite different acoustic guitar discs came my way this month. The first is by local stalwart of the jazz and independent music scenes, Brian Katz and the second features Newfoundland Django-style jazz guitarist Duane Andrews joined by country picker Craig Young. Leaves Will Speak (briankatz.com) is the result of two years in the studio although more accurately it has been more than three decades in the making since that day in 1980 when Brian Katz decided that the nylon-string guitar would be his instrument of choice. Listening to this disc I was not surprised to find that Katz studied with Ralph Towner and went on to composition studies in Paris and Marseilles). Young, also a native of Newfoundland, left home for Alberta in 1993 and later relocated to Nashville, Tennessee as a member of the Terri Clark band, playing at the Grand Ole Opry and the like. Some four Canadian Country Music Awards later he’s back home in Newfoundland teaching and pickin’ up a storm with Andrews. Although both are composers in their own right, the album features only one track each with the rest devoted to cover versions of the stuff they enjoy most. Man, these guys are hot!

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 2R5. 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, DISCoveries Editor
discoveries@thewholenote.com

VOCAL

Bach – Matthäus-Passion

Im; Fink; Gura; Lehtipuu; Weisser; Wolff; RIAS Kammerchor; Akademie für Alte Musik Berlin; René Jacobs

Harmonia Mundi HMC 802156 58

Half a century ago there were two kinds of performances of Bach’s Passions: those that used large forces and modern symphony orchestras and those that used smaller forces as well as period instruments and baroque performance practices. Now the former kind have all but disappeared. There is, however, a great deal of variety in historically informed performances. In 1981 Joshua Rifkin proposed that there was no chorus in the modern sense
in Bach’s sacred music and that choruses and chorales were sung by the soloists, one to a part. Initially that proposal was greeted with derision but over the years it has gained a great deal of acceptance.

A 2008 recording of the Matthew Passion that comes close to what Rifkin proposed is that of the Dunedin Consort and Players, conducted by John Butt (Linn Records CKD 313). In that performance the Evangelist is the tenor of the first Choir and the Christus is the bass. The singers of the arias also sing in the choral sections. Butt needed a few extra singers for the smaller parts and for the soprano who sings the cantus firmus in the opening chorus. That gives us 12 as the total number of singers.

By contrast, Jacobs proposes that the larger of the two choirs sing at the west end and the smaller choir at the other end of the church. He divides the larger choir into two groups and also adds a boys’ choir. Those who sing the smaller parts also sing in the chorus but not the major soloists or (with one exception) the singers of the arias. That brings the total number of singers to 61. Instrumental forces are also larger: 37 as against 25 in the Dunedin Players. Jacobs also has a much heavier bass line because he has added two bassoons as well as a lute to the continuo.

It is clear that the new recording is on altogether a different scale than that of the Dunedin Consort. While I like the lightness of the latter performance, I would concede that (whatever the historical validity) Jacobs’ interpretation has one great advantage and that is that he can scale down his large forces when needed. The performance is very dramatic and is none the worse for that. He has very good soloists. Werner Güra (the Evangelist), Johannes Weiss (Christus) and Bernarda Fink (the alto arias) are especially fine. This is Jacobs’ first recording of the work, though he has sung the alto solos many times. But his love for the work goes back further, to the time when he sang it as a boy chorister in St. Bavo Cathedral in Ghent. It is fitting that the illustration on the box of the CDs is that of Jan van Eyck’s Adoration of the Lamb, the central portion of the altarpiece in that church.

—Hans de Groot

Mozart – Don Giovanni

Skovhus; Ketelsen; Petersen; Opolais; English Voices; Freiburger Barockorchester; Louis Langrée

BelAir BAC080

► It is to the credit of Mozart’s greatest opera to be able to endure many different viewpoints, from traditional to the wildest modern interpretations. I’ve even seen one that took place in the South Bronx with an all-black cast and it was marvellous. Here the Don Juan legend, or “morality tale” is from the hand of a young, very talented Russian director Dmitri Tcherniakov with a well-thought-out and imaginative concept that infuses the action, setting and characters to the last detail. That concept puts the drama in a modern setting: a drawing room of a luxurious residence of a dysfunctional family is quite immaterial. It really is all about a man trying to live above the rules of society: although he is successful for a while, he is ultimately doomed.

To achieve this, the director, who knows the score and libretto by heart and therefore is no buffing dilettante, selected his singing actors with utmost care, mostly young with fine voices and remarkably fit to live up to his strenuous physical, emotional demands. The dissolve Don, Danish baritone Bo Skovhus is a larger-than-life presence, alternatively charming, elegant, seductive, insolent, despondent or manic, you name it, although the superhuman demands do take their toll and his powerful voice is sometimes off pitch. The three women representing three social classes and of different ages, are all memorable, each with their own issues, but common in one respect: their uncontrollable, conscious or subliminal attraction to the Don. I was most impressed by the ingenue, exceptional Swedish soprano Kerstin Avemo, giving a simply unforgettable, many-layered emotional, heartbreakingly empathetic portrayal of Zerlina.

Under the enthusiastic, firm musical leadership of French conductor Louis Langrée driving his virtuoso period instrument orchestra with verve and brisk tempi, the show moves along seamlessly and it’s refreshing like the Provence air.

—Janos Gardonyi

Francis Poulenc – Intégrales des mélodies pour voix et piano

Pascale Beaudin; Julie Fuchs; Hélène Guilmette; Julie Boulianne; Marc Boucher; François Le Roux; Olivier Godin

ATMA ADC2 2688 (5 CDs)

► In his booklet notes for this collection of Poulenc’s melodies and chansons, baritone François Le Roux describes Poulenc’s music as “a mixture of melancholy and joie de vivre, of solemnity and fun.” As the Canadian Opera Company’s stunning production of Dialogues of the Carmelites last season made clear, Poulenc’s music is not to be taken lightly. Underlying even his most playful works—and there are plenty of those here—is a deeply felt reflectiveness. That’s precisely what the musicians involved in this recording convey so well, and what makes this collection so enjoyable.

Poulenc always claimed that it was the poets whose words he was setting that directly shaped his music. With so many poets involved, it’s no wonder there is such variety in these 170 songs. There are three songs which have never been recorded, some rarities, including a few songs that Poulenc dropped from Le bestiaire, and a song cycle for chamber orchestra accompaniment, Quatre poèmes de Max Jacob, that pianist Olivier Godin has transcribed for piano. But what sets this recording apart is that it is the first complete collection of the songs for voice and piano to feature francophone musicians, four from Canada and two from France. This turns out to be revelatory. It’s not just because they all sound so natural and idiomatic. The enunciation of each singer is so clear and unmannered that you can make out every word.

Poulenc loved the music of Maurice Chevalier, and with Les chemins de l’amour he steps into Chevalier’s music hall. Heconjures up a delectable waltz for Anouilh’s bittersweet ode to paths not taken. Soprano Pascale Beaudin uses a wonderfully nuanced palette of colours to create a jaunty mood and, at the same time, bring out the undercurrents of longing and regret.

Soprano Julie Fuchs balances the shifting moods of a robust ballad with the touching innocence of a prayer in “La Petite Servante,” one of the Cinqu poèmes de Max Jacob. Vocalise shows how expressive Poulenc can be without any text at all, especially with soprano Hélène Guilmette imaginatively fashioning a tragicomic scenario of operatic proportions. Mezzo Julie Boulianne deftly contrasts the despair of Montparnasse, Poulenc’s wartime ode to Paris’ once-vibrant artists’ quarter, with the wryness of Hyde Park in Deux mélodies de Guillaume Apollinaire. Baritone Marc Boucher brings moving lyricism to the nine songs of Tel jour telle nuit (Such a Day Such a Night). His voice seems to grow darker and more urgent as day turns into night in Éluard’s cycle of poems.

In his prime, François Le Roux was a peerless interpreter of art songs from his native France. Here he is no longer in his prime. His voice is brittle, underpowered and weathered around the edges. But that doesn’t affect my pleasure in his singing on this set. He’s always interesting, never bland. There’s a lifetime’s experience in the way he embraces the nostalgic mood of “Hôtel” from Apollinaire’s Banalités, his top notes resonating with tenderness. You can smell the Gauloises (unfiltered, of course) as he sings, “I don’t want to work, I want to smoke.”

Poulenc was himself a marvellous pianist, and he demands a lot from a pianist in his songs. Olivier Godin makes an especially responsive partner. His finely calibrated sense of momentum and evocative textures animate passages like the exquisite pulsing coda that ends Tel jour Telle Nuit. Booklet notes and bios are in French and English, but the French song texts are not, unfortunately, translated.

—Pamela Margles
Jake Heggie – Moby-Dick
Morris; Costello; Smith; Lemalu; Trevigne; San Francisco Opera; Patrick Summers
EuroArts 2059658

The only lingering question about Moby-Dick as an opera is: why did it take so long to happen? The epic tale, characters and intensity of emotions—they all are perfectly operatic in scope. Deconstructing the linearity of the story was the right approach to the sprawling novel, suggested by Heggie’s collaborator Terrence McNally. (McNally, who was the librettist for Heggie’s Dead Man Walking began this project but had to back out and the libretto was completed by Gene Scheer). Paraphrasing the immortal first line of the novel as, “You may call me Ishmael...” for the closing line was another stroke of genius. The rest relies on Heggie’s brilliant, neo-romantic score, with its delightfully unanticipated musical quotations from Poulenc and Debussy and all-male vocal score (save for the “in-trousers” role of Pip). In this production, the demonic Captain Ahab (Jay Hunter Morris) demonstrates considerable hubris early on—“I’d strike at the sun if it’d burned me.” His relentless pursuit of the whale, leading to a loss of humanity and almost complete annihilation, is set in a sense of foreboding and fear. The production of early Italian baroque music.

—Michael Schwartz

Splendore a Venezia – Music in Venice from the Renaissance to the Baroque
Various Artists
ATMA ACD2 3013

This compilation disc was created to accompany the exhibition presented at the Montreal Museum of Fine Arts this season from October to January focusing on the interrelationship between the visual arts and music during the 16th, 17th and 18th centuries. In addition to paintings, the show features historical instruments, musical texts and manuscripts. For the recording, the ATMA label draws from its catalogue works by composers who figure in the exhibition, including Monteverdi, Gabrieli, Rossi, Vivaldi and Albinoni, performed by local Montreal artists and their guests. There is a cornucopia of instrumental and vocal works offered, bringing to life the rich, festive tapestry of Venetian society. The Académie baroque de Montréal offers a stunning performance of a Vivaldi concerto with the late Washington McClain as oboe soloist. Perhaps in honour of the string instruments on display at the gallery, such as the Koch archlute, a lovely Ballo secondo by Kapsberger features chitarrone and harp. Vocal ensemble Les Voix Baroques and Tragicomedia perform Gabrielli’s madrigal Due rose fresche and Monteverdi’s Laetatus sum. Charles Daniels and Colin Balzer delight in Monteverdi’s whimsical Zefiro torna and the superb voice of Karina Gauvin soars through the lovely Vivialdi aria “Addio Caro.” A delightful surprise is Benedetto Marcello’s setting of Psalm 15 gorgeously sung by Israeli mezzo Rinat Shaham. For those looking for a reason to brave the cold in Montreal this winter, the exhibit is a must-see; for all others, vicarious enjoyment through the music, complete with a full-colour booklet illustrated with several of the works presented in the MMFA exhibition.

—Dianne Wells

Handel; Boieldieu;
Mozart – Harp Concertos
Valérie Milot; Les Violins du Roy; Bernard Labadie
A analekta AN 29990

The three concertos on this recording remain a major part of the harp repertoire today even though they were written at the time when the harp was not considered much more than a salon instrument, due to the defects of the single pedal mechanism. Interestingly enough, it was Sébastien Érard, a roommate of Boieldieu, who invented the double-action pedal mechanism that greatly improved the sound and the ability of the harp. All three concertos, featuring Valérie Milot as soloist, were recorded on the modern harp thus adding an array of colours and textures that would have been impossible to achieve at the time they were composed.

Handel’s Concerto in B flat Major is my personal favourite on this recording. It was premiered in 1736 at Covent Garden in London, at a concert dedicated exclusively to Handel’s compositions. This concerto has a wonderfully intimate sound throughout. Elegant baroque phrasing of les Violons Du Roy complements the crispy, sparkling harp sound – creating an atmosphere that is not overly dramatic yet containing a wide range of emotions.

François-Adrien Boieldieu (1775–1834) may not be a familiar name but he was a popular opera composer and piano teacher at the Conservatoire de Paris. His love for opera is evident in his concerto for harp—dramatic orchestra opening of both the first and second movements and many ornaments in delicately virtuosic harp lines. The last movement has a very enjoyable swaying momentum, evoking the spirit of the times.

Mozart wrote the Concerto for Flute and Harp in C, K299 while he was visiting Paris and happened to become a composition teacher for the Duc de Guines’ daughter, who, in turn, occasionally played the harp accompanied by her father on the transverse flute. This concerto is signature Mozart, bursting around to set the romantic elements to music!

Brazilian José Lemos displays his in-depth love for Italian vocal music by selecting not only giants of the period but also lesser-known composers. It is, indeed, a less-well-known composer, Tarquínio Merula, with whom José Lemos opens his recital. His “Ardo” by Benedetto Ferrari, bringing out best in Lemos’ longer notes and drawing on Vinikour’s harpsichord and Deborah Fox’s theorbo.

Instrumental solos feature. Spagnaletta was one of the most popular and longest-lived pieces of the entire Renaissance. Vinikour gives a spirited interpretation of Storace’s complex score—the most demanding this reviewer has heard. And for good measure there is the exuberant Balletto by the same composer.

Lemos starts and finishes his recital with songs by Merula, who deserves to be better known. Listening to this choice of songs, it is easy to see why — this is a wonderful collection of early Italian baroque music.

—Michael Schwartz

EARLY MUSIC & PERIOD PERFORMANCE

Jo Vidi In Terra
José Lemos; Jory Vinikour; Deborah Fox
Sono Luminus DSL-92172
sonoluminus.com

Seventeenth-century Italy presents us with images of love, debauchery, power games, murders and ruthless ambition—but at least there were some great Italian composers...
with melodies and brightness. The flute soloist, Claire Marchand, plays with sensitivity and clarity, and the two instruments blend very well. Milot has composed cadenzas for both Handel’s and Mozart’s concertos, in keeping with the practices of the times and contributing more authenticity to this recording.

—Ivana Popovic

CLASSICAL & BEYOND

Brahms – The Symphonies

Gewandhausorchester; Riccardo Chailly

Decca 4785344

➤ The Four Symphonies including some revised and original material:

Tragic Overture, Haydn Variations, Academic Festival Overture; Intermezzi, Liebeslieder Waltzes, Hungarian Dances (3 CDs in a hard-bound book). Here are some notes to myself as I made them listening to this set in preparation to write a review:

Hits the ground running...Not traditional weighted-down performance...Keeps moving...The music flows...Thrilling...Could be the Beethoven Tenth...Hearing with new ears...Perfect balances...Translucent...Clearly hear the pluck in the plucked basses.

Vivid recording, you can see the orchestra...Brahms restored...Chailly, the orchestra a perfect match...Brings to mind Toscanini’s 1951 recording of the First...Unique interpretations...Enthusiastic, firm, clear, articulate, translucent...This is how Brahms was heard at the first performances before there were any coats of traditions to wear.

I guess what I’m saying is “Highly recommended!”

—Bruce Surtees

Rachmaninoff – Symphonic Dances; Stravinsky – The Rite of Spring

Toronto Symphony Orchestra and its music director Peter Oundjian. Their newest release features Rachmaninov’s Symphonic Dances and Stravinsky’s The Rite of Spring, two works that share a common thread of experimental harmonies and prominent rhythms.

Rachmaninov composed this orchestral suite in three movements in 1940, after escaping the war in Europe and moving to the United States. It was originally conceived as a ballet; its final version retained complex rhythms but also became very symphonic in nature. The first movement starts with a marching fast section, with beautifully rendered dynamic contrasts in the orchestra. Shifting harmonies and elements of sarcasm continue in the second movement, combining folksy melodies with waltz-like lilt. The last movement is inspired by the chants of the Russian Orthodox Church and the Gregorian chant of the dead. In a way, it was as if Rachmaninov had a premonition—Symphonic Dances was to be his last original composition. The TSO maintains a cohesive expression with many beautiful textures throughout this piece.

The star of this recording, in my opinion, is The Rite of Spring. It is dark, it is pagan, it is mystically powerful. It contains complex rhythms and metres, experiments in tonality and dissonance. Stravinsky wrote it 100 years ago, in 1913, for a Paris season of Sergei Diaghilev’s Ballets Russes company. The premiere caused a riot in the audience—many were escorted outside and the reaction barely subsided by the end of this 35-minute ballet. It was said that Nijinsky, who choreographed this piece, had to keep shouting the number of steps to the dancers as they could not hear the orchestra at times. It was a pleasure hearing the TSO playing with such gusto and precision. The avant-garde elements that caused a disturbance 100 years ago are almost certainly the same elements that appeal to the contemporary audience. It is not a surprise that The Rite of Spring remains one of the most recorded works of the classical repertoire. This recording has a freshness that captivates the listener.

—Ivana Popovic

Quartetski Does Stravinsky

Quartetski Ambiances Magnétiques AM 213 actuellered.com

➤ Jazz and modernism both erupted in the early 20th century, and the lines of concordance are many, including the polyrhythms of jazz in Igor Stravinsky’s masterpiece of primordial impulses, Le Sacre du printemps. Its opening melody has been referenced by jazz musicians such as Carla Bley, Rahsaan Roland Kirk and Ornette Coleman. Celebrating the work’s 100th anniversary, Montreal’s transformative Quartetski Does Stravinsky, follows a loose and reduced score while interpolating and overlaying improvisations either anarchic or folk-inspired. The instrumentation is constructed for maximum chronological association, leaping from the sound of a medieval consort with founder Pierre-Yves Martel’s viola de gamba, Philippe Lauzier’s bass clarinet, Isaiah Ceccarelli’s percussion and Josh Zubot’s violin to guitarist Bernard Falaise’s very electronic approach. Alternately homage and deconstruction, it’s a fearless work, casting Stravinsky’s masterwork in a new light—at once more intimate, flexible and playful.

—Stuart Broomer
Two Russian violin concertos written within four years of each other by composers who had both left their native country for political reasons are featured on the new CD Prokofiev and Stravinsky, with Patricia Kopatchinskaja and the London Philharmonic Orchestra under Vladimir Jurowski (naïve V 5352).

Stravinsky’s Concerto in D was written in 1931; it takes more than just its individual movement titles from the Baroque era, and is in the composer’s neoclassical style. It’s probably heard less frequently than the work with a critical eye. It’s understandably not in the same class as the B minor concerto, but it does have some lovely moments and a particularly beautiful slow movement. However, given that Dvořák’s original work was virtually rewritten by Raphael, who also provided all of the orchestration, it’s a bit difficult to regard it as anything other than an interesting hybrid. Isserlis plays it beautifully, though, as he does the real concerto on the disc. There are two interesting additions to the CD. On learning of the death of his sister-in-law and first love, Dvořák rewrote the ending of the concerto to incorporate her favourite of his songs, “Lasst mich allein”, an orchestral version of the song is included here, along with the original ending of the concerto. Midori performs Violin Sonatas by Bloch, Janáček and Shostakovich on her latest CD, accompanied by Özgür Aydin (Onyx 4084). During the early years of the 20th century—and especially after the Great War—many composers strove to find a new expressive language, and each of the three represented here developed a highly individual voice. Midori says that the sonatas drew her in, “as they represent a new era in their genre.”

Ernest Bloch’s Sonata No.2 “Poème mystique” is a lovely, rhapsodic single-move- ment work from 1924, written as a counterpart to his war-influenced first sonata from 1920. Leos Janáček’s lone violin sonata spanned the years of the Great War and the composer’s sixth decade, the period in which his unrequited love for a young woman led to an outburst of highly personal and idiomatic compositions; started in 1914, it was completed in 1922. The Shostakovich sonata, written in 1968, is everything you would expect from this most tortured of composers: an ominous slow first movement; an explosively percussive “Allegretto”; and a devastatingly personal closing movement which seems to end in bitterness and resignation, and devoid of any hope.

Midori and Aydin are superb throughout a recital recorded by the German radio station WDR in Cologne, and first broadcast there in 2012.

Over the years, American composers have contributed to the piano concerto genre as significantly as their European counterparts, this Chandos recording with concertos by Barber, Copland and Gershwin featuring pianist Xiayin Wang with the Royal Scottish National Orchestra conducted by Peter Oundjian is a fine cross-section of American music spanning a 35-year period. Wang studied at the Shanghai Conservatory and later at the Manhattan School of Music, where she earned her bachelor’s, master’s, and professional studies degrees. A winner of numerous prizes, she’s since earned an international reputation as a recitalist, chamber musician and orchestral soloist.

American Piano Concertos
Xiayin Wang; Royal Scottish National Orchestra; Peter Oundjian
Chandos CHAN 5128

Over the years, American composers have contributed to the piano concerto genre as significantly as their European counterparts, this Chandos recording with concertos by Barber, Copland and Gershwin featuring pianist Xiayin Wang with the Royal Scottish National Orchestra conducted by Peter Oundjian is a fine cross-section of American music spanning a 35-year period. Wang studied at the Shanghai Conservatory and later at the Manhattan School of Music, where she earned her bachelor’s, master’s, and professional studies degrees. A winner of numerous prizes, she’s since earned an international reputation as a recitalist, chamber musician and orchestral soloist.

Samuel Barber has long been regarded as one of the most romantic of American composers. His Pulitzer Prize-winning concerto from 1962 is a true study in contrasts, with more than a stylistic nod to Bartók and Prokofiev. Wang’s formidable technique is clearly evident in the frenetic first and third movements, but the lyrical “Canzone” demonstrates a particular sensitivity with just the right degree of tempo rubato.

While Barber’s work is music by a veteran composer, the piano concerto by Aaron Copland was the creation of a youthful 26-year-old, and is very much a product of the jazz age with its bluesy themes and jazzy rhythms. As in the other two works, Oundjian and the RSNO produce a lush and confident sound, very much at home with this 20th century repertoire.

If Copland’s concerto was somewhat influenced by the music of the 1920s, Gershwin’s was even more so. This concerto is clearly stamped “Broadway, 1925,” Wang has a particular affinity for this music, already having recorded Earl Wild’s Gershwin transcriptions, and here she embraces the syncopated rhythms and lyrical melodies.
with great panache.

An Asian soloist with a Scottish orchestra led by a Canadian-born conductor performing American music may seem an unlikely combination, but the result is some wonderful music making. Samuel, Aaron and George would all be proud! — Richard Haskell

Hindemith – Complete Piano Concertos
Idil Biret; Yale Symphony Orchestra; Toshiyuki Shimada
Naxos 8.573201-02

In celebration of the 50th anniversary of the death of Paul Hindemith (1895–1963) Naxos has released a double-disc anthology of his works for piano and orchestra in performances by the Turkish-born pianist and frequent Naxos collaborator Idil Biret and the student ensembles of Yale University under the direction of Professor Toshiyuki Shimada. It is a logical pairing as Hindemith taught from 1940 to 1953 at the prestigious Ivy League school and had previously served in the 1930s as a consultant to the Turkish government, helping to establish the national standards and infrastructure for classical music education.

The earliest work represented here (from 1923), Piano Music with Orchestra (for Piano Left Hand), was commissioned by the affluent Viennese one-armed pianist Paul Wittgenstein. Unfortunately the pianist greatly disliked it and refused to perform it, though by contract he retained the exclusive rights to do so (the same impasse occurred with a work he commissioned from Prokofiev). The score was considered lost until the year 2001, when a copy was discovered in the Wittgenstein family archives. The ever-prolific Hindemith was likely none too concerned, for the lavish $1,000 fee in US dollars he received at the height of the German hyperinflation crisis (equivalent to 30 million marks at the time) enabled him to renovate and move into his dream home, a four-story 14th-century tower in Frankfurt.

While the dispirited Bartók and embittered Schoenberg struggled to survive in America, Hindemith’s influence in the United States was profound and his music was widely performed there. By the time of his death however the larger world of composition had turned its back on him. Perhaps it is time to once again grant this grand old lion his due and acknowledge the power, nobility and impeccable craftsmanship of his music; this anthology would be a good place to start.

— Daniel Foley

Sound Dreaming – Oracle Songs
from Ancient Ritual Spaces
Wendalyn
CD and 5.1 DVD audio format discs
wendalyn.ca

Toronto-based Wendalyn is a composer, vocal performer and sound energy practitioner. In this thought-provoking release, her improvised vocalizations recorded in ancient temples in Malta and Crete provide the initial soundscapes to which she has later added environmental, instrumental and vocal layers. Wendalyn provides clear and succinct liner notes which describe her personal emotional and subsequent musical responses to her temple journeys. These greatly aid in understanding the composer/performer’s esthetic and provide the listener a welcome tool to listening and appreciating the six tracks. Chant-like in nature, her music has an extremely calming effect. Her voice is clear, her pitch is exact and production quality is high. The initial track “Stone Mysteries” features long syllabic tones (such as ooohs) and subtle static changes of pitch and quivering vibrations. There is a welcome addition of water-like sounds of the Egyptian Rebaba (played by Randy Raine-Reusch) and melody-driven changes in the second track “Sirens of the Deep.” “Serpentine Dance” has the opening vocal breath rhythms juxtaposed against tambourines and a cicada chorus. This sets up the most interesting track of the set, in both its spontaneous response to the Crete temple, and compositional expertise.

At times the chants and musical ideas drag on for too long, and her inspirational musings seem too farfetched to be believed. But this is an interesting aural foray into the world of an inquisitive and honest artist searching for and finding her own inner sound.

— Tiina Kilk

jazz, eh?

STUART BROOMER

Drumheller is a Toronto-based quintet, but it turns out visionary, genre-bending music with wit and skill worthy of Amsterdam origins. That openness to play and variety is evident throughout Sometimes Machine (Barnyard Records BR0333 barnyardrecords.com), including guitarist Eric Chenaux’s opening “Alabama Uk,” suspended between Latin and New Orleans rhythms; the Ellingtonian richness achieved in drummer Nick Fraser’s “Sketch #8”; and alto saxophonist Brodie West’s “Untitlelment,” which begins with a melody that might have fallen out of the history of minstrelsy. The musicians bring a creative joy and spontaneity to each other’s tunes, constantly finding new dimensions in the dialogue. Chenaux’s weirdly arrhythmic soloist on bass Rob Clutton’s “Parc Lineaire” suggests folklore from another world, while trombonist Doug Tielli combines a bending, quivering line with circular breathing on Fraser’s otherwise spritely “Sketch #16” in a similarly original way. Montreal-born, Toronto-resident pianist Marilyn Lerner has a long-established reputation in jazz, improvised music and klezmer, and a growing international profile that includes a co-operative trio with New York-based bassist Ken Filiano and drummer Lou Grassi. Their latest release is Live in Madrid (Cadence Jazz Records CJR 12.47 cadencejazzrecords.com). It’s entirely improvised, with the drive of great free jazz, as alive with light and shadow as Lerner’s jacket photo of Madrid, with its mysterious depths, narrow, curving streets and bustling antennae. The concert brims with passion and energy: the dense counterpoint of “Intentions Woven”; the rich shifting textures of the 34-minute...
“Elegia por A.J.C.,” from its opening chords strummed on the piano strings to the final unaccompanied keyboard tremolos; and the spare luminous tones that open “Ode to Orujo.” Each musician is wholly engaged in this complex, ongoing dialogue, whether it’s Filiano’s pulsing bass lines and upper register arco explorations or Grassi’s thunderous polyrhythms and sometimes playful sound effects.

While Lerner and company work happily without predetermined materials, it’s composition that distinguishes another piano trio led by bassist/composer Mike Downes. On Ripple Effect (Addo Records AJR017 addorecords.com). Downes presents subtle, compelling pieces that develop concentrated, evocative moods through slightly evasive melodies and moody harmonies, and his partners here, pianist Robi Botos and drummer Ethan Ardell, seem inspired to bring every nuance to life. The sole standard included, “I Hear a Rhapsody,” gains a contrasting ostinato that seems to enhance the performance’s freeflowing swing, while Downes’ emotionally direct, profoundly lyrical bass work comes to the fore on “So Maki Sum Se Rodilla,” a traditional Macedonian song, and on “Campfire Waltz,” an unaccompanied solo. Guitarist Ted Quinlan’s guest appearance on the title track is a highlight, while the trio solo. Guitarist Ted Quinlan’s guest appearance on the title track is a highlight, while the trio

EXCEPTIONAL CDS YOU MAY NOT KNOW ABOUT

A s mass media continues to promote music as another instantly consumed product, the likelihood of new sounds—or even older ones—being ignored because they don’t fit the style of the moment intensifies. This is especially true when it comes to improvised music. But with the holiday season looming, more committed listeners may be seeking gifts for those who appreciate challenge rather than comfort in their music. Here are some CDs from 2013 that fit the bill. They include ones by established players, younger stylists plus important reissues.

Anyone who claims that experimental music lacks emotion must hear Evan Parker/Barry Guy/Paul Lytton Live at Maya Recordings Festival (Nobusines NBCD 55 nobusinesrecords.com). A working trio since 1980, tenor saxophonist Parker, bassist Guy and drummer Lytton invigorate this live set with the combination of precision and passion reminiscent of the most accomplished string quartet performance. Even when he isn’t displaying his characteristic circular-breathed multiphonics, Parker is able to prod showpieces like “Obsidian” and “Gabbro” to slowboiling intensity. Furthermore his instantly identifiable sound can be relaxed without sacrificing emotion. The bassist’s supple finger movements transcend timekeeping with guitar-like facility below the bridge and other extremities, while Lytton’s shuffles and timed rimshots oppose or connect with either or both of the others’ timbres for maximum satisfying cohesion.

A decade younger than Parker, John Butcher has refined extended saxophone techniques further. Paired with drummer Tony Buck and either guitarist Burkhard Stangl or pianist Magda Mayas, Plume (Unsounds 35 Unsounds.com) demonstrates that even when stripped of beat and melody unmatched vibrancy remains. Although guitar strums and drum resonance satisfactorily complement Butcher’s narratives which replicate bird chirps and pinched reed sucking, it’s “Vellum,” the piano/drum/sax interface, that’s the stunner. As Buck roughly strokes drum tops to equate cicada-like textures or subtle accents with belltree shakes, Mayas’ stopped piano keys and internal string plucks provide a sinewy challenge to Butcher’s klaxon-like tones. When the piano soundboard shakes and string vibrations intensify excitement, the saxophonist responds with amplified growls and snorts and the drummer with heartbeat-like thumps. Moving forward chromatically, the mood is intensified with an undercurrent of restrained power. Finally as Mayas’ rummaging in the piano’s inards gives way to pummelling strokes and Butcher’s tongue slaps are replaced by violent staccato trills, parallel release is achieved.

Then same age as Butcher, French soprano saxophonist Michel Doneda has also refined and extended Parker’s tonal experiments. Linge (Umlaut Records umfrcd 07 umlautrecords.com) was recorded in an old barn in Eastern France to organically maximize the spatial properties during his duet with clarinetist Joris Rüü (b.1982). As they work their way through seven sequences, what’s produced are distinctive improvisations that are as frequently created from parallel blowing as intermingled timbres. Concentrated in the highest register of the
sound spectrum an amazing multiplicity of tones is still heard. Manipulating air currents as much as reed and key properties, the two attain such a harmonic level that there are points where the sounds are identical to those of a boys’ choir. Other times mastering reed- and tongue-popping extrusions produce a cubist-like perspective. Staccato chirps, flatline blowing and gravelly motions are all present. Only on the penultimate track are individual traits identifiable as Doneda

For information about other impressive CDs, featuring Michel Doneda Joris Rühl, Lori Freedman John Heward, Matt Mitchell, Kidd Jordan Hamid Drake, Paul Bley and Chris McGregor’s Brotherhood of Breath see the continuation of this column at thewholenote.com.

OLD WINE, NEW BOTTLES | Fine Old Recordings Re-Released

T

he Berliner Philharmoniker Centenary Edition (DG 4791049, 50 CDs) celebrates “100 years of Great Recordings.” The first disc, of interest only to archivists, contains the usual orchestral excerpts from Parsifal conducted by Alfred Hertz (12 to 16 September 1919) and Arthur Nikisch conducting Beethoven’s Fifth Symphony (1913) and Le carnaval romain (1920). Disc two contains a Beethoven Fifth from Furtwangler (Oct 1926). Fingal’s Cave conducted by Bruno Walter (1924) and into the electric era, short works and overtures conducted by Richard Strauss and Hans Knappertsbusch, both from 1928. On disc three Jascha Horenstein conducts the Bruckner Seventh from that same year. On disc four Karajan’s first Pathétique Symphony (1939) is well played and recorded as is a very affectionate Moklau (1940). Discs 5/6/7/9 feature Furtwangler in the Beethoven Fifth (27 March 1947), Mozart 39th (1942/43), the Schubert Ninth, the Haydn 88th and his own Second Symphony (all 1951) plus the Brahms First (1952) and the Schumann Fourth (1953). There are 42 more discs of notable performances by eminent artists who played with this great orchestra in good times and bad. See the complete details at arkivmusic.com.

When Fritz Reiner came to the Chicago Symphony Orchestra in 1953 it presaged an exceptional, albeit short-lived era during which they produced recordings that half a century later are still lauded and sought out for their spectacular performances and exceptional sonority. The Hungarian conductor arrived in the United States to take the post as conductor of the Cincinnati Symphony where he remained until 1931. Reiner had found it very difficult to get an engagement in the 1930s. He was disregarded by orchestras across the country until 1938 when he began his ten-year engagement as music director of The Pittsburgh Symphony Orchestra where he recorded extensively for Columbia. Thence he became a familiar conductor at the Met. After Arturo Toscanini, RCA’s star attraction, conducted his last concert on April 4, 1954, it was necessary for RCA Victor to fill the void. They had recorded Reiner conducting pick-up groups in New York and the Reiner/Chicago Symphony marriage was garnering some critical acclaim where RCA had already recorded an extraordinary Also Sprach Zarathustra in Chicago in March. So there it was...RCA’s new star attraction in the quality of sound never accorded “The Maestro.” By April RCA had assigned Richard Mohr as producer and the now legendary Lewis Layton as recording engineer and there followed a stream of superlative recordings of distinguished performances of repertoire from Richard Strauss, Brahms, Prokofiev, Beethoven, de Falla, Tchaikovsky, et al. to Rolf Liebermann’s Concerto for Jazz Band and Symphony Orchestra. When RCA issued their Living Stereo Series many of these recordings were the backbone of that program as they were of the SACD issues. Mohr and Layton, who would eventually be deified by audiophiles, also produced equally fine-sounding recordings elsewhere, particularly in Boston with Munch and Fiedler, which discs are still available on RCA Living Stereo.

Fritz Reiner Chicago Symphony Orchestra – The Complete RCA Album Collection (RCA 888837091928, 65 CDs) has all 130+ recordings newly re-mastered from the original analogue tapes, each sturdily sleeved in reproductions of their original LP covers. A 150-page, full-colour hardcover book gives biographical material and details of each recording. Soloists include Maureen Forrester, Arthur Rubinstein, Byron Janis, Jascha Heifetz, Inge Borkh, Emil Gilels, Lisa Della Casa, Antonio Janigro, Rosalind Elias, Van Cliburn, Leontyne Price and many more. This set is a trove for both discerning audiophiles, also produced by Swedish composers. The collaboration between soloist and the Swedish musicians is of the highest quality imaginable, treating us to a stirring Brahms Double Concerto, a crisp Bach Concerto for violin and oboe, a refreshing Mozart Third and an involving Prokofiev First. The romantic Steinhammer Sonata and a Berceuse by Tor Aulin bring this collection to a pleasing conclusion. These were played by Oistrakh in the last years of his life yet his proficiency and artistry are undiminished.

Footnote: Oistrakh’s universally acclaimed first concerto recordings in the West (June 1954, Beethoven and Sibelius) were made in Sweden as were, ironically, these swan song performances.

Finally, two historic concertos from the Lucerne Festival. From September 8, 1959, Clara Haskil, Otto Klemperer and the Philharmonia Orchestra play Mozart’s Piano Concerto No.20 K466 and from September 1, 1957, Robert Casadesus, Dimitri Mitropoulos and the Vienna Philarmonic play Beethoven’s Emperor Concerto. “She was sent to earth to play Mozart” wrote a critic quoted in the accompanying booklet. Never were truer words written. Haskil and Klemperer are hand in glove in this exceptional performance which she declared “unforgettable.” French pianist, Robert Casadesus, too, was a highly respected Mozart interpreter as his recorded legacy attests. Also Beethoven, and the sense of occasion in this grand performance is unmistakable. The perfectly balanced sound on this disc (Audite 65.623) was transferred directly from the original analogue master tapes and not off the air.
an international composer, the resulting taped performances of Canadian music subsequently finding their way to the far corners of the globe through the European Broadcasting Union. The exposure proved invaluable. Invaluable yet temporary. With a gradual diminishing of CBC participation, Soundstreams (as Cherney’s enterprise was by then known) began using larger venues, such as Metropolitan United Church, and mounting larger projects.

Its largest project to date took place in 1997, the festival known as Northern Encounters. As its architect recalls:

“I happened to be in Copenhagen in 1995 in the offices of the Nordic Council of Ministers and unknown to me the council had just decided to make North America, and especially Canada, a priority. I wound up walking out of the offices with $500,000. The individual countries each added more and we managed to mount a $2.4 million festival with $1.6 million of it coming from the Nordic Council.”

An acknowledged success, Northern Encounters led to a whole series of international initiatives over the next several years, from a festival of music theatre for young people to a showcase of aboriginal arts to a celebration of brass music, with literally thousands of foreign artists coming to Toronto to take part.

Not that he used so crass a term as “payback time” but through the large number of contacts established through these activities, Cherney began a few years ago to envision projects mounted in Canada that could be taken abroad.

“There are only six of us on staff in the office,” he admits, “and although what we can expand on a project basis there is an obvious limit to what we can do.”

Bringing Chris Lorway, former artistic director of Toronto’s Luminato Festival, on board as executive director has obviously made a difference. Like his oboe-playing colleague, Lorway owns a rolodex full of international contacts. The two worked in tandem on this year’s tour to Taipei and Beijing.

The tour involved taking an instrumental ensemble and music by a half dozen Canadian composers (Dorothy Chang, Brian Current, Alexina Louie, Michael Oesterle, R. Murray Schafer and Gilles Tremblay) to two of Asia’s major music centres and represented, according to Cherney, the largest concentrated exposure ever given Canadian music on that sprawling continent.

The invitation to Taipei’s National Concert Hall came about through a festival of music theatre for young people to a showcase of aboriginal arts to a celebration of brass music, with literally thousands of foreign artists coming to Toronto to take part.

Not that he used so crass a term as “payback time” but through the large number of contacts established through these activities, Cherney began a few years ago to envision projects mounted in Canada that could be taken abroad.

“There are only six of us on staff in the office,” he admits, “and although what we can expand on a project basis there is an obvious limit to what we can do.”

Bringing Chris Lorway, former artistic director of Toronto’s Luminato Festival, on board as executive director has obviously made a difference. Like his oboe-playing colleague, Lorway owns a rolodex full of international contacts. The two worked in tandem on this year’s tour to Taipei and Beijing.

The tour involved taking an instrumental ensemble and music by a half dozen Canadian composers (Dorothy Chang, Brian Current, Alexina Louie, Michael Oesterle, R. Murray Schafer and Gilles Tremblay) to two of Asia’s major music centres and represented, according to Cherney, the largest concentrated exposure ever given Canadian music on that sprawling continent.

The invitation to Taipei’s National Concert Hall came about through a festival of music theatre for young people to a showcase of aboriginal arts to a celebration of brass music, with literally thousands of foreign artists coming to Toronto to take part.

The program we did a new setting by Paul Frehner of the Seven Last Words of Christ. Although billed as a “Canadian Choral Celebration” Ontario’s Elmer Iseler Singers, British Columbia’s Vancouver Chamber Choir and Alberta’s Pro Coro Canada are the performers—the actual program pairs Miserere by Poland’s Henryk Gorecki with the premiere of a new work, Hear the Sounds go Round, by Canada’s R. Murray Schafer.

“I’m increasingly drawn to what contemporary composers are doing,” Cherney explains. “We are trying to show living traditions. On one program we did a new setting by Paul Frehner of the Seven Last Words (of Christ), another setting by Sofia Gubaidulina, and combined them with two Bach motets to show the universality of the theme.”

Nor is this activity going unnoticed elsewhere. This past summer Soundstreams received a visit by a delegation from the Shanghai Concert Hall. Looking toward opening up their programming to contemporary music, the Chinese are seeking Canadian advice to help show them the way.

“We think internationalism is a priority for the growth of Canadian music,” Lawrence Cherney argues. The rest of the world may yet agree.

William Littler is a Toronto-based writer focusing on music.

The next concert in the series, February 2 at Koerner Hall, follows suit. Although billed as a “Canadian Choral Celebration” Ontario’s Elmer Iseler Singers, British Columbia’s Vancouver Chamber Choir and Alberta’s Pro Coro Canada are the performers—the actual program pairs Miserere by Poland’s Henryk Gorecki with the premiere of a new work, Hear the Sounds go Round, by Canada’s R. Murray Schafer.

“I’m increasingly drawn to what contemporary composers are doing,” Cherney explains. “We are trying to show living traditions. On one program we did a new setting by Paul Frehner of the Seven Last Words (of Christ), another setting by Sofia Gubaidulina, and combined them with two Bach motets to show the universality of the theme.”

Nor is this activity going unnoticed elsewhere. This past summer Soundstreams received a visit by a delegation from the Shanghai Concert Hall. Looking toward opening up their programming to contemporary music, the Chinese are seeking Canadian advice to help show them the way.

“We think internationalism is a priority for the growth of Canadian music,” Lawrence Cherney argues. The rest of the world may yet agree.

William Littler is a Toronto-based writer focusing on music.
**Mozart@258 Festival**

The TSO celebrates the 258th birthday of Mozart with three sublime concerts in his honour

---

**Symphony 39**

SAT, JANUARY 11 AT 7:30pm  
SUN, JANUARY 12 AT 3:00pm*

Ignt Solzhenitsyn, conductor & piano  
Mozart: Overture to La clemenza di Tito  
Mozart: Piano Concerto No. 18, K. 456  
Mozart: Symphony No. 39, K. 543

* Jan 12 at George Weston Recital Hall, Toronto Centre for the Arts. For tickets, visit TSO.CA or call Ticketmaster at 1.855.985.2787

---

**Coronation Mass**

WED, JANUARY 15 AT 8:00pm  
THU, JANUARY 16 AT 8:00pm

Peter Oundjian, conductor  
Hilary Hahn, violin  
Leslie Ann Bradley, soprano  
Lauren Segal, mezzo-soprano  
Lawrence Wiliford, tenor  
Gordon Bintner, bass-baritone  
Amadeus Choir

Mozart: Violin Concerto No. 5, K. 219 “Turkish”  
Mozart: “Laudate Dominum” from Vesperae solennes de confessore, K. 339  
Mozart: Missa in C major, K. 317 “Coronation”

---

**Lortie Plays and Conducts**

WED, JANUARY 22 AT 8:00pm  
THU, JANUARY 23 AT 8:00pm

Louis Lortie, conductor & piano  
Jonathan Crow, violin

Mozart: Serenade No. 10, K. 370a/361 “Gran Partita”  
Mozart: Violin Sonata No. 18, K. 301/293a  
Mozart: Piano Concerto No. 22, K. 482

---

Post-concert party in the lobby on Jan 11. Informative intermission chats in the lobby on Jan 15 – 23.

---

CONCERTS AT ROY THOMSON HALL | Tickets start at $33 | 416.593.4828 | TSO.CA
THE POWER
160 MUSICIANS ON STAGE. FIVE PERFORMANCES.

THE PASSION
TORONTO’S MOST UPLIFTING HOLIDAY SPECTACLE.

THE MESSIAH
DECEMBER 17, 18, 20, 21, 22
ROY THOMSON HALL

Handel: Messiah
Christopher Warren-Green, CONDUCTOR
Klara Ek, SOPRANO
Lawrence Zazzo, COUNTER TENOR
John Tessier, TENOR
John Relyea, BASS-BARITONE
Toronto Mendelssohn Choir

End the year on a high note!
“This is a Messiah the whole city can embrace with pride.”
TORONTO STAR

Tickets start at $33 | 416.593.4828 | TSO.CA/Messiah